

HAUSA WA"AZII VERSE FROM CA. 1800 to CA. 1970:

a critical study of Form, Content, Language and Style

by

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Thesis presented for the degree of Ph.D

June 1980

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VOLUME 1

ABSTRACT

The thesis sets out to examine the Hausa Islamic verse category known as Wa'azii, "Admonition", as it developed from ca. 1800 to ca. 1970. It proceeds as follows: Fourteen poems are selected from the main category of Wa'azii. They are then divided into the following sub-categories, which are arranged under "Parts":

Part I: "General Wa'azii", that is, poems concerned with religious warning and admonition in general. Two chapters are devoted to the sub-category, each of which deals with two poems.

Part II: "The World's character and remembering death". Two chapters are devoted to this, each of which deals with two poems.

PART III: "The Signs of the Coming of the Hour and the Mahdī". One chapter is devoted to this, which deals with two poems.

Part IV: "The Resurrection, the Judgement and the description of Divine Punishment and Reward". Two chapters are devoted to this, each of which deals with two poems.

Each poem is presented with an Introduction, giving its provenance and including a preliminary discussion of its form, content, language and style. This is followed by the Hausa text of the poem, with critical apparatus in the form of notes which support and amplify the discussion on form, language and style in the Introduction. An English translation of the Hausa text then follows, annotated with reference to content, literary and folkloric background etc. This annotation supports the discussion on content in the Introduction.

Part V of the thesis is the "Conclusions". This draws together the main points and issues raised in the preceding chapters. It reflects on the significance of the category of Wa'azii as a whole and seeks to draw general conclusions that can be applied to this category of Hausa Wa'azii Verse.

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ACKNOWLEDGEMENT

I will begin by expressing my deep and sincere appreciation and gratitude to the Kano State Government and Bayero University, Kano, without whose sponsorship this study could not have been undertaken. I also express gratitude to my Department, DNL, who released me to undertake the study in spite of staff shortage in the Department. I am also grateful to SOAS, University of London, who offered me the place that enabled me to undertake a Ph.D. course.

My special gratitude and appreciation go to my tutor, Dr. Mervyn Hiskett, who supervised this work. In the course of this study, I have benefited greatly from his experience, knowledge and guidance. His skill, patient understanding and indefatigability are the qualities that I enjoy and acknowledge, and which I shall try to emulate. I am most grateful.

I am also indebted to CSNL, BUK, for allowing me unrestricted access to their vast collections of MSS. In this respect I would like to express my special thanks to Dr. Dandatti Abdulkadir, the Director, and Malam Bello Sa'id, who helped me to trace and organise the MSS. I am also grateful to Malam Aminu Kano; Alhaji Malam Yakubu Maitafsiri, Kano; Dr. Sani Zaharaddeen of the Department of Islamic Studies, BUK; the Waziri of Sokoto Alhaji Dr. Junaidu; Malam Mahe Hubbare, Sokoto; Malam Garba Gwandu (Makaho), Sokoto; Malam Aliyu Maikudu, Sokoto; all of whom granted me interviews and allowed me to record them on tape.

I would also like to thank Dr. Hassan Ibrahim Gwarzo, the Grand Khadi of Kano State; Dr. H.T. Norris of the Department of the Near and Middle East, SOAS; Professor J. Carnochan; Dr. G.L. Furniss; Mr. C.G.B. Gidley, all of the Department of Africa, SOAS; and Dr. M.K.M. Galadanci of DNL, BUK; Alhaji Mudi Sipikin, Kano; Dr. Dalhatu Muhammad of the Department of Nigerian and African Languages, ABU, Zaria; and Professor K. Rayan of the Department of English, BUK; for their useful suggestions.

I also express my deep gratitude to my colleagues and friends especially Malam Garba Muhammed Magashi of DNL, BUK, and Dr. Ibrahim Yaro Yahaya of CSNL, BUK, who on several occasions accompanied me on my fieldtrips to Sokoto, Zaria and Kaduna, and offered useful suggestions. Similar thanks go to Malam Muhammad Maitalata in Kano and Alhaji Tanko Haruna in Zaria. I must also

express my thanks and appreciation to Mu^Callim Muhammad el-Shazli and Mu^Callim Hassan Ali Cisse, fellow students at SOAS, who assisted me much on matters relating to the Arabic aspects of the thesis.

I am grateful to the following people for their hospitality and other forms of assistance during my research: Dr. Abubakar Gwandu, Malam Umar Bello, Mrs. A'isha Ahmed, all of University of Sokoto; Malam Sule Danbatta, Malam Yunusa Yusif Wudil, both of Ministry of Education, Kano State; Hajiya Binta Yahaya, Hajiya Usaina Ibrahim Yaro, Malama Hansatu Almajira, Kano; Malam Aliyu of Gaskiya Corporation, New Nigerian Newspapers, Kaduna; Alhaji Garba Ebisidi, Funtuwa; Malam M.T.M. Minna; Alhaji Sani Ibrahim, Malam Muhammed Balarabe Umar, both of DNL, BUK; Malam Shehu Kabara of Department of Arabic, BUK; M.B. Hassan, Malam Hassan Muturba of CSNL, BUK; and Malam Ibrahim Aliyu of DNL, BUK. I would also like to thank Miss Margaret Wheatley, the typist.

Finally, I must express my appreciation to my wives Hauwa and Hansatu who bore patiently during my absence from home, and similarly, my children Hassan, Usaini, Auwalu, Hasiya, Halima, Ladidi, Mairo, Habibu and Aminu.

It is not possible for me to mention everyone who assisted me in the course of writing this thesis. Those whose names are not mentioned, please forgive me and be assured, nonetheless, of my sincere appreciation.

LIST OF ABBREVIATIONS.

(a) Hausa mss:-

- ABM = Alaamomin Bayyanr Mahadii, by Dikko Dan Bagine.
AK = Alaamomin Kiyamaa, by Abubakar Maikaturu.
BL = Buulaaliyaa, by Abdullahi dan Fodiyo.
GYZ = Wakar Gargadin Yaakii da Zuuciyaa, by Garba Ebisidi.
HD = Halin Duuniyaa, by Isan Kware da Maibodinga.
HDK = Halin Duuniyaa Kaaruwa, by Malam Audi
JM = Jan Marii, by Salihu Dan Zama
KHW = Kasiidatu Hausa:Wakar Wa'azu, by Malam Audu Gwandu.
KLH = Kasiidatu Bi Lisaani Hausa, by Malam Muhammadu Namaiganji.
PCM = Private collection of Malam Mahe⁷Hubbare Sokoto in my possession.
TM = Tuna Mutuwaa, by Isan Kware dan Shehu.
TML = Tuna Mutuwaa da Laahiraa, by Liman Aliyyu Isa.
TSK = Tsayin Kiyamaa, by Asma'u Nana.
UNMS = Unpublished MS in my possession.
WBZ = Wakar Buulaaliyar Zukaataa ga Jama'aa, by Alhaji Gambo Muhammadu.
WG = Wakar Gargadii, by Shehu Usman dan Fodiyo.
WW = Wakar Wa'azu, by Abdullahi dan Fodiyo.

(b) Books and journals:-

- ALS = African Language Studies.
BSOAS = Bulletin of ^{the} School of Oriental and African Studies.
COD = The Concise Oxford English Dictionary, 1976.
FA = Fusaahaa Akiiliyyaa, NNPC, Zaria.
FH = The Forty Hadith, by Iman An-Nawawi, Diwan Press, nd.
GMJ = Gudummuwar Masu Jihaadii ga Adabin Hausa, by Bello Sa'id, BUK, 1978.
HIV = History of Hausa Islamic Verse, by Dr. M. Hiskett
IBD = Islamic Book of the Dead, by Iman ^CAbd ar-Rahim ibn al-Qadi, Diwan Press, 1977.
KAFG = Karidat al-aja'ib wa faridat al gharā'ib, by Umar Ibn al-Muzaffar, called Ibn al-Wardī, Egypt, 1939.

- KGB = Key to the Garden of Bliss, by Muhammad Haneef, translator, Dini Book Depot, Delhi, 1978.
- RBCAD = Research Bulletin of the Centre for Arabic Documentation, Ibadan, Nigeria.
- SHL = Specimens of Hausa literature, by C.H. Robinson, Cambridge, 1896.
- SOD = The Spectacle of Death including Glimpses of Life beyond the Grave, by Khawaja Muhammad Islam, Lahore, 1976.
- SUB = Submission. the Sayings of Prophet Muhammad, by Shems Friedlander, London 1978.
- TSWDSW = Tsoofaffin Waakookii da Saababbin Waakookii, by Mudi Sipikin, NNPC, Zaria, 1971.
- WBH = Waakookin Basiirorin Hausa, by Ibrahim Yaro Muhammad.
- WBM = Waa'kaa a Baakin Mai ita, edited by H.A. Daba and M. Karaye, CSNL, published by NNPC, Zaria, 1977.
- WH = Waakookin Hausa, NNPC, Zaria, 1963.
- WHAD = What Happens After Death, by A. Jalil, Siddiovi, Dini Book Depot, Delhi 1976.
- WHH = Waa'kar Hikimomin Hausa, by Ibrahim Yaro Muhammad, NNPC, Zaria, 1975.
- WMH = Waakookin Mu'azu Hadeja, NNPC, Zaria, 1976.
- WSZ = Waakookin Sa'aadu Zungur, NNPC, Zaria, 1971.

(c) Institutions and public collections of manuscripts:-

- ABU = Ahmadu Bello University, Zaria, Nigeria.
- BUK = Bayero University, Kano, Nigeria.
- CSNL = Centre for the Study of Nigerian Languages, Bayero University, Kano, Nigeria.
- CUP = Cambridge University Press.
- DNL = Department of Nigerian Languages, BUK.
- NNPC = Northern Nigerian Publishing Company, Zaria, Nigeria.
- NORLA = Northern Regional Literature Agency, Zaria, Nigeria.
- OUP = Oxford University Press.
- SOAS = School of Oriental and African Studies, University of London.

(d) Others:-

- Ar. = Arabic
- E. = English
- H. = Hausa
- Colloq. = colloquial

INTRODUCTION (H. Gabaatarwaa)

The title of the thesis is:

"Hausa Wa'azii verse from ca. 1800 to ca. 1970: a critical study of form, content, language and style."

1. The meaning of Wa'azii:-

The word wa'azii is an Arabic loan, derived from Arabic wa^cz, "admonition", "warning" and then "preaching" (cf. Hiskett, HIV, p.22). Both in Arabic and in Hausa the word has, first and foremost, a religious connotation. Thus, for the Muslim Hausas, it is immediately associated with Laahiraa, the "Hereafter" and what happens therein; with Zunubii, "Sin" and the punishment for sin, namely Wuta, "Hell Fire"; with the proper performance of Islam and with laadaa, the "reward" for this, which is Aljanna "Paradise". As will be argued below in "CONCLUSIONS" these are all essential nodal terms which I hope to establish as part of the wa'azii register.

From the above, it can be seen that wa'azii has two aspects, a dehortatory aspect, which I call hanii or sometimes gargadii, and a hortatory aspect, which I call hooroo or sometimes nasiihaa.

2. Reason for selecting this subject:-

I have been much helped in my decision to select this subject for my thesis by discussion with friends, colleagues and teachers¹. In the course of conversation about Hausa literature and the development of Hausa literary studies, we agreed that the two central Hausa literary categories that required to be studied and understood, as a basis for the further development of Hausa literary studies, were waakookin² wa'azii, "wa'azii verse" and waakookin yaboo, "panegyric verse".

Both of these categories have already been considered by Hiskett³, but only in the context of Hausa Islamic verse in general, not exhaustively. As far as I know, there are no other studies of these Hausa verse categories in English with the possible exception of C.H. Robinson's early work, Specimens of Hausa Literature⁴. But this is in no way critical. In Hausa, there is Bello Sa'id's unpublished M.A. thesis Gudummuwar masu jihadi ga adabin Hausa⁵. But this deals

with Hausa Islamic verse in general, not with wa'azii in particular. And it only deals with the works of the 19-century jhadists, the Fodiyawa - that is, the Shehu Usman dan Fodiyo⁶, his family and followers. Moreover, it is not a critical study.

3. Field work

My field work was carried out between 1974 and 1978. It resulted in a substantial collection of wa'azii verse, both in ajami and bookoo, comprising mss, pamphlets and newspaper cuttings, as well as cassette recordings. These were collected in the course of visits to Sokoto, Daura, Kaduna, Zaria, Katsina as well as Kano. I am particularly indebted to the collection of Hausa verse of the Centre for the Study of Nigerian Languages (CSNL), at Bayero University, Kano. The provenance of each of the poems which I have selected for study in this thesis is given in an appropriate place in the chapter where it is discussed. Certain other items from my collection, which were not chosen for detailed study in the thesis, are mentioned in the footnotes.

4. The main purpose of the thesis

The main purpose of the thesis is to examine critically the Hausa verse category of wa'azii, with a view to arriving at general conclusions as to its form, content, language and style. There are also two subsidiary purposes, described at the end of this Introduction.

5. Method

My method is to select 14 poems, seven from the 19 Century AD, and seven from the 20 Century AD. I then place a 19-Century poem alongside a 20-Century poem and study them, where possible comparatively, in a single chapter. There are thus a total of seven chapters, each of which is divided into Section A, relating to the 19-Century work; and Section B, relating to the 20-Century work. Where Hegira (Ar. Hijra) dates are given together with dates according to the Christian era, the Hegira date is given first, followed by the Christian date, for example 1233/1817. Where no such double figure is given, the date is according to the Christian era.

My decision as to what to place in each chapter has been governed

by the fact that it soon became apparent to me that the main category of wa'azii is itself divided into a number of sub-categories.

These are as follows:

(i) Wa'azii General (B. Wa'azii Bakandamee)

This is the largest sub-category of wa'azii and comprises almost three-quarters of my total collection. It deals with matters of conduct in general - Zunubbai, "Sins", laadaa, "divine reward", halin maataa and halin mutaanee, that is personal and social morality, and so on. It is of course concerned not only with wa'azii of the hanii/gargadii or dehortatory kind but also with wa'azii of the hooroo/nasiihaa or hortatory kind. Two chapters, each dealing with two poems, are devoted to this sub-category.

(ii) The World's Character and Remembering Death (H. Halin Duuniyaa da Tuna Mutuwaa)

There are two linked ideas in this sub-category. First the poets seek to expose the world as deceitful, worthless and vile. From this they go on to remind their audiences that death is inevitable and indiscriminate. They then remind them of the horrors of dying; of the stages by which death approaches; of solitude in the grave and so on. They then emphasize the need for repentance, and that Muslims should make provision for a "journey" which is inevitable - namely death. This sub-category can be compared with the medieval Christian literary category of Memento mori.

Two chapters each dealing with two poems, are devoted to this sub-category.

(iii) The Signs of the Coming of the Hour and the Appearance of the Mahdī (H. Alaampomin Taashin Kiyaamaa da Bayyanar Mahadii)

This category contains poems that deal with the "Signs of the Hour" and the "End of Time"; with the appearance of the Mahdī and Dajjāl, and with other associated ideas that have to do with the End of Time. This is, perhaps, the most colourful and dramatic sub-category of wa'azii. One chapter, dealing with two poems, is devoted to this sub-category.

(iv) The Resurrection, the Judgement and the Description of Divine Punishment and Reward. (H. Taashin Kiyaamaa da Hisaabii da Bayaanin Azaabar Wutaa da Daadin Aljanna)

This sub-category comprises poems dealing with Taashin Kiyaamaa,

the "Resurrection", Hisaabii, the "Reckoning", Keetare Siraadii, the "Crossing of the Bridge", and other incidents that it is believed will happen in the course of the Resurrection and Judgement. Then the poets go on to describe the torments of Hell Fire that await sinners and unbelievers and the delights of Paradise that await true Believers. The purpose of this sub-category is to deter from unbelief and encourage belief. Two chapters are devoted to this sub-category, each of which deals with two poems.

The first four PARTS of this thesis correspond to these four sub-categories of wa'azii verse.

The 14 poems chosen to illustrate them are each presented with an "Introduction", divided into the following headings:

- I AUTHORSHIP, PROVENANCE AND DATE
- II FORMAT, RHYME AND METRE
- III CONTENT
- IV LANGUAGE
- V STYLE

These introductory sections are of a general nature and are supplemented and expanded in NOTES (see below).

After the Introduction to the poem, an established Hausa text is presented, together with NOTES as follows:

1. NOTES TO HAUSA TEXT (A)
 - Grammar and Lexis
2. NOTES TO HAUSA TEXT (B)
 - Rhyme and Metre
3. NOTES TO HAUSA TEXT (C)
 - Arabic and other loan words.

This is followed by an English translation of the established Hausa text, which is annotated for content, background to Islamic and Hausa cultural aspects, etc., in NOTES TO ENGLISH TRANSLATIONS.

These sets of NOTES to the Hausa texts and the English translations illustrate and amplify the information given under headings I-V in the Introduction to each poem.

The whole work ends with PART V, "CONCLUSIONS", in which I endeavour to draw together the information set out above, with the

intention of arriving at general conclusions concerning style, content etc., that are valid for Hausa wa'azii as a whole.

The problem of distinguishing with sufficient rigour between "LANGUAGE" and "STYLE" is a difficult one and I have been undecided for some time as to whether to treat these two under one heading or to separate them and treat each as a distinct aspect. In the end I decided to treat them separately, on the ground that "style" is that part of language that arises from deliberate choice, whereas what is essential to the basic need to communicate can be regarded as "language". However, it is obvious that there is much overlap between "choice" and "necessity", "style" and "language". This can be illustrated most conveniently by referring to Arabic loans. Clearly, certain Arabic loans such as Alkur'aanii, Sunnaa, etc. are essential for communication in an Islamic context and are not readily subject to choice, whereas other Arabic loans arise, for instance, out of a show of learning or out of a deliberate attempt to create a particular impression in the minds of the audience. For example, there are instances where some poets use Arabic words side by side with Hausa equivalents, e.g. in KHW⁷ there is the Hausa har followed by Arabic ilā, (v.29e); hisaabii (Ar. hisāb) followed by Hausa awon zunnubii, (v.34a); zaamanii (Ar. zaman) followed by more common Arabic loan, lottoo (13a), and so on. These involve choice and are therefore stylistic. A similar comment could be made concerning dialectal words and archaisms.

However there are many instances where it is not possible to be sure whether such words are used as a result of a deliberate choice or out of linguistic necessity. Therefore, while the division into "LANGUAGE" and "STYLE" seems methodologically convenient, some overlap is inevitable.

To a lesser extent the same is true of "CONTENT" and "STYLE". For the choice of subject-matter is obviously, in the first instance, a matter of content. But subject-matter can also influence style, in that it can govern the type of language, or "register" that the poet uses. Thus it has to be accepted that there will also be some overlap between the discussion of content and style.

I mentioned above that there are two subsidiary purposes to this thesis. The first is to examine the content of wa'azii verse, especially "General wa'azii", in order to describe more precisely

exactly what is involved in the "mixed" Islam against which Muslim moralists have inveighed throughout the course of the development of Islam in West and Central Sudan, especially Hausaland - an historiographical rather than a literary purpose. I do this under CONTENT, whenever the subject-matter of the poem makes this appropriate. I then sum up my findings in my CONCLUSIONS.

The second subsidiary purpose is to establish a terminology for criticism and appreciation of Hausa verse. This I have attempted to do by giving a Hausa translation or equivalent for the English literary terms that I have used in the thesis. These Hausa translations, or equivalents, are given in round brackets after the English terms and are finally tabulated at APPENDIX A.

I am well aware that there is some cultural disjunction involved in such a procedure. Hausa Islamic verse evolved under the influence of an Arabic and Islamic, not a European model. It is, for instance, certain that rhyme and prosody in Hausa Islamic verse come directly from the Arabic⁸. The language and ideas of that verse are also intimately influenced by Arabic⁹, as this thesis will demonstrate. One may therefore be sure that style in Hausa Islamic verse has also been influenced by Arabic models. This being so, it is by the application of Arabic, not European literary criteria that this verse ought properly to be judged. Greenburg has suggested that whenever Hausa has need of a word it is to Arabic it should turn¹⁰. The same surely applies to the assessment of style. However, it is not within my competence to undertake this task. And since studies of Hausa literature¹¹ and language¹² are already developing along Western European lines it seems of some value to establish a Hausa stylistic terminology, especially Hausa poetic terminology, at this point. But I would emphasize that this will require to be revised and modified as soon as Hausa Islamic verse can be studied in the light of Arabic literary criticism. Such a study is urgently needed.

In accordance with normal practice all Hausa and Arabic words, quotations and titles have been underlined, to represent italicizing, except the full Hausa texts. Because it would involve considerable extra work, and thus expense in ^{the} typing of this thesis, and because the Hausa texts are in any case complete entities that do not need to be distinguished from a surrounding English text, they have been left in

roman type.

Considerable attention has been paid in this thesis to Arabic loan-words. My own knowledge of Arabic is confined to that acquired in the course of the normal Koranic primary education undergone by Muslim Hausas. I am therefore indebted to Ustadh Muhammad Shazli and Dr. Mervyn Hiskett, who has been my tutor throughout the preparation of this thesis, for help in dealing with this aspect.

FOOTNOTES (H. Tuushen Bayaani)

1. I am especially indebted to Dr. Dalhatu Muhammed, of the Department of Nigerian and African Languages, A.B.U. Zaria, and Dr. M.K.M. Galadanci, of the Department of Nigerian Languages, B.U. Kano.
2. Note that waakookii here is used with the sense of "written, learned poetry", in contrast to waakookin baka. See discussion of this in Muhammad Dalhatu, Individual talent in Hausa poetic tradition: a study of Akilu Aliyu and his art, Ph. D. thesis, SOAS, London, 1977, pp. 9-10; and Furniss, G.L., Some aspects of modern Hausa poets: themes, style and values, with special reference to "Hikima" poetry circle in Kano, Ph.D. thesis, 1977, pp.8-9.
3. See Hiskett, Mervyn, Hausa Islamic Verse: Sources and development prior to 1920, Ph.D. thesis, SOAS, London, 1969. See also Hiskett, M., A History of Hausa Islamic Verse, SOAS, London, 1975.
4. Robinson, C.H., Specimens of Hausa Literature, CUP, 1896.
5. Sa'id, Bello, Gudummuwar masu jihadi ga adabin Hausa, M.A.thesis, B.U.,Kano, 1978.
6. See Hiskett, M., The Sword of Truth: The Life and Times of the Shehu Usman Dan Fodio, O.U.P., London, 1973, especially pp. 15-46.
7. See Chapter 1, Section B, KHW.
8. Compare Arnott, D.W., "The Song of the Rains", A Hausa poem by N.S. Wali, ALS, IX, 1968, p. 124, item 12 and p. 137, item 13 and p. 147, "addendum"; Compare also, Galadanci, M.K.M., "Poetic Marriage between Arabic and Hausa", B.U. Kano, 1975.
9. Compare Arnott, D.W., "The Song of the Rains", ALS, IX, 1968, p. 143.

10. Green-berg, J.H., "Arabic loanwords in Hausa", Word: 3: 85-97, 1947.
11. See Muhammad, Dalhatu, "A Vocabulary of literary terms in Hausa", Harsunan Nijeriya, III, 1973, CSNL, KANO, pp. 1-11.
12. See Malka, Jean-Guy, "Nazarin bambance-bambancen da ke tsakanin Daidaitacciyar Hausa (Nijeriya) da Hausar Filinge (Jamhuriyar Nijar) ta fuskar tsaarin fannin furuci", Harshe, I, Journal of the Department of Nigerian and African Languages, A.B.U., Zaria, 1978, pp. 19-51.

PART I

WA'AZII GENERAL

(Wa'azii Bakandamee)

CHAPTER 1

A

"The Song of Warning" (Waakar Gargadii, WG)
by Shehu Usman dan Fodiyo, 19 Century AD

I. AUTHOR, PROVENANCE AND DATE

(i) Author (H. Marubuucii/Mawallafii)

This poem is believed to have been composed by Shehu Usman dan Fodiyo (1754-1817). Shehu Usman, who was born and bred in Hausaland, is the most highly regarded Muslim reformer of that area.¹ His writings and those of his followers, are widely regarded as the main channel by which Islamic ideas, especially Mahdism, Sufism as well as ¹⁰⁰⁰ Sunnī Maliki Islam,² were disseminated in Hausaland during the nineteenth century AD. The Shehu is also regarded as a sūfī wallī,³ that is one who is especially near to God. That is why he was given the title of Shehu, (Ar. shaykh). In Taarihin Fulani,⁴ the Waziri of Sokoto, Alhaji Dr. Junaidu, describes him as "maalamii kuma wanda maalamii ya haifaa", that is, "the learned and son of the learned", thus demonstrating the wide-spread view of Muslims, especially among the Hausas, that learning is inherited as well as acquired. The same book also states that the appearance of the Shehu was foretold by God, as was the case with many other Muslim religious personalities, including of course, the Prophet Muhammad himself. The Shehu mentioned this in his poem Siffoofin Sheehu,⁵ in which he traced back his blood relationship, relating himself to the Prophet Muhammad:

H. Ku san shii am faɗai tun bai tahoo ba(a).
Faɗin nan anka yoo mini yi zaamaa.

E. "Know that he, the Prophet, was mentioned before he came to the world.
Such mention was made of me, and I arrived."

(Siffoofin Sheehu v. 4 a-b)

The Shehu also related himself to the Mahdī, the Islamic Deliverer said

to be descended from the daughter of the Prophet, Nana Fatima:

H. Ga jiikookii na Faatima anka fissai,
Haƙiiƙaa duk da nii don in faɗaa maa.

E. "He was descended from the grandsons of Fātima
And so too am I, that I may tell you."

(Siffoofin Sheehu v. 35 a-b)

In the view of the Hausas, the Shehu is not only a reformer and a Mujaddid, that is the centurial precursor of the Mahdī⁶; he is also regarded as "the Prophet's lieutenant West of Arabia". This idea is expressed in the verse of the popular Hausa singer, Alhaji Muhammadu Shata, in a song he composed praising the late Premier of Northern Nigeria, Alhaji Ahmadu, the Sardauna of Sokoto, who was^a descendent of the Shehu:

H. Tun daga baakin Faashin,
Tun daga baakin Koogin Jidda,
Manzon Allah bai yoo yamma da yaakii ba,
Sheehu ya tuuroo.
Mutum kau in yanaa sallaa ya yi doomin Allah,
In baa ƴai ya barii don kai nai,
Ahmadu sai an dau kamashon kaakanka.⁷
Mai saajee jiikan Sheehu dan Hodiyo.

E. From the edge of the Persian Gulf,
From the edge of the Sea of Jidda (Red Sea),
The Messenger of Allah, did not come west to wage war,
He sent the Shehu.
When a man prays, let him do it for the sake of God,
But if he will not pray, let him neglect to do so
at his own peril,
But Ahmadu Sardauna, whiskered one, the commission of
your ancestor the Shehu has to be subtracted.
The whiskered one, grandson of Shehu dan Fodiyo.

Because of this background of reference, the^{Shehu's} views, as expressed in his Arabic writings and vernacular verse, carry great weight among the Muslim Hausas⁸.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa)

This edition has been compiled from 3 copies, A, B and C. A is a typescript copy (bookoo) made from an Ajami MS of an unknown origin. But the MS was taken from the collection of Hausa verse housed in the Centre for the Study of Nigerian Languages (CSNL), Bayero University, Kano, Nigeria. The bookoo typescript was made by Malam Mahe Usman under the supervision of Malam Bello Salim. The ajami copies, B and C were obtained by Malam Bello Sa'id, originally from Malam Namadina

Hubbare, Sokoto. These MSS are also housed at CSNL, BUK, under the label MS 3.

A cassette recording was also obtained by me from Malam Balarabe Umar in Kano.

(iii) Date (H. Sheekaraa/Hijiraa)

In the view of the Waziri of Sokoto, Alhaji Dr. Junaidu, as well as a number of other maalams whom I consulted, this poem was composed before the Jihād of 1804⁹. No date is given in the poem but internal evidence supports this view. For the opening verses, especially vv. 2-3, seem to refer to the pre-jihād situation.

II. FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

The poem comprises 51 distichs¹⁰ (H. kwar-biyu/uwar tagwai), most of which are self-contained. That is to say, they do not normally depend on the following distich for their meaning. The only distichs that do have a run-on (H. sabi-zarcee) are vv. 48-50, especially vv. 48-49.

Within each distich however, there is normally a run-on which causes the two hemistichs to be dependent on one another syntactically and as regards meaning. For example, (a) may be a nominal phrase while (b) is a clause containing the main verb, as in v. 4(a):

H. 4(a) Kuu duk manyaa yaaraa mazaa,
(b) Maataa a ku karkade kunnuwaa.

E. 4(a) "All of you, old and young, men,
(b) And women, prick up your ears."

In some cases, however, each hemistich is self-contained. For instance, v. 1:

H. 1(a) A mu goodee Allah 'yan'uwaa,
(b) Mu saamo babbas saamuwaa.

E. "Let us thank God, my brothers,
(b) We have obtained a great benefit."

But some times, although a given distich is self-contained, there is nonetheless a continuing idea that is carried over several distichs, giving a unity that depends on association rather than on syntax. Thus for instance the idea of the Sunna as a saving grace is carried

over through vv. 46, 47 and 48, although each could stand alone structurally.

(ii) Rhyme (H. Amsa-am̄/amsa-kuwaa)

This poem is a Waawiyaa, that is a poem rhyming in -wa(a). This -wa(a) which occurs at the end of each second hemistich (b) is constant throughout the poem. The first hemistich, (a), varies considerably, being sometimes -waa, as in v. 1(a); sometimes -yaa, as in 2(a); sometimes -zaa, as in 4(a), and so on. We even find -ii in v. 8(a).

As for the penultimate syllable of the main rhyme, this is -uwaa in vv. 1(b), 2(b), 3(b), 4(b), 7(b), 8(b) and so on; and -awaa as in vv. 5(b), 6(b), 9(b), 10(b), 11(b) and others.

(iii) Metre (H. Karii/Muryaa)

This poem is composed in the classical Arabic metre¹¹ known as Mutad̄arik (H. Bamutadaarikaa). Its basis is Fā[˘]ilun/Fā[˘]ilun (-v-/-v-), which in Hausa may be varied by -- or vv--.

In the poem there is a recurring variant (H. Illaa)¹² in the last foot of both the first and the second hemistichs, namely v- for vv- or --. This variant is not permitted according to the classical rules¹³ and it must therefore be regarded as a fault. However, it may be that it is common in sub-classical or dialectical Arabic verse; and that the influence of such Arabic verse accounts for its appearance in Hausa verse. For instance, it seems probable that Hausa verse has been influenced by verse in the Hassāniyya Arabic dialect and a study of the metres and forms of this verse might throw important light on Hausa verse. Unfortunately, however, this is beyond the scope of this thesis. The two examples below illustrate the occurrence of this fault:

- v. 6(a) A mu tuu/ba mu bar / son suc/ciyaa,
(b) Mu bi ad/diinii / mu hawai / hawaa.
- 17 (a) Sai zaz/zaafaa / suka shaaa / bisa(a)-
(b) Zakkuu/mu su d̄oo/ra kuruu/ruwaa.

Other deviations that occur less frequently are remarked on in NOTES TO THE HAUSA TEXT (B).

III. CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (Furucin Gundaarin jiigoo/kwaayar jiigoo)

The content of this poem is made clear in its title, Waakar gargadii, the "Song of Warning", and in vv. 4-5:

H., 4(a) Kuu duk manyaa yaaraa mazaa -
(b) Maataa a ku karkada kunnuwaa.

5(a) Ku jiyaa waakag ga ku tsoorata(a),
(b) Ku hawai bin al'aadun yawaa.

E., 4(a) "All of you, old. young, men -
(b) And women, prick up your ears.

5(a) Listen to this song and be afraid,
(b) Leave off following the many non-Islamic customs."

It is essentially gargadii, "warning" or Wa'azii, "admonition" of a religious nature. But, while several aspects of Islamic eschatology are mentioned, it is not directed especially to the description of any one of them. Thus it, and the poems that follow it in the Part, i.e. PART I, comprising Chapters 1 and 2, are classed as "General Admonition", in contrast to more specialized works that follow in PARTS II, III and IV, comprising Chapters 3-7.

(ii) Content Summary (Jiigoo a gajarce)

The following is a summary of the main themes and topics with which the poet deals, verse by verse:

vv. 1-3 doxology.

4-5 The poet enjoins everyone, regardless of his age or sex, to listen attentively to his verse so that he may repent and leave bad customs, and obey Islam.

6-9 He reminds that death is indiscriminate and that there is no way to escape.

10-13 This section contains warning against following the example of those who seek worldly pleasures.

14 This verse appears to stand on its own. It enjoins women to veil and refrain from going out in public in fanciful dress.

15-19 This section is addressed to the careless sinners and warns of the terrible punishments of Hell Fire. It also urges repentance.

20-47 A long list of "does and don'ts", the observance of which go to make the poet's concept of true Islam.

48-50 Observance of the Sunna leads to the Prophet and thus to Paradise, which the poet then briefly describes.

51 Instead of the more usual colophon, the poet concludes with a prayer for admission to Paradise and for the vision of the Prophet.

(iii) Treatment of the theme and background to it (H. Warwarar jilgoo da shimfidarsa)

It will be seen from the above that the poem is tightly organised. It proceeds from one clearly stated point to the next with logical rigour, and the whole work forms a clear-cut argument, namely "Listen to my message; death is indiscriminate and unavoidable; the Punishment for sin is Hell Fire, therefore repent; repentance must be demonstrated as follows - 'Do this, don't do that'; observance of these instructions leads to eternal reward in Paradise".

There are some interesting features about the poem that throw light on the poet's priorities and preoccupations. For he pays more attention to listing the prohibitions than he does to describing the punishments that follow upon ignoring them. This is perhaps to be accounted for by the author's deep interest in the social and political condition of his day. It reminds me, for instance, of his well-known Ar. kitāb al-farq¹⁴, which is a similar catalogue, but this time in Ar. prose, of specific points that characterize Habe society and differentiate it from a truly Islamic society.

It is also worth noting that the poet devotes more attention to the negative side of his message - sins and their punishments - than he does to the positive side, the rewards of good Muslims in Paradise. These are described only briefly in vv. 49-50. This emphasis on fear rather than on the positive aspect of encouragement is typical of many wa'azii poems, as can be seen, for instance, from Bakin Marii¹⁵ and poems such as Farin Marii¹⁶ by Isan Kware, Jan Marii¹⁷ by Salihu dan Zama, Bulaliya¹⁸ by Alh. Muhd. Mazuga, Tuubaa Maaganin Kazaamin aiki by Akilu Aliyu¹⁹ and many other wa'azii poems. A similar emphasis is to be found in the exhortatory religious verse of other cultures, for instance in the "poems of Sin and Death" of medieval English verse²⁰. It is perhaps to be accounted for by the fact that, while sin, the decay of the flesh, physical pain and punishment are everyday experiences, constantly in the forefront of

hearers, eternity, immortality and a state of perfect happiness are remote and intangible and thus the description of them is less convincing for the audience than that of horrors they know and have experienced.

Some comment is appropriate here on the political and social aspects of this wa'azii poem.

It is by now generally recognized that the characteristics of mixed Islam in unreformed Sudanic situations was that while certain outward forms of Islam were quite widely observed - the annual festivals such as Salla celebrations²¹, the Friday congregational prayer etc. - it was the application of Islamic political and constitutional theory to government that was lacking at the level of the State; and the detailed observation of Islamic morality and ethics that was lacking at the level of the individual. For example, this is how the Caliph Muhammadu Bello mockingly describes Sarkin Gobir Yunfa's incorrect performance of prayer:-

"Sarkin Gobir Yunfa fled on his stallion. He didn't stop until he had reached the River Rima 40 miles away, and he didn't reach there until the next morning. Then he said all his prayers together, the afternoon, the late afternoon, the evening and the morning prayers. He said them all together when the sun was rising, there in Rima bowing in the saddle."²²

Aspects of mixed Islam that this poet condemns are: extravagant and other forms of conspicuous consumption, a blanket term that probably refers to all aspects of the ceremonial of non-Islamic government²³; pride and ostentation; disobedience to the Sunna, which again, probably has a political significance, while the injunction not to despise commoners (v. 28(a)) certainly arises out of Islamic egalitarianism. Gossip and tale-bearing are of course constantly condemned in hadith²⁴. The reference to frivolous songs, wind instruments etc. (v. 32 a-b) is yet another example of the Muslim moralist's dislike of popular song that conflicts with Islamic morality and its teaching²⁵.

Another class of un-Islamic practice that calls forth the poet's condemnation concerns the market (v. 23 b). Islam has a highly developed code of commercial practice set out in hadith and in the Shari'ah. But customary market practices are, perhaps, among the most difficult

to eradicate; and their persistence is therefore a characteristic feature of mixed Islam.

Food prohibitions, as one might expect, also figure in the list of un-Islamic practices (vv. 44-45) and so, too, does Islamic sexual morality (vv. 14(a), 23(a), 24(a), 36(a)). For, like market customs, the customary relations between the two sexes are probably among the most persistent in any society. As Ibn Battūta makes clear, sexual permissiveness was as evident in 8/14-century Walāta as it apparently was in 12/18 century Gobir!²⁶

V. 3(b) provides a brief but interesting comment on the structure of society in Gobir at the turn of the 13/18 and 14/19 centuries. For the mention of Ruggaa, Runjii and Unguwaa reflects the fact that the society was divided into three distinct groups: the Fulani of the Ruggaa, the cattle camp in the bush; the Hausa slaves in the Runjii, the rural slave-hamlet and the urban proletariat in the Unguwaa, the town ward. Although vv. 25, 27 and 28 are probably directed at Sarkin Gobir, or more probably his provincial officials, the absence of any mention in this poem of terms such as faada, Sarkii etc. relating to the court circle, suggests that the poem, unlike Abdullahi dan Fodiyo's WW studied in Chapter 2 A, was intended primarily to be addressed to commoners. In fact, the Shehu did compose another poem addressed specifically to court circle. It has the title Waaakar Faada.²⁷

IV LANGUAGE (H. Sarrafa harshee)

In general, the language of this poem is simple and within the comprehension of an ordinary Hausa Muslim. The grammar, like the lexicon, is straight-forward. Sentence construction, apart from ellipsis, is also uncomplicated. The general effect is as if the poet were addressing his audience face to face. This is consistent with the opinion expressed above, that the poem was intended to be addressed to an audience of commoners, not the learned. Most of the lexical items used in the poem are of Hausa origin. Where Arabic loan words are used, most are items that have been fully naturalized into Hausa and are thus likely to have been familiar to poet's audience, even in the 19 Century. The only words that are likely to have been unfamiliar are a few, such as v. 23(a) alhukumin, v. 24(b) Shibhaa, 26(b) dam'ii, 31(a) aljamaa and v. 45(b) sawaa. These have been remarked upon in NOTES TO HAUSA TEXT (C).

As is to be expected, there are frequent examples of Sokoto

dialect²⁸, as can be seen from NOTES TO HAUSA TEXT (A). So also there are traces of Katsinancii and Zazzagancii dialects; there are also certain lexical forms which can be regarded either as Sokotāncii or as archaism. See also NOTES TO HAUSA TEXT (A). There are certain words such as v. 18(a) macizzai and 18(b) kunammai which I feel more inclined to describe as archaic forms rather than as dialectal because I notice that elderly people in Kano, especially in rural areas, as well as in Sokoto, use them. There are, however, certain lexical items in the poem which I consider to be clear archaisms, e.g. v. 23(b) Kausuwaa, 7(a) nana, etc. I consider these to be archaic because, although they are still to be heard occasionally at the present day, this occurs only among the elders, who say that they have heard them from their grandparents and who therefore continue to use them with pride.

There are several cases where, using poetic licence, the poet deviates from normal Hausa. Most of these have been commented on in NOTES TO HAUSA TEXT (A). A few examples are repeated here to illustrate the argument.

(i) Omission of normally essential grammatical items:

V. 10(b) consists of two nominal phrases that have no verbal link. In order to derive a meaning one must assume:

Ga rabon dunniyaa [don] su [saami] abin kawaa

It seems that the licence has to do with the metre. For a sentence such as that reconstructed above, could not possibly be fitted into the poem while still preserving the correct metrical structure.

In v. 31(b) the object is omitted:

Koowaf fadi(i) cee haka naa kawa(a).

The fully explicit form of which is:

Koowaa nee nee ya fadi [wata maganaa] cee haka [nan] nee Kuwa.

But perhaps this is as much a matter of style as of language.

Verse 22(b) contains an example of what F.W. Parsons describes as "deletion type sentence". According to this authority the use of Sai in a sentence always indicates that something has been left out²⁹. This certainly seems to happen in the present sentence. For to make the sentence fully explicit we have to read:

Mai kyauta[ta] nufii [baa abin da zai yi] sai Saamu[n bukaatarsa].

There are also several other cases of grammatical abnormalities involving ellipsis, forms of lexical items, etc. but these will be dealt with under V 'STYLE', below.

V. STYLE (H. Saloo)

WG has an easy, flowing style, assisted by vivid word pictures.

For example, the following describes the torments of Hell Fire:

- H. v. 16(a) Anaa kai shi wuta a shi babbakee,
(b) Gaa yunwaa baabu ruwaa kawa(a),
17(a) Sai zazzaafaa suka shaa bisa(a)-
(b) Zakkuumu su doora kuyuruwaa.
18(a) Da dafii da macizai babbakuu,
(b) Da Kunammai raabe tutut kawa(a).

- E. "He will be taken to Hell Fire to burn,
Behold! there is hunger and no water, for sure!
Only boiling water will they constantly drink,
And they will eat from the tree of zaggum, and
they will be screaming in pain.
There is poison and black snakes,
There are scorpions for sure, surrounding them!"

This passage owes its effect to the poet's use of a series of separate images linked together - Wuta, babbakee, yunwaa, baabu ruwaa; zazzaafaa; zakkuumu and so on. As was said above, such images are familiar to the audience from their experience of real life.

The poet also alternates the 1st and 2nd persons, a characteristic of the wa'azii register. Whereas, the 3rd person is somewhat remote - it places the audience at one remove from the experience related - the 1st and 2nd persons are immediate; and the audience feels that they are directly involved. Consider for instance, the effect of mu, "we, in vv. 1(a), 6(a), etc; and v. 32(a) ka, "you", 2nd person sing. masculine; and v. 5(a) ku, 2nd person plural, and so on. These uses of the 1st and 2nd persons; serve to make the audience feel that they are personally the recipients of the great reward, that the burden of repentance rests on them individually, that the choice between the Sunna or "frivolous song" is theirs personally, that they are not a remote third person and that they personally should fear the consequence of wrong-doing.

There are also a number of other interesting features in this poem that ought to be brought to the reader's attention. These are as follows:

(a) Use of supernumerary particle 'a'

The particle a occurs frequently in this poem. It appears to be used both as an emphatic device and for the metre, in order to supply an initial short syllable. If it is a native Hausa lexical item, then it may perhaps be regarded as a modal particle of command. It seems possible, however, that it is the Arabic interrogative particle "a" (أ),

"Hey", "I say", "is it?" used rhetorically, for emphasis. In this case, it should perhaps be translated [4(a)] not as "Let us ..." but rather as "Should we not ...", and so on.

The particle occurs in the following places:

- v. 1(a) A mu goodee Allah ...
- v. 4(b) Maata a ku karkada kunnuwaa ...
- v. 6(a) A mu tuuba mu bar ...
- v. 19(a) A mu tuuba mu san ...

and frequently throughout the poem and these occurrences are listed in the NOTES TO HAUSA TEXT (A). The use of this particle in WG can be compared with that in Asma'u Nana's Qasida fi madh al-rasul, otherwise known as Waaƙar Madahu³⁰ or Madahul Nabiyyu:

- v. 1(a) A mu goodee Sarkii ...
- v. 2(a) A mu zan salaatii ...
- v. 3(a) A mu karɓaa ...
- v. 4(a) A mu d'auki ...
- v. 5(a) A mu saami ...
- v. 5(b) A mu tsarkaka ...
- v. 6(b) A shi baa mu ...

and ~~se-on~~ in many other places.

A used in this way is not of frequent occurrence in the verse of Hausa authors other than Nana. The question therefore arises: Is WG possibly not an original composition in Hausa by the Shehu at all but a Hausa translation by Nana from a Fulfulde or Arabic original by the Shehu? The oral tradition in Sokoto refutes this possibility, and there is no other evidence to support it. We must therefore assume that the poem, in Hausa, is in fact the original composition of the Shehu³¹, and that it is he who chooses, for stylistic reasons, to use this lexical item, perhaps to re-create the flavour of Arabic verse, where it occurs so frequently. There is of course an element of anaphora (H. jaddadar karfafaawaa) in this, as was pointed out above.

(b) Forms of lexical items

This is perhaps a matter of language as much as of style. All the same, it does seem that the poet avails himself of poetic licence in making a deliberate choice when he spells certain words in unfamiliar ways and so this can also be regarded as style. Examples are:

- v. 21(a) Salaa (= Sallaa or Salaatii). See WW v. 3(a) (ii), below, NOTES TO HAUSA TEXT (A).

- v. 22(b) kyauta (= kyautata). See NOTES on v. 22(b)

We also find the use of the strong verbal noun nufaa in v. 22(b), where the more usual nufii would be expected. There seems to be no reason for this, since neither rhyme nor metre is involved.

(c) Re-phrasing of common expressions

The poet sometimes re-phrases common expressions, apparently in order to make his language more striking. For example, in v. 33(a) we find waatsa asiirin 'yan'uwaa, whereas the common phrase is toona asiirin 'yan'uwaa. (See also "collocational shift" below). Both have exactly the same meaning, "to expose the secret of ...", but the verb waatsa has the sense not only of "to expose" but also of "to spread" and is thus more poetic in this context.

Other Stylistic Devices (Sauran dabaarun Salon Sarrafaawaa)

Since in the discussion of each poem below comments on "Other Stylistic Devices" will be included, it will be useful here, at the outset, to specify what is meant by certain literary terms in the thesis, since there seems to be some variation in the meanings of literary terms, as used by various writers on style.

(i) Personification (H. Mutuntarwaa)

Personification, or personifying may be described as, "Person or thing viewed as striking example or embodiment of (quality etc.), or to "attribute personal nature abstraction or thing, symbolize quality by figure in human form" (COD; sv, p. 824). In simpler terms it may be described as, "inanimate, objects, abstractions etc. given the qualities of human beings, and so on, e.g. Duuniyaa, "world" as a "mare".

The author uses a number of personifications. For instance, Death is portrayed as a person, or at least as a creature. Thus in v. 7(a) it appears as a malevolent being that reaches everyone. In v. 9(a) it has "illness" as its "messengers" while in 9(b) the word raabee suggests its stealthy approach that takes one unawares. As is pointed out below, the whole complex created by linking these personifications may also be considered to make up an allegory.

Other personifications include v. 16(a) Anaa kai shi Wuta a shi babbakee, thus a man is seen as an animal or bird which is to be grilled; and in v. 47(b) Sunnaa don ita cee uwaa, the Sunna is seen as a "Mother" with human qualities.

(ii) Symbolism (H. Alaamaa/Alamtarwaa)

Symbolism may be described as an abstract idea regarded as concrete, i.e. "use of symbols to represent things" as in poets using "special symbols to express the essence of things by suggestion". (COD; *sv*, p. 1171). For example, "rushing into the bush" = ignorance.

There are two possible examples of symbolism in this poem. One occurs in v. 3, where ruggaa is mentioned, together with runjii and unguwaa. The primary purpose of this is clearly to give the poet's message immediacy by placing it in a local context. But the word ruggaa seems to mean more than just a cattle-encampment. Rather it symbolises nomadism in general. Norris has drawn attention to the way in which Muslim literates regarded nomadism as incompatible with the requirements of Islam:-

"The desert is the ruin of religion,
the feebleness of Islam and its negation."³²

Muhammad al-Jaylānī, the Tuareg Ineslemen Scholar who made the above remark, corresponded with Sultan Ahmadu Bello about this problem of nomadism and Islam. We may therefore be sure that the Shehu was also familiar with it. Therefore, it may well be that we should read into the word ruggaa not only "people living in Fulani cattle camps" but rather "even those nomadic Fulani of the cattle camps who normally observe Islam so imperfectly".

The second possible symbol occurs at v. 9(b), where kwan dawa is certainly metaphorical, but may also contain an element of symbolism. It means, literally, "to sleep in the bush", and for Hausa Muslims it is reminiscent of the two Angels, Munkar and Nakir, sometimes H. Walakiiri, from Ar. Munkar wa Nakir, who visit the deceased on his first night in the grave. If he answers their catechism correctly, he will sleep in comfort in the grave until the Day of Judgement. But if he fails to do so, he will be beaten with iron clubs and will spend the period until the Resurrection in extreme discomfort, loneliness and distress. Thus kwan dawa is surely a symbol for the loneliness of the lost souls as well as a simple metaphor.

(iii) Metaphor (H. Siffantaawaa)

Metaphor may be described as "Application of name or descriptive term or phrase to an object or action, to which it is not literally applicable, e.g. "a glaring error", "food for thought". (COD; *SV*; p. 686).

Kwan dawa was remarked on above, where it was treated as a symbol. In v. 20 there is an example of what may be called a metaphor with interlacement, that is to say words which link back to each other, to create an interlacing sequence of ideas. Thus in this verse, 20, we find maaganii and garkuwaa together with tsooron Allah, which link up with the idea of escaping, in v. 46. For a Muslim Hausa audience, v. 20 will create a picture of, first, the torments of Hell Fire, which the poet has previously been describing; then the familiar idea of protective charms and then of the Hausa hide shield (garkuwaa), behind which one shelters from danger. Both of these protective devices bring home vividly the need for "fear of God". Then in v. 46 the poet returns again to the idea of escaping and goes on to contrast the frightening idea of the boiling poisonous water of Hell, v. 46(b) with the gentle, soothing image of the River of Paradise flowing with milk and honey, v. 49(a). Finally, he sums up his whole brief but vivid description of Paradise in the final telling line (v. 50(a)):

Gidaajee naa na Muhammadaa,

which clinches the argument of the whole poem - namely that to follow the Sunna of Muhammad is preferable to following the deceptive pleasures of this world.

Of course interlacement (H. Saakar zaanaa/Sarkakkiyaa) is closely associated with collocates, context bound lexical items, anaphora and perhaps, too, with mystic structures, as well as with general sentence structure. However, in the case of this poem, the interlacing seems sufficiently deliberate and developed to warrant consideration not only in connection to its metaphorical effect, but also as a particular poetic technique in its own right.

(iv) Allegory (H. Dooquwar Siffantaawaa)

An allegory may be described as a series of metaphors or extended metaphors representing an abstract idea. The Concise Oxford Dictionary (*SV*; p. 26) puts it as "Narrative description of a subject under guise of another having similarities to it; picture in which meaning is

symbolically represented". In this thesis I shall regard extended metaphor as allegory.

An example is found in the poem in v. 9(a-b):

(a) Cuutaa duk manzanninta naa

(b) Kul ta raabee ka ka kwan dawa a

"All diseases are its messengers"

Be careful! If it moves near, you will ~~be~~ sleep in the bush
[suffer in the grave].

In so far as Cuutaa duk manzanninta naa, together with Kwan dawa, constitute an extended metaphor, it can be regarded as allegorical, standing for sin and divine punishment.

(v) Simile (H. Kamantaawaa)

This may be described as "Writer's or speaker's reference to things or persons with explicit comparison to it of what is being discussed, as illustration or ornament; words by which this is done". (COD; sv. p. 1065) e.g. "a man braying like a donkey". In Hausa, there are at least three types of simile, as follows:

(1) Kamancen daidaitoo, "simile of equation", e.g: Kamar, "like"; tamfar, also "like"; sai ka cee, "as if to say"; yaa yi i, "it is as big/large etc. as"; ya "as", and so on.

(2) Kamancen fiifiikoo, "simile of superiority", e.g: yaa fi, "it exceeds"; ya dara, "it is a little more"; yaa wucee, also "it exceeds"; waanee, "beyond one's capability" as in waanee wata a haskee!, "it is brighter than moon in light", etc.

(3) Kamancen kaskancii/kaashii, "simile of inferiority", e.g: yaa gaza, "it is less than"; yaa kaasa, "it is inferior to"; bai kai ba. "it is not as big/large as"; and so on.

There are no examples of simile in this ^{particular} poem.

(vi) Anaphora and echo effect of rhetoration and alliteration

(H. Jaddadar karfafaawaa da Gaagara-gwaari/Karangiyaa)

There are several examples of anaphora and the echo effect of rhetoration. These are normally the repetitions of words or phrases at the beginning of successive clauses, etc., used as emphatic repetition³³. The repetitions, however, can also occur at any point in the verse. For example, the repetition of A YI in v. 12 is anaphoric and emphatic:

- v. 12(a) Da tufaafii don A YI taakamaa,
(b) A YI waasannii A YI zaabuwaa.

Similarly, the word TSAREE is repeated in vv. 21(a), 23(a), and BARI in vv. 25(a), 26(a), 28(a), (b), 30(a), 31(a), 33(a), 34(a), 35(a), 37(a), (b), 38(a), 39(a) and 40(b).

Alliteration (H. Gaagara-gwaari/Karangiyaa)

Alliteration is a common device of Hausa poets. It consists of repetitions of similar sounds in a hemistich in a harmonious way. There is perhaps, an example of it in v. 1(b):

Mun saampo babbas saamuwaa,
but this may not be deliberate.

(vii) Context-bound lexical items (H. Kalmomin Fannu/Dangantattun Kalmomii/Bii-dangi)

By "context-bound lexical items" I mean lexical items that can only normally be used in a particular context, for example, Sallaa, Annabi, hadiisii, etc., which can only occur in an Islamic religious context. By "partly context-bound lexical items" I mean lexical items that have several distinct connotations, at least one of which can only be used in a particular context. Examples are Goobe when it means "Last Day", Goodabee when it means Sunna, Islam, and so on. As will be argued below, in the CONCLUSIONS, context-bound lexical items and partly context-bound lexical items largely supply the nodal terms and collocates that are the main constituents of what I shall attempt to define as "the Wa'azii register".

In this poem, WG, there are numerous examples of context-bound lexical items, for example, v. 2(a) addinin gaskiyaa, 6(a) tuubaa, 14(a) lullubii, 20(a) tsooron Allah, and many others, and of partly context-bound lexical items, for example, tsoorata in v. 5(a) which can obviously be used in secular contexts, but becomes context-bound in association with Allah, see v. 20(a) etc. Similarly Wutaa has a wide general usage but becomes context-bound in isolation, as in for instance v. 16(a). This can be compared to the English use of an initial capital letter as in "the Fire", where this refers to Hell.

(viii) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

This is a stylistic device in which words are used with one another in combinations which do not usually occur together in normal

speech, e.g. jikii ya buushee, "the body dried up", like wood etc. In this poem, however, the poet has used only one clear example, namely in v. 33(a) where there is waatsa asiirii. These two words, waatsa and asiirii could hardly normally be combined. The more usual phrase is toona asiirii, but the author replaces toona with waatsa, for poetic effect.

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

This is "suspense" induced by the structure of a sentence, for instance by inversion, a device used by authors to hold the interest and attention of the audience. This device causes the audience to be eager (H. dookii) and to wonder what is coming next. The author of this poem has used this device a number of times. The following are some examples:

- H. v. 4(a) Kuu duk manyaa yaaraa maza,
(b) Maataa a du karkada Kunnuwaa.

- E. (a) "All of you, old and young, men -
(b) And women, prick up your ears."

Without deliberate mystification one would expect:

- H. Ku Karkada kunnuwaa kuu duk,
Manyaa [da] yaara [da] maazaa [da] maataa.

- E. "Prick up your ears, all of you,
old, young, men and women."

- H. v. 40(a) Waakar waasaa da kidii duka(a),
(b) Bari jinsu tsaree dada kunnuwaa.

- E. v. 40(a) "Any secular song or drumming,
(b) Do not listen to them, guard your ears."

This will normally be:

- H. Bari jin waakar waasaa da kidii duka a,
Kuma tsaree dada kunnuwaa.

- E. "Do not listen to secular song or drumming
[And] guard your ears."

(x) Arabic and other loans (H. Larabci da sauran baakin Kalmoomi)

Certain words of Arabic origin occur in this poem, but they seem to arise out of linguistic necessity rather than out of stylistic choice. (See LANGUAGE above). All the same, in so far as there is audience expectation of Arabic terms associated with wa'azii verse, they may be said to have stylistic significance.

(xi) Ellipsis (H. Tsallake/giibin jimlaa/tsumburee jimlaa)

This poet, compared with others such as Isan Kware, for example, in TM, below, or Malam Audu Gwandu, in KHW, also discussed below, uses ellipsis infrequently. But there are some few cases of ellipsis involving omission of the second negative ba, the verb "to be" nee/cee, and so on. These are remarked upon in NOTES TO HAUSA TEXT (A). The following are some further examples in illustration:

(a) omission of conjunction /da/:

- v. 4(a) Kuu duk /da/ manyaa /da/ yaaraa /da/ maza
(b) /Da/ maataa, a ku karkada kunnuwaa.
v. 11(a) Da tuwoo da miyaa /da/ naamaa /da/ furaa
(b) /Da/ noono /da/ ingarmaa don hawaa.

Other examples are vv. 32 (b), 42(a), 43(b). Whereas in English the omission of "and" is a sign of good style in certain contexts, this is not so in Hausa. The repetition of da is vital in normal Hausa and so its omission here is definitely poetic licence.

(b) omission of second negative /ba/:

In v. 7(b) we find the omission of the second negative ba:

Mutuwaa ba ta bar koowaa nana /ba/

Other examples are vv. 15(b), 34(b)

(c) omission of verb and verb phrase:

Example:

- v. 10(b) Ga rabon duuniyaa su /saami/ abin kawaa

Other examples are vv. 27(a) "bari", v. 32 (b) "kidan", and so on. V. 22(b) contains an example of what Parsons describes as a "deletion type sentence". According to this authority, the use of sai in a sentence always indicates that something has been left out (see details under LANGUAGE, (i) "omission of normally essential grammatical items", above).

Also, in v. 31 (b) the object is omitted. See also details under LANGUAGE, (i) above.

The verb "to be" nee/cee is omitted in v. 35(b). See NOTES TO HAUSA TEXT (A), v. 35(b).

(xii) Sentence Type: Simple and Compound Sentence (H. Nau'in Jimlaa: Sassaukar jimlaa da jimlaa mai Sarkaa/gabaa)

A simple sentence or what some call a "loose sentence" is a sentence which contains one main clause, and is usually short. A compound sentence, sometimes called a complex, multiple, or "periodic sentence", contains several dependant clauses and is often very long. In this poem the author uses Compound sentences much more than he uses Simple sentences. The following are some examples:

(a) Simple sentence (H. Sassaukar jimlaa)

v. 1(a) A mu goodee Allah 'yan'uwaa.

(b) Mun saampo babbas saanuwaa.

5(a) Ku jiyaa waakagga ku tsoorata/a/.

(b) Ku hawai bin al'aadun yawaa.

6(a) A mu tuuba mu bar son zucciyaa.

(b) Mu bi addiinii mu hawai hawaa.

7(a) Mutuwaa ba ta bar koowaa nana/ba/.

8(a) Bari manceewaa bisa kaa sanii.

See also vv. 9, 14, 28, 37, and so on.

(b) Compound sentence (H. Jimlaa mai Sarkaa/gabaa)

v. 2. (a) Mun san addiinin gaskiyaa.

(b) Yas saadu dada ga garuruwaa.

vv. 10-12 Bari gaasan maasu farin cikii.

Ga rabon duuniyaa su abin kawaa.

Da towoo da miyaa naamaa furaa.

Nbonoo ingarmaa don hawaa.

D a tufaafii don a yi taakamaa.

A yi waasannii a yi zaabuwaa.

13. (a) Wannan duk banzaa naa kadan -

(b) Ka ji waanen nan yau yaa kawa(a).

15. (a) Kooway yi sakee har yam mutu -

(b) Bai tuuba ku san ya zam kawaa.

see also vv. 17, 18, 19, 20, 21, and so on.

FOOTNOTES

(H. Tuushen Bayaani)

1. See Hiskett, M., The Sword of Truth, London, 1973. pp. 74-76.
2. See Wilks, Ivor, "The Saghanughu and the Spread of Mālikī law: A provisional note", in Research Bulletin, Centre for Arabic documentation, Ibadan, Vol. 2, No. 2, July, 1966, pp. 11-17. See also Anderson, JND, The Malikī Law of Homicide, NORLA, Zaria, 1959.
3. Compare Andrzejewski, B.W., "Islamic oral tradition: Lives of Muslim Saints", a preparatory notes for the lecture on Islamic legends, SOAS, 19th Nov. 1973; especially the sub-heading "veneration of saints", pp. 1-2. See also Dangambo, A., "The Role of Islam in the development of Northern Nigerian Politics from c. 1800 to c. 1966, with Special reference to Hausa Verse", M.A. Thesis, SOAS, 1974, pp. 1-3.
4. Junaidu, Alhaji, Dr., Tarihin Fulani, NNPC, Zaria, 1970, pp.8-9.
5. El-Masri et al, 'Siffofin Shehu': an autobiography and character study of Utman b. Fūdi in verse, RBCAD., Ibadan, Z. 1, 1966, 1-36, especially, p.23.
6. See AK v. 4(b) and ABM v. 12(b) (i) and (iii), below, NOTES TO ENGLISH TRANSLATION.
7. Taken from the oral verse of Alhaji Mamman Shata Katsina. See details about him and his songs in Dangambo, A., Shata da Wakokinsa, B.A. dissertation, paper III B.U. Kano, 1973.
8. Compare Niven, C.R., A short history of Nigeria, Longmans of Nigeria, 1963, p.77.
9. This information was obtained by me from the Waziri of Sokoto Alhaji Dr. Junaidu, when I was undertaking my first field work in Sokoto in 1978.
10. Compare Arnott, D.W., "The Song of the Rains", ALS, IX, 1968, p. 124 item 12.
11. See Arnott, D.W., ib. p.137, item 13. See also Galadanci, MKM, "Poetic Marriage between Arabic and Hausa", B.U. Kano, 1976.
12. See Galadanci, MKM. ib., pp.8-10.
13. See Wright, W., A Grammar of the Arabic Language Vol. II Cambridge, 1962., p.365.
14. See Hiskett, BSOAS, XXIII, 3, 1960. pp. 558-579.
15. See Hiskett, A History of Hausa Islamic verse (HIV), London, 1975, pp. 207-209, and 33-36.
16. See Said, Bello, Gudummuwar Masu jihadi ga Adabin Hausa, vol. 2. M.A. thesis, B.U. Kano, 1978, pp.318-320.
17. See JM, below.
18. This MS is housed at CSNL, B.U. Kano, under the label MS. 126.

Harsunan Nijeriya, vol. II, 1972, pp. 18-22.

29. Parsons, F.W. "Deletion type of Hausa Sentence", unpublished Lesson Notes, ca. 1973-74.
30. See Hiskett, M., HIV p. 211.
31. This view is also shared by Bello Said. See Said, Bello, GMJ, I. p.41 item 9.
32. Norris, H.T., The Tuaregs: Their Islamic legacy and its diffusion in the Sahel, Warminster, 1975, p.149
33. See Dangambo, A., Alhaji Aliyu Namangi Da Wakokinsa B.A. dissertation, Special Author, paper 5, ABC/ABU, Kano, 1973, pp.30-31.

Shehu Usmanu Dan Fodiyo

- V.I(a) A mu goo/dee Al/lah 'yan/'uwaa,
(b) Mun saa/moo bab/bas saa/muwaa.
- 2(a) Mun sam / addii/nin gas/kiyaa -
(b) Yaa saa/du dadaa / ga garuu/ruwaa.
- 3(a) Koowaa / dada yaa / san gas/kiyaa,
(b) Ruggaa / runjii / har unguwaa.
- 4(a) Kuu duk / manyaa / yaaraa maza -
(b) Maataa / a ku kar/kada kun/nuwaa.
- 5(a) Ku jiyaa / waakag / ga ku tsoo/rata(a),
(b) Ku hawai / bin al/'aadun / yawaa.
- 6(a) A mu tuu/ba mu bar / son zuc/ciyaa
(b) Mu bi ad/diiri / mu hawai / hawaa.
- 7(a) Mutuwaa / ba ta bar / koowaa / nana(a),
(b) Baa zaa / ta ta faa/sa ris/kuwaa.
- 8(a) Bari man/ceewaa / bisa kaa / sanii,
(b) In taa / zaka sau/raa sai / zuwaa.
- 9(a) Cuutaa / duk man/zannin/ta naa,
(b) Kul taa / raabee / ka ka kwan / dawa(a).
- 10(a) Bari gaa/sam maa/su farin / cikii -
(b) Ga rabon / duuniyaa / su abin / kawaa.
- II(a) Da tuwoo / da miyaa / naamaa / furaa,
(b) Noonoo / ingar/maa don / hawaa .
- 12(a) Da tufaa/fii don / a yi taa/kamaa,
(b) A yi waa/sannii / a yi zaa/buwaa.
- 13(a) Wannan / duk ban/zaa naa / kadan -
(b) Ka ji waa/nen nan / yau yaa / kawaa.
- 14(a) Maataa / koo duk / ku yi lul/lubii,
(b) Ku hawai / na fitaa / da tufan / kawaa.
- 15(a) Kooway / yi sakee / har yam / mutu(u) -
(b) Ba shi tuu/ba ku san / yaa zam / kawaa.
- 16(a) Ana(a) kai / shi Wutaa / a shi bab/bakee,
(b) Gaa yun/waa baa/bu ruwaa / kawa(a).
- 17(a) Sai zaz/zaafaa / suka shaa / bisa(a) -
(b) Zakfuu/mu su doo/ra kuruu/ruwaa.

- 18(a) Da dafii / da maciz/zai bab/bakuu,
(b) Da kunam/mai raa/be tutut / kawa(a).
- 19(a) A mu tuu/ba mu san / tsiirar / Wutaa,
(b) Kun san / ta fa baa / ta fa jim/ruwaa.
- 20(a) Tsooron / Allah / am maa/ganii,
(b) Shii dai / ka zamee / muna gar/kuwaa.
- 21(a) Tsaree ii/mancin/ka tsaree / salaa,
(b) Zakkaa / haka naa / azumii / kawa(a).
- 22(a) Haka naa / Hajji / in kaa / iyaa,
(b) Mai kyau/ta nufaa / sai saa/muwaa.
- 23(a) Tsare al/hukumin / auren/ka duk,
(b) Haka naa / cinikin/ka na kau/suwaa.
- 24(a) Da gaboo/bii naa/ka tsaree / duka(a) -
(b) Ga haram / haka naa / shibhaa / kawa(a).
- 25(a) Bari zaa/lumcii / tsare zuc/ciyaa,
(b) Da fushin / karyaa / ga abuu/buwaa.
- 26(a) Bari gir/man kai / bari haa/sadaa,
(b) Haka naa / dam'ii / da riyaa / kawa(a).
- 27(a) Da kiyaa/war han/yar gas/kiyaa,
(b) Kaa san/ta ka doo/ra bau/duwaa.
- 28(a) Bari roo/waa don/ tsooron / tsiyaa,
(b) Bari ree/na talak/kaawaa / kawa(a).
- 29(a) Ka tsaree / halshee / ka hawai / radaa,
(b) Ka mai/sa ta koo/kaa shan / ruwaa.
- 30(a) Bari kar/yaa duk / bari jan / fadaa,
(b) Baacii / da gamaa/min 'yan/'uwaa.
- 31(a) Bari kar/yata koo/waa al/jamaa,
(b) Koowaf/ fadi cee / haka naa / kawa(a).
- 32(a) Ka hawai / waakal / waasaa,/ hawai,
(b) Buusa ga/raayaa / ka hawai / fawaa.
- 33(a) Bari waa/tsa asii/rin 'yan/'uwaa,
(b) Da yawai/taawak / kau ran/tsuwaa.
- 34(a) Bari baa/ta mutaa/nee kau/suwaa,
(b) Ba ka taa/shi sayee / ka zubaa / kawa(a)/

- 35(a) Bari kii/mar kar/yaa zam / fadin -
(b) Lahanii / na abin/ka gudaa / kawa(a).
- 36(a) Rufe naa/ka idaa/nuu don / gudu -
(b) Na ganin / maataa / koc kau/suwaa.
- 37(a) Bari ree/gaawaa / shiiyar / wani(i),
(b) Bari duu/bin rai/nin 'yan/'uwaa.
- 38(a) Bari duu/bin waa/sannii / duka(a),
(b) Koomaa / ka tsaree / kuma kun/nuwaa.
- 39(a) Bari jin / karyaa / bari jin / radaa,
(b) Da gamaa/min wan/su da jin / hawaa.
- 40(a) Waafar / waasaa / da kidii / duka(a),
(b) Bari jin/su tsaree / dada kun/nuwaa.
- 41(a) Da bugun / koowaa / koo daa / bisaa,
(b) Sai mai / ladabii / da sanii / kawa(a).
- 42(a) Ka hawai / saataa / kwaacee / duka(a),
(b) Da kafaa/fuu naa/ka hawai / zuwaa.
- 43(a) Koofar / zaalum/mai koo / masau,
(b) Bigiren / saabaa/nii bar / zuwaa.
- 44(a) Kuma naa/ka cikii / ka tsaree / da shii,
(b) Massai / zamba(a) / ga bidar / yawaa.
- 45(a) Da jinin / yankaa / da ruwan / giyaa -
(ba) Rashawaa / da haraa/mun duk / sawaa.
- 46(a) Yi fadan/ka ga ran/ka ka ii masa(a),
(b) Shii aa' / iikoo / ga fiton /ruwaa.
- 47(a) Yannan / ka fadaa/cii fiton /wani(i) -
(b) Bisa Sun/naa don / ita aa' / uwaa.
- 48(a) Ita ah / Hanyaa / ta Muham/madu(u) -
(b) Da Sahab/bai nai / ita kee / zuwaa -
- 49(a) Aljan/na gidan / gulbin / zumaa;
(b) Haka naa / madaraa / ballee / ruwaa.
- 50(a) Gidaa/jee naa / na Muham/madu(u) -
(b) Da mutaa/nee naa/sa tutut / kawa(a).
- 51(a) Allaa/hu shi baa/ mu shigaa / nasa(a),
(b) Da ganii / nasa aa/min muu / kawa(a).

NOTES TO HAUSA TEXT (A).
(Grammar and Lexis)

- V. 1(a) A mu : The A is an emphatic particle used only in verse. See also WW v. 12 (e), TM v. 1(a). It usually precedes the imperative, but it can be used with other tenses as well. See the discussion under 'STYLE', above.
- 1(b) babbas saamuwaa = babban raboo. Note the gemination in s. See Carnochan, J., "Gemination in Hausa", pp.149-181, in Studies in Linguistic Analysis: Special Volume of the Philological Society. [Introduction by J.R. Firth]. Oxford, Blackwell, vii- 205 pp., 5 pl. cf. Word, 1958, xiv, no. 1.
- 2(a) Sam : This word (see also v. 19 (a)) can be regarded either as an archaic short form of sanii or saami, or as a Sokoto form.
- 5(a) Ku tsoorata : The ajami text B has Ku tsartata. This is an archaic form.
- 5(b) hawai : Archaic/Sokoto word equivalent to niisanci/bari/guji etc. in Standard Hausa.
- 6(a) Zucciyaa : This appears to be an archaic word. One would expect zuuciyaa in normal Hausa. It is also a Sokoto form.
- 6(b) hawai : See 5(b) above.
- 7(a) nana : archaic form of nan. One would expect a nan.
- 7(b) Baa zaa ta ta faasa---: The repetition of ta can be regarded either as poetic or archaic. But the ajami text B has Baa zaa fa ta faasa---, that is, ta is replaced with fa. This is normal. Note also the omission of the second negative ba at the end of the hemistich. Compare Skinner, N., A Grammar of Hausa, NNPC, 1977, pp.77-80, "Particles: Negatives...!"
- 8(a) bisa kaa sanii = bayan kaa sanii
- 8(b) In taa zaka: Normally this will be In ta zoo.
- 9(a) naa : Sokoto equivalent nee.
- 10(a) gaasan : Zazzau form of gaasar. The Zaria people do not usually show gender distinction in the genitival link, and it is therefore common in Zazzau to use the suffix -n which denotes masculine gender where in Kano Hausa -r (feminine) would be used.

10(b) One would expect: Ga rabon duuniya /don/ su /Saami/ abin kawaa.

11(a-b) ellipsis, understand:

(a) Da tuwoo da miyaa /da/ naamaa /da/ furaa,

(b) /Da/ noonoo /da/ ingarmaa don hawaa.

In standard Hausa the omission of da is unusual.

12(b) Zaabuwaa: A game that children play at night. It is possibly derived from a zaaburaa, that is "to jump suddenly". The zaabuwaa game is usually played during the harvest time or kaakaa.

13(b) yaa kawa = yaa kau/an kau da shii.

14(b) (i) hawai: see 5(b) above.

(ii) tufan is a Zazzau form of tufar/tufaafin.

15(a) kooway yi --- yam mutu: Note the gemination which is characteristic of Sokoto speech.

15(b) yaa zam kawa : Archaic/Sokoto idiom meaning an kawar da shii/yaa shiga uk'u. Compare 13(b) above.

16(a) (i) a shi = don ya; the use of a here can be contrasted with that in 1(a), above. The a in 16(a) functions as a purpose particle equivalent to don/sabooda.

(ii) Ana Kai shi : One would expect zaa a kai shi.

18(a) macizzai is a Sokoto form of maciizai. It can also be an archaic form.

18(b) tutut = tutur.

(ii) Kunammai = Kunaamuu/ii.

19(a) san = saami.

20(a) am maagarii : a is a Sokoto equivalent of nee which usually geminates with the following consonant. It can be contrasted with the a in vv. 1(a) and 16 (a) (i) above. Compare, Carnochan, J., "Gemination in Hausa", op.cit.

20(b) Ka may be taken as a simple Sokoto equivalent for kee, or it may have a future meaning as in:

Shii dai ka zuwaa = Shii/nee/ kawai kee/

Zuwaa or Shii kadai nee zai zoo

21(a) (i) Tsare imancinka = Tsare imaaninka.

(ii) Salaa = Sallaa

21(b) (i) naa = nee.

(ii) Kawa: Sokoto form for kuwa, also probably an archaic form.

22(a) See naa, v. 21(b) (i), above.

- 22(b) kyauta nufaa: kyauta is a short form of kyaukata.
One would expect nufii rather than nufaa.
- 23(b) kausuwaa : is an archaic form of kaasuwaa.
- 25(a) Zucciyaa: See 6(a) above.
- 29(b) Ka maisa ta kookaa shan ruwaa: The line can be paraphrased as:
Ka mayar da ita kamar kookon shan ruwaa.
- 30(b) Baacii da gamaamin 'yan'uwaa is a Sokoto expression equivalent to Zaagii da hada 'yan'uwaa fadaa.
- 32(a) Waakal is a Katsina form of waakar.
- 32(b) ellipsis; understand:
Buusa/a/ /da kidan/kada/ garaayaa---.
- 33(a) Waatsa asiirin: A variant of the well known expression, toona asiirin.
- 34(a) ellipsis: The adverbial particle a is omitted before kausuwaa.
- 34(b) Ba ka taashi sayee ka zubaa kawaa: This is an elliptical sentence. It may be filled out as follows:
/In/ ba ka taashi sayee /ba, (wani abu), too/ ka zuba /idoo/ kawai.
- 35(a) zam: Sokoto equivalent of rika/dinga.
- 35(b) inversion and ellipsis: The line would normally be:
/Fadi/ lahanin abinka /koo daa lahanin/ guda /daya nee/ kuwa.
- 36(a) Rufe: B has Tufe. Both are acceptable.
- 36(b) The adverbial particle a is omitted before kausuwaa. cf. v. 34(a).
- 37(a) (i) regaawaa: This appears to be an archaic alternative of the word leekaawaa.
(ii) Shiyaa appears to be an archaic word. It means jiihaa, wajen.
- 38(a) duubin wasannii: This could have two meanings:
(i) kada ka kalli wasannii, which is how it has been rendered in the English Translation,
or
(ii) Kada ka yi wa koowaa kallon wasaa/reenii.

Both are acceptable. Note also duubin is a Sokoto alternative for kallon.

- 39(b) gamaamii is a Sokoto alternative for hadā fadaa,
"inciting people to quarrel", cf. v. 30(b), above.
- 41(a) bisaa is an archaic/Sokoto word for dabbaa.
- 41(b) ellipsis and ambiguity: The line could be interpreted as:
(i) Sai mai ladabii da sanii kawa /nee zai barii/.
(ii) The word mai should read don, thus, sai /don/
ladabi da Samii kawa. The second possibility makes
more sense and is adopted in the English translation.;
- 42(a) ellipsis: The conjunction da is omitted before kwaacee.
- 43(a) masau: This could have two possible interpretations:
(i) masau : Sokoto equivalent of musuu.
(ii) masau = sam sam. The first possibility is the one
adopted in the Eng. trans.
- 43(b) bigiree: An archaic word equivalent to wurii in standard
Hausa. Note omission of the conjunction da, /Da/ bigiren---.
- 44(b) Massai: I have not been able to get a satisfactory
explanation for this word. But from the context it could
mean kada ka bidi/neemi, etc. This is how it has been
rendered in the English Translation.
- 46(a) ii masa = iyaa masa = sarrafaa shi.
- 46(b) (i) aa' : a is a Sokoto lexical item equivalent to the
verb 'to be' nee.
(ii) fiton ruwaa = fitaa daga cikin zazzaafan ruwan Jahannama.
- 47(a) Yannan appears to be an archaic form of Sannan.
- 47(b) aa' : see 46(b) (i), above.
- 48(a) it ah Hanyaa = ita cee Hanyaa. The ah is a Sokoto aa
equivalent to cee, which usually geminates with the following
consonant. Compare vv. 46(b) (i) and 47(b). Contrast with
1(a), 16(a) (i), and 20(a), above. Compare the function of
the verb 'to be' ne/ce in Kraft and Kirk-Greene, Teach
Yourself (Hausa), London, 1977, p.32-35, Lesson 6. See also
Carnochan, J., "A Study of Quantity in Hausa", BSOAS, xlii,
part 4, especially pp. 1032-1034. Note also the gemination in
h; see Carnochan, J., "Gemination in Hausa", pp. 149-181. in
Studies in Linguistic Analysis: Special Volume of the
Philological Society.

51(b) nasa may refer back to "Allah" (in line (a) of this verse), or possibly to "Muhammada" in v. 50(a). The second possibility is the one adopted in the English translation.

NOTES TO HAUSA TEXT (B)
(Rhyme and Metre)

- v. 7(b) (ft.3). The foot has v- instead of ~~the~~ usual vv -.
This deviation affects the last foot throughout the poem.
- 16(a) (ft.1): If this is to be read with normal vowel lengths there is a metrical fault. It can be corrected by reading Ana kai (vv -) and not Anaa kai, (v--).
- 19(b) (ft.2): As this stands, there is a fault in the foot.
This can be corrected by reading:
Kun san/ta fa baa/taa jin/ruwaa.
- 22(a) (ft. 2): The foot has -v instead of vv-. According to the classical rules this is a fault. There is no way by which it can be corrected.
- 27(b) (ft. 3): If this is read with normal vowel lengths, there is a metrical fault. It can be corrected by reading dooraa not doora.
- 29(b) (ft. 1): The foot will have v- if it is read with normal vowel lengths. It can be corrected by reading kaa not ka.
- 32(b) (ft.1): The metre in this foot is defective. The second long syllable is broken up into two shorts, ie -vv instead of vv-. This is not allowed in the classical practice. See W. Wright, A Grammar of the Arabic Language, p. 365.
- 50(a) (ft.1): The foot has v-. (see v. 29(b) above). There is no way by which it can be corrected.

NOTES TO HAUSA TEXT (C)
(Arabic and Other Loan words)

- v.5(b) al'aaduu is from the Ar. al-āda, meaning 'customs'.
- 6(b) hawaa, Ar. hawā, "following the heart's desire",
"Selfishness".
- 7(a) mutuwaa is from the Ar. al-mawt, "death".
- 16(b) ruwaa: Probably from the Ar. arwā, "to be watered",
"to quench thirst", "to irrigate".
- 17(b) zakuumu (H. Zakamii), from Ar. Zaqūm. It is a
kind of poisonous tree, See NOTES TO ENGLISH TRANSLATION,
v. 17 (a-b).
- 21(a) imancii: from the Ar. imān, "faith".
- 23(a) alhukumii : from the Ar. al-hukm, "law" or the Islamic
Sharī'a
- 24(b) (i) haram : An Ar. word, ḥarām, "forbidden".
(ii) Shibbaa : from the Ar. Shubhā, "uncertainty",
"doubt" or "suspicion".
- 25(a) zaaluncii/zaaluncii: from Ar. root Z.L.M. Zaaluncii is
possibly derived from Ar. Zulām, "to act tyrannously".
Zaalummai is a Hausa plur. formed from Ar. Zālim/
zālumīn, "oppressors".
- 26(a) hasadaa: comes from the Ar. ḥasad, "envy".
- 26(b) ḍam'ii : is from the Ar. root T.^C.M., but one would expect
ḍa'aami or ḍa'ami; ḍam'ii could also mean "greed to obtain
something from some one" from Ar. root T.M.^C.
- 26(b) riya : Comes from the Ar. riyā', = deception, hypocrisy.
In a Hausa context, especially, the word is associated with
giving a gift etc., not for the sake of Allah and His
divine rewards, but for temporal benefits.
- 31(a) aljamaa : Comes from the Ar. al-jamā'a, = the public,
crowd, congregation, gathering, etc.,
- 32(b) fawaa : Fulfulde, "lie".
- 33(a) assirii: from the Ar. al-sirr, = "secret".

- 35(b) lahanii : from the Ar. lahn, "defect". Note that in this context the word refers to "fault" or "defect" of any kind, whereas, according to my informant, Mr. Mohammed al-Shazli, in modern Arabic this word only refers to a language fault in the use of language.
- 39(b) hawaa: see 6(b) above.
- 41(b) ladabii is from the Ar. al-adab, = good breeding, good manners, polite, etc.
- 44(b) Zamba : probably from Ar. dhamba (?), "fraud", cheating".
- 45(b) (i) rashawaa is from the Ar. rashaw/rasha'u, meaning to bribe, to accept a bribe, or to be corrupt.
(ii) haraamu : see 24 (b), (i), above.
(iii) Sawaa : Comes from the Ar. Sawa^C, = the same.
- 46(a) ranka (rai): possibly from the Ar. ruh, "spirit".
- 47(b) Sunnaa is from the Ar. Sunna, = habitual practice or customary action, or usages sanctioned by tradition; thus Sunna al-nabiyy (Sunna of the Prophet) means the Prophet's sayings and doings which later were established as legally binding precedents in addition to the Koranic law. The Sunna is often referred to as Tafarkii or Hanyaa, Turbaa etc. "Path", in Hausa.
- 48(b) Sahabbai, is from the Ar. al-sahab, "friend or a companion." In this context it means the Prophet's Companions.
- 49(a) Aljanna is derived from the Ar. al-janna, the "Garden" [of Paradise].

WAAKAR GARGADLI (WG)

"THE SONG OF WARNING"

BY

Shehu Usumanu dan Foodiyu

- V.I(a) Let us thank God , my brothers,
(b) We have obtained a great benefit.
- 2(a) We know that the true religion Islam.
(b) Has spread to the towns.
3. (a) Therefore, everyone knows the truth Islam,
(b) In the Fulani cattle-encampment, in the slave hamlet and in the town quarter.
- 4(a) All of you, old and young, men -
(b) And women, prick up your ears.
- 5(a) Listen to this song and be afraid,
(b) Leave off following the many non-Islamic customs.
- 6(a) Let us repent and contain our hearts' desire,
(b) Let us obey religion, let us stop being selfish.
- 7(a) Death does not spare anyone here below,
(b) It will not fail to come to everyone.
- 8(a) Do not forget, for you know that,
(b) When it comes, one has to go.
- 9(a) All diseases are its messengers,
(b) Be careful! If it moves near, you will sleep in the bush suffer in the grave.
- 10(a) Do not compete with those who are happy -
(b) With this world's share of fanciful things.
- 11(a) And with tuwoo , with soup and meat and porridge,
(b) And milk, and a fine horse to ride.
- 12(a) And clothes for showing off in,
(b) And finding time to play frivolous games.

- 13(a) All these are worthless when -
(b) You hear that to-day so and so has passed away.
- 14(a) Women, veil yourselves ,
(b) Stop going out in fanciful dresses.
- 15(a) Whoever delays until he dies -
(b) Without repentance, know that he has gone to perdition.
- 16(a) He will be taken to Hell Fire to burn,
(b) Behold! There is hunger and no water, for sure!
- 17(a) Only boiling water will they constantly drink/and they will
eat/ from -
(b) The tree of Zaqqum and they will be screaming in pain.
- 18(a) There are poison and black snakes,
(b) There are scorpions for ever surrounding them, for sure!
- 19(a) Let us repent, that we may escape from Hell Fire,
(b) Know that it can not be withstood.
- 20(a) Fear of God is the remedy,
(b) It is our only shield.
- 21(a) Protect your Faith, protect your prayer,
(b) And also /give/ Alms and observe the Fast.
- 22(a) Also perform the Pilgrimage, if you are able,
(b) He whose intent is good will succeed.
- 23(a) Observe all marriage laws,
(b) And also those relating to your trading in the market.
- 24(a) Guard all your bodily members -
(b) Against indulging in what is forbidden, and what seems
doubtful.
- 25(a) Leave off oppression , control /your/ heart,
(b) And /stop/ pretending to be angry about things.
- 26(a) Leave off pride and envy,
(b) And also gluttony and hypocrisy /leave them/.
- 27(a) Leave off disobeying the Sunna /the true Path/,
(b) If you know it, do not stray from it.
- 28(a) Do not become^a miser for fear of poverty,
(b) Do not despise the commoners.

- 29(a) Control your tongue and refrain from gossip,
(b) Use it only as a bowl for drinking water.
- 30(a) Do not lie and do not be quarrelsome,
(b) And also do not abuse people and do not set them
against one another.
- 31(a) Do not accuse anyone of lying ,
(b) Whoever speaks, say that is so,
- 32(a) Avoid frivolous songs, stop
(b) Blowing wind instruments, and the string instrument
garaayaa, stop lying.
- 33(a) Do not spread your brothers' secret abroad,
(b) And do not swear frequently.
- 34(a) Do not insult people in the market by offering less than
their goods are worth ,
(b) If you are not prepared to buy, just watch.
- 35(a) Do not lie about the value of your goods, always state -
(b) Any single defect in your article, for sure!
- 36(a) Close your eyes for fear that you should -
(b) Gaze at women, even in the market.
- 37(a) Do not spy upon someone else,
(b) Do not despise your brothers.
- 38(a) Do not watch games at all,
(b) Also guard your ears.
- 39(a) Do not listen to lies or gossip,
(b) And setting people against each other, and selfishness.
- 40(a) Do not listen to any secular songs or drumming,
(b) Do not listen to them, guard your ears.
- 41(a) Do not beat anyone, even if only an animal,
(b) Only for discipline and teaching should you beat someone.
- 42(a) Refrain from all stealing and robbing,
(b) Do not let your feet take you there.
- 43(a) Do not go near the door of cruelty, and argument,
(b) Do not go to the place of disagreement.

- 44(a) And as for your stomach, guard it,
(b) Do not cheat or seek too much [of anything].
- 45(a) Blood from slaughter, beer -
(b) Bribery and forbidden things , all are the same [illegal].
- 46(a) Fight your heart and control it,
(b) That is what will enable [you] to escape from the
[boiling] water [of Hell].
- 47(a) [When you have done this] then you can fight for the escape
of someone else -
(b) In accordance with the Sunna [know that the Sunna is]
the mother [of the Believers].
- 48(a) It is the Way of Muhammad -
(b) And his Companions, it is that which leads to -
- 49(a) Paradise, the house of rivers of honey,
(b) And of fresh milk, to say nothing of water.
- 50(a) They are the dwelling of Muhammad -
(b) And of his people, for sure.
- 51(a) May God grant us admission to it,
(b) And the vision of him. We say amen, for sure.

NOTES TO ENGLISH TRANSLATION
(Islamic and Hausa Cultural Aspects)

- V. 5(b) "the many [non-Islamic] customs": This presumably refers to the Maaguzancii customs of boorii, that is the cult of spirit possession, tsaafii, especially that related to Doodoo, ie. the Maaguzaawaa god.
- 9(b) "Sleep in the bush" (H. Kwan dawa) is a figure of speech. It creates an image of "going astray", and perhaps also of the loneliness of the grave.
- 11(a) "tuwoo" is the staple food of the Muslim Hausa. It is made of guinea corn flour. It is usually eaten with miyaa, "soup", made of baobab leaves [H. kuukaa], Okra, etc.
- 14(a) "veiling" of women faces, leaving only the eyes uncovered is enjoined in Koran 33/59:

"O Prophet! Tell thy wives and daughters,
And the Believing women that they should
cast their outer garments over their persons
(when abroad): That is most convenient,
They should be known (as such) and not
molested. And God is Oft-Forgiving, Most
Merciful!"

Compare KLH v. 33 (a) (i), NOTES TO ENGLISH TRANSLATION.

Some people maintain that this verse is addressed only to the wives of the Prophet Muhammad, but others maintained that it applies equally to all Muslim women; thus the people who practise purdah base their case on this verse. The reference to it in this poem may also recall the occasion when Nafata, the King of Gobir (1801-3) in defiance of the Shehu, refused to allow women to wear the veil in his kingdom. See Tarihin Fulani, by Waziri of Sokoto, p.15, and also The Emirates of Northern Nigeria by Hogben and Kirk-Greene, p.378. Compare KLH v. 36 (a), below.

14(b) "Stop going out in fanciful dress": This seems to echo Koran 33/32-33. See the Koran verse quoted in reference to v. 14(a), above. Compare also Isan Kware's Alhakin Muumini bisa Muumini, v. 30 (b).

17(a-b) "boiling water ... eat from the tree of zaqqūn": This clearly echoes Koran 56/52-6:

"Eat from the tree of zaqqūn, and fill your Belly with it. Then drink after it of boiling Water; and drink as drinks the thirsty camel. This is their entertainment on the Day of Requital".

18(a-b) Torture by "poison, black snakes, and scorpions":

Compare "Bakim Marii", Hiskett, HIV, vv. 14-15, p.34; and Infirajii II, v. 18, Danganbo, A., "Aliyu Namangi Da Waakookinsa", B.A. dissertation, Kano, 1973. Compare also KLH v. 24(C) - (e). The verse echoes the hadīth: "...the grave cries out three times: "I am the house of isolation, loneliness and scorpions and snakes.." see IBD, p. 42.

21-22 "Faith... Prayer...Alms...Fast...Pilgrimage": These verses contain the five pillars of Islam:

(i) "The Faith" Īmān is the first obligatory thing required by Islam from every Muslim. Worshipping anyone else other than God is a Shirkāa which is intolerable in the sight of God. The Faith is therefore based on the concept that "There is no god save Allah; Muhammad is His Messenger". This concept is mentioned in several places of the Koran, and there are many hadīths bearing on it. For example Koran 2/285:

"---As do men of faith, Each /of them/ believes in God, His angels, His Books, and His ~~ap~~postles---" and passim.

(ii) "Prayer" ranks second among the five pillars. Prayer is prescribed for Muslims in order to keep alive and strengthen the Faith. Muslims are therefore enjoined to recite and study the Koran in order to learn and perform the Prayers in the manner which the Angel Gabriel demonstrated to the Prophet. This is the Prayer or the salāt in the widest sense. But the regular Prayers prescribed for every Muslim everyday are

five:

1. The early morning Prayer or the fajr/subh,
2. The afternoon Prayer or the dhuhr.
3. The late afternoon Prayer or the asr.
4. The evening Prayer or the maghrib.
5. The night Prayer or the ishā.

The basis of this is Koran 22/78:

"Establish regular Prayers". and passim.

(iii) "Alms" (zakāt) is the third in the five pillars. In the widest sense, zakāt includes any act of service, assistance etc. to others. It is considered in Islam as the proof of one's true Faith. The basis of zakāt is Koran 2/43; 2/110; 2/177; 2/277; 22/78, and passim. eg. Koran 22/78:

"Give regularly Charity"

(iv) "The Fast" is the prescribed period of thirty or twenty-nine days during the month of Ramādān during which Muslims may not eat from dawn to dusk. The basis of this is Koran 2/183-184:

"O ye who believe, Fasting is prescribed to you
As it was prescribed to those before you
That you may learn self-restraint.
Fasting for a prescribed (fixed) period".

(v) "The Pilgrimage" or Hajj broadly means "to set out for a definite purpose". Specifically it means the Pilgrimage to the Ka'aba in the City of Mecca in Arabia, and the performance of the prescribed rituals there. The performance of Hajj is based on the Koran 2/196-203; 3/97; 5/98-100 and 22/27-32; as well as the Sunna of the Prophet. Example:

Koran 2/196-203:
"And comple the Hajj or 'Umra in the
Service of God... For Hajj are the
Months well known...!"

As noted above, the five pillars are not contained in one sūrā of the Koran. There is however, a hadīth which brings them all together:

"Islam has been built upon five things -

"On testifying that there is no god save Allāh, and that Muḥammad is His Messenger the Faith; On saying performing the Prayers; on giving the zakāt Alms; on Hajj to the House Ka'aba; and on Fasting during Ramadān."

(From Abu 'Abd al-Rahman, ^CAbd Allah, the son of ^CUmar b. al-Khattab, (also related by al-Bukhārī and Muslim); The Forty Hadīth, by Iman al-Nawāwī, hadīth No. 3., p.2).

see also Submission by Shems Friedlander, London, 1978, p.16.

23(a) "Observe all marriage laws" : The observance of Islamic marriage regulations is set out in Koran 2/221-241, and *passim*. Compare Hausa Customs by Ibrahim Madauci and others, NNPC, Zaria, 1973, pp. 13-23. "Marriage Customs".

25(a) "Leave off oppression": This echoes Koran 2/217:

"Tumult and oppression are worse than slaughter",
and *passim*.

28(a) "Do not become a miser for fear of poverty": This echoes
Koran:

"Those who are misery of what Allah gave them,
Let them think not that this is good for them,
Nay, surely, it is for them evil, it will become
A burden for them in the Hereafter."

29(a) "Control your tongue": This appears to come from a hadīth in which it is reported that one day Mu^Cadh b. Jabal asked the Prophet what he should do to obtain entrance into the Garden of Paradise. The Prophet said that he should observe the five pillars of Islam - worship Allah (Faith), perform the Prayers,, give the zakāt, fast during Ramadān, and go on Pilgrimage. Then the Prophet said, "shall I also tell you how to possess all these?" Then he took hold of his tongue and said: "keep this under control".

- 29(b) "a bowl for drinking water": The meaning of this idiom is that the tongue should be used for drinking not for tale-telling or idle chatter.
- 32(a-b) Compare Tabban Haki/kan. See Wakokin Hausa, NNPC Zaria, 1963, pp.26-32.
- 32(b) "the string instrument" [H. garaayaa] is a Hausa traditional string instrument resembling guitar.
- 33(a) Compare Isam Kwares Alhakin Muminii bisa Muminii, op cit., v. 17(b). (Housed at CSNL, B.U. Kano)
- 37(a) "Do not spy upon someone else": This echoes Koran 49/12:
"Spy not on each other".
- 39(a) "gossip": This echoes Koran 49/12:
"...Nor speak ill of each other
Behind their back".
Compare ABM v. 14 below. See also WW v. 19 (a), below,
NOTES TO ENGLISH TRANSLATION.
- 40 Compare Tabban Haki/kan, op.cit. v.30(a), p.30.
- 42(a) "Refrain from all stealing and robbery": Compare Tabban Haki/kan, op.cit. p.29, v.22-23. The punishment for stealing or theft is set out in Koran 5/41-42:
"As to the thief, Male or female cut off his or her hands: A punishment by way of example, from God, For their crime: And God is exalted in power...."
- 46(a) "Fight your heart and control it": See GYZ, vv.5-8, below, NOTES TO ENGLISH TRANSLATION.
- 48(b) "his Companions" (Ar. ashāba) The Companions of the Prophet Muhammad. These are frequently mentioned in Hausa verse. See KHW v. 9(c); KIH v. 35(c); HD v.2(e); AK v.3(a); TSK v. 53(a); and JM v. 3(b); below.

51(b) "the vision of him" It is widely believed among Muslims that whoever sees the Prophet Muhammad, either in a waking vision, or in a dream, will be immediately admitted to Paradise on the Day of Judgement. On the other hand, the Beatific vision is regarded as the supreme pleasure of Paradise, and so this line may refer to God and not to the Prophet. Compare WW v. 30 (d-e):

"They will see the Lord God for sure,
It is their ambition which will be
completely fulfilled."

Compare also TSK vv. 48-50, below. (A detailed hadith reference on the vision of Allāh can be found in What Happen After Death, by Sehbanul Hind Ahmad Sa'eed Dehiwi, Translated by A. Jalil Siddioui, Dini Book Depot, Delhi, 1976, part II, p.119-131).

B

"A Hausa Ode: the Song of Admonition"

(Kâsiidatu Hausa: Waakar Wa'azu, KHW)

by Malam Audu Gwandu, 20 century AD

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author: (H. Marubuucii/Mawallafii).

There was, initially, some doubt as to the authorship of this poem. In Kano it was popularly supposed to be the work of Abdullahi dan Fodiyo. But some attributed it to the less well known Malam Abdu Gwandu.

I therefore consulted the Waziri of Sokoto, Alhaji Dr. Junaidu, dan Muhammadu Buhari. He confirmed that the poem was the composition of Malam Audu Gwandu, otherwise known as Malam Audu Sha'iri Gwandu, not of Abdullahi dan Fodiyo. He went on to describe Malam Audu Gwandu as wanda bai wuce zaamanin Maiturare ba, "who lived not earlier than the time of Maiturare", that is, the Sultan of Sokoto Muhammadu Maiturare (1915-24). The Waziri added that Malam Audu was a simple Koran teacher, much respected for his piety, trustworthiness and courtesy.

Also, Malam Garba Gwandu, a blind man in Sokoto well known for his knowledge of works of the Shehu¹ and his followers, confirmed that this poem is the work of Malam Audu Gwandu and he added that he was also known as Malam Audi or Audu Sha'iri. He went on to say that he knows that there is dispute as to the authorship of the poem, and there is no certainty as to the truth since there is no written evidence, but he said, according to the popular view, the poem was firmly attributed to Abdu Gwandu. Then he cited Waakar Halin Duuniyaa Kaaruwa which he said was also composed by the same author. (see discussion of (i) Author, under HDK, below).

(ii) Provenance (H. Bayaanin diddigii/Salsalaa)

The present edition of the poem has been compiled from two ajami MSS and one bookoo transliteration. The two MSS A and B, were collected in Sokoto by Malam Ibrahim Mukoshe in 1970 and then housed in CSNL, B.U. Kano.

As will be seen from NOTES TO HAUSA TEXT (A), there are only a

few minor variant readings between the two MSS. This suggests that the poem has been passed down substantially in the form in which the author wrote it.

(iii) Date (H. Sheekaraa/Hijiraa)

There is no internal evidence by which to date the poem. But as was said above, Malam Audu Gwandu was alive during the reign of Sultan Muhammadu Maiturare (1915-24). Thus it is likely that the poem was composed early in the 20 Century.

II FORMAT, RHYME AND METRE.

(i) Format (H. Zubii/Tsaarii)

KHW is composed in takhamis, (sing. takhmīs, pentastich), of which there are 37; takhmīs is, of course a very traditional form for Hausa verse and one which is still used by Hausa poets at the present day. ².

For the most part the pentastichs are self-contained and not dependent on one another for their meaning. Occasionally however, an idea may be introduced in one pentastich and carried over into another. Examples are vv. 3 and 4, where the description of the world's nature is continued from one verse to the next. Within the pentastichs, each hemistich is also usually self-sufficient as regards meaning.

(ii) Rhyme (H. Amsa-amō/amsa-kuwwa).

The rhyming vowel of this poem is -i(i), the last syllable of each fifth hemistich. This is regular throughout the 37 pentastichs. The consonant which forms this rhyme is also regularly -r-. Thus the poem can be termed a Riiriyaa ie, a poem which rhymes in -rii. Compare TSK and WBZ below. The penultimate syllable varies eg, there is -arii in vv. 1, 3, 4, and so on; and -irii in vv. 2, 6, 8, 9, and many others; and -urii in vv. 5, 7, 20, and so on.

There is internal rhyme between (a) through (d) in each pentastich, although this is occasionally broken.

(iii) Metre (H. Karii/Muryaa)

The poem is composed in the classical Arabic metre Basīt (H. Basiidiyaa). The basis of this metre is Mustaf^Cilun/Fā^Cilun (---v-/-v-) which can be repeated to give a dimeter, trimeter or tetrameter. The basis ---v-/-v- may be varied by:

v-v-/vv-

vvv-/-v-

In Hausa poetry vv- sometimes becomes --, a resolution which joins two short syllables into one long syllable. See v. 35(c), the second foot, for an example.

This poem is composed in the tetrameter. Example:

- v. 2(a) Yaa 'yan'uwaa/naa ku sau/raaraa kwarai/ ku jiyaa,
(b) Babbaa da yaa/roo maza/maataa mu dau/aniyaa,
(c) In bayyanaa/muku muu/aa' muntahan/duniyaa,
(d) Mu mai da him/maa ga tuu/baa nui shirin/tafiyaa,
(e) Koo saafiyaa/koo marai/cee wadda baa/bu shirii.

Note the frequent occurrence of vv-v- instead of ---v-, again the resolution of one long into two short syllables. This is found in the first and third foot.

Other variations from the classical pattern which occur less frequently are remarked on in NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da Kee cikii)

- (i) Statement of main theme: (H. Furucin Gundaarin jiigoo/kwaayar jiigoo)

KHW is a Wa'azii; this is clearly stated in v.37 (b):

Nufii da nay yi waa'azii in bayyanoo fasaraa

"My intention, which I have completed, is to preach a sermon, that I may clearly explain!"

It deals with such typical wa'azii themes as tuubaa, "repentance", the consequence of wrong-doing; alerting the audience to the fact that the End of Time is near. It urges people to wake up (su falkaa) and tries to make them aware of the situation they are in. Indeed it could be said of the poem that tuubaa, tunii and falkaa are its essential message.

(ii) Content Summary (Jiigoo a gajarce)

The content of the poem, and the progression of the poet's ideas, can be summarized as follows:

v.1 (a-b) opening doxology.

1(c)-8(e). May God enable me to remind Muslims that the Day of the Resurrection is near. Let us repent, let us remember death. Let us not delay. Let us search for knowledge. Cleave to Islam. Care not about this temporary world. It is obligatory to obey God, the Creator. Let us not allow ourselves to be diverted from the truth.

9-10. A reminder of Death: Death does not leave any body behind, not even the prophets, the learned and great chiefs. The Shehu was famous but he has gone. There may be only one hundred years before the world ends.

There are certain signs that the world is about to end³. It has become spoilt, therefore the lie is placed above the truth. These misfortunes are the signs of the coming of Mahdī⁴

14-18 We are being tested by God to see who is a true Believer.

There are certain ways to recognise a true Believer - Prayer,⁵ Pilgrimage,⁶ Fast,⁷ Alms,⁸ Faith⁹ and belief in the Resurrection and Day of Judgement.

19-21 There are certain ways to recognise the ignorant and unbeliever - he does not inquire about knowledge of prayer nor does he follow what Islam prescribes.

22-28 Man is careless - he does not realise the inevitability of death, he is greedy for possession. His terminal illness will come, he will leave his family and enter the grave.

29-30 In the grave the Unbeliever will be confused under the Interrogation, the Believer will be at peace.

31-35 The Resurrection Day, the crossing of the Bridge¹⁰ and the Reckoning: it is a Day of fear. The Lord God will be angry. Hell Fire will be so angry that it will have to be held in chains. People will stand for 50,000 years in suffering. The saviour, Muhammad, will appear to save the Believers. The Bridge must be crossed by all.

36-37 the closing doxology.

(iii) Treatment of the theme and the background to it.
(H. Warwarar jilgoo da Shimfidarsa)

It will be seen from the above that the poem contains a number of themes that are treated as separate sub-categories of wa'azii later in this study - for instance Tuna Mutuwaa, "Remembering Death", Bayyanar Mahadii da alaamomin Taashin Kiyaama, "The Coming of the Mahdī and signs of the End of Time", etc. It might therefore be argued that the poem should be placed in one or the other of these sub-categories. However, since several topics are dealt with in one poem, and since each is dealt with only briefly, it seemed best to regard the poem as falling within the main category of Wa'azii Bakandamee "General Admonition". ^{A poem} that contains a number of wa'azii topics is called Bakandamiyaa¹¹ and is popularly regarded as general wa'azii.

It is also worth noting the degree to which this poem depends upon classical Arabic hadīth literature, as well, of course, as on Koran. This dependance is illustrated by particular examples in the NOTES TO ENGLISH TRANSLATION.¹²

IV LANGUAGE (H. Sarrafa harshee)

The language of the poem is difficult even for a native Hausa speaker. This is not only because of ellipsis, unusual word order, etc., but also because the poet sometimes appears to attach to words, meanings that are unfamiliar to ordinary Hausas. Examples are Kamtaree

in v. 7(b), and farii in v. 7(c), which both seem to have significances not met with in normal Hausa speech. (Both are commented on in NOTES TO HAUSA TEXT (A); farii is also commented on under 'Metaphor', below). This obscurity may be contrasted, for example, with the clarity of WW, studied below.

The frequent use of unfamiliar Arabic loans adds to this obscurity. It is my opinion that, for this reason and despite its high reputation for religious excellence, the poem is stylistically less pleasing, especially to an unlettered Hausa Muslim, than certain others, for example WW, studied below.

V STYLE (H. Saloo)

Despite the obscurity of language referred to above, this poet does succeed in creating a number of very effective images. These are best dealt with under the following main headings and sub-headings:

Other Stylistic devices (H. sauran dabaarun sarrafaawaa)^{Salon}

(i) Personification (H. Mutuntarwaa)

The poet uses personification, sometimes alongside simile, effectively. One example is in v. 4(b), where the world is likened to a cunning animal that is hunted:

Kamar a kaamaa ta tseeree---

"You think you can catch her but she escapes---!"

The image this brings to mind is of people dashing impetuously after worldly fortune in a futile chase that they cannot win, because, like a cunning beast, the world will always elude them.¹³ This image is continued in the following verses, but now the situation is reversed. The man becomes the victim and the world is now the hunter, "who has set the trap from which there is no escape":

- H.v. 4(c) Taa gilma tarkonta koowak kaamu baa shi fitaa,
(d) Jaa nai takai baa ta faasaawaa zuwaa ga bataa,
(e) Sannan ta kassai shi giigiicee shi doora barii
- E. (c) "She has set up her trap, whoever is caught, cannot escape,
(d) She will drag him relentlessly into damnation,
(e) Then she will throw him, flustered and trembling!"

The total effect of this is an image of constant futile twisting and turning, in which foolish man is at one moment the impetuous and unsuccessful hunter; at the next moment the terrified victim.

As is very common in wa'azii verse, Hell Fire is personified,^{1A} in v. 32 (d-e), as a ferocious wild beast that has to be held back from the damned lest it devour them too quickly, even before the Reckoning is carried out on the Judgement Day:

- H. v. 32(d) Wutaa ta taashi tanaa ruuraa tanaa hasalaa,
(e) Sai an riikee ta da sarkookii a jaa ta marii.
- E. (d) "Hell Fire will leap high, roaring and raging,
(e) She has to be held back with chains and leg-irons!"

The noise, terror, darkness and confusion of Hell Fire contrast vividly with the image of Paradise that follows. Here, the emphasis is on peace, abundance and beauty. But again, as is so often the case with Hausa wa'azii poets when dealing with "Wa'azii General", this poet's description of Paradise is brief. He seems more concerned to deter than to coax.

(ii) Symbolism (H. Alaamaa/Alamtarwaa)

There are several examples of symbolism in the poem. For instance, duhuwaa in v. 5(a) is more than just a metaphor. It symbolizes ignorance and unbelief and can be compared with kwan dawa in WG v. 9 (b), above. Indeed, for the Hausa audience, the idea of darkness in a context such as this, may well suggest the darkness of the bush rather than that of the night.

Also symbolic is the use of the word falkaa in such verses as 1 (d), Jama'aa mu falkaa mu bar kwancii, where falkaa, meaning

literally "to wake up", symbolizes repentance and renewed determination to follow the Sunna, while kwancii, literally "to sleep" symbolizes ignorance and neglect of Islamic duties. Tafiyaa "journey" may also be regarded as symbolic as well as metaphorical. Because, for the Muslim Hausa, especially sūfīs, it symbolizes the journey through life which culminates in mutuwaa, death. Indeed, tafiyaa and mutuwaa are collocates in wa'azii. Tarkoo, in gilma tarkoo, (v. 4(c1)), is, perhaps, more than just metaphorical in that it symbolizes the attractions of the world; guzurii in v. 5(e) is certainly symbolic of Islam, which is the only "provision" against death and damnation. Goodabee, which also occurs commonly in wa'azii, as in Goodaben gaskiyaa (v. 8 (b)) is also, clearly, a symbol for the Sunna.

All the items mentioned above might also be dealt with under "Metaphor" below. They have been dealt with here because, in my opinion, they each have a wider significance than simple metaphor, that renders them truly symbolic.

(iii) Metaphor (H. Siffantaawaa)

It is now appropriate to deal with those metaphors of which it cannot be said that they are also symbolic. First, the use of farii in v. 7(c), to refer to a failure to observe what is Farillaa and Sunna. It is particularly difficult to translate this adequately into English. Tayyi farii means "to fail to do" or "to do inadequately" according to the context. But for the Hausas the phrase also recalls the idea of drought, with its distressful image of crops withering in the fields. There can be few images more apt to bring home to a Hausa Muslim audience the adverse consequences of neglecting religious duties. (See also NOTES TO HAUSA TEXT (A) v. 7(c) . Moreover, the image has associations with the torments of Hell Fire, which is often likened to the heat of a drought. Also, the image in v. 4(b), that of the world likened to a cunning animal that is hunted, already discussed under "Personification", above, is of course also metaphorical, as, too, is the idea of the "journey" leading to death, (v. 7 (e)).

The poet sometimes uses a concrete image to portray an abstract idea. An example is v. 11(c), where "Truth" is portrayed as a tree

lopped off and "Lie" is set up in its place. Such familiar concrete images of abstract subjects are very effective, especially when addressed to an illiterate peasant audience.

Other metaphors are to be found in v. 6(c), Shimfida Kassa, but this, of course, is Koranic: (see Koranic reference in WW, v. 5(b -c), below, NOTES TO ENGLISH TRANSLATION). V. 15 (d), Hanyaa taa zando tsaanii, "the Path will become a ladder" is another simple metaphor, though it perhaps recalls the particular image of the mi^Cra^j, in the course of which the Prophet ascend to Heaven on a ladder reaching from Jerusalem to the Seventh Heaven.

(iv) Allegory (H. Dooguwar Siffantaawaa)

There is, perhaps, one example of allegory in the poem. It occurs in v. 11. This series of metaphors, in which there is an obvious contrastive parallel between "Truth" and "Lie", can be considered as an allegory of life and religion. The allegorical significance lies particularly in the word girka, which means "to set a cooking-pot on the fire". Thus, for a Hausa audience, there is an allegorical picture created, of a woman setting "the pot of the world" on the fire and busily boiling it up while, along side her, Truth, like the lopped branches of a tree, lies withering on the ground. Girka is also considered below under "Collocational Shift".

(v) Simile (H. Kamantaawaa).

This poet also uses simile very effectively. Perhaps the most pleasing example is in v. 19 (d), where the Muslim who does not bother to find out the proper way to perform his religious obligations is likened, in his inconsistency and fickleness, to "a picture drawn on water". Another effective simile is that in v. 31 (e) where people on Judgement Day are pressed together and confined, Kamar tsaagin kibau ga kwarii, "like arrows packed together in a quiver".

Other similes occur in v. 14 (b) Kamar dabbaa "like an animal", 33 (e) hawaayen nan kamar madarii, "tears (pouring) like rain",

v. 34(c) Kamaa da askaa, "as a knife"; v. 35(e) misaalin walkiyar hadarii, "like the lightening of a storm". All these are similes of equation.

(vi) Anaphora and Echo effect of Rhetoration and Alliteration
(H. Jaddadar Karfafaawaa da Gaagara-gwaari/Karangiyaa)

Compared to WG above, this poet uses this device infrequently. Nonetheless, there are a few examples:

v. 17(b) YAA SAN shinaa mutuwaa a yi rai shi yoo maganaa,
(c) Metambayaa YAA SANII da Wutaagabanhaka naa
(e) YAA SAN Siraadii da Tabkin Sayyadil Bashari

35 (b) WASU taakamaa WASU gaugaawaa WADANSU sukaa.
(c) WADANSU taakin keenan sai su faadi jikaa
(d) WASU jan cikii har su kai WASU koo su faadi tsaka
(e) WASU koo sukan bi misaalin walkiyar hadarii.

36 (b) MU SAAMI tsiiraa da shan Alkansaraa da zuwaa-
(c) MU SAAMI falalaa da ni'inaa wadda ad da yawaa,
(d) SAAMUN gidan nan na murnaa-naa da alfaharii

There are also cases where he uses anaphora and echo effect some distance from one another. Example:

v. 17(a) ABIN DA am Muuminii Allah garai dayaa naa,
18(a) ABIN DA aa'Saalihii im bayyaanaa muku SHII,
(c) ABIN DA duk shika soo yaa soo waninsa da SHII.

The effect of this is to emphasize and exaggerate whatever topics or points are mentioned after these capitals, and so persuade the audience to accept what is said.

Alliteration (H. Gaagara-gwaari/Karangiyaa)

Another device used as a literary adornment is alliteration. For example, in v. 10(b) we find:

Sun sun sanii sunka liisaftaa batun Hijiraa

This alliteration is mainly on S, un, and also on t, a and i. In v. 37(a) we have another alliteration on l, h, a, and d:

Alhamdulillahii Abdullaahi.

(vii) Context-bound lexical items (H. Kalmoomin Fannu/
Dangantattun kalroomi/Bii-dangi)

This poet uses many context bound lexical items, many more than the Shehu in WG, above. Examples are: v. 1(c) Musuluncii, v. 1(e) Alki'yaamaa, v. 7(c) farillaa, 7 (d) naafilaa, 8 (d) Muuminii, 11 (e) fiskii, bid'aa, 12(b) Mahdii, 12 (d) iddaa, 12(e) ibaadaa, 13(d) ridda, 15(c) Kur'aanii, and passim.

(viii) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

One feature of this poem is the remarkably effective use that the poet makes of collocational shift. The most striking is certainly that in v. 24(c) An karya harshensa "His tongue has been broken". Clearly, the idea of "a tongue" and "breaking" or "snapping" like a dry stick, do not normally go together. Yet their juxtaposition in this context creates a striking image. Shimfida kasaa is perhaps also a collocational shift, although the fact that it is Koranic makes it a very familiar one. Girka, referred to above under Allegory, also involves collocational shift. One can speak of girka tukunyaa, "to set a cooking-pot on the fire". But to use the word in association with karyaa, "a lie", is certainly unfamiliar. Nonetheless, it is very effective.

Other examples of collocational shifts are v. 3(b) fitaa jahalaa, "getting out of ignorance"; v. 3(c) Kaama addiinii, "cleaving/catching the religion", although the shift here is perhaps minimal; v. 21(d) baata yanka, "to spoil slaughter".

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

The author also uses mystic structures to create suspense in the minds of his audience and to keep their attention alive so that they can understand, remember and put into practice what he tells them. An example of this is the following:

- H. v. 16(b) Mai tsaida sallaa shinaa azumii shina Kalmaa,
(c) Shi fidda zakkaa ta Allah don bidar rahamaa,
(d) Soonai ga Hajjii shi san iikoo shi yoo rahamaa,
(e) Shii aa' Musulmii cikakkee wanda an nagari.

- E. (b) "The one who is constant in his prayer, keeps the Fast and recites the Word of the Shahāda,
(c) Who gives Alms in order to seek God's mercy,
(d) His desire is to obtain the means to perform the Pilgrimage to Mecca in order to obtain forgiveness,
(e) He is the complete Muslim, who is genuine!"

The above Hausa construction would normally be:

Musulmii cikakkee wanda an na garii, shii
nee: Mai tsaida Sallaa Shinaa azumii Shinaa Kalmaa,
Shi fid da zakkaa ta Allah don bidar rahamaa,
Soonai ga Hajji shi san iikoo shi yoo rahamaa.

Other examples of mystic structure are to be found in vv.1(c), 6(a), 14(d-e), 19(e), 28(d), and so on.

(x) Arabic and other loans (H. Laarabci da sauran baakiin Kalmoonii)

Another aspect of this poet's style is the frequent use of Arabic words side by side with their Hausa equivalents. By this device, the poet is able to attract both the learned maalams and the unlearned Muslims. For instance, in v. 29(e) we have the item har (Hausa) followed by the Arabic ilā; in v. 34(a), we have hisaabii (from Ar. hisāb) followed by the Hausa equivalent or paraphrase, awon zunubii, "the measurement of sin". Similarly, in v. 13(a), we find the minimally naturalized Arabic loan zaamanii (from Ar. zāmān) followed by the more common and fully naturalized form lattoo from Arabic al-waqt. Since the poet deliberately follows these Arabic forms with Hausa equivalents, their use must be attributed to stylistic choice. Other Arabic loans probably arise from linguistic necessity.

(xi) Ellipsis (H. tsallake/giihin jimlaa/tsumburee jimlaa).

This poet uses ellipsis very frequently. The ellipsis involves omission of conjunctions, negative ba, adverbial particle, verb and verb phrase, verb 'to be' nee/cee, quasi-verb akwai/baabu¹⁵ qualifier, relative clause, pronoun, nominal phrase, and so on. The following are some examples, in which the item omitted is shown in square brackets:

(a) Conjunction /da/ and /kuma/:

v. 2(b) Babbaa da yaaroo /da/ maza /da/ maataa---.

v. 34(c) Kamaa da askaa /kuma/ wutaa /cee/---.

(b) adverbial particle.

v.9 (d) /Daga cikin/ Saraakunan nan na faari,---.

v.34(c) Kamaa da askaa, /kuma/ wutaa /cee a/ kasaa.

(c) verb and verb phrase:

v. 35(b) wasu /da/ taakamaa /zaa su bii shi/, wasu---.

v.35(d) Wasu jan cikii /zaa su yi/ har su kai---.

(d) verb 'to be' nee/cee and quasi verb:

v. 21 (a) Da faasikai da munaafukai halinsu guda /nee/.

35(a) Duk gwargwadon aikataawaa /nee/ zaa a binsa duka

7 (e) /Akwai/ tafiyaa gabamu ---. (quasi verb).

(e) qualifier:

v. 8(a) Mu yi kookarii /iyaakacin/ naamu iikoo---.

(f) relative clause:

v. 9(e) /Wadanda suke/maasu/ rookon dubuu da darii---.

(g) Norminal phrase

v. 9(e) Rookon dubuu da darii huɗu /na duukiyaa etc./---.

There are many more verses that are subject to ellipsis. They are too many to be remarked upon here and are therefore dealt with in NOTES TO HAUSA TEXT (A).

(xii) Sentence Type: Simple and Compound Sentence: (H. Nau'in jimlaa: Sassaukar jimlaa da jimlaa mai sarkaa/gabaa).

The author uses both simple/loose and compound/periodic sentences, but as in the case of WG above, the percentage of compound sentences is greater. Examples are as followed:

(a) Simple sentence (H. Sassaukar jimlaa).

5(a) Wallaahi tallaahi mui kwaazon fitaa duhuwaa.

(b) Tabban hakiikan mu sansancee mu bar diimuwaa

(c) Mu bar sakeewaa mu zan yin tuntunin mutuwaa

(d) Kul an bukaato ka rannan walla sai ta zuwaa.

Other examples of simple sentence are vv. 3b, 7d, 8c-d,

9a, b, c, 10c, d, e, 11a, b, c, d, e, and so on.

(b) Compound sentence (H. jimlaa mai sarkaa/gabaa).

v. 1(a) Naa rooki Sarkii da aam Mai yin daree da yinii.

(b) Wannan da aa' Kullu yaumin wa huwa fii sha'anii.

(c) Ka baa ni iikoo Musulmii zaa ni yoo ma tunii.

v. 2(d) Mu mai da himmaa ga tuubaa nui shirin tafiyaa

(e) Koo Saafiyaa Ko maraicee wadda baabu shirii.

Other examples of Compound sentences are vv. 2a-c, 4, 7c-e, 8a-b, 9d-e, 10a-b, 12c-d, 14d-e, and so on.

FOOTNOTES
(H. Tuushen Bayaani)

1. See NOTE TO ENGLISH TRANSLATION, v. 10(c).
2. See Dangambo, A., Alhaji Aliyu Namangi da wakokinsa, op.cit., pp. 19-21:
3. The signs that indicate End of Time are mentioned in many hadiths. See hadith reference in ABM, v. 1(b), NOTES TO ENGLISH TRANSLATION, and the discussion under ABM, "CONTENT".
~~NOTES TO ENGLISH TRANSLATION, and the discussion under ABM, "CONTENT".~~
4. Mahdi: see ABM v. 4(b), NOTES TO ENGLISH TRANSLATION.
- 5-9. see WG, vv. 21-22, (i)-(v), above, NOTES TO ENGLISH TRANSLATION.
10. See TSK v. 34(b), JM v. 71 (a) below NOTES TO ENGLISH TRANSLATION.
11. Bakandamiyaa is a term used to describe poems, songs etc. that deal with waa'zii topics at random. For example there is a long poem called Gangar Wa'azu, "the Drum of Wa'zii" which is also called Bakandamiyaa. Similarly, oral singers name their longest song which contains a number of topics usually these self-praise or takee, kiraarii, Bakandamiyaa. See for instance Shata's Bakandamiyaa, in Dangambo, A., Shata da wakokinsa, B.A. dissertation, B.U. Kano, 1973.
12. Relevant hadiths and Koranic references are quoted in NOTES TO ENGLISH TRANSLATION. see For example, NOTES on vv. 2(d-e); 6(a), 6(c), 7(b), 8(d), and many others.

Hiskett, HIV, pp. 27, 38, 43, 64, 132, 133, 185 has drawn frequent attention to this dependence of the Hausa poets on hadith. However, he has somewhat neglected dependence on the Koran. Yet the Koran is probably the primary source for wa'azii poets, upon which they depend even more frequently than on hadith. I have noticed that in many wa'azii poems, nearly every verse can be said to echo a Koran verse. This becomes clear in the case of this poem, from NOTES TO ENGLISH TRANSLATION.
13. This aspect is dealt with in detail in Duniya Rumfar Kara, in Daba, HA, Hausa oral poetry: a case Study of Dammara Jos, M.A., thesis, Institute of African and Asian Studies, University of Khahartoum, 1978.

14. This personified image of Hell Fire, can also be compared to Death, as described in Aliyu Namangi's Infiraji No. 2;

v. 42(a) Taa ciraa sama ta sadaadoo,

"It rose up and came down stealthly /like a bird/";

(d) Karkashin kasa in ta kurdo

"From underneath, when it creeps through/to attack/";

69(b) Baa a cii mata kau da baara

"One cannot obtain a charm against its shooting!"

See also Infiraji 2, v. 67 (d-e), an TSK vv. 9-13.

15. According to MKM Galadanci, Akwai/baabu are quasi-verbs. From his unpublished Lectures, BUK, 197P-72.

KASILDATU HAUSA : WAAKAR WA'AZU (KHW)

TA

Malam Abdu Gwandu

- V.I(a) Naa rooki Sar/kii da aam / Mai yin daree / da yinii,
(b) Wannan da aa' / kullu yau/min wa huwa fii / sha'anii,
(c) Ka baa ni ii/koo Musul/mii zaa ni yoo / ma tunii,
(d) Jama'aa mu fal/kaa mu bar / kwancii mu san / da sanii,
(e) Sharadin batun / Alkiyaa/maa yaa yi don / kari.
- 2(a) Yaa 'yan'uwaa/na ku sau/raaraa kwarai / ku jiyaa,
(b) Babbaa da yaa/roo mazaa /maataa mu dau / aniyaa,
(c) In bayyanaa / muku muu / aa' muntahan / du(u)niyaa,
(d) Mu maida him/maa ga tuu/baa mui shirin / tafiyaa,
(e) Koo saafiyaa / koo marai/cee wadda baa/bu shirii.
- 3(a) Ai yaa kamaa/ta mu koo/kartaa mu bar / shagalaa,
(b) Mu zan karaa/tuu kwarai / doomin fitaa / jahalaa,
(c) Mu kaama ad/din da Sun/naa, hee, mu bar / ta kulaa -
(d) Da 'ayar kadan / naa takai/tattaa gidan / wahalaa,
(e) Gidan rashii / da hasaa/raa taa gidan / hadarii.
- 4(a) Maruudiyaa / taa da dai / maimai takai / a ga ta(a),
(b) Kamar a kaa/maa ta tsee/ree sai biyas / sa mata(a),
(c) Taa gilma tar/konta koo/wak kaamu baa / shi fitaa,
(d) Jaa nai takai / baa ta faa/saawaa zuwaa / ga fataa,
(e) Sannan ta kaa/sai shi gii/giicee shi doc/ra barii .
- 5(a) Wallaahi tal/laahi mui / kwaazon fitaa / duhuwaa,
(b) Tabban hakii/kan mu san/sancee mu bar / di(i)muwaa,
(c) Mu bar sakee/waa mu zan / yin tuntunin / mutuwaa,
(d) Kul an bukaa/too ka ran/nan walla sai / ta zuwaa,
(e) Baa zaa a cee / maka zam/naa har ka san / guzurii.
- 6(a) Bin wanda yay / yii mu wae/jib naa mu zan / fahimaa,
(b) Jabbaarun Sar/kii Kaadi(i)/run wanda yay / yi sama(a),
(c) Yaa shimfida(a) / kasa(a) don / iikonsa sun/ka zama(a),
(d) Subuhaana Haa/liku Sar/kii wanda bai / da kamaa,
(e) Shii yak kamaa/ci biyaa / mu yawaita az/zikirii.

- 7(a) Wallaahi mu bar / isgilii / jama'aa mu zan / aa shirii,
(b) Mu kantaree / bisa ad/diinmu kar /mu barii,
(c) Mu zan faril/laa da Sun/naa waɗɗa tay / yi farii,
(d) Da naafiloo/lii kwarai / doomin mu san / guzurii,
(e) Tafiyaa gaban/ninmu baa / a zuwanta koo / da wurii.

- 8(a) Mui kookarin / naamu ii/koo kada mu dau / mu hanu -
(b) Ga(a) Goodaben / gaskiyaa / mu tsayaa ma fur/kaanu(u),
(c) Ai Maalikal / Mulki Rab/bil Hakki Day/yaanu(u) -
(d) Yaa san zaman / Muuminii / tun aali Fir/'aunu(u),
(e) Waɗannan da sun/ka riŋee / addin sunaa / jimirii.

- 9(a) Shin duuniyag / ga inaa / kingin batun / ta tsayaa?
(b) Duk annabaa/waa hakii/kaa gaa su sun / tafiyaa,
(c) Haka naa Sahab/bai da mal/lamman ga sun/ka biyaa,
(d) Saraakunan / nan na far/koo tuni baa/bu ɗaya(a),
(e) Rookon dubuu / da ɗarii / huɗu baabu koo / ushirii.

- 10(a) Ahalal ukuu/lu waɗan/nan maasu yin / fasarɗa,
(b) Suu sun sanii / sunka lii/saftaa batun/ Hijiraa,
(c) Dubuu da mee/tan ga Hij(j)/raa Sheehu yaa / shahara(a),
(d) Yaa san ɗarii / barkacin / Usumaanu yay /yi kiraa,
(e) Kingin ɗarin / nin Aalu / suu munka saa /ma harii.

- 11(a) Tabban hakii/kan ku duu/boo neesa taa / yi kusa(a),
(b) Son duukiyaa / son isaa / an ɗaukakee / su bisa(a),
(c) An kundumee / gaskiyaa / an turmuje /ta kasa(a),
(d) An girka kar/yaa da him/maa waajibii / shi gusaa,
(e) Fiskii da bid/'aa ku san / yau sun fi al/kaɗarii.

- 12(a) Abin da an/ka faɗii / ai gaa shi yaa / zamana(a),
(b) Saa'ar isoo/war fitar / Maadii akwai / fitinaa,
(c) Yawan kashin / kai faari / kuushen batun / masanaa,
(d) Da kauda id/ɗaa ga au/ree don halit/ta zina(a),
(e) Sun mai da ar/waa ibaa/ɗaa sai yawan / sihirii.

- 13(a) Kul zaamanii / yaa zamoo / looton cikin / fataraa,
(b) Kingin kaɗan / naa ga tuu/baa yanzu dub/bi dara(a),
(c) Sannan mutaa/nee dimau/taa taa yi sun / sadara(a),
(d) Saashen waɗan/da ka rid/da ga(a) su sun / shahara(a),
(e) Koowaa shingaa / wada yas / soo naashi al/'amarii.

- I4(a) Ammaa mutaa/nee mu zan / luuraa mu koo / duubaa,
(b) Mu bar dimau/taa mu gii/giicee kamar / dabbaa,
(c) Mu kaama ad/din da Sun/naa koo mu san / riibaa,
(d) An jarrabee / mu da tsoo/roo sai yawan / ruubaa,
(e) Doomin agaa/ne Musul/mii wanda yay / yi farii.
- I5(a) Ai Goodaben / nan shinar / wanda an/ka sanii,
(b) Ku kaama ad/din da Sun/naa duk da ii/maanii,
(c) Akwai i(i)maa/nii mu zan / luuraa da Kur/'aanii,
(d) Yaa bayyanaa / mana Han/yaa ta(a) zamoo / tsaanii,
(e) Sai wanda yas /soo bataa / shii dai ka naa/sa wurii.
- I6(a) Nan anka gaa/ne Musul/mii baabu duk / tuhumaa,
(b) Mai tsaida sal/laa shinaa / azumii shinaa / Kalmaa,
(c) Shi fid da zak/kaa ta Al/lah don bidar / rahamaa,
(d) Soonai ga Haj/ji shi san / iikoo shi yoo / rahamaa,
(e) Shii aa' Musul/mii cikak/kee wanda an / nagari(i).
- I7(a) Abin da am / Muuminii / Allah garai / daya naa,
(b) Yaa san shinaa / mutuwaa / a yi rai shi yoo / maganaa,
(c) Matambayaa / yaa sanii / da Wutaa gaban / haka naa,
(d) Taashin Kiyaa/maa Hisaa/bii duk da Al/janna(a),
(e) Yaa san Siraa/dii da Tab/kin Sayyadil / Bashari(i).
- I8(a) Abin da aa' / Saalihii / im bayyanaa / muku shii,
(b) Wannan da baa / shi da gir/man kai balee / dasashii,
(c) Abin da duk / shika soo / yaa soo wanin/sa da shii,
(d) Shii baa shi far/naa ga mai / barnarsa baa / shi fushii,
(e) Shii yaa fitoo / ga duhuu / yaa zam fitaa / sararii.
- I9(a) Ammaa ku san / jaahilii / wannan da bai / da sanii,
(b) Koomai akai / duk na ad/din yaa yi naa/sa ganii,
(c) Bai tambayaa / ba shinaa / nan duk ga nai / sha'anii,
(d) Yaa zam misaa/lin kamat / zaanen ruwaa / yi tunii,
(e) Ku tambayaa / maasu jaa/hilcii ku bar / kibirii.
- 20(a) Shii Kaafirii / ku ji sif/faa tai cikin / jama'aa,
(b) Wannan da kee / jin batun / Allah shi doo/ra ba'aa,
(c) Mafaryacii / wanda kee / tsaafii ga wan/ta sa'aa,
(d) Koo yai darii / nin dubun / Hajji, dubun / raka'aa,
(e) Yaa baata naa/shi irin aikii ga nai / kudurii.

- 21(a) Da faasikai / da munaa/fukai haalin/su guda,
(b) Makissataa / naa ga haa/lukkansu har / abadaa,
(c) Taariku salaa/ti zina(a) / at taas al/'aadaa,
(d) An baata yan/kansu hak/kan baa su yin / shaidaa,
(e) Sai sun tuu/ba(a) hakii/kan an ganoo / daafarii.
- 22(a) Kai dan Adam / kaico waa/waa gaa ka nan / sagaga(a),
(b) Kanaa cikin / lissaafii / tun da(a) shigaa / balagaa,
(c) Ba ka(a) gyaara koo/mii ba / kwaanukka naa / ta shigaa,
(d) Rai naa ragee/waa kanaa / nan baa ka soo / shi dagaa -
(e) Daga naaka guu/rii sa'aa / duk shii ka yin / kakarii.
- 23(a) Kanaa cikin / haka yau / koo goobe in / yi haka(a),
(b) Kwadanka kul/lum shinaa / taashii shinaa / habakaa,
(c) Nufakka koo/mii shi zam/naa nan garee/ka duka(a),
(d) Ran nan anaa / nan a cee / gaa waane kwance / daka(a),
(e) Yaa ba da tsoo/roo a zoo / gaisai shinaa / mazarii.
- 24(a) Dan nan shi rif/cee da jin / zuugin da yaf/fi dafii,
(b) Shi mance koo/mee na dun/yaa don yawan / zuhuhii,
(c) An karya har/shee batuu nai baa ka jin / harafii,
(d) Kwaayar idoo / nai ta koo/moo tsakak kai / mulufii,
(e) Zaafin jikii / nai wa gar/waashee shinaa / tururii.
- 25(a) Yaa zan kwai / sai a taa/sai sai a kai / a ajee,
(b) Koo daa ruwaa / shika shaa / saashin/su waje(e),
(c) Tufan jikii / shi zamoo / in an azaa / shi jikii,
(d) Gaa maasu jin/yaa duk su/naa nan dajee / dadajee,
(e) Sun keewayee / baabu mai / iikon shi cee / a barri.
- 26(a) Shinaa cikin / jin jikii / yaa daamu sai / niishii,
(b) Manzon kiraa / shi tafoo / mai nan kaman / girshii,
(c) Shi cee ma baa/waa , "Kaa san / kaa bar batun / taashii,
(d) An karya gab/banka koo/mee naaka baa / ka da shii,
(e) Inaa dibaa/raa ga yau / kaa zam cikin / uzurii?"
- 27(a) Dan nan shi juu/yad da fus/kaa yaa ga taa / wajaba(a),
(b) Shi doora kuu/kaa da har/goowar da baa/bu gabaa,
(c) Yaa kuu masoo/yaa diyaa / maataa uwaa / da ubaa,
(d) Yau rarrabaa / taa tahoo / yau wagga aa' / marabaa,
(e) Saa'ad da Haa/liku yas / soo rai shi kan / yi wurii.

- 28(a) Dan nan a kai / ka a bis/nee baa a koo/ma gani,
(b) Yaa baa da bai / daga dun/yaa wadda baa / ta gwani,
(c) Abin da duk / ka ajee / kaa bar shi nan / ga wani(i),
(d) Koomee yawan / duukiyar/ka rabonka lik/kafanii,
(e) A yi Hisaa/bii shinaa / shii dai cikin / kabarii.
- 29(a) Da birkitar / maasu bis/neewaa a saa / mai rai,
(b) Yaa soo fitaa / daga kab/rii sai shi nii/sa kwarai,
(c) Matambayan / nan su cee/ maka wadda kab / bi sarai,
(d) In Muumunii / naa shi tan/tancee batun/su kwarai,
(e) Sannan su cee / mishi kwan/taa har ilaa hasharii.
- 30(a) In Kaafirii / naa shi gii/giicee shi soo / shi gudu(u),
(b) A marmatsee / mai kushee/waa gaa ta baa/bu tuduu,
(c) Gabas da yam/ma aree/wa ka luura dud / da kudu(u),
(d) Su baa shi kul/kii shi nii/saa kasaa ta fis/sasa duu,
(e) Yaa zam cikin / wailu kai/too nai lahi / husurii.
- 31(a) Taashin Kiyaa/maa da ban / tsooro kwarai / garasa(a),
(b) Raanar hushin / Jalla Sar/kii wanda ad / da isaa,
(c) Wutaa ta has/guda raa/naa koo a kai / ta kusa(a),
(d) Wafansu har / duk da tan/dammansu naa / tafasaa,
(e) Tsayin mutaa/nee kamar / tsaagin kibau / ga kwarii.
- 32(a) A sheekara / nan dubuu / hamsin cikin / wahalaa,
(b) Koowaa shi fir/gita saa/'aa gaa ta taa / dawala(a),
(c) A doora koo/ken azaa/baa luuri baa / a kulaa,
(d) Wutaa ta taa/shi tanaa / ruuraa tanaa / hasalaa,
(e) Sai an riikee / ta da sar/kookii a jaa / ta marii.
- 33(a) Sannan a bay/yana mai / ceetonmu baa/bu wa shii,
(b) Da Kaafirii / da Musul/mii gaa shi duk / a ga shi(i),
(c) Shi doora cee/ton Musul/mii Kaafirai / ka rashii,
(d) Duk maasu kar/yata cee/ton nan su yoo / rubushii,
(e) Su doora kuu/kaa hawaa/yen nan kamar / madarii.
- 34(a) A yoo Hisaa/bii kwarai / doomin awon / zunubii,
(b) Cikin duhuu / gaa Siraa/dii luura naa/shi zubii,
(c) Kamaa da ss/kaa, Wutaa kasan, garai / aka bii,
(d) Malaa'ikaa / shi(i) ka tsaa/waa duk a yoo / ribibi(i),
(e) Ciilas ta kaa/kaa a hau / wasu baa su kai / su sarii.

- 35(a) Duk gwargwadon / aikataa/waa zaa a bin/sa duka(a),
(b) Wasu taafamaa / wasu gau/gaawaa wadan/su sukaa,
(c) Wadansu taa/kin kee/nan sai su faa/di jikaa,
(d) Wasu jan cikii / har su kai / wasu koo su faa/di tsaka(a),
(e) Wasu koo sukan / bi misaa/lin walkiyar / hadarii.
- 36(a) Allah shi saa / mu ga cee/ton Yaarasuu/lu muwa(a),
(b) Mu saami tsii/raa da shan / Alkausaraa / da zuwaa -
(c) Aljanna Fir/dausi mai / kyaawon ganii / da kawa,
(d) Mu saami fala/laa da ni'i/maa wadda ad / da yawaa,
(e) Saamun gidan / nan na mur/naa naa da al/faharii.
- 37(a) Alhamdu lil/laahi Ab/dullaahi nai / shukuraa,
(b) Nufii da nay / yi wa'azii / im bayyaanoo / fasaraa,
(c) Kingin salaa/tii ga Mam/ma Sayyadil / Basharaa,
(d) Da kau Sahab/bai da aa/laayen da sun/ka daraa,
(e) Da taabi't / taabi'ii/na muddatul / daharii.

NOTES TO HAUSA TEXT (A)
(Grammar and Lexis)

- 1 (a) (i) Sarkii = Sarkii Allah. cf. v. 7b x d.
(ii) am Mai = Shii nee mai yin.
(b) Wan nan da aa'.... wan nan da yake shii nee a....
- 2.(c) (i) muu aa = muu nee. This appears to be an archaic form. The aa is a Sokoto verb equivalent to nee.
- 3(b) mu zan, is a Sokoto form equivalent to the indeterminate verb, mu riƙa.
(c) Da 'yar kadan naa takaitattaa = Da wannan 'yar kankanuwaa, takaitacciyaa = duuniyaa.
(e) taa = cee.
- 4(a) (i) da dai: This could have two possible interpretations.
(a) da dai = dadee
(b) da dai : Sokoto expression equivalent to Koƙo sau daya/koƙaushe etc. The first possibility is the one adopted in the English translation.
(ii) a ga ta/ā = a ganta
- 4(b) sai biyas sa mata = sai biyee mata akee yi.
(c) koowak kaamu is a Sokoto form equivalent to duk wanda ya kaamu.
(d) jaa nai takai = jansa zaa ta yi.
(e) (i) ta kaasai = ta kayar da shii
(ii) barii = rawar jikii.
- 5 (c) tuntunii = tunaanii. It appears to be an archaic form.
(d) bukaatoo: One would expect bukaacee, because, in Hausa, verbs ending in -oo, indicate motion towards the speaker.
(e) san = saami.
- 6(a) fahimaa = fahintaa. The ending - maa is for the rhyme.
6(c) sunka zamaa = suka zaunaa = suka tsayaa.
- 7(a) mu zam da shirii = mu zama cikin shirii.

7(b) Kantaree, though abnormally used in the context, yet gives the impression of a person sitting relaxingly on a tree branch thinking over some issues. Thus it suggests dedication. It can also be regarded as a play on words.

7(c) farii is normally associated with drought. But here it refers to Sunna in order to illustrate how rarely and inadequately people observe the Sunna nowadays.

7(d) san = saami, cf. 5e above.

(e) (i) ellipsis- understand:

/Akwai/ tafiyaa---.

(e) (ii) wurii = kudii.

8(a) ellipsis; understand:

Mu yi kookarii /iyaakacin/ iikonmu, kada mu yarda a hanaa mu /bin Gwadaben/.

8(b) Goodabee, probably an archaic word, now usually Hanyaa. Goodabee, Hanyaa, Turbaa are symbolic names for Sunna or Islam.

8(e) jimirin = juureewaa = hakurii

9(a) kingin appears to be archaic, now usually Sauran.

(b) sun tafiyaa: One would expect the use of past tense, sun tafi. The addition of the termination -yaa is for the rhyme and metre.

9(c) (i) Hakanaa, B has Sannan .
(ii) Sunka biyaa = suka bii su.

9(d-e) ellipsis and inversion; understand:

/Daga cikin/ Saraakunan nan na farkoo/wadan da suke/ rookon dubuu da darii huɗu/na duukiyaa yanzu/ baabu /sauran/ koo ushurii.

10(d) Yas san darii barkacin Usmaanu yay yi kiraa.
There seem to be two possible meanings for this:

1. Ya zam /sheekaraa/ darii lookacin Usmaanu yayi kiraa/=Sai da aka Sheekara darii sannan Usmaanu..../.
2. Ya saami /shekaraa/ darii, albarkacin Usmaanu ya yi kiraa.

The first possibility is the one adopted in the English translation.

(e) ellipsis; understand:

Kingin /sheekaraa/ darii din Aliyu.

11(b) inversion, the normal order would be:

An daukaki son duukiyaa/da/ son isaa bisa.

(d) gusaa = matsaa.

11(e) inversion; the normal order would be:

Ku san yau fiskii da bidi'a sun fi alkadarii

12(c) Kashin Kai = kisan kai.

(d) Kauda iddaa = kin yin iddaa, tauye iddaa

(e) arwaa. See WW v. 4(e) NOTES TO HAUSA TEXT (A)

13(a) (i) Iottoo: an archaic word, now usually lookacii.

(ii) fataraa, see NOTES TO ENGLISH TRANSLATION.

(b) (i) naa = nee.

(ii) dubbi daraa = duubi gidan duuniyaa.

13(c) ambiguity: This hemistich could be interpreted as follows:

(i) Lookacin da dimantar mutaanee ta zaa, sun saduuda/sun sun Karaya.

(ii) A Lookacin mutaanee sun dimauceee sun Saduuda.

The first possibility is the one adopted in the English translation.

14(c) koo mu san = koo maa saami

(d) ellipsis; understand: ---tsooroo /ammaa ba mu daamu ba, baa maakoome/ sai, yawan ruubaa.

(e) Musulmii wanda yay yi farii = Musulmi wanda ya yi karancii = Musulmii nagari.

15(c) ellipsis; understand: /In/, thus, /In/ akwai iimaanii---

(d) yaa bayyanaa mana hanyaa taa zampo--- This could have two possible readings:

(i) To read yaa and ta/a/ with the future meaning, ie. with a falling tone ,

(ii) To read yaa and ta/a/ with past tense meaning, ie with a high tone .

Both are acceptable but the first possibility is the one adopted in the English translation.

- (e) Shii dai ka naasa wurii = Shii nee kadai zai yi naasa wurii.
- 16 (a) baabu duk tuhumaa = baabu wata shakkaa.
(d) (i) ellipsis; understand:
Soonai ga Hajji /Shiinee/ Shi san ---.
Compare Kraft and Kirk-Greene, Teach Yourself Hausa ; London, 1977, pp. 32-35, verb 'to be'
(ii) Shi yoo rahamaa = ya saamoo rahamaa.
- (e) Shii 'aa Musulmii = Shii nee Musulmii. The aa' is a Sokoto verb 'to be' equiv. to nee.
- 17 (c) inversion; the normal order would be:
yaa san/da/ Matambayaa da Wutaa----
- 18 (a) (i) aa' : See 16 (e) above.
(ii) Inversion and ellipsis; The normal order would be:
/Bari/ in bayyanaa muku abin da /akee nufii/ da saalihii.
- (b) dasashii is a Sokoto alternative for girman-kai or ji-ji-da-kai, probably an archaic word.
- (d) barnaa = cuutaa.
- 19(a) ellipsis; understand:
---jaahilii /Shii nee/ wannan ---.
Compare Kraft and Kir-Greene op. cit. pp. 32-35.
- (d) Zaanen ruwaa: see NOTES TO ENGLISH TRANSLATION.
- 20(a) Siffaa tai = Siffarsa.
(c) wanta = wata. It appears to be archaic.
- 20(d-e) inversion, poetic- understand:
Koo yaa yi Haji dubuu darii da raka'aa dubuu' yaa baata aikinsa don irin kudurinsa.
- 21(b) Makissataa naa is a Sokoto expression equivalent to maasu yin kissaa nee.
(c) inversion; the normal order would be:
al'aadarsu ita cee yin taariku sallaatu da zina.
Note at taasu is a Sokoto expression equivalent to ita cee taasu.
- (d) An baata yankansu = yankansu baatacce nee = an haramta cin yankansu or ba a yarda su yi yankaa a ci ba.
- (e) an ganoo daafarii = an tabbatar, an ganii a fiilii = an ga daahir.

- 22(c) Kwaanukkanka naa ta shigaa = kwaanakinka naa ta wuceewaa.
- 22(d-e) Note a run-on in these hemistichs:
--- baa ka son shi dagaa//Daga naaka---
- 22(e) Shii ka yin kakarii = kookarinka keenan.
- 23(b) kwadanka: poetic licence = kwadayinka.
- (c) Nufakka = nufinka
- (e) (i) yaa baa da tsooroo = yanaa baa da tsooroo
(ii) mazarii = rawar jikii
- 24(a) Dan nan shi rifcee = Daga nan sai ya tsinkee
- (b) zuhuhii = tsananin zaafii
- (e) wa = ya = kamar.
- 25(b) Saashinsu waje = Saashinsu yanaa zubeewaa.
Note how, in Sokoto, ruwaa is treated as plural, as in saashinsu, above.
- (d) daje dadaje = dajee - dajee = dagajee-dagajee.
The addition of the extra da is for the metre.
- 26(b) qirshii = qirshee. A Sokoto word equivalent to baa zatoo baa tsammaanii, baa da shirii baa
- 27(a) (i) Dan nan = Daga nan, cf. 24 (a) above.
(ii) taa refers to Mutuwaa.
- (c) ellipsis; understand:
yaa kuu masooyaa/da/diyaa/da/maata/da/uwaa---
see WG v. 11 (a-b), NOTES TO HAUSA TEXT (A).
- (d) (ii) Yan. B. has Ran.
(ii) aa: see 2 c(i) above.
- (e) rai shi kan yi wurii =rai yakan tafi.
- 28(a) bisnee = binnee.
- (b) baa da bai = baa da baayaa.
- (b) and (e) Yaa---shinaa:β has the second person masculine Ka-, which is better in the context.
- 29(a) and (b) mai---yaa. B. has maka---kaa.
cf. 28(b) and (e) above.
- (b) shi niisa kwarai = ya yi niisaa/faadada kwarai.

- 29(c) Wadda kabbi sarai = duk ta inda ka bi sararii/filii nee baa makuraa.
- (d) In B. has Kul.
- 30(a) In: B has Kul.
- (d) (i) Su baa shi kulkii = su dakee shi da kulkii
(ii) Kasaa ta fissaa sa duu = kasaa ta fitar da shii duka, B . has ta fissassa.
(iii) niita = This could be nitsee or niisaa. B has niitaa.
The first is the one adopted in the English Translation.
- 31(a) garasa = garee shi.
- (c) a kai ta kusa : One would expect a kaawoo ta kusa.
- (d) tandamansu, kookon kansu, kwakwalwarsu.
- 32(c) kooken = kuukan.
- 33(a) wa: see 24(e), above.
- (b) aga shi = a ganshi.
- (c) Su yoo rubushii = su zango rubushii.
- 34(c) ellipsis; understand:
/Yaa yi/ kamaa da askaa /a kaifii, kuma akwai/ wutaa /a/ kasan/sa amma duk da haka/, garai aka bii, /e ta kansa zaa a bi/
- (d) malaa'ikaa shika tsaawaa = malaa'ikaa nee zai yi tsaawaa.
- (e) (i) Ciilas = tiilas. It appears to be archaic.
(ii) ellipsis; understand:
Ciilas /koo ta/ kaakaa /zaa/ a hau /shi ammaa/ wasu baa /zaa/ su kai /ba, zaa/ su saraya.
- 35(b) (i) Sukaa = sukuwaa.
(ii) ellipsis; understand: wasu /da/ taakaama /zaa su bii shi/ wassu---.
- (c) taakin = taakaawar.
- (d) ellipsis; understand:
wasu jay cikii /zaa su ji/ has su kai---.
- 36(b-c) There is a run-on in these hemistichs. Understand:
---da zuwaa// Aljanna ---.
- (e) naa da alfaharii = abin alfaharii nee.

NOTES TO HAUSA TEXT (B)

(Rhyme and Metre)

- v1. Note that all the five hemistichs rhyme in -ii, that is, the rhyming vowel of the subsidiary rhyme in (a)-(d) rhymes with the vowel -ii which is the main rhyme. See also vv. 7, 15, 18, 19, 24, 26, 28, 33 and 34.
- 1(b) The third foot has -v v -. Note the resolution which breaks up the second long syllable into two short syllables.
- (d) The first foot has vv - v -. The resolution which breaks the first long syllable into two occurs frequently, and is therefore remarked upon in the discussion on 'Rhyme and Metre'.
- 6(a) fahima: One would expect fahimtaa. The alteration is for the rhyme.
- (b) The second foot has ---, instead of -v-. It may be corrected by reading Kâadirun.
- 8(e) The first foot has v--v-. The addition of v in the initial position is abnormal.
- 12(c) The second foot has --v. cf, 6(b) above. There is no way by which this reading can be corrected and it must therefore be regarded as a fault.
- 21(e) The first foot has --- instead of --v-.
- 22(c) The second foot has -v instead of -v-.
- 25(d) The second foot has --v. This fault can be corrected by removing duk from its place, and placing it after nan, as it is in text B; thus:
- Gaa maasu jin/yaa sunaa/nan/duk/dajee/dadajee.
- 35(c) The second foot has --, instead of vv- or - v - .
- 36(d) The first foot has v- v vv. Note the resolution which breaks up the last long syllable into two short syllables. cf. v.1(b), 1(d), above.
- 37(b) The second foot has v^{vv} - instead of vv - or - v - .

NOTES TO HAUSA TEXT (C)

(Arabic and Other loan words)

- v. 1(b) Kullu yaumin, Ar. Kulli yawmin, "everyday"
- 1(b) wa huwa fii sha'anin, Ar. wa huwa fī sha'anī, "He is in [every] affair"
- (e) (i) Sharadii, Ar. al-shart, "condition".
- (e) (ii) Alkiyaamaa, Ar. al-qiyaama, "the Resurrection"
- 2(b) aniyaa, Ar. al-niya, "intention"
- (c) bayyana, Ar. bayyana, "to reveal", "to explain".
- (d) tuubaa, Ar. tūba/tawba, "repentance".
- 3(a) Shagalaa, Ar. Shughl/Shaghala, "distraction".
- (b) (i) karaatuu, Ar. qirā'a, "reading".
- (b) (ii) jahalaa, Ar. jahl, "ignorance".
- (c) Sunnaa, Ar. Sunna, See WG v. 47 (b), above, NOTES TO HAUSA TEXT (C).
- (e) (i) hasaaraa, Ar. khasāra, "loss".
- (e) (ii) hadarii, Ar. khatar, "danger".
- 5(a) wallaahi tallaahi, Ar. wallāhi tallāhi, "I swear by God".
- (b) tabban hakiikan, Ar. tabbat haqīqa, "certainly", "in truth".
- (c) mutuwa, probably from Ar. root māta, "to die", or mawt, "death".
- (d) walla, probably a shortened form of Ar. wallāhi, "by God".
- 6(a) (i) waajib, Ar. wājib, "obligatory".
- (a) (ii) fahima, from Ar. root F. H. M., "to understand", possibly from al-fahm.
- (b) (i) Kaadirun, Ar. al-Qādir, "the All-Powerful", God.
- (b) (ii) Jabbaarun, Ar. al-Jabbār, "Omnipotent", God.
- (d) Subhaana Haaliku, Ar. Subhān al-khāliq, "Glory be to the Creator."
- (e) azzikirii, Ar. al-dhikr "remembrance" [of the name of God].

- 7(c) farillaa, Ar. farīd, "what is obligatory".
(d) Naafiloolii, Hausa plural from Ar. nāfila, "supererogatory".
- 8(b) furkaanu, Ar. furqān, "the Koran".
(c) (i) Malikal Mulki, Ar. Mālik al-Mulk, "the Ruler of the Kingdom", God.
(c) (ii) Rabbil hakki Dayyaanu, Ar. Rabb al-haqq/khalq al-dayyān, "Lord of truth/Creation, the Rewarder; God".
(d) (i) muminii, Ar. mu'min, "believer".
(d) (ii) aali, Ar. āl, "family". In the context it refers to people/community of Pharaoh of Egypt.
- 9(b) annabaawaa, H. plural from Ar. al-nabī, "the Prophet".
(c) (i) Sahabbai, H. plural from Ar. Sahāba, "Companions"
(c) (ii) maalamai, Ar. mu'allim, "teacher", "learned man".
(e) ushirii, Ar. ushr, "one-tenth".
- 10(a) (i) ahalal ukuuli, Ar. ahl al-ʿuqūl, "the learned", "the wise ones".
10(a) (ii) fasaraa, Ar. fasara, "to explain"
(b) (i) liisافتا (=lissaafii) Ar. al-hisāb, "reckoning".
(b) (ii) Hijraa: see NOTES TO ENGLISH TRANSLATION, below.
(c) (i) meetan, Ar. mī'atayn, "two hundred".
(c) (ii) Shaharaa, Ar. Shahara, "to become famous".
- 11 (e) (i) fiskii, Ar. fisq, "immorality".
(e) (ii) bidi'a, Ar. bidʿa, "innovation".
(e) (iii) alkadarii, Ar. al-qadr, "value".
- 12(b) (i) Saa'aa, Ar. Sāʿa, "Hour".
(b) (ii) fitina, Ar. fitna, "civil strife".
(d) (i) halitta, H. verb formed from Ar. root H.L.L., "to be lawful", possibly from "halāl".
(d) (ii) Zina, Ar. zinā, "fornication", "adultery".-
(d) (iii) iddaa, Ar. ʿidda. See NOTES TO ENGLISH TRANSLATION, below.

- 12(e) (i) ibaadaa, Ar. Cibāda, "worship".
(e) (ii) Sihirii, Ar. Sihr, "magic".
- 13(a) (i) zaamanii, Ar. zamān, "time", "lassitude"
"indifference."
(a) (ii) fataraa, Ar. fatra. see NOTES TO ENGLISH TRANSLATION, below.
(b) daara, Ar. dār, "house". A contraction of
dār al-dunyā, "the house of this world". But in Hausa
daara has also acquired the meaning of laahiraa,
"next world". "Hereafter".
(d) ridda, Ar. ridda, "apostacy".
(e) al'amarii, Ar. al-'amr, "affair".
- 15(b) iimaanii, Ar. īmān, "faith", "belief". cf. WG v. 21(a)
H. iimancii. see WG, NOTES TO HAUSA TEXT (C), above.
- 16(b) azunii, Ar. al-Sawm, "the Fast". However, my informant
Mr. Mohammed al-Shazyl said that this word could also
derive from Ar. "azm".
(c) rahamaa, Ar. rahma, "mercy".
- 17(b) rai, possibly from Ar. ruh, "life", "spirit".
(d) Hisaabii, Ar. hisāb, "judgement", "reckoning".
Cf. 10(b). above.
(e) Sayyadil Bashari, Ar. Sayyid al-bashr, "Lord of Mankind".
See NOTES TO ENGLISH TRANSLATION, below.
- 18(a) Saalihi, Ar. Sālih, "the righteous".
- 19(c) Sha'anii, Ar. Sha'an, "affair".
(d) misaalii, Ar. al-mithāl, "example".
(e) kibri, Ar. kibr, "pride".
- 20(d) raka'aa, Ar. rak^a, "genuflection".
(e) kudirii, Ar. qudra, "power", "capacity". Compare
TML v. 17 (c). NOTES TO HAUSA TEXT (C), below.
In the context of the present poem the word is used
with the sense "intention".
- 21(a) munaafukai; H. plural from Ar. sound plural
al-munāfiqūn, "hypocrites".
(b) makissataa: possibly from Ar. qisās, "story", as in

the Hausa "kada ka amsa jawaabii sai kaa san kɪssaa tasa", from which it may have acquired the extended meaning "tactful". It may also derive from qɪssa. see HD v. 4(b) (i), below, NOTES TO HAUSA TEXT (C).

- 21 (c) taariku, Ar. tārik, pres. part. from the root T.R.K. "to leave" in genitival construct with Ar. al-salāt, "prayer", thus "neglecting prayer".
- (d) Shaidaa, possibly from Ar. root SH.H.D., "to bear witness."
- (e) daafarii (=daahir), Ar. zāhir, "manifest".
- 22(b) balaga, from Ar. root B.L.G.H., "to reach maturity".
- 24(c) harafii, Ar. al-harf, "a letter of the ^{Ar.} alphabet".
- 24(d) mulufii: This is obscure. H. mulufii is the scarlet Bishop bird; also a flannel-like material. Ar. mulāfa, "adjustment", "correction", does not fit the context, and neither does Ar. ~~Ar.~~ root L.H.Ā., "to abuse". The other possible Ar. root M.L.H. "to be salty" is also inappropriate.
- 26(e) uzurii, Ar. ʿuḏhr, "excuse".
- 28(d) likkafanii, Ar. al-kafn, "shroud".
- 29(e) ilaa hasharii, Ar. ilā al-hashr, "until the [Day of] Gathering".
- 30(e) (i) wailu, Ar. wayla, "woe".
- 30(e) (ii) lahii husurii, Ar. lahī khus, "surely [he will be] in loss, distress, misfortune".
- 32 (b) dawala, Ar. tawwala, "to become long, intense".
- (c) azaabaa, Ar. ʿazāba, "torment".
- 33 (e) madarii, Ar. matr, "rain".
- 34 (a) zunubii, Ar. dhunūb/dhanb, "Sins".
- (d) malaa'ikaa, Ar. malaʿika, "angel".
- 36 (a) Yaa Rasuulu, Ar. yā rasūl, "O Messenger".
- (d) (i) falalaa, Ar. fadl, "prosperity", "abundance".
- (ii) ni'ima, Ar. niʿima, "prosperity", "fertility".
- (e) alfaharii, Ar. al-fakhr, "pride"

- 37 (a) Shukuraa, Ar. Shukr, "thanks". The Hausa form appears to be a verb formed from the Ar. noun. Compare TSK v. 39(b), below.
- (e) (i) taabi'it taabi'ijna, Ar. tābi^Ci al-tābi^Cin, "the Followers of the Followers". See ABM v. 62(b), below, NOTES TO HAUSA TEXT (C), for Koranic reference.
- (e) (ii) Mud datul dahari, Ar. muddatu al-dahr, "the whole extent of time".

KASIDATU HAUSA : WAAKAR WA'AZU (KHW)

"A HAUSA ODE: THE SONG OF ADMONITION"

by

Malam Abdu Gwandu

- V.I (a) I beg the King, Him who makes Night and Day,
(b) The One who is existent every day and who is in
 every affair,
(c) Give me the power with which to remind Muslims,
(d) O Community, let us awake and stop sleeping, and realise
 the inevitable,
(e) The Signs of the Resurrection that have been foretold are
 nigh, that we may despair.
- 2(a) O you my brothers, listen well that you may hear,
(b) Young and old, men and women let us make up our minds,
(c) Let me explain to you that we are the terminal people
 of the world,
(d) Let us exert ourselves to repent, let us prepare for the
 journey to the Hereafter,
(e) For which, be it in the morning or the evening, there will be
 no time for preparation.
3. (a) It is befitting that we should do our best and not be
 pre-occupied with worldly affairs.
(b) Let us constantly read the scriptures so that we may
 escape from ignorance,
(c) Let us cleave to the Faith and the Sunna, yea! let us not be
 concerned with -
(d) This little world, this brief House of suffering.
(e) It is a House of poverty and loss, it is a House of danger.
- 4 (a) The world is a deceiver, she has long been repeating
 her tricks, behold her,
(b) You think you can catch her; she escapes but still people
 follow after her.
(c) She has set up her trap, whoever is caught, can not escape,
(d) She will drag him relentlessly into damnation,
(e) Then, she will throw him, flustered and trembling.

- 5 (a) I swear by God! Let us strive to escape from darkness
 /ignorance of the scriptures/.
- (b) In truth, we should realise and leave off going astray,
- (c) Let us not slacken, let us constantly remember death,
- (d) Be warned! When you are required, on that day there is nothing
 for it but to go.
- (e) No one will say to you, "Stay until you obtain provision!"
- 6(a) Obedience to Him who creates us is obligatory, let us understand,
- (b) The Omnipotent, the Allpowerful, who created the heavens,
- (c) He spreads out the world /like a carpet/, because of His
 power they are sustained,
- (d) Glory be to Him, the Creator, the King unto whom none is like,
- (e) He is the one who ^{it} is befitting to obey, let us constantly
 recite the Remembrance.
- 7 (a) By God! Let us stop giving ourselves airs, let us constantly
 make preparation,
- (b) Let us be firm in our religion, let us not leave off,
- (c) Let us constantly perform what is obligatory and what is
 Sunna, so rarely observed!
- (d) And also what is supererogatory, that we may obtain provisions,
- (e) For the journey which is in front of us, one does not perform
 it /in possession of/ even a single cowry.
- 8 (a) Let us exert ourselves to the best of our ability, let us
 not tolerate being prevented -
- (b) From following the true Path, let us persevere /in reading/
 the Koran,
- (c) Know that the Ruler of the Kingdom, the Lord of the Truth, the
 Rewarder -
- (d) Knows the situation of the true Believer from the time of the
 people of Pharaoh,
- (e) /He knows/ those who cleave to the Faith patiently.

- 9 (a) This world, where shall it be said that it will last
for ever!
- (b) All the prophets, behold, they have gone, for sure,
- (c) Likewise the Prophet's Companions and learned malams
followed them,
- (d) The kings of old, today, not one remains,
- (e) Those who used to pray to God for one thousand four hundred
bags of gold,
not even a twentieth of what they
owned remains.
- 10(a) The learned, those who comment upon the scriptures,
- (b) They know, they have calculated the Hijra date,
- (c) In the year one thousand, two hundred of the Hijra, the Shehu
became famous,
- (d) It was a hundred years ago that Usuman made his call,
- (e) The remaining one hundred years of Alī are what we look
forward to before the End of the world.
- 11(a) Behold, for sure, what is far, is near,
- (b) The love of wealth and power are glorified,
- (c) The Truth has been lopped off and grounded into the earth,
- (d) The lie has been set up with all determination, and so, what is
obligatory has to give way,
- (e) Know that immorality and innovation have more value today.
- 12(a) The prophecy that was made, behold, it has come about,
- (b) When the time comes for the Mahdī to appear, there will be civil
strife,
- (c) There will be many murders, but first, there will be criticism
of the learned,
- (d) And avoidance of the Ciddah in respect of marriage, for the sake
of legalising fornication,
- (e) They have turned incantation into worship, they practise
much sorcery.

- 13(a) Be warned! The age is becoming a time of religious
indifference,
(b) There is but little time left for repentance now, behold, the
world!
(c) Then, when the time of confusion has come, some people will give
up hope,
(d) Some of those who apostasize, behold, they have become famous,
(e) Everyone is behaving as he pleases.
- 14(a) But, O People, let us constantly take care,
(b) Let us not be confused and flustered like cattle,
(c) Let us cleave to the Faith and the Sunna, that we may profit,
(d) We have been tried with fear, but we are too arrogant,
(e) We are tested so that a true Believer may be identified.
- 15(a) This Path, which you all know well, is always there,
(b) Cleave to the Religion and the Sunna, and have faith,
(c) If there is faith, we should look to the Koran ,
(d) It will show us the way, it will become our ladder,
(e) Only the one who wants to perish will go his own way.
- 16(a) This is how to recognize a true Muslim, without question;
(b) The one who is constant in his prayer, keeps the Fast and recite
the Word of Shahada,
(c) Who gives Alms in order to seek God's mercy,
(d) His desire is to obtain the means to perform the Pilgrimage
to Mecca, in order to obtain forgiveness.
(e) He is the ^mcomplete Muslim, who is genuine.
- 17(a) That which makes a true Believer is that for him God is one,
(b) He knows he must die and will be brought to life again and will
speak in his own defence,
(c) He also knows that the Interrogators exist, and Hell Fire after
that,
(d) And the Resurrection and the Reckoning and Paradise,
(e) He knows that the Bridge exists, and the Lake of the Lord
of Mankind.

- 18(a) Let me explain to you what is meant by the Patient one
 /a true Believer/,
- (b) The one who has no personal vanity, let alone putting on of airs,
(c) Whatever he desires for himself, he will desire for others,
(d) He does not offend the one who offends him, he does not
 get angry,
(e) Such a one has come from darkness into the open.
- 19(a) But know that the ignorant one is the one who has no knowledge,
(b) Whatever is to be performed in the religion, he does it his own way,
(c) He does not enquire, he carries on in his own way,
(d) He has become like a picture drawn on water, imagine!
(e) Enquire, you ignorant ones, and abandon your pride.
- 20(a) As to the unbeliever, listen to how he can be distinguished
 among the Community,
(b) /He is/ the one who, when he hears talk about God, he will make
 a joke,
(c) The liar, who some times performs magic,
(d) Even if he performs a hundred thousand Pilgrimages, and a
 thousand genuflections,
(e) He has ruined his /good/ work by his own intention.
- 21(a) The profligate ones and the hypocrites have the same character,
(b) They are forever deceitful in their characters,
(c) Neglecting Prayer and /indulging in/ fornication is their
 custom, in truth,
(d) They are forbidden to slaughter /an animal for meat/ and
 should not serve as witnesses,
(e) Unless they truly repent, and they are openly seen to do so.
- 22(a) O sons of Adam, woe to you! You fools, you are wandering
 around aimlessly,
(b) Remember that /your deeds/ have been recorded since you entered
 puberty,
(c) You have not reformed in any way and your days are passing,
(d) /Your/ life is decreasing but you still do not want it to pass -
(e) From you and your ambitions, which, all the time you are
 trying to achieve.

- 23(a) While you are thus, today or tomorrow, just like that,
(b) Your greed is forever rising up and spreading,
(c) Your intention is that everything should remain yours
 ~~forever~~,
(d) But one day as time passes, they will say, "So and so is
 lying in his room",
(e) He frightens people; they come to visit him, he ~~lies there~~
 shivering.
- 24(a) Then he will fall sick and suffer intense pain which exceeds
 that of poison,
(b) He will forget everything of this world because of the
 increasing pain,
(c) His tongue has been broken, you can not hear his words,
(d) His eyeballs have turned to face the centre of his head,
(e) The heat of his body is like hot embers, glowing.
- 25(a) It will be that he will have to be raised or laid down,
(b) Even when he drinks water, part of it will pour away,
(c) The clothes on his body, when he puts them on, will be wet,
(d) Behold, the nurses have all become smeared with dirt,
(e) They will surround ~~him~~ but no one has the power to say, "Stop".
- 26(a) He will be in suffering, anxious and breathing heavily,
(b) The summoner will come to him there, unexpectedly,
(c) He will say to the slave ~~of God~~, "You know you have no hope
 of rising again,
(d) "Your limbs have been broken, you have nothing left,
(e) "What are you going to do now? For today you have no
 justification".
- 27(a) From thereon, he will turn his face away, he knows that death
 is inevitable,
(b) He will weep and howl endlessly,
(c) O you friends, children, wives, mother, and father,
(d) Today, the departure has come, this is the place of separation,
(e) When the Creator wishes to take the life, it goes.

- 28(a) After that you will be taken to be buried, never
to be seen again,
- (b) He has thus turned his back on the world which has no
favourite,
- (c) Whatever you have put aside, you have left it to some
one else,
- (d) No matter how great your wealth is, your share is only
a shroud,
- (e) The Reckoning will be conducted while he is alone in the
grave.
- 29(a) When the undertakers have dispersed, his life will be
returned to him,
- (b) When he attempts to get out, the grave will expand endlessly,
- (c) The Interrogators will say to him, "Whichever way you go,
it is endless",
- (d) If he is a true Believer, he will understand what they say well,
- (e) Then they will say to him, "Lie down until the Day of
Gathering".
- 30(a) But if he is an unbeliever, he will be confused and want to
run away,
- (b) His grave will be narrowed, behold, it has no depth,
- (c) [To] the east, to the west, to the north, look you, to the
south as well,
- (d) They will beat him with a cudgel, he will sink into the ground,
and the earth will cast him out,
- (e) He will suffer, woe to him, He shall have misfortune.
- 31(a) On the Day of Judgement, there will surely be fear,
- (b) That is the Day of God Almighty's anger, the One Who is
Sufficient,
- (c) Hell Fire will rage, the sun will be brought near to -
- (d) Some of them, even their skulls will boil,
- (e) People will stand like arrows packed together in a
quiver.
- 32(a) For forty thousand years will they stand there, in tribulation,
- (b) Everyone is terrified, behold, the Hour is long!
- (c) People will cry ever louder because of the torment, take note,
no body will care,
- (d) Hell Fire will leap high, roaring and raging,
- (e) She has to be held back with chains and leg-irons.

- 33(a) Then God will cause our saviour to appear, there is none other like him,;
- (b) The infidels and the Muslims, both are there,
- (c) He will go on saving the Muslims, the infidels will suffer loss,
- (d) All those who deny this salvation will be roasted [in Hell Fire],
- (e) They will weep tears [pouring] like rain.
- 34(a) And certainly there will be a Reckoning to weigh sins,
- (b) There in the dark, there will be the Bridge, see how it is cast,
- (c) It is as [sharp as] a knife, there is Fire beneath, [but] people will cross it,
- (d) An angel will shout and people will go helter-skelter [trying to cross the Bridge],
- (e) Perforce it must be crossed. Some will not reach the other side. They will be lost.
- 35(a) Everyone, according to his deeds, will be made to cross it, all,
- (b) Some will cross it majestically, some hastily, some galloping,
- (c) Some, as soon as they step on it, they will fall in,
- (d) Some will crawl on their stomachs until they reach the other side, some will fall off in the middle,
- (e) But some will cross it like the lightening of a storm!
- 36(a) As for us, may God place us in the salvation of the God's Messenger,
- (b) So that we may obtain escape and the drink of the Water of Kawthara and admission to -
- (c) The Garden of Paradise, the beautiful to behold, the lovely,
- (d) That we may obtain abundance and prosperity, of which there is plenty [in the Paradise],
- (e) To obtain this dwelling of happiness is something to be proud of.
- 37(a) Thanks be to God, I, Abdullahi, give thanks,
- (b) My intention, which I have completed, is to preach a sermon, that I may clearly explain,
- (c) What remains is to invoke blessing upon Muhammad, the Lord of Mankind,
- (d) And also upon his Companions and his Family who excel,
- (e) And the Followers of the Followers for the whole extent of time.

NOTES TO ENGLISH TRANSLATION

(Islamic and Hausa cultural aspects)

v. 1(e) "The Signs of the Resurrection": Koran 53/57-62, 54/1 and passim, Cf. AF vv. 1(b) & 4(b), 12 (c), ~~ABM~~

ABM vv. 1(b) 11 (a-b) NOTES TO ENGLISH TRANSLATION.

2(d-e) These hemistichs recall the hadīth in the Forty Hadīths which says:

"Be in this world, as though you are a stranger.
When evening comes on you, do not expect morning,
and when morning comes do not expect evening. Take
from your health a preparation for your sickness, add
from your life for your death".

(The Forty Hadīth, hadīth No. 40 by
An Nawawi, p.10)

They also echo Koran 34/30, 3/185, and passim.

3(c-e) These lines echo Koran 3/103; 35/5-6.

3(c) Sunna: The sayings and doings of the Prophet Muhammad, the following of which constitutes orthodox Islam. See WG v. 47(b), NOTES TO HAUSA TEXT (C).

4(a-3) Compare HDK, v. 3(e), NOTES TO ENGLISH TRANSLATION, and the theme of the poem as a whole.

6(a) "Obedience to Him [God] is obligatory" Koran 4/64.

6(c) "He spread out the world" [like a carpet]: See WW v. 5(b-c). NOTES TO ENG. TRANSLATION, below. The hemistich as a whole echoes Koran 35/41:

"It is God who sustains the heavens and the earth,
Lest they should cease to function: And if they should
fail, there is none - not one - can sustain them
thereafter!" and passim.

7(b -e) "Let us be firm in our religion...perform what is obligatory and Sunna and what is superogatory...journey..." Echoes Koran 59/7.

8(d) "people of Pharaoh": Pharaoh [Ar. Fir^Cawn] was the King of Egypt to whom the Prophet Moses was sent. He refused to accept Moses as a prophet, he tortured his people and he was drowned in the Red Sea while trying to capture Moses and his people. Koran 2/49-50 gives the details of this incident:

"And remember, we delivered you from the people of Pharaoh: They set you hard tasks and punishments, slaughtered your sons and let your women-folk live: therein was a tremendous trial from your Lord. And remember we divided the Sea for you and saved you. And drowned Pharaoh's people within Your very Sight".

10(b) Hijra: see WEZ, v. 57(c), NOTES TO ENGLISH TRANSLATION.

10(c) "Shehu": Usman dan Fodiyo (AH. 1168-1233/1754-1817) see WG, the discussion on "Author".

10(e) This hemistich refers to a popular Islamic belief known as Aliya. see details in the introductory discussion of ABM. below, under "CONTENT".

11(c-d) Note the personification of "lie" and "truth" in this verse.

12(b) "Mahdī": see AK v. 4(b), ABM v. 4(b) v. 12 (b) (i) and (ii).

12(c) "Murders": which renders H. kisan kai, could also mean "suicide". In Hausa murder and suicide are distinguished only by context.

12(d) Ciddah: see KIH v. 14(b), NOTES TO ENGLISH TRANSLATION.

12(e) "incantation", which renders H. arwaa, is a Hausa traditional charm associated with boorii or spirit possession cult. It is usually made in order to harm someone. But it can also be defensive against enemies, rivals or misfortunes. Compare WW v. 4 (d) and (e) NOTES TO ENGLISH TRANSLATION.

13(a) Note that this hemistich is derived from the fixed phrase zaman al-fatra, which usually refers to the period during which a community has no Messenger from God, and so they live in ignorance, lack of guidance, etc. But in this context it is used to describe the approach of the End of Time, one sign of which will be religious laxness.

13(b) The hemistich recalls the widely accepted view that there will come a time when repentance will not be accepted by God. Whatever one does, good or evil, will not be recorded. The Hausas call this rufe koofar tuubaa, literally, "closing the Gate of repentance": It is believed that this will happen after the Coming of the She-camel of Sālih. see AK v. 15(a) (i), NOTES TO ENGLISH TRANSLATION.

14(c) Sunna: see 3(c) above.

15-16(a) "The Faith, the Prayer, the Fast, the Alms, the Pilgrimage" see WG vv. 21-22 (i-v), NOTES TO THE ENGLISH TRANSLATION.

16(b) "The World of the Shahāda": is the Islamic creed:
"I declare that there is no god but Allāh;
Muhammed is His Messenger!"

Compare KLH v. 22 (e), NOTES TO ENGLISH TRANSLATION.

17(c) "The Interrogators": The two angelic creatures who will question the deceased in his grave. See TM v. 52 (b), TSK v. 4 (b) and WBZ v. 24 (a). NOTES TO ENGLISH TRANSLATION, below.

17(e) (i) "The Bridge": see TSK v. 34 (b), NOTES TO ENGLISH TRANSLATION, below.

(ii) "The Lake of the Lord of Mankind": This is a reference to al-Kawthar usually described by the exegetes as a lake. It is mentioned in Koran 108/1.

"To thee we have granted al-Kawthara
/The Fount of Abundance/":

18(c) "Whatever he desires for himself he desires for others":
This echoes the hadīth which says:

"No one of you really believes in Allāh
And His religion until he wants for
His brother what he wants for himself"
(The Forty Hadīth, hadīth No. 13 by
Imam An Nawawi, pp. 5-6)

19(d) "A picture drawn on water": Note the striking imagery. If a person does not enquire after knowledge of his religion, he is regarded as being like a "picture drawn on water", because his significance is as brief and passing as that. For such a person will leave no lasting

record of his deeds in this world; nor will he be of any importance in the world to come.

- 20(c) "The liar who sometimes performs magic": Probably a reference to the Habe rulers of the pre-jihad period. It was one of the constant accusations of the Torankawa reformers that, although they professed to be Muslims, the Habe practised customary magic. This reference probably echoes Koran 31/13:

"...Join not in worshipping others
With God: for false worship is
Indeed the highest wrong-doing".

- 22(b) "puberty": The recording of good and bad deeds in the heavenly records will begin as from the time that a young person enters puberty. It is believed among the Muslims that this recording is done by two Angels known as Raqīb and Atīd, who will also bear witness for or against the individual on the Day of Judgement. It is said that every individual has his own Raqīb and Atīd who were created on the day that he was born. This idea is contained in Koran 82/10-12.

"But verily over you are appointed
Angels to protect you - kind and
Honourable, - writing down all your
Deeds: They know and understand
All that ye do."

God Himself is known as al-Raqīb (the Watcher) in Koran 5/120:

"Thou wast the Watcher (al-Raqīb) over them and
Thou art witness to all things."

- 23(e) "Shivering" (H. mazarii): Note here that mazarii "spindle" is associated with rawaa, "dancing". The translation 'shivering' is derived from this association. Note also that sometimes mazarii is associated with something which has no front or back, that is, it has no identifiable side; as in the phrase, mazarii waa ya saa gabanka? "spindle, who knows your front side?" Thus the sick man in bed, shivering with fever, is likened

to the way a spindle revolves round so quickly that one cannot see its real shape. Similarly the dying man will tremble so violently that one can no longer recognise his features.

24(c) "His tongue has been broken": Compare Imfiraajii by Aliyu Namangi. See vv. 11d-26, 36-39 (pp. 24-28) example:

Imfiraji III, v. 20

- H. (a) Baa shi mootsaawaa a kwance (e)
(b) Yaa kurumcee yaa makancee,
(c) Baa shi iikon maida zancee,
(d) An rigaa an karya harcee,
(e) Koomee ya fadaa ba aajiyaa ba(a).

("Imfirajii" No. 3, v.20. from
Namangi, Aliy, Wakokin Imfiraji,
NNPC, Zaria. 1972, p.25).

- E. (a) "He cannot move as he lay /sick/,
(b) He has become deaf and blind,
(c) He has no power to speak back /to anyone/,
(d) His tongue has already been broken,
(e) Whatever he says cannot be heard."

25(d) Compare WBZ, v. 27 (d). Note also the imagery of dajee dadajee. It describes how dirty and smeared the relatives of the sick man will become while nursing him.

26(b) "The Summoner": refers to the angel of death, Izrafil. see ABM v. 44(a) (ii), NOTES TO ENGLISH TRANSLATION.

(d) Compare 24(c) above.

(e) This hemistich is adapted from The Hausa fixed phrase baa tsimii baa dabaaraa, "one can do nothing", "no tricks".

29-30. It is believed that when an unbeliever dies and is resurrected in his grave, he will attempt to run away when he sees that the grave has been opened, but the Believer will remain in one place and utter the Word of the Shahāda.

When the unbeliever tries to run away, his grave will be narrowed (see. v. 30(b)) and he will bang himself against the four walls of the grave. Then the angels will beat him with

huge iron cudgels. But note here that the word niita (= nitsaa) can also be read niisaa; nitsaa meaning to "sink/penetrate". This describes how, when the Unbeliever is beaten with the iron club, he will sink into the ground, but the earth, it is said, will cast him out again. But niisaa, "to heave a sigh" might refer to his intense discomfort. The first possibility, is the one adopted in the translation.

29(c) "The Interrogators": see 17 (c) above.

31(a) "There will surely be fear": This hemistich recalls hadīth No. 23, in the Forty Hadīth by An Nawawi, p.9. which says:

"Everyone will come to the Judgement Day
With his soul at stake, either sending
it to freedom or to perdition!"

31 (b) Compare TSK vv. 16-17.

31 (c) Compare WW v. 11 (d-e), TSK vv. 11-12, NOTE TO ENGLISH TRANSLATION.

31 (e) Note the imagery of Hell Fire personified as a ferocious animal here. See discussion of this in the Introduction to this poem under "Personification", above.

32(a) Compare TSK vv. 14-15, above.

33(a-e) Compare TSK vv. 18-19.

34 (b) "the Bridge": see 17 (e) (i) above.

35(a-e) see TSK v. 34 (b). Compare also JM vv. 86-90.

36 (b) "the water of Kawthara". See WW v. 28 (e), NOTES TO ENGLISH TRANSLATION, and Compare 17(e) (ii) above.

36 (c) "The Garden of Paradise": see TSK v. 41 (a), NOTES TO ENGLISH TRANSLATION.

37 (a) "Abdullahi" was the composer of the poem, see the discussion on "Author" in the Introduction to this poem, above.

(c) "Muhammad, the Lord of Mankind": refers to the Prophet Muhammad. Compare TSK, 41 (b), NOTES TO ENGLISH TRANSLATION.

- (e) "The Followers of the Followers": The Second generation after the Prophet Muhammad. This has now acquired the meaning of any Muslims.

CHAPTER 2

A

"The Song of Admonition" (Waakar Wa'azu,
WW) by Abdullahi dan Fodiyo, 19 Century
AD.

I. AUTHORSHIP, PROVENANCE AND DATE.

(i) Author (H. Marubuucii/Mawallafii)

This poem is firmly attributed to Abdullahi dan Muhammadu Fodiyo (1180-1245/1766-7 to 1829),¹ who was the brother of the Shehu Usman dan Fodiyo and the Waziri until the Shehu's death in 1817. He was also the emir of Gwandu until his own death in 1245/1829. A full account of his life will be found in Hiskett, Introduction to Tazyin al-Waraqat².

According to Sokoto court tradition, Bawa Sarkin Gobir one day asked the Shehu Usman dan Fodiyo to compose a wa'azii poem for him. The Shehu then turned to Abdullahi and asked him to undertake this. Abdullahi agreed. But in his opening verses he addressed Bawa directly by using the 2nd pers. sing. masc. ka. The Shehu, concerned lest Bawa should feel that he was being personally attacked, asked his brother to change his lamiirin mufuradii, that is, "the singular idea" to lamiirin jam'u, "plural idea", and address the people in general. Thus Abdullahi changed from the 2nd pers. sing. masc. in vv. 1-3 to the plural in v. 4, which he continued to use throughout the poem.³

Abdullahi has written many poems, of which most are believed to have been original Hausa compositions as, for instance, siirat al-Nabiy, which though bearing an Ar. title is believed to have been written in Hausa in the first instance.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa).

The copies that I have used to establish the present text were obtained by me from the following sources:

Texts A and B housed at CSNL, Bayero University, Kano, under the reference MS 22. They were originally, collected by Malam Gado Binanci and later brought to CSNL by Malam Ibrahim Mukoshe.

Text C, which is very similar to A, was obtained by me from Malam Mahe Hubbare in Sokoto. A cassette recording was also obtained by me from the same person; and another version from Malam Balarabe Umar in Kano.

(iii) Date (H. Sheekaraa/Hijiraa)

No indication of the date of composition is contained in the poem. But Bawa died in 1203-04/1789-90. The Shehu began his career as a missionary ca. 1188/1774. Thus, the poem is likely to have been composed between these two dates. Bello Sa'id's estimate,⁴ though based on different considerations, is very close to this. He said that the poem could have been composed at any time up to 1790, his reason being that Bawa lived between 1777-1794, and up to 1790, there was no apparent enmity between Bawa and the Shehu.

II FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

Waakar Wa'azu (WW) is a takhmīs, (H. tahamiisii), that is pentastich. A takhmīs is often an original work in couplets or triplets to which a further three or two lines are added by a subsequent composer. Sometimes a poet will compose directly in takhmīs. In Hausa, such a poem is called kwar-biyar or tahamiisii, or even muhannasaa from Ar. khams, "five".

There is no evidence to suggest that WW is the work of two poets. Sokoto oral tradition is firm that the whole poem is the work of Abdullahi.

(ii) Rhyme (H. ansa-ano)

The rhyme pattern of the present poem is vcv. The first four hemistichs of each pentastich rhyme internally and the rhyming vowel may be -a(a) as in vv. 1-6, 8-12, 16, 18-22, 25-31; -i(i) as in vv. 7, 13-15, 23-24; or u(u) as in v. 17. But the fifth hemistich always ends in -a(a) and is thus an external rhyme that is repeated at the end of each hemistich throughout the poem. This poem is a Raarayyaa, ie. a poem that rhymes in -raa.

The final consonants of each hemistich (a-d) are constant within the pentastichs, but change from pentastich to pentastich. Thus in v.1 we find -da(a) for (a) through (d); in v.3, -la(a) in (a) through (d); and so on. But in the fifth hemistich (e) of each pentastich, we find the final consonant changes to -ra(a), which, as was said above, is maintained throughout the poem.

The penultimate vowel varies from (a) through (d). Thus we find -ala(a) in v. 3(a) and (d), but -ila(a) in v.3 (b), and -ula(a) in v. 3(c). It also varies in (e), because we find -ara(a), in for instance, vv. 1(e), 2(e), 3(e); but from time to time, as in v.5(e) there is -ira(a), -iya(a) as in v. 7(e), -ura(a), as in 9(e) and 10(e) and so on.

(iii) Metre (H. Karii/Muryaa)

The poem is composed in the classical Arabic metre called khafif (H. Bahafiifiyaa). Its basis is Fa^Cilātun and Mustaf^Cilun (-v--/--v-). According to classical practice, this may be varied by vv-- and v-v- or √v-v and --vv. Example:

- v. 9(a) Maasu keetaa/da hassadaa,
(b) Maasu saaraa/sunaa gwada(a)
(c) Maasu saataa/cikin gidaa,
(d) Haa! azaabak/ku naa cidaa!
(e) Kun sanii kun/fa kuskura(a).

Deviations which occur irregularly are remarked upon in NOTES TO HAUSA TEXT (C).

III CONTENT (H. Abin da kee cikii)

- (i) Statement of main theme (H. Furucin Gundaarin jiigoo/kwaayar jiigoo).

The poet opens with the usual doxology, but he introduces his main topic as early as v.2. This is an exhortation to observe Islam (cf. KI.H. vv. 2(c-e) 6(a-d):

- H. 2(a) Baa bisaa naa ba kai jiyaa,
(b) Kaama addin da gaskiyaa,
(c) Yaada waasaa da daariyaa,
(d) Kul fa kaa jii su kaa kiyaa,
(e) Kaa zubaa kanka goobaraa.

- E. 2(a) "You are not a [senseless] animal, listen,
(b) Hold to religion [Islam] with Truth,
(c) Abandon play and laughter,
(d) If you dare hear [the preaching of the righteous] and ignore it,
(e) You cast yourself into the conflagration".

Then he goes on to list specific practices that are contrary to Islam, such as azzina, "fornication/adultery"; zamba, "cheating/fraud"; tsaafii, "magic", and so on. For example:

- H. v. 4 (a) Haa! Mu-taanee ku raazina(a)!
(b) Muuminii duk da Muuminaa,
(c) To ku bar yin fa azzinaa
(d) Dud da tsaafii ku zam tunaa,
(e) Bar na arwaa ku bar daraa.

- E. (a) "Ha! People be fearful!
(b) Both Muslim men and Muslim women,
(c) Yea, refrain from committing fornication,
(d) As well as magic, constantly remember,
(e) Leave bewithing [others] leave [playing] draughts".

(ii) Content Summary (H. Jiigoo a gajarce)

The general warning is continued up to v. 6.

vv.6-10. This section deals with specific occupations and the abuses associated with them. The poet considered certain categories of tradesmen and women and professions such as mafoocii, "butcher", masaakii, "weaver" maasu saataa "thieves", a most degraded profession in Hausa Society that has its own guild.

vv.11-25. This section lists certain sins such as pride and greed. The poet then turns to describing the varieties of torments that will afflict those guilty of committing these sins.

v.25. This verse seems to mark a point of departure at which the poet switches from addressing the community in general to what seems ^{to be} a sermon to Bawa Jan Gwarzo in person, though a sarcastic one. [^]

vv.26-28. These verses seem rather to be addressed to Bawa's courtiers than to Bawa himself; thus they can be considered as an amplification of the above.

vv.29-30. These verses mark another clear change of direction. For it is here that the poet turns from misdemeanours and their eternal punishments to consider briefly repentance and its rewards that await good Muslims.

(iii) Treatment of the theme and background to it.

(H. Warwarar jiigoo da Shimfidarsa)

There is perhaps some trace of Islamic egalitarianism in this poem. This may be the implication of vv. 25-29, because at this point the poet switches from what seems to be an address to the

community in general, to Bawa and his courtiers. The suggestion is that whatever privileges Bawa and his courtiers may enjoy in this life, all will receive equal treatment in the Hereafter. In view of the known fact that the poem was addressed to Bawa and his court, I feel the Hausa audience will interpret it in this way. There is, of course, no direct reference to Bawa Jan Gwarzo. This is hardly to be expected. But vv. 25-29, especially v. 25(a) "Their desire is fame in this world", and so on, is surely a covert reference to Bawa, his courtiers and his hangers-on.

In the previous Chapter we considered the content of Waakar Gargadii (WG) in relation to the question of mixed Islam and suggested that part of the interest of wa'azii verse is that it sometimes gives detailed information as to the nature of mixing, at least as this was seen through the eyes of the Muslim reformers of the 19 Century. Some of the points the poets make are general, such as "cheating". But others are more specific. Such accusations surely indicate the substance of mixed Islam. Below is a list taken from WG, KHW, WW; and KLH. discussed below, from which we may begin to build up a picture of social and ethnical condition in 18-Century Hausa society in the process of becoming fully Islamic. The number under each poem is the verse reference:

CHARACTERISTICS OF MIXED ISLAM	WG	KHW	WW	KLH
pride and ostentation	26(a)		vv. vv.25	2(b)
gossip and tale-bearing			17,18,19	
song and music	32a,b, 40a,		14d,15	
food prohibition	45a,		12c.	7a.
un-Islamic sexual customs	36(a-b)	12d, 21c.	4(c)	39b,40
un-Islamic market and commercial practices	23(b)		7-8	
traditional customs (bad)	5(b)			
going out of women (in fanciful dress etc.,)	14(b)			34c.
oppression	25(a)			
(breaking) marriage rules	23(a)	12d.		16b, 14b,
women not veiling	14(a)			
despising commoners	28(b)			
lying	30(a)	20c.	19a.	39d.
drinking beer/alcohol	45(a)			
bribery	45(b)			
polythesism/idolatry etc.,		12e. 20c.	4d.	43a.
delaying/neglecting prayers		21c.		
innovation (<u>bid^ca</u>)		11e		10a,
hostility to the learned				39c-d,
having knowledge without practicing it				50b.

And many more.

But WV is even more specific. For Abdullahi refers specifically to the failure to observe the Ramadān Fast. It is well known that West African rulers and their courts often observed the Sallaa Festivals⁵ that follow the Fast. Abdullahi now makes it clear that they were less apt to observe the preliminary Fast that make them deserving of participation in the festival!

He also specifically mentions magic (vv 4. and 27). This is of considerable interest. For as early as the 9/15 century in Songhay it was the mark of the infamous mixer, the Kharijite Sonni ^CAlī that he practised magic and for this al-Maghīlī roundly condemned him.⁶ As Levtzion succinctly puts it, when referring to Muhammad Askiya's overthrow of the Sonni dynasty, "The 'pilgrim-king' replaced the 'magician king'."⁷ It seems that the situation may not have improved greatly in the 12/18 century, in Gobir and that Bawa Jangwarzo, too, may have been a "magician-king!"

Sonni ^CAlī was reported to be so bad a practitioner of Islam that he used to count the five daily prayers on his fingers instead of performing them as prescribed. Muhammadu Bello made a similar accusation against Bawa while giving his account of the battle of Tabkin Kwatto, in his Infāq al-Maysūr.⁸

The mention in v. 4 of arwaa, "bewitching" and daraa, "draughts" throw light on the way in which the Kings and courtiers amused themselves in their leisure time and suggests how they associated themselves with magic. The reference in v. 9(a) to maasu keetaa da hassadaa gives an insight into the ethos of the Gobir Court. For it suggests that intrigue and personal rivalries were rife in that court circle. Such an impression is certainly confirmed by reading the "Kano Chronicle", which make it very clear that this was the case in the court of the Kano Habe.

Most interesting are the references in v. 13(a) to the practice of "dusting". This essentially non-Islamic piece of court ritual was commented on by Ibn. Battūta in the 8/14 Century court of Mali.⁹ That it persisted into 12/18 Century Gobir is a further example of the tenacity of pre-Islamic custom and it is easy to understand why the reformers felt that there was no alternative to jihād.

Another interesting reference is to "lavish entertainment" (v. 23). It seems reasonable to assume that this form of conspicuous

consumption was characteristic of ^{The} Habe court of Gobir and, in the context of the mention of "fame" in v. 25(a) and (b), that it was a mark of the courtiers' status to be able to indulge in it.

The poet also throws light on the relations between Bawa Jan Gwarzo and the Shehu. This is known to have deteriorated towards the end of that potentate's reign.¹⁰ It was no doubt the Shehu's frustration over Bawa's refusal or inability, to reform his own behaviour and that of his courtiers, as regard the long list of offences, that helped to make relations strained between them. And from Bawa's point of view, the kind of criticism expressed in the poem, however indirectly, must have been a constant irritant. Thus the poem may be considered as a literary marker of the deteriorating relationship between the court of Gobir and the Fodiyawa reformers, which subsequently led to the 1804 Jihād.

IV LANGUAGE (H. Sarrafa harshee)

Both structurally and lexically the language of this poem is straightforward. Most of the grammatical structures and usages that occur in it are unlikely to present any difficulty to an audience for which Hausa is the mother tongue. The words that the poet uses are drawn, in the main, from the native Hausa lexicon. Nonetheless, there are a number of words or lexical items that are of Arabic origin. For example, in order of their occurrence: azumii, waajibii, naafilaa, azzina, algussu, hassadaa, azaabaa, haraamu, gaafaraa, Shaidan, laahiraa, zullumii, and so on, are all forms that have undergone complete naturalisation, and thus undoubtedly entered the language at a very early date. We also have duuniyaa, himmaa, laafiyaa, arzikii, Aljanna, salaatii and sallamaa. All these are by now well established in the language and will present no difficulty to present day Hausa speakers, even illiterates. The word layya'aa is the only word that might be unfamiliar today. But of course it does not follow that this was the case in the 19 century, when the poem was composed. Some of the Arabic loans listed above, may well have been unfamiliar at that time. Arabic loans that may arise from deliberate stylistic choice are

discussed under V, STYLE, below.

The poem also contains a number of words of dialectal origin, particularly from Sokoto and Zaria, as well as certain Fulfulde words and archaic forms. These are remarked upon in NOTES TO HAUSA TEXT (A). The following are some examples in illustration:

- v. 7(b) mafoocii; archaic; = mahaucii/mafaucii
- 7(c) saabunii; Niger/Sokoto/archaic; = saabuluu.
- 8(a) kausuwaa; archaic; = kaasuwaa.
- 8(b) daudawaa; Katsina; = daddawaa,
- 14(c) tcimii; Katsina/Sokoto; = tsimii.
- 16(b) walaa,¹¹ Fulfulde /Arabic; = baabu/aa'aa.
- 21(c) kyaashee; Zazzau; = kyaashii.
- 21(e) ciimakar garaa, Sokoto/Katsina; =
 - ciimar garaa,
 - abincin garaa,or
 - cii irin na garaa.

There are also a number of words, the meaning and origin of which seem unclear. These are dealt with in the NOTES.

V STYLE (H. Saloo)

The style of this poem, like its language, is generally simple and straightforward. In this respect it may be compared with other well-known works of Abdullahi dan Fodiyo, for example, Mulkin Audu¹² and Waakar Siiraa¹³, where there is a similar reliance upon the native lexicon rather than on learned Arabic loans, or what Kirk-Greene calls Kalpomin maalancii¹⁴, that is, register typical of the maalamai, "learned men". And, while the use of Arabic loans may have contributed something to its effectiveness, it is on the vividness and directness of its imagery that it chiefly depends, not upon its show of learning. In this respect it can be contrasted with such well-known examples of macaronic wa'azii as yaa ghiyātha al-mustaghithīna¹⁵ of Hayatu dan Sa'idu, which was clearly intended for a learned audience, and the mada'ih of such 20-century Hausa poets as Malam Mijinyawa and Abubakar Atiku, who mix Arabic with Hausa to an extent that makes their work largely ⁱⁿcomprehensible to all but their learned peers.

It is, perhaps, appropriate to note, at this point, that the Hausa wa'azii poets in general, but especially those of the 13/19 century, try as much as possible to come down to the level of their largely non-literate audiences. Wa'azii is intended for everyone to hear and understand. The Wa'azii poets therefore usually compose their poems in simple language and it must be assumed that this is a matter of deliberate stylistic choice.

This stylistic aspect of Wa'azii verse may be contrasted with that which is apparent in other categories of Hausa verse, such as Madh (H. Madahu, Yaboo) Waakookin nujuumi¹⁶ (astrological verse), Waakookin fariiloolii (legal verse), and other modern compositions on secular subjects such as waakookin siyaasaa¹⁷ (political verse) etc., all of which are often composed in complex language and with an involved style. As an example from the 13/19 century, we can take the well-known poem on Islamic inheritance of Shehu Usman dan Fodiyo, Waakar Rabon Gadoo¹⁸, which is so complex that only the very learned can understand it. Indeed it is divided into baabs or chapters.

Below is an example in illustration:

- v. 6(a) Faaraa da garaa'u kidaa nai Hayyu,
(b) Allu ka kai shi kazzu yaa uhayyu,
7(a) Ubaa mijii nisfu ga kaa'idag ga,
(b) Uwaa ta dau sulusu rikaa hakkam ga.
8(a) Uhutu da jaddu koo su dauki shaa biyu,
(b) Su zan shakii kai su rikey rabco biyu,
9(a) Rabonsu lizzakarai da lunsayainii,
(b) Shi suka yai rikash shi deebce raibi.

The above, to say nothing of the rest of the text, would be beyond the comprehension of all but learned maalams.

As in most verse traditions, Hausa poets avail themselves of poetic licence (H. 'Yancin waakaa/lalurar waakaa), and sometimes break the normal conventions of grammar. At times the deviation from normal grammatical structure may appear to be no more than a concession to the demands of metre or rhyme. But at other times it is clearly for stylistic purposes. For instance, in v. 3 we have salaa¹⁹ instead of the normal form salaatii or possibly gallaa. This is obviously necessary for metre or rhyme. But in v.10(b), where the poet uses a positive idea, yin²⁰ instead of the negative kin or kada, which is what is to be expected, this is clearly not for metre or rhyme but for style.

"Yin haraamuu ku aikataa," is inconsistent with the context of wa'azii. There seem to be two possible explanations for this: First, the verb aikata is negated by bar in hemistich (c). Or, second, that the negative kada/bar/kin, is to be understood before haraamuu in (b). Without some such negation, the meaning of the verse is clearly inconsistent with the context in which it occurs. This could mislead or at least confuse illiterate Muslims who unquestioningly accept what they find in wa'azii verse. But there seem to be two possible solutions to this. Firstly, since wa'azii is traditionally chanted by an almaajirii or beggars, there is the possibility that such difficult and obscure passages would be followed by a sharhii or commentary.²¹

The second possibility is that the illiterate Muslims will consider it as a gatsee or invective/sarcasm. It is assumed that any Muslim will know that it is forbidden to do what is haram, that is, "forbidden" according to Islamic law, as mentioned in many places of the Koran and hadīths, as in for instance, the following hadīth:

"...I heard the Messenger of Allah [upon whom be Allah's blessing] say: what I have declared forbidden to you, avoid; what I have bidden you do, comply with as far as you are able. What destroyed those people before you was naught but the number of their questioning and their disagreement with their Prophets!" 22

Therefore, if one is enjoined to do something forbidden, this must be meant sarcastically. Such sarcasm will clearly be deliberate and thus part of the poet's style.

It appears that the author, in some few cases, deliberately deviates from normal grammatical forms etc., for stylistic effect. This, however, does not mean that a native speaker cannot understand.

The major and common grammatical variations found in the poem are of two types, viz:

(a) Variations from normal sentence structure: Examples:

In v.3(d) we would expect yi tattalin jinkanka, instead of jinkayii naaka tuttalaa. What the composer has done in this case is to place the object before the verb and omit what Parsons calls the "dummy verb",²³ yi. This elliptic construction is necessary for the metre. There are many other places in the poem where the sentence structure deviates from the normal in similar ways. These are indicated in NOTES TO HAUSA TEXT(A).

(b) Omission of grammatical link; "verb to be", nee/cee; negative particles, etc. Examples:

- v. 5(d) Wanda bai bii shi /ba/, yaa rasaa.
v. 6(d) Haa! madunkii /da/ ma'auniyaa
v. 6(e) kada su saa/wa/ kanku /cikin/ goobaraa, (see also v.2e) and others.

Other Stylistic devices (H. Saur andabaarun salon sarrafaawaa)

(i) Personification (H. Mutuntarwaa).

The poet makes use of three major personifications. The first one occurs in v. 8(e) where kusheewaa "grave" is personified. It is portrayed with real human concreteness as "talking". Not only can it talk, but it is also made to appear before the audience's eyes, Gaa kusheewaa tanaa kiraa "Behold, the grave is calling!" Similarly in v. 11(e), zuugii "intense pain", which is an abstract idea, is given the same qualities as kusheewaa above, Wanga zuugii shi zam kiraa, "This biting pain will be constantly calling!"

In v. 24(d-e), azaabaa "torment", which is similar in meaning to zuugii, is portrayed as an impatient person, a plotter, who anxiously waits for his victim to appear:

- H. (a) Gaa azaabaa ajii-ajii.
(e) Gaa su can suutakee jiraa.
E. (a) "There is torment heaped up,
(e) It is there, it is them that it awaits!"

(ii) Symbolism (H. Alaamaa/Alamtarwaa)

The poet does not use original symbolisms. The ones he uses are from the common stock of wa'azii poets. Of these there are three, viz:

- (1) v. 1(c) Tafarkin Muhammadaa = Islam, cf. KHW v.8(b).
- (2) v.1(e) Goobe = Raanar Taashin Kiyamaa, "Judgement/Resurrection Day" cf. HD v. 25(c), below.

(3) v. 15(d) bacee = bataa, = "damnation", cf. KHW v. 4(d).

The word bacee is perhaps also symbolic and anagogical in that it refers to the "lost souls", ie. those who are damned in Hell. It also suggests neglect of Islam or "astray" from the Islamic Path.

(iii) Metaphor (H. Siffantaawaa).

The poet uses few metaphors other than those involved in "Personification", "symbolism", above- and no similes. This is rather exceptional because, in general, wa'azii poets are prone to use metaphors and similes quite frequently. This will be apparent from the study of other poems considered in this work. In the present poem I have found only four examples that seem to me to be truly metaphorical, and which do not involve personification or symbolism. The first example occurs in v.2(e), where the poet says kaa zubaa kanka goobaraa, literally, "you pour out for yourself conflagration", meaning, "you cast yourself into conflagration". The unusual collocation of zubaa and goobaraa produce a metaphoric effect. Zuba, "pouring" when associated with goobaraa produces a frightening image of a fire, uncontrollable, burning, raging and devouring properties and life, and the 'yan wuta, "the damned", being "poured" into it in untold numbers like water out of a vessel.

Another metaphor, shimfida kasaa, occurs in v. 5(b). This has occurred already in KHW v. 6(c), above, and is clearly a conventional wa'azii figure of speech. But there is an original metaphor in v. 9(d): Haa! azaabakku na cidaa! "Ha! your torment is rumbling! [in Hell Fire]!" Azaabaa, "torment" is here likened to a thunder cloud that "rumbles".

Note also the image which zullumii in v. 15 (d) creates. The word zullumii comes from the Arabic root, one of the derived meanings of which is "darkness". But in Hausa the word has acquired the meaning of "contemplation" or "pondering" or "fear of the uncertainty". Thus, in this context, the word gives a picture of someone sitting and contemplating seriously. It is therefore somewhat metaphorical.

(iv) Allegory (H. Dooguwar Siffantaawaa)

There are no examples of allegory in this poem.

(v) Simile (H. Kamantaawaa)

There are no similes in the poem.

(vi) Anaphora and Echo effect of Rhetoration and Alliteration (H. Jaddadar Kârfafaawaa da Gaagara-gwaari/Kârangiyaa).

The poet uses some interesting repetitive patterns for emphasis and rhetoration. The most striking ones are the repetition of Haa! plus an adjectival noun or verb phrase, and maasu plus noun, verb, or phrases. Examples:

- v. 6(d) HAA! maɗunkii, ma'auniyaa,
7(a) HAA! masaakii da mai rinii,
(b) HAA! mafoocii tsaree jinii,
8 (c) HAA! ma'aunaa ku ji taawa(a).
(d) HAA! ku tuuba ku bar nawaa,
- v. 6(b) MAASU baashii ku bar kiyaa -
7(c) MAASU gishirii da saabunii,
(d) MAASU aikinsu don wani,
9(a) MAASU keetaa da hassadaa,
(c) MAASU saataa cikio gidaa,
(b) MAASU saaraa sunaa gwada(a).

The author also repeats MAI in vv. 8(a), 8 (b); DUD DA in v. 13(b) and (c); BAR in vv. 14(c), (d), 15 (a) and (b); TSARI plus noun phrase in v. 18(b), (c), and (d); SUN BI plus noun phrase in v. 21 (a) and (c); WANSU in v. 22(a) and (c); and AN FADI in v. 24(a) and (b). He also repeats whole lines in vv. 27 (d-e) and 28(a-b), as below:

27 (d-e) Coobe suu nee akam ZUBAA//Waa Wutaa---.

28(a-b) Coobe suu nee akan NASAA//Waa Wutaa---.

Alliteration (H. Gaagara-gwaari/Karangiyaa)

There do not appear to be any deliberate alliterations in the poem. There are, however, certain examples of what may be unconscious alliteration:

eg. v. 4(b) Muuminii dud da Muuminaa

v. 23(d) Suu sun san--., etc.,

(vii) Context-bound lexical items (H. Kalmomin Fannu/
Dangantattun Kalmoomii/Bii-dangi)

The poet also uses context-bound lexical items to a considerable extent. There are many of them that can occur only in a wa'azii or religious context; examples are:

v. 1(e) <u>gaafaraa</u>	v.3 (b) <u>naafilaa</u>	4(d) <u>tsaafii</u>
2(b) <u>addiinii</u>	3(c) <u>zakkaa</u>	
3(a) <u>azumii</u>		10(b) <u>haram</u>
3(a) <u>sallaa</u>	3(d) <u>jinkai</u>	10(d) <u>wutaa</u>
3(b) <u>waa'ibii</u>	4(b) <u>Muuminii</u>	11(a) <u>kaafiriii</u>
	4(c) <u>azzina</u>	24(c) <u>tsooron Ubangijii</u>
		29(c) <u>Shaidan</u>
		30(b) <u>Aljanna</u>

and many more.

It should also be noted that, so far, in our study of these context-bound lexical items, most of them are of Arabic origin, or are native Hausa words that become context-bound when linked with an Arabic loan: eg. tsooron Allah, bin Allah, tsare iimaanii, tsare sallaa, etc. There are fewer native Hausa lexical items that can be regarded as context-bound. But there are some, for example: Goodabee, hanyaa, Turbaa, bataa, tsaafii, jin kai, maceecii, and so on. Apart from their purely secular everyday meanings, these words are associated with religion and would be understood by the audience as belonging to such a context.

(viii) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

The poet uses certain words which normally do not go together in everyday speech. Some of these also have metaphorical significance and have been discussed under metaphor, above. Below are some examples of these collocational shifts. In v. 2(e) zubaa, which is associated with liquid, watery substance, etc., is ^{have} associated with gobaraa, "fire" (accidental). The two ideas do not usually occur together. In v. 5(b) we have shimfida kasaa. See KHW, v. 6(c), above. Similarly in v. 9(d) we have azaabaa tanaacidaa. Cidaa is only associated with thunder storms, and therefore, azaabaa naa cidaa involves an unusual collocation (see also (iii) "Metaphor", above).

In v. 26(c) the author says suu subaccee ka kai rumaa. Rumaa is associated with dampness of the ground, walls, or house; but it is here associated with a person. The effect of this is to persuade the audience to leave those world-loving, deceitful and proud leaders who will spoil their chances of salvation (and those of their followers) as damp rots away walls.

(ix) Mystic Structure (H. jan rai/daga hankalii)

The author uses this device by which he suspends his audience's minds by listing certain sinners but delays in stating their punishments until the very end of the verse. This style keeps the audience in suspense, wondering what is going to happen to these sinners. Examples are:-

H. v. 9 (a) Maasu keetaa da hassadaa,

(b) Maasu saaraa sunaa gwada(a),

(c) Maasu saataa cikin gidaa,

(d) Haa! azaabakku naa cidaa!

E. (a) "The malicious and the envious,

(b) Those who buy cheap, measuring $\sqrt{\text{it out in small portions}}$
to make profit/.

(c) The pilferers in the house,

(d) Ha! your torment is rumbling $\sqrt{\text{in Hell Fire!}}$ "

To eliminate the mystification or the suspense, one has to transfer the idea of the last hemistich (d), (or in the case of the other examples below (e)), from its position at the end of the verse to the beginning. For example, verse 9 will become:

- H. (d) Haa! azaabakku naa cidaa /yaa kuu/ -
(a) Maasu keetaa da hassadaa, /da/
(b) Maasu saaraa sunaa cwada /da kuma/
(c) Maasu saataa cikin gidaa,
- E. (d) "Ha! your torment is rumbling /in Hell Fire, O you/.
(a) The malicious and the envious, /and/
(b) Those who buy cheap, measuring /it out in small portions to make profit/, and
(c) The pilfers in the house!"

Other examples are as follows:

- H. v. 20(a) Wanda yaz zaabi dunniyaa,
(b) Yab bi dai tar da duukiyaa,
(c) Baa shi taarah haraamiyaa,
(d) Shii shi san dai abin miyaa,
(e) Suu ka tsananii a Laahiraa.
- E. (a) "Whoever chooses this world,
(b) And follows the way to acquiring of wealth,
(c) And who does not concern himself with whether /something/ is illegal or not,
(d) As for him, all he wants is ingredients for soup,
(e) These are they who shall be severely tormented
in the Hereafter!"

Similarly in v. 29(a-e), we find:

- H. (a) Wanda yat tuuba yaa iyaa -
(b) Naasu zancee da yaa kiyaa -
(c) Bin ta Shaidan na duuniyaa,
(d) Wanda bai bii shi yaa kiyaa,
(e) Suu ka tsiira a Laahiraa.

- E. (a) "Whoever repents and refuses to /accept/ -
(b) Their talk, whoever refuses -
(c) To follow the Satan of this world,
(d) Whoever will not follow him, who refuses,
(e) They it is who ^{will} escape /Hell Fire/ in the Hereafter!"

To eliminate the mystification or the suspense,
one would have to re-arrange the verse, placing (e) in the front
position.

(x) Arabic and other loans (Laarabcii da sauran baakin Kalmoomii)

The use of Arabic loans in this poem has already been discussed
under 'LANGUAGE' above; some significant stylistic aspects were also
discussed in the introductory part of this section on STYLE.

The majority of Arabic loans in this poem arise from linguistic
demand and not from stylistic choice. Or, put another way, the poem
is in a vernacular register rather than in what Kirk-Greene has aptly
described as Kalmoomin maalamanci, which can be rendered as
"learned register".²⁴

Occasionally in this poem, the poet uses unusual ~~form~~, Arabic
forms, such as laayafin for laifin. (see NOTES TO HAUSA TEXT (C),
v. 19(c). This appears to arise from the requirements of the metre.

(xi) Ellipsis (H. Tsallak/giifin jimlaa/tsumburee jimlaa).

This poet uses ellipsis infrequently, especially if compared
to other poems such as KHW, TM, and others, Nonetheless, there are
cases where a verb is omitted, eg. v. 3(e), yii 7(a), tuuba,
and in v. 8(a) the phrase mai yin cinikii, and so on.
Also, the noun, shaawaraa is omitted in v. 8(c). The nature of some
of the omissions are commented on in the introductory discussion of
this section, above. See also NOTES TO HAUSA TEXT (A).

(xii) Sentence Type: Simple and Compound Sentence (H.

Nau'in Jimlāa: Sassaukar jimlāa da jimlāa mai Sarkaa/
gabaa.).

The poet uses simple sentences much more than compound sentences. Below are some examples:

(a) Simple Sentence (H. Sassaukar jimlāa).

v. 4 (a) Haa! mutaaneē ku raazana!

(e) Bar na arwaa ku bar daraa.

6(a) Bari na zamba ta duuniyaa,

7 (b) Haa! mafoocii tsaree jinii.

8 (c) Haa! ma'auna ku ji taawa.

(d) Haa! ku tuuba ku bar nawaa.

see also, vv. 2(a), (b), (c) 3(c), (d), (e), 5(d), (e) 8(e),
12 (d), (e), and so on.

(b) Compound Sentence (H. jinlāa mai Sarkaa/gabaa).

v. 1(a) Goode Allaahu mai wadaa,

(b) Wanda yay yoo nu yag gwadaa -

(c) Muna Fafarkin Muhammadaa,

(d) Zam salaatii ga Ahmadaa,

(e) Koo ka san Goobe gaafaraa.

v.2 (d) Kul fa kaa jii su kaa kiyaa.

(e) Kaa zubaa kanka goobaraa.

v. 3(a) Zanka azumii kanaa salaa,

(b) Waajibii dud da naafilaa.

4(b) Muminii dud da Muminaa -

(c) Too ku bar yin fa azzina(a).

(d) Dud da tsaafii ku zam tuna(e).

Other examples are vv. 5(a-c), 6(b-c) 7(c-e), 9 (a-d), 11(a-e),
12(a-c), and so on.

FOOTNOTES

(H. Tuushen Bayaani)

1. See Gwandu, Abubakar Aliyu, CAbdullahi, B. Fodio as a Muslim Jurist, Ph.D. thesis, May, 1977, School of Oriental Studies, Univ. of Durham.
2. Hiskett, M., "Tazyin al-waraqat: a Study of the life and times of Abdullahi b. Muhammad, first Emir of Gwandu." Ibadan, 1963.
3. See Sa'id, Bello, ¹⁹⁷⁸ op.cit. vol. 1, p.52, item 28.
4. See ib, p.52.
5. See Abdulkadir D., 1979, op.cit., pp. 1-4.
6. Hiskett, BSOAS, XXV, 3, 1962, pp.579-80.
7. Levtzion, CHA, 3, p. 428.
8. See Boyd, Jean, op.cit, p.6.
9. Gibb, HAR, op.cit. p.327.
10. Hiskett, Sword of Truth, New York, 1973, p.43. f.
11. See NOTES on v. 16(b).
12. Hiskett, HIV, p. 205, f.
13. Ib. p. 214 f.
14. Kirk-Greene, A.H.M., "Neologism in Hausa: a Sociological approach", Africa, 33, 1, 1963, pp. 25-44.
15. Hiskett, HIV, p. 96 tt.
16. See Said, Bello, "Ilimin taurari a wakokin masu jihadi", Harsunan Nijeriya, VII, 1977, pp. 75-92.
17. See Sipikin, Madi, Nasiha Ga 'Yan Siyasa' etc., in Tsofaffin Wakoki da Sababbi, NNPC, Zaria, 1971, pp. 63-66, 69-76. See also, Hiskett, M. 'Anthology of Hausa Political Verse, SOAS, 1977.
18. See Said, Bello, GMJ, vol. 2. pp.109-112.
19. See NOTES TO HAUSA TEXT v. 3(a) (ii).
20. See Ib. v. 10(b).
21. There are many hadiths bearing on this idea. Example
"...If anyone comes across a man doing something against Islam, he should stop him doing that by force. If he cannot, he should forbid him, and if he is unable even to say, he should consider it as bad in his heart, Although this is the sign of weak faith!"
(Key to the Garden of Bliss, English translation of Jannat ki kunji, by Sahban-al-Hind Hazrat, Maulana

Ahmed Sa'eed Dehlwi,
Translated by Muḥammadu Haneef,
Dini Book Depot, Delhi, 1978, p. 274.

22. Taken from An-Nawāwis Forty Ḥadīth, ḥadīth No. 9, p.4.
23. From Parsons, FW., unpublished lesson notes, ca. 1973/4.
24. See f.n. 14 above.

WAAKAR WA'ZU (WW)

TA

Abdullahi dan Fodiyo

- V.I(a) Nu goode Allaa/hu Mai wadaa,
(b) Wanda yay yoo / mu yag gwadaa -
(c) Muna(a) Tafarkin / Muhammadaa,
(d) Zam salaatii / ga Ahmadaa,
(e) Koo ka san Goo/be gaafaraa.
- 2(a) Baa bisaa naa / ba kai jiyaa,
(b) Kaama addin / da gaskiyaa,
(c) Yaada waasaa / da daariyaa,
(d) Kul fa kaa jii / su kaa kiyaa -
(e) Kaa zubaa kan/ka goobaraa.
- 3(a) Zanka azumii / kanaa salaa,
(b) Waajibii dud / da naafilaa,
(c) Baa da zakkak/ka bulbulaa,
(d) Jin kayii naa/ka tattalaa,
(e) Kanka kaka waa / madoogaraa.
- 4(a) Ha! Mutaanee / ku raazana(a) !
(b) Muuminii dud / da Muuminaa,
(c) Too ku bar yin / fa azzina(a),
(d) Dud da tsaafii / ku zam tuna(a),
(e) Bar na arwaa / ku bar daraa.
- 5(a) Ai ta bin Wan/da ya(a) isa(a),
(b) Wanda yash shim/fida(a) kasaa,
(c) Baaya Yaa gi/na can bisa(a),
(d) Wanda bai bii / shi yaa rasaa,
(e) Kai ku zam kar/be nai kiraa.
- 6(a) Bari na zamba / ta duuniyaa,
(b) Maasu baashii / ku bar kiyaa-
(c) Waa kunaa bad / da duukiyaa,
(d) Haa! Madunkii, / ma'auniyaa,
(e) Kada ku saa kan/ku goobaraa.

7(a) Haa! Masaakii / da mai rinii !

(b) Haa! Mafoocii tsaree jinii ;

(c) Maasu gishirii / da saabunii,

(d) Maasu aikin/su don wani(i),

(e) Bari na algus/su kun jiyaa.

8(a) Mai fataucii / da kausuwaa,

(b) Mai tuwoo dud / da daudawaa,

(c) Haa! Ma'aunaa / ku ji taawa(a),

(d) Haa! Ku tuuba / ku bar nawaa,

(e) Gaa kusheewaa / tanaa kiraa.

9(a) Maasu keetaa / da hassadaa,

(b) Maasu saaraa / sunaa gwadaa,

(c) Maasu saataa / cikin gidaa,

(d) Haa! Azaabak/ku naa cidaa,

(e) Kun sanii kun / fa kuskura(a).

10(a) Kui karaatuu / ku san fitaa,

(b) Yin haraamu(u) / ku aikataa,

(c) Waaajibii duk / ku bar betaa,

(d) Koo ku saamuu / fitaa wutaa,

(e) Lookacin wan/su kan zuraa.

11(a) Kaafirii dud / da Kaafiraa,

(b) Baa su saamun / fa gaafaraa,

(c) Goobe suunaa / akan zuraa -

(d) Waa Wutaa(a) gaa / ta taa daraa,

(e) Wanga zuugii / shi zam kiraa.

12(a) Baa a karbaa / anaa zubaa -

(b) Musu dafii baa / su rarrabaa,

(c) Had da suu maa/su cin riba(a),

(d) Sun bi Shaidan / da cin gubaa,

(e) A su biyaa Goo/te Laahiraa.

13(a) Kai ku tuuba / ku bar afii,

(b) Dud da waasaa / ku bar gufii,

(c) Dud da zaagii / ku bar rufii,

(d) Ai ga zamba / ku san dafii -

(e) Ar rabon wan/da bai burea.

- 14(a) Kai ku bar yaa/da kundimii,
(b) Sudda kaayee / wa rooramii,
(c) Lar afii bar / na cin tcimii,
(d) Bar kalanguu / da kunkumii,
(e) Koo ku saamu / fa gaafaraa,
- 15(a) Bar ta dundufaa / da gangamii,
(b) Bar na waasaa / ku bar gamii,
(c) Kun sanii kun / yi dundumii,
(d) Kun bacee baa / ku zullumii,
(e) Kai ku zam yin / fa hattaraa.
- 16(a) Kui dahaaraa / kunaa salaa,
(b) Au harqamu(u) / ku cee walaa,
(c) Koo ku saamu(u) / fitaa tsilaa,
(d) Mai kiyaaawaa / shi shaa kulaa-
(e) Ke, ba yaa san / madoogaraa.
- 17(a) Kaafiriii kul / fa yaa mutu(u),
(b) Shii hakiikan / fa yaa batu(u),
(c) Baa shi saamun / fitaa tutut,
(d) Don ta wannan / shi bar batu(u),
(e) Yaa bi duniyaa / shi hankura(a).
- 18(a) Kaama halshee / hawai fawaa,
(b) Tsari idaanuu / da kunnuwaa,
(c) Tsari cikii dud / da hannuwaa,
(d) Tsari kafaafuu / hawai zuwaa -
(e) Inda waasaa, / yi hattaraa.
- 19(a) Bari na karyaa / ku bar radaa,
(b) Dud da kwarcee / ku bar bidaa,
(c) Laayafin wan/su bar dadaa,
(d) Sonka girmaa / hawai fadaa,
(e) Abu kaɗan duk / ka zaabura(a).
- 20(a) Wanda yaz zaa/bi duuniyaa,
(b) Yab bi dai tar / da duukiyaa,
(c) Baa shi taarah / haraamiyaa,
(d) Shii shi san dai / abin miyaa,
(e) Suu ka tsananii / a Laahiraa.

- 21(a) Sun bi son naa/su zuuciyaa,
(b) An fadii koo / fa sun kiyaa,
(c) Sun bi kyaashee / na duuniyaa,
(d) Su ci ba su san / anaa biyaa,
(e) Su cika cii/makar garaa.

- 22(a) Wansu himmas/su duukiyaa,
(b) Don su saamu(u) / fitaa tsiyaa,
(c) Wansu kwaacee / su shaa miyaa,
(d) Dai ta naamaa / ga duuniyaa,
(e) Su ci dakwalwaa / ta kyarkyaraa.

- 23(a) Sonsu sai laa/fiyaa jikii,
(b) Don su zamnaa / da arzikii,
(c) Duukiyaa don / kashin bukii,
(d) Suu su san dai / cikaa cikii,
(e) Wai su sam cii / su sam furaa.

- 24(a) An fadii har / fa an gaji(i),
(b) An fadii gaa / su sun ki jii,
(c) Baa su tsooron / Ubangijii,
(d) Gaa azaabaa / ajii ajii,
(e) Gaa su can suu / takee jiraa.

- 25(a) Soⁿsu girmaa / na duuniyaa,
(b) Don a cee, "Waa/ne yaa iyaa,
(c) "Baabu mai yii / fa sai shiya(a)",
(d) Wanda zancee / sukan jiyaa-
(e) Waa, sukan doo/ra kumburaa.

- 26(a) Kul kanaa son/su kai zamaa,
(b) Zanka bin naa/su girmamaa,
(c) Suu su baacee / ka kai rumaa,
(d) Shi zam kanaa baa / da kai kuma(a),
(e) Kada ka soo naa/su kai baraa.

- 27(a) Wanda yaz zaa/bi yab yabaa -
(b) Bin ta tsaafii / fa ai gubaa -
(c) Ya ci kooshii / shinaa kibaa,
(d) Goobe suu nee / akan zubaa -
(e) Wa Wutaa, suu / ka goobaraa.

- 28(a) Goobe suu nee / akan nasaa -
(b) Wa Wutea gaa / ta an hasaa,
(c) Hauni har daa/ma har bisa(a),
(d) Karkashinsu / akan gasaa,
(e) Baa su saamun / ruwan kuraa.

- 29(a) Wanda yat tuu/ba yaa iyaa -
(b) Naasu zancee / da yaa kiyaa -
(c) Bin ta Shaidan / na duuniyaa,
(d) Wanda bai bii / shi yaa kiyaa,
(e) Suu ka tsiiraa / a Laahiraa.

- 30(a) Goobe akaa kai / su can zamaa -
(b) Caana Aljan/na gaa zumaa,
(c) Lud da madaraa / da koo zumaa,
(d) Sun ga Allaa/hu sun gamaa,
(e) Naasu guurii / da yag giraa.

- 31(a) Naa yi waakag / ga naa gamaa,
(b) Bisa ga iikoo / na Mai Sama(a),
(c) Shii nikee goo/diyaa kuma(a),
(d) Nai salaatii / da sallamaa -
(e) Eisa Maceecin/mu Laahiraa.

NOTES TO HAUSA TEXT (A).
(Grammar and Lexis).

- v. 1(b) gwada: In poetry the word is often used to mean nuuna, "show", but normally it means to "compare", "experiment", "measure".
- (b-c) There is a run-on in these hemistichs:
yaa gwadaa/Munaa---.
- (d) zam salaatii: Sokoto form = rika yin salaatii, in standard, Kano Hausa, Cf. 3(a) (i) below.
- 2(a) bisaa: is a Sokoto word meaning "animal".
- 3(a) (i) zanka: Sokoto alternative for ka rika yin, rika is what Parsons calls "indeterminate verb". Kraft and Kirk-Greene treat it under "Habitual aspect; Auxiliary verbs. (see Teach Yourself Hausa, Lesson 26, p. 158, item 6.).
- (ii) salaa: This word can be either a short form of sallaa or salaatii. It is obvious that the poet needs v- for the metre.
- 3(b) Waajibii dud da naafilaa: This hemistich is elliptic. One would normally expect:
Ƙaƙata/baa da/ waajibin/ka/ da naafilan/ka/.
- 3(c) bulbulaa = cikakkiyaa.
- (d) inversion: one would expect:
yi tattalin naaka jin kan or perhaps better,
yi tattalin jin kanka., in normal Hausa.
- (e) Ellipsis: One would expect:
kanka kakee/yii/wa madoogaraa.
- Note the use of the Sokoto kaka instead of the Rel. Cont. kakee. Note also the omission of the verb yii. The poet has used considerable poetic licence in this pentastich. This involves omitting a grammatical link such as kuma between (a) and (c); (c) and (d), as well as some variation from the normal construction, as in v. 3(d). (see the discussion under 'STYLE', above).
- 4 (e) arwaa: Archaic Sokoto word with the same meaning as sammu, duubaa or laayaa.

- 5(d) Ellipsis: The second negative ba is omitted after shi. Compare Skinner, N., A Grammar of Hausa, NNPC, Zaria, 1977, p. 77-80, "Particles: Negatives---"
- (e) nai kiraa: There seem to be two alternative readings for this; nai kiraa and nau kiraa. The ajami text has nai kiraa, but the beggars who chant the poem on the streets for alms usually say nau kiraa. The first alternative is the one adopted in the ENGLISH TRANSLATION.
- 6(d) Ellipsis: The conjunction da is omitted after maɗunkii.
- (e) Ellipsis; Understand:
Kada ku saa /wa/ kanku /cikin/ goobaraa.
- 7(b) mafoocii: Archaic form of mahaucii/mafaucii.
- (c) Saabunii: Archaic form of the Ar. loan now usually Saabuluu. It is still being used in Niger Republic and in Sokoto.
- 8 (a) (i) kausuwaa: Archaic form of kaasuwaa.
(ii) Ellipsis; Understand:
Mai /yin cinikin/ fataucii da /mai yin cinikii a/ Kaasuwaa.
- (b) Daulawaa: Is a Katsina form of daddawaa.
- (c) Ellipsis; Understand:
--- ku ji taawa /shaawarar/ ;
Note also taawa could refer to the second alternative nau kiraa, in v. 5(e) above.
- 9(a) keetaa da hassadaa: This is a fixed phrase commonly found in wa'azii verse. See, for instance JM v. 9(a), below.
- 10(b) Ellipsis: One has to understand the negative kin/kada, otherwise the idea will be inconsistent with the context in which it occurs. See discussion under STYLE, above. Compare also KLH v. 27 (d), NOTES TO HAUSA TEXT (A), below.
- (c) Wajibii duk ku bar bataa: This hemistich can be read with double meaning, both of which are acceptable:

- (1) Ku bar bataa wajen aikata duk abin da yake waajibii nee
"Do not perform what is an Islamic obligation incorrectly".
- (2) Ku bar baata waajibii.
"Do not spoil what is an Islamic obligation".

I prefer the first because it relates to karaatuu in hemistich (a); it is the one adopted in the English Translation.

- (e) zuraa: The word may be a phonetic variation of buraa = barii, "to stop". But it may also be read as zuraa (= cii gaba), "to go on", "to fall in". Thus the hemistich may be interpreted to mean either:

- (1) Lookacin wadansu kan buraa, "It is then that others stop or conform to",
- (2) Lookacin wadansu kan zuraa, "It is then that others continue".

The first possibility is the one adopted in the English Translation. But both are acceptable in that there is no way by which we can decide which is correct, from the context.

- 11(c-d) ---zuraa//waa Wuta(a) gaa ta taa daraa.*

There is a run-on in the two hemistichs. It is also possible to read:

--- zuraa//waa Wuta(a) gaa ta tanaa daraa, thus changing the poetic form taa, which is in the past tense, to the continuous tense tanaa. In this case the last word daraa should read daraa. The ajami text however, has daraa. This does not make much sense.

- 12(a) Ellipsis; understand:

Baa a karfar /uzurinsu/ ---.

- (e) A: The use of A is poetic; in normal speech it is unnecessary. Even for the metre the A is quite an unnecessary addition which causes a metrical error.

- 13(a) afii is a pagan way of respecting a chief, in which ashes or dust are put on the head in obeisance or salutation.

- (b) gufii /or guhii/: This is a Sokoto word equivalent to tsaarancee in Katsina or zancee da budurwaa. (da niyyar laalaataa = mulmule, etc.) in Kano Hausa. Thus gufii is mutual masturbation, mulmule, between a boy and a girl, or between an old, or matured man and a young girl. It is considered highly immoral.

- 13(e) Ar rabon: Sokoto alternative for shii nee rabon.
- 14(a) kundumii: possibly kundumen kai na maata,
askakken kai. Thus the hemistich could be paraphrased as,
kai ku bar yaawoo da kundumemmen kai, "Hey you (women) do not
walk about with shaven/uncovered head", but kundurii also means
kai marar kitsoo, thus "unplaited heads"
- 14(b) (i) Sudda kaayee wa rooramii: I have not been able to get
a satisfactory explanation for this; possibly, the
hemistich could be paraphrased as: su zubar/kaayar da
yawan ruurumii
"Discard/defeat too much dozing".
- (ii) rooramii, possibly ruurumii = gyangyadfi, cf. 14(b) (i)
above.
- (c) (i) tcimii = tsimii eg taurii, maaganii etc. The
form tcimii is used in Katsina and Sokoto.
- (ii) afii: See 13 (a) above.
- 16(c) fitaa tsilaa: The meaning of tsilaa is not very clear from the
context. It is a Sokoto word, the usual meaning of which is
da kyau (see Bello Said, "Hausar Sakkwato" in Harsunan
Nijeriya, II, CSNL, B.U. Kano, 1972, p.20 item 11). This meaning
does not fit the context. However, the following possibilities
are considered: (i) it could be read as tsiraa, in which case,
-r is changed to -l for the rhyme: (ii) it may also be read
as tsiyaa (-l for -y), Both possibilities are acceptable, but
the second is the one adopted in the translation.
- 19(a) Bari na karyaa: The use of na is unexpected. Perhaps it stands
for the modal particle fa ie Bari fa karyaa, which is normal.
- (b) kwarcee = arwaa, see 4(e) above.
- (e) Ellipsis and ambiguity: It can be interpreted as:
(i) --- ku zaabura/ga Ururnin Musuluncii/.
(ii) /Kada/ ka zaabura /ga mutum kan/ abu kadan.
- The first possibility is the one adopted in the English
translation.
- 21(c) Kyaashee: Zazzau form of Kyaashii.
- 21(e) The hemistich could be interpreted as follows:
(i) Sun cika /da cii/ irin ciimakar garaaa.
(ii) Sun cika /da cii/ zaa su zama abincin garaa/a Laahira/,
the first possibility is the one adopted in the English translation.

23(a) Ellipsis: One would expect:

Sonsu sai /Su saami/ laafiyar jikii.

25(d) Wanda zancee---. Read:

Wanga zancee, wanga being Sokoto form of wannan.

(e) Kumburaa: Text B of the ajami has hattaraa. Both are acceptable, but kumbura is the one adopted in the translation.

26(c) There seem to be two possible interpretations of this hemistich:

(1) Suu su baashee ka = Suu su baacee ka = Suu su baataa ka, "They will spoil/ruin you!"

(2) Suu su bassheeka = Suu su batar da kai, "they will lead you astray!"

Both are acceptable. But ~~yet~~ I have adopted the first in the English Translation because it seems more consistent with the context.

27(c) ~~(it)~~ Ellipsis; understand: ya ci (=ci) /ya/ kooshi.

28(a) nasaa: Archaic, now usually saka, zuba.

28(e) ruwan kuraa = ruwan hadiyaa a makwarwa.

29(a) yaa iyaa: Read, yaa kiyaa. See v. 2(d).

30(e) yag giraa = ya cika/ya kasancee gaskiyaa/ya tabbata haka.

Note the gemination in g. See Carnochan, J.; "Gemination in Hausa", op. cit.

NOTES TO HAUSA TEXT (B).
(Rhyme and Metre)

- v. 3(a) As this stands there is a fault in the first foot.
The third long syllable (-) is broken up into two shorts (v); ie -v vv- instead of the normal -v--.
- (e) (H.1) See 3(a) above.
- 8(c) The last foot is faulty, in that it has vv--.
According to the classical practice this is unusual.
- 16(c) tsilaa: As far as the context is concerned, one would expect tsiyaa or tsiiraa. The poet probably used tsilaa to obtain the l for his constant rhyme.
- 17(c) tutut: One would expect tutu(u) for the rhyme.
- 21(e) Su cika Ciimakar garaa: The metre in the first foot is faulty, where vvv- occurs.
- 26(d) There is an addition of a short syllable (v) at the beginning of the first foot. This is ^anon-classical deviation.

NOTES TO HAUSA TEXT (C)
(Arabic and other loan words)

- v. 1(a) Wadaa (= wadaataa): is probably from the Ar. wadā'i^c, meaning, to enrich. Thus in the context Mai wadaa is a reference to God, ie. "The Enricher".
- 2(b) addin, (H. addiinii), is from the Ar. al-dīn, 'The Religion' (= Islam).
- 3(b) waajibii, from the Ar. wājib, "obligatory". Cf. KHW v. 6(a) (i), above.
- 4(b) Muuminii (plur. Muuminai), from the Ar. al-mu'min, "the true Believer".
- (c) azzina (H. zina), Ar. al-zinā, "fornication"; or "adultery".
- 7(c) saabunii, from the Ar. sābūn, "soap".
- (e) algussu, from the Ar. al-ghuss, "worthless". In Hausa it has acquired the meaning of cheating, fraud especially in selling.
- 12(c) riba, Ar. ribā, "usury".
- 15(d) zullumii: Derived from Ar. root Z.L.M.; There are many forms arising from this, with many different meanings. Ar. zalam, meaning "darkness"; thus "pondering" is the most likely form from which the Hausa is derived.
- 16(a) (i) dahaaraa (H. tsarkii), from Ar. ṭahāra, "purity".
(ii) salaa: see WG v. 10(b), above.
- 16(b) walaa: This is originally an Ar. word, but it is also a Fulfulde word meaning baabu/aa'aa. Both derived from Ar. walā.
- 17(b) hakiikan, from Ar. ḥaqīqa, "for sure".
(e) dunyaa, from Ar. dunya, "world". The ^{normal} Hausa form is duuniyaa.
- 19(c) laayafin (= laifin), from Ar. al-^cayb, "fault".
- 28(e) ruwaa, is possibly from Ar. arwā, "to water, to irrigate, to quench thirst".
- 31(d) sallamaa, Ar. sallama. See AK v. 2(a) (i), below,
NOTES TO HAUSA TEXT (C).

WAAKAR WA 'AZU (WW)

"THE SONG OF ADMONITION"

By

Abdullahi dan Fodiyo

- V.I(a) Give your thanks to God , the Enricher,
(b) Who created us and showed -
(c) Us the Path [Sunna] of Muhammad ,
(d) Constantly invoke blessing upon Ahmad,
(e) That you may obtain forgiveness in the Hereafter.
- 2(a) You are not a [senseless] animal, listen,
(b) Hold to religion [Islam] with truth,
(c) Abandon play and laughter,
(d) If you dare hear [the preaching of the righteous] and ignore it -
(e) You cast yourself into the conflagration.
- 3(a) Always observe the Ramadan Fast, and pray constantly,
(b) Both obligatory prayers and supererogatory prayers;
(c) Give Alms in full,
(d) Seek for forgiveness,
(e) It is for yourself you are building a support.
- 4(a) Ha ! people, be fearfull !
(b) Both Muslim men and Muslim women,
(c) Yea, refrain from committing fornication,
(d) As well as magic, constantly remember,
(e) Leave bewitching [others] leave [playing] draughts.
- 5(a) Obey the One who is All-Sufficient,
(b) The One who spreads out the earth [like a carpet],
(c) After He had built the heavens thereon,
(d) Whoever does not obey Him, is lost;
(e) O, people, accept that to which I have summoned [you].
- 6(a) Leave off cheating according to the way of this world,
(b) Debtors, do not refuse to pay your debt -
(c) While you continue to squander your wealth;
(d) Ha ! You tailor, you corn mercant,
(e) Do not put yourself in Hell Fire.

- 7(a) Ha ! the weaver and the dyer, repent !
(b) Ha ! the butcher, make sure that the animal has been properly bled;
(c) The seller of salt and soap,
(d) Those who work for someone else,
(e) Refrain from cheating, you hear.
- 8(a) The itinerant trader and he who trades in the market,
(b) The sellers of tuwoo and of locust bean cakes,
(c) You who measure out guineacorn, listen to my warning and give
just measure,
(d) Ha ! Repent, do not dilly dally,
(e) Behold, the grave is calling .
- 9(a) The malicious and the envious,
(b) Those who buy cheap, measuring it out in small portions to
make profit,
(c) The pilfers in the house,
(d) Ha ! Your torment is rumbling in the Hell Fire,
(e) You know it, but still, you dare to sin.
- 10(a) Read to acquire knowledge, and obtain a way of escape,
(b) What is forbidden, do not do it,
(c) What is obligatory, do not perform it incorrectly,
(d) That perchance you may gain escape from Hell Fire;
(e) Only after a long time will some people conform.
- 11(a) Unbelieving men and unbelieving women,
(b) They will not obtain forgiveness;
(c) On the Day of Judgement, it is they who will be cast -
(d) Into Hell Fire, behold, it is leaping up and down;
(e) This biting pain will be constantly calling.
- 12(a) Their excuses will not be accepted -
(b) Deadly poison will be poured over them, they cannot get away from it.
(c) And also the profiteers,
(d) They have obeyed Satan in eating poison,
(e) They will pay in the Hereafter.
- 13(a) You, repent and refrain from dusting your heads with ashes
in obeisance to a chief,
(b) And also frivolity, as well as masturbation,
(c) Also, leave off abusing others, stop concealing cheating,
(d) You know that as for cheating, poison -
(e) Is the reward of him who does not desist.

- I4(a) Hey you, /women/ do not walk about with uncovered/unplaited heads,
(b) And lower your heads as if dozing /so that you don't gaze at men/,
(c) Stop dusting your heads /with ashes/earth/ in respect for a chief,
and stop taking medicinal concoctions /made from soaking herbs/,
(d) Abandon kalanguu and kunkumii drums,
(e) If you want to obtain forgiveness.
- I5(a) Do not get involved with the Pagan drum /dundufaa/ and the /Pagan/
gathering,
(b) Have nothing to do with idle play and with inciting quarrels,
(c) You know this, but you are blind,
(d) You are lost, but you don't care,
(e) You ! you should pay heed.
- I6(a) Purify yourself and perform your prayer,
(b) To forbidden things, say "No",
(c) If you want to be free from suffering;
(d) Whoever disobeys , will be beaten with cudgels -
(e) He will have /nothing/ on whom /which/ to rely.
- I7(a) An Infidel, if he dares to die /in unbelief/,
(b) He is surely lost,
(c) He will never escape;
(d) For this reason, he should leave off idle chatter,
(e) He has gone the way of this world, let him be patient.
- I8(a) Hold your tongue and control it,
(b) Control your eyes and ears,
(c) Control your stomach and your hands,
(d) Stop your feet from going -
(e) To frivolous places, pay heed !
- I9(a) Refrain from lying and stop gossiping,
(b) As well as witchcraft, stop seeking it out,
(c) And stop exaggerating the faults of others,
(d) Love of fame, stop seeking it,
(e) Be eager to do every little thing /enjoined by Islam/.
- 20(a) Whoever chooses this world,
(b) And follows the way to acquiring of wealth,
(c) And who does not concerns himself with whether /something/ is
illegal or not,
(d) As for him, all he wants is ingredients for soup,
(e) These are they who shall be severely tormented in the
Hereafter.

- 21(a) They have followed the desires of their own hearts,
(b) They are told, but they refuse to listen,
(c) They have followed the covetousness of this world,
(d) They ate, and did not know that it had to be paid for,
(e) They have eaten to excess, like termites.

- 22(a) For some, their ambition is wealth,
(b) So that they can escape from poverty,
(c) Others rob to obtain ingredients for soup -
(d) Prepared with meat, here in this world,
(e) They desire to eat a fat cackling hen !

- 23(a) Their desire is only health of body,
(b) So that they can live in wealth,
(c) And wealth to lay on lavish entertainments,
(d) They just want to fill their guts,
(e) They want food and porridge.

- 24(a) It has been explained to them to the point of exhaustion,
(b) They were told, but they would not listen,
(c) They do not fear the Lord God,
(d) There are torments of many different kinds, heaped up,
(e) It is there, it is then that it awaits.

- 25(a) Their desire is fame in this world,
(b) So that it will be said, "So and so is successful",
(c) "No body can do it except him",
(d) It is such talk that they constantly hear -
(e) And they swell up with boasting.

- 26(a) If you dare choose to love them, my friend,
(b) And follow their way of pride,
(c) They will spoil you, to rot away in the Hell Fire,
(d) You have thus given yourself up to them;
(e) Do not desire their way of doing things, stop.

- 27(a) Whoever chooses to hanker after -
(b) The practice of magic, know it is poison -
(c) He eats to excess, growing fat;
(d) On the Last Day, it is they who will be thrown -
(e) Into Hell Fire, and they will burn up.

- 28(a) On the Last Day they will be put -
(b) Into Hell Fire, there it is set up ,
(c) To the left, to the right, and above,
(d) And beneath them, it is also burning,
(e) They will get no water to drink.
- 29(a) Whoever repents and refuses to accept -
(b) ~~Their~~ talk, whoever refuses -
(c) To follow the Satan of this world,
(d) Whoever will not follow him, who refuses,
(e) They it is who will escape Hell Fire in the Hereafter.
- 30(a) On the Last Day, they will be taken to live -
(b) There, in Paradise, where there is honey,
(c) And also fresh milk, and honey, for sure,
(d) They will see the Lord God, for sure,
(e) It is their ambition which will be completely fulfilled.
- 31(a) I have composed this song, I have finished,
(b) By the power of the Lord of Heavens,
(c) It is to Him that I give thanks,
(d) I invoke blessing and peace -
(e) Upon our Saviour Muhammad in the Hereafter.

NOTES TO ENGLISH TRANSLATION
(Islamic Hausa cultural aspects)

- 3(a) "Ramaḍān Fast": is one of the five pillars of Islam. The Fast is observed for a period of 29 or 30 days during the month of Ramaḍān. There are many hadīths which speak about the Fast, the source of which is Koran 2/183-184, and passim. See WG v. 21-22, (iv), NOTES TO ENGLISH TRANSLATION, for Koran reference.
- 3(a-b) "the obligatory and supererogatory Prayers": The obligatory prayer, [H. Salloomi farillai] are the five prayers a day prescribed ^{for} to every Muslim. In addition, he is also required to perform a naafilaa or supererogatory prayer in order to draw himself near to God. This echoes Koran 22/78.
- "So establish regular prayers!"
- Compare also WG v. 21-22, (ii), above, NOTES TO ENGLISH TRANSLATION.
- (c) "Give Alms in full": Giving Alms or Charity (zakāt) is also one of the five pillars of Islam. The verse echoes Koran 22/78:
- "Give regular Charity".
- Compare also WG vv. 21-22, (iii), above, NOTES TO ENGLISH TRANSLATION.
- 4(c) "fornication". This is one of the mortal sins in Islam. see Koran 24/2:
- "The woman and the man
Guilty of adultery or fornication
Flog each of them
With a hundred stripes---!"
- This punishment refers to unmarried persons. Married persons are to be stoned to death.
- 4(e) "bewitching others". see KHW v. 12(e), NOTES TO ENGLISH TRANSLATION.
- 4(d) "magic": The magic referred to here is the unIslamic sihr (H. tṣaafii), ie worshipping someone other than God. Tṣaafii is usually associated with maaguzancii (paganism). The Hausa pagans worship a deity called "Doodoo". A Doodoo can be a stone, an old tree, shrine, hill, etc., Each Doodoo has its

own functions for its worshippers. It is also associated with arwaa.

- 5(b-c) "The One who spread out the earth [like a carpet] after He had built the Heavens thereon.": The early Muslim geographers thought that the earth was flat like an open field (compare also C.S. Lewis, Discarded Image, ch. lll, p.28) This belief still lingers in the minds of the majority of Hausa people who have not received any Western education. There are some Hausas who still think that the edge of the world has a tall, thick wall, probably made of iron or hard rock. This belief probably arises from Koran 78/6: 7 and 12:

"Have We not made the earth as a wide expanse
And the mountains as pegs?
And [have We not] Built over you
The Seven firmaments?"

Compare also KHW v. 6(c), above, NOTES TO ENGLISH TRANSLATION.

- 8(b) "tuwoo" is the Hausa staple diet. It is made of cornflour, rice, etc. which is stirred and allowed to solidfy. It is eaten with soup such as boabob leaf soup, (miyar kuukaa) or okra soup (miyar kubeewaa).

- 8(c) - 9(a-b) "Giving correct measure". This clearly echoes Koran 83/1-3.

"We to those
That deal in fraud, -
Those who, when they
Have to receive by measure
From men, exact full measure,
But when they have
To give by measure
Or weight to men,
Give less than due.

And also Koran: 11/85

"And O my people! give
Just measure and weight
Nor withhold from the people
The things that are their due:
Commit not evil in the land
With intent to do mischief!"

Compare also, Shems Friedlander, Submission: Sayings of the Prophet Muhammad, London, 1978, p. 99.

8(e) "the grave" (H. Kusheewaa): The Arabic word for this is qabr (H. Kabarii). One would expect the use of kabarii. But I have noted that Hausa wa'azii poets prefer to use kusheewaa, probably because it is more emphatic and more familiar.

10(a) "Read to acquire knowledge":

Reading the scriptures and reading to acquire Islamic knowledge eg. of prayer, Shari^Ca, etc., is considered obligatory for every Muslim. In Hausa society this receives even more emphasis.

This echoes the wellknown hadīth:

"Search for knowledge though it be in China"

(Submission: sayings of the Prophet Muhammad, by Shems Friedlander, London, 1978, p.31).

and

Search for knowledge from cradle to the grave.

Also, Koran 35/28, says:

Those truly fear God,
Among His servants
Who have knowledge.

10(b) "What is forbidden do not do it" If this verse is to be taken literally it would be inconsistent with the context.

This, however, is taken care of by the following hadīth:-

"Whenever one of you notices anything that is disapproved of by Allāh, Let him change it with his hand, or if that is not possible, then with his tongue, or if that is not possible, with his heart, though that is the weakest kind of faith"

(Iman An Nawawi, the Forty Hadīth)
hadīth No. 34

See also discussion on "poetic licence", pp. 18-19.

11(d-e) "Hell Fire is leaping up and down ... biting pain".

The purpose of this is to emphasise the torments of Hell Fire. Note the device the author uses to personify Hell Fire. The picture this creates is one in which Hell Fire is a fierce animal which is so angry that it becomes uncontrollable; compare KHW v. 26 (d) and 27 (d-e). By

mentioning that Hell Fire leaps up and down,
one recalls how an angry bull or an ox of bana bakwai
(ie a seven year old ox) jumps when it becomes terrified;
and uncontrollable, say when it is being dragged to the
place of slaughter. Also, words such as zuugii (radadii)
all make the picture more vivid, and describes the agony and
severe pain etc., on the Last Day.

This echoes Koran 81/12. See TSK v. 11-12,
below, NOTES TO ENGLISH TRANSLATION, for
Koran reference.

- 12(b) "Deadly poison will be poured over them", this probably refers
to the boiling water of the poisonous tree of zaqqum mentioned
in Koran 56/52-56 (see WG v. 17a. & b).
- 12(d) "They have obeyed Satan in eating poison": This probably
refers to the poisonous tree which Satan deceived Adam and
Eve into eating. This echoes Koran 7/19-23:

O Adam! thy wife
Approach not This tree
Then began Satan to whisper
Suggestions to them ...
"Your Lord only forbade you this tree,
Lest you should become angels
Or Such beings as live for ever"

The fact that Adam and Eve followed Satan's advice to eat the
forbidden apple is regarded by Hausa Muslims as the origin of
mummuuar shaawaraa or ill advice which some profligate persons
give to their kingsmen in order to deceive them. The Hausa
Muslims hold the belief that Satan has the power to enter into
men's hearts and whisper evil suggestions.

- 14(c) "dusting your head [with ashes]": see NOTES TO HAUSA TEXT,
v. 13(a), above.
- 14(d) "Kalanguu and kunkumii". Kalanguu is the Hausa traditional
hour-glass drum. It is usually used by mahauta (butchers) or by
makadan'yanmaataa the drummers who beat for girls to dance,
during a naming or marriage ceremonies. Kalangaa is usually
beaten in company with a small drum called kuntukuru or
kanzagii or dan amshii. It is occasionally used together with
other big drums such as dundufaa (see 15a below). Kunkumii is
also a type of drum, made of a skin covered gourd or dumaa.
It is otherwise known as tuuruu in Sokoto.

15(a) "The pagan drum (H. duudufaa) the gathering".
Dundufaa is a large drum, usually used by Maaguzaawaa on important ceremonial occasions. The gathering referred to here is gayyaa, ie the gathering of many people (of a village or ward) for the purpose of doing communal work. For instance, in the olden days, the Hausas would gather to work on a farm belonging to a friend, or an in-law, etc., who will in turn pay back in the same way later. During the farming season, music and other means of entertainments accompany this work, so that the workers will be encouraged to work harder. Usually it is young and attractive women who usually dance and sing in chorus to entertain, and so encourage the men. Dundufaa is among the drums used during this gathering. This type of gathering is contrary to the Islamic notion that - women should not mingle with men, and kid'aa (drumming) is thought to be immoral in the sight of God (compare KLH v. 26-31). It is also considered as bid'aa, and bid'aa, it is said, is the opposite of Sunnaa (KLH v. 10b).

18(a) "Control your tongue, eyes, ears, stomach, feet, hands"
This echoes Koran 17/36-37.

"...for every act of hearing or seeing
Or of /feeling/ in the heart
Will be enquired into /on the Day of Reckoning/
Nor walk on the earth
With insolence....."

19(a) "Refrain from lying and gossiping" Gossiping echoes,
Koran 49/12. see WG, v. 39(a) NOTES TO ENGLISH TRANSLATION.
Note also the fixed phrase. "lies and gossips" occurs in both these poems.

20, 22 & 23. wealth: The idea of discouraging people from acquiring wealth is repeated in many places in the Koran: eg. 104/2-4:

"Who piles up wealth and layeth it by!
Thinking that his wealth will make him last for ever!
By no means! He will be sure to be thrown into that
which Breaks to pieces!"

21(a-d): "They have followed the desires of their own hearts!"

This echoes Koran 38/26:

"Nor follow thou the lusts
Of thy heart, for they will
Mislead thee from the Path
Of God; for those who
Wander astray from the Path
Of God, is a penalty Grievous...."

and Koran 57/14.

"But ye led yourselves into temptation;....
and /your false/ desires deceived you"

Compare GYZ, w. 5-8 and 7(a), NOTES TO ENGLISH TRANSLATION.

24(d-e) "There is torment ... heaped upawaits".

Here, torment is personified as a material thing. Also, perhaps, by the word jiraa, (waiting) the poet creates the impression that the torment is an angry person waiting for the sinner who angered him. Here, we see a contrast between two people; the offended and the offender. In this image azaabaa becomes a real, vivid, touchable person, who is seen as an avenger.

27(a-e) This verse echoes Koran 2/102.

"And they knew that the buyers of magic
would have no share in the happiness
Of the Hereafter. And vile Was the price
for which They did sell their souls,
If they but knew!"

28(e) "They will not get drinking water": The 'water' is a reference to one of the divine pools of Paradise (eg. the water of al-Kawthar) which will not be available to the inhabitants of Hell Fire. These pools are often referred to by wa'lazii poets, especially when mentioning the pleasures of Paradise (see 'WG' v. 49). On the other hand, it is often emphasised that one of the most dreadful tortures in Hell Fire is the intense thirst which the damned will suffer. A vivid discription of this torture is contained in Farin Marii by Isa dan Shehu, 'Jan Marii' by Salihu dan Zama; Another vivid description of this torment is contained

in Mohamradu Tukur 's Bakin Marii quoted by Hiskett,
HIV , p. 34, vv. 20-23):

"There will be thirst and hunger, there
will be no water, not even the
/slate/ water in which the grain has
been washed, They will weep tears
until they weep black blood, the sweat
will pour down like the stream from a
roof guttering,

The sun burns the head, it splits the skull,
The throbbing of it like the beating of a drum
The body has dried up

The verse also echoes Koran 88/2-7

"Some faces that Day will be humiliated ...
.... The while they are given To drink, of
a boiling hot /water/ of spring
No food will there be For them but a
bitter Dhari (thorn) which neither nourish
Nor satisfy hunger!"

29(d) "him".: could possibly be a covert reference to Bawa
Jan Gwarzo.

29-30 "Whoever repents will have a joyful life,
in Paradise". In contrast to what is said
in v. 28, a vivid picture is again given to
those who repent and do good. This also echoes
Koran 47/12, 15.

"Verily God will admit Those who believe and do
Righteous deeds, to Gardens Beneath which
river flow,
There is a Parable Of the Garden which
The righteous are promised: In it are rivers
Of water incorruptible; Rivers of milk of
which the taste never changes, rivers Of
Wine ... rivers of honey...."

This verse also compares the situation of the people of
Paradise with that of those in Hell Fire.

30 (d-e) "They will see the Lord God, for sure// It is their
ambition which will be completely fulfilled": This echoes
Koran 75/22-23:

"Some faces, that Day
Will beam /in brightness and beauty/
Looking towards their Lord /God/".

see the NOTES on WG v. 51(b), and TSK, vv. 48-50

NOTES TO ENGLISH TRANSLATION.

B

"An Ode in the Hausa Language" (Kásiidatu bi Lisaani Hausa, KLH), by Malam Muhammadu Na Maiganji, 20 Century AD.

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuucii/Mawallafii)

This poem is firmly attributed in Kano to Malam Muhammadu of Maiganji. He was born in Maiganji, a village near Dambatta, in the Dambatta Local Government Authority (LGA) Kano State. The village lies between 10 - 14 Kilometres from Dambatta LGA Headquarters.

Malam Muhammadu Na Maigani, on the authority of his brothers and children, and his wife too, still living (1978) was born in 1870 and died in 1935. On his death, he left four wives and 23 children.

He was a Koran teacher and it was said he had many students studying under him, who had come from far off places. He himself was said to have gone for his education to Gabas".¹ He then lived in Damaturu, a town in Borno.

I was told that Malam Muhammadu started to compose verse between 1915 and 1925. There is said to be a story behind the composition of this poem. The following is a translation of the story as it was told by the poet's relatives, still living in Dambatta:

Be happy to hear the reason that led to the composition of this book /for it is bound in a booket/, Kásiidatu bi Lisaani Hausa, "An Ode in Hausa". There was once a man in Gurabjawa village. This man was by profession, a drummer and a singer. Then, one day there was a great ceremony in Maiganji, that is, this town in which the learned Maalam /Muhammadu/ lived. Because the Maalam was God-fearing and was a great maalam and was also rich, it happened that no one in this town practiced bid'a,² "innovation", out of respect for him.

"But that day, that Gurabjawa drummer was invited. Drumming went on for the whole night. After the gathering dispersed, the people of the two towns began to talk idly, saying that "the town of Maalam is conquered!" The story spread around in all the surrounding villages. And the drummer, where ever he went, made

mockery and sarcastic remarks about the Maalam. Perhaps, because it was the first time to happen, or perhaps because it was a bad thing, it was not a good thing (ie the drumming) some people were happy. Maalam Muhammadu was worried over it. Well, but he did not know what to do. That is why he composed this poem to ruin the honour of the drummer by sarcasm in verse. If you observe, you will see that he mentions the drummer many times. For example, "Where is the drummer, the father of innovation", etc.,

(ii) Provenance (H. Bayaamin diddigii/Salsalaa).

The present edition is compiled from an ajami copy printed locally in Kano by Oluseyi Press, Kano. My hope to acquire an original copy, or at least a second copy, for comparison, did not materialise, however, for the brothers of Malam Muhammadu said they did not know where the original copy was. I therefore had to rely on this single, printed copy.

(iii) Date (H. Sheekaraa/Hijiraa)

This poem has no ramzi and therefore one cannot say precisely from internal evidence when it was composed. But as was seen from the discussion on "Author", above, the poet lived between 1870 and 1935. It was confirmed by the brothers of the author that Malam Muhammadu started to compose verse sometimes in 1915. They also thought that the present poem was composed sometimes between 1915 and 1925. W. 46-47, which refers to money as karfee, taroo, kwaboo, sulee, etc., confirm that it must have been composed after the British occupation. A certain Malam Ibrahim, a book-seller in Kurmi market, in Kano, told me he knew the composer well and said that he thought the poem was written about 55 or 60 years ago. For he was born some years after the poem was composed and he is now (1978) about 50 years old.

II FORMAT, RHYME AND METRE.

(i) Format (H. Zubii/Tsaarii)

KLH is constructed basically in takhmīs, (H. tahamiisii/
kwar-biyar/Muhammasaa), pentastichs. But this construction is very
irregular, for some verses have six or seven hemistichs (see vv. 3,
5, 6, 25, 30 etc.), while others have only four (see vv.23). But
even when certain verses are set out in pentastich, the number of
feet in the hemistichs is not constant. Some are so long that they
could better be divided into two hemistichs. For example v. 3(e):

In yaa zoo da suu ya shigee, kadan bai zoo da koome ba(a)
Wa'illaa sai su tuuroo shi, cikin zurfin Wutaa, waawaa.

Such over-long hemistichs are found in several places, eg. vv. 4(e),
5(e) and elsewhere.

There are also a number of hemistichs that are abnormally short.
The majority of hemistichs in the poem have four feet. But some, such as
vv. 7(e), 13(e), and 16(e), have only two feet. Others, such as
vv. 15(e), 17(e), 22(e) have only three feet. It is remarkable that
these irregularities occur mainly in the final hemistich (e). Such
irregularity is, of course, characteristic of popular, oral, non-religious
verse. It therefore seems that the poem is something of a mixture of
the classical Arabic format and the popular oral format. This may be
accounted for by the fact that the poem is essentially habaicii,
"sarcasm", "invective", even though learned.

Apart from these matters, the poem conforms to the traditional
structure of wa'azii verse. It opens with a doxology, then proceeds through
a characteristic succession of wa'azii ideas, listed under CONTENT below.
It closes with a final doxology and a pious envoy.

Most of the pentastichs are self contained as regards meaning.
But there are frequent run-ons (H. Sabi-zarcee) from one hemistich to
another within the pentastich. See for example, vv. 6(c-d), 9(c-d),
10(a-b), 11 (alb), 12(b-c), and (c-d), and passim.

(ii) Rhyme (H. Amsa-amo/amsa-kuwwa.).

It was pointed out above, the number of hemistichs in each verse, corresponding to a pentastich in a more regular poem, varies considerably. The last hemistich of each group, whether (d), (e), (f) or (g) usually rhymes in -wa(a). Thus the poem is called waawiyaa. There are certain exceptions, however, as for example v. 26(e) which ends in -shii, 40(e) which ends in -kii, 61(e) which ends in -nee, and v. 62(e) which ends in -nii.

As for the penultimate syllable of the final hemistich, whether (d), (e), (f), or (g), this varies considerably. Thus we find waawaa in vv. 1, 3, 6, 13, 28 etc., ; koowaa in vv. 2, 4, 5, 7, 8, etc., ; -raawaa in vv. 9, 20 etc., ; giiwaa, ɗara(a), baiwaa, -daawaa, yaawaa etc., in many other places.

The rhyme in (a) through (d) or sometimes (e) (f) has no constant pattern. We find -waa in 1(a), (b), (c), (d); 2(a), (b); -ii in 3(d), 4(b), 5(e) etc; -uu in 2(c), 3(a), 4(d), 5(a), 5(c), 5(f) and so on.

(iii) Metre (H. Karii/Muryaa).

In the main it seems clear that this poem is composed in the classical Arabic metre known as Hazaj (H. Bahazaajiyaa), the basis of which is Mufa^{-C}ilun/Mufa^{-C}ilun(v---/v---), which can be varied by v---v/v---v.

The poem is composed in the tetrameter as in the following example:

- v.8(a) Anaa maalam/anaa maalam,/maalam tsar/ci Allaahu(u),
(b) Ka bar tsooron/mutaanenka,/fadaa musa gas/kiyaa -
(c) Hakkan,/kan sun bii/ta kaa huutaa,/kan sun kii ta(a) . -
3 (d) Kaa kubuta(a)/wurin Sarkin/mu Allaahu/Jalla Karii/mu mai baiwaa.
(e) Zan muku gar/gadii dangii,/ku kai 'yaa'yan/ku gun Maalam,
Karaatu waa/jibin koowaa.

However, some hemistichs may be better regarded as Wafir (H. Bawaafiriyaa), the basis of which is v^{-vv}-v/v---, which may be varied by v-vv-v---. For instance, vv. 1(c) (ft. 1), 1(d) (ft.3), 2(a), (ft.1 & 3),

and many others. But it is well known that the resolution of one long syllable into two short syllables is very frequent in Hausa verse, and so, the occurrence of v-vv- from time to time is consistent with the view that the metre is that of Hazaj, particularly since we also occasionally find v-v̄. This is characteristic of Hazaj, but is not permissible in Wāfir. One other recurring variant which occurs mainly in the first foot, is --, ie the first short syllable is deleted. This can be considered as an illaa.³

But the poem is highly irregular. It is not practicable to list every deviation in the NOTES TO HAUSA TEXT (B). The main deviations are therefore summarised in the table below:

First Foot	Second Foot	Third Foot	Fourth Foot
-- --	v v -	-- v v -	v - v v -
v - v v -	--	- v	v -
--	v - v -	v - v -	-
v v - -	- - - -	v v -	- -
-- v	v - v v -		v - -
-			- - - -
-- v v -			
-- - -			
-- v -			

Deviations such as (-) ---, v - vv- occur freely among all feet, whereas other variations such as - v , v - - and - - v - etc., occur more commonly in the third and fourth feet.

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaarin jiigoo/Kwaayar jiigoo)

Many of the traditional wa'azii themes are contained in this poem which may be compared with KHW above, for its wide range of ideas. The poet's intention is stated succinctly in v. 1(e) as below:--

Baicin ambaton Allah, mufiinaa gargadin waawaa!

"After mentioning God, my intention is to warn the fool!"

Tambayar maalamii is perhaps the central idea in the poem, expressed in v. 2(a-b).

Wanda ya yaada addinii baa yaa tambayar koowaa,

Girman kai ya ruufee shi ya saa shi ya fardaree waawaa

"Whoever discards religion [Islam] and consults no one,

Pride deceives him, it causes him to go astray, the fool!"

The idea recurs in several other places, eg. vv. 12, 49, 50(a), (c) - (e), 52(a-b), and so on. Thus the poem is essentially a defence of the authority of the 'Culamā' against what the poet clearly sees as the impertinent challenge from the unlearned, in this case the innovating drummer.

(ii) Content Summary (H. Jiigoo a gajarce).

The following is a breakdown of the poet's progression of ideas throughout this poem:

v.1 (a-d) doxology.

1(e) Introducing the main topic.

2(a) - 5.

The importance of being well informed about religion.

v.7. Seek what is legal, avoid what is illegal.

- 8-13. The importance of consulting a maalam.
- 14-19(d) The importance of treating women in accordance with the Sunna.
- 19(e)-22 Avoid innovation, avoid the Christians.
- 23-25 The duty to respect parents.
- 26-32 The drummer is a wicked innovator who opposes Islam.
- 33-38. The proper conduct of women.
The duty to observe purdah, and the punishment for failing to do so.
- 39-43(b) The punishment for fornication, etc.,
- 43(c)-44 Don't give present in order that people should praise you.
- 45-50 How much wealth a man may have has been predestined by God.
- 51-54 The dishonest broker is accursed.
- 55(a-c) The envious man, let him repent.
- 55(d)-57 Praise to Muhammad.
- 58-62(c) On the Day men are raised and assembled before God, there will be argument between parents and children, husbands and wives, Chiefs and courtiers; each laying the blame on the other. They will be cast into the Hell Fire reserved for the Christians .
- 62(c)-65 Conclusion and doxology.

(iii) Treatment of the theme and background to it.

(H. Warwarar jiigoo da Shimfidarsa)

There are a number of points of interest in this poem, which throw light on the background of mixed Islam and the Climate of Muslim opinion in Hausaland at the time the poet composed his verse.

First, the poet constantly insists that people are apt to argue that their parents followed pagan customs; therefore they are justified in doing so too (see vv. 31(c)-32(e)). That pre-Islamic customs persist is not unexpected; what is rather interesting, and perhaps unexpected, is that there

appears to have been, at the beginning of the 14/20 century at any rate, an explicit public argument in progress, between the Culamā' and the advocates of the traditional cults, in which the latter, not only persisted in their practices but were also prepared to justify this in argument. Especially revealing is the passage in v. 31 (d-e):

---Shii saabon karaatun nan, baa saa jin faḍar koowaa.

"---this new reading [Islamic literacy, what has it got to do with us!/] they will not listen to what anyone says",

which seems to be no less than a scornful reference on the part of the drummer to Islamic literacy. This confirms empirical evidence that part of the continuing attachment to the Pagan way of life involves not simply illiteracy, but a positive scorn for literacy.

At this point it is useful to list the characteristics of the mixing, as the poet sees them, in order to compare with what other wa'azii poets say:

1. Disregard of the Cidda period
2. Failure to keep wives in purdah
3. Disrespect for Muslim parents
4. Veneration for the way of life of pagan parents
5. Drumming and bid^Ca
6. Fornication
7. Failure to observe sharī^Ca trade regulations
8. Failure to observe the Fast, Alms-giving and Pilgrimage
9. Eating illegal food
10. Failure to consult the Culamā'
11. Failure to treat wives in accordance with the Sharī^Ca.
12. Disrespect for the learned
13. Ignorance of the proper forms of prayer
14. Dishonest brokerage

This list may be compared with that given in the table under WW, above.

A particular aspect of this poem is the frequent reference in it to Jews and Christians, especially Christians. This certainly suggests the possibility of Sanūsī influence. The Sanūsīyya order, described by Nachtigal⁴ as "red-hot Christian haters", was active in the Fezzan and Borno ca. 1860. Its influence was strong in Kano by 1895. But its ideas must surely have been known in Hausaland before the date. The fact that the poet flourished at the end of 19 Century AD increases the possibility of Sanūsī influence upon him, especially since he is known to have been educated in Borno. vv. 20 (d-e) and 21(a-c) are certainly strongly reminiscent of Sanūsī attitudes. The fact that he composed his poem shortly after the British conquest of Hausaland is also a factor that is likely to have influenced his attitudes towards the "Christians":

- H. v. 21 (a) Daa maa kin fadar Manman, duu ita cee ta kaawoo su(u),
(b) Sukee bautar da dan koowaa,
(c) Allah yaa kiyashee mu da bautar Annasaaraawaa,
(d) Yaa Allaahu Sarkinmu, Ka sanya tsarii ga haayinka(a) -
(e) Da yin aikin Nasaaraawaa.

- E. (a) It was disobedience to the Word of Muhammad that brought them in the first place.
(b) And they enslaved everyone.
(c) May God protect us from servitude to the Christians.
(d) O! Our Lord God protect your servants -
(e) From doing the work of the Christians.

This attitude may be compared with the following passage from the well-known Waaƙar Zuwan Annasaara Ƙasar Hausa⁵ of Sarkin Musulmi Attahiru dan Ahmadu:

Halin da mukai ga yau aka bayyanaawaa
Daliilii kee anka sakoo Nasaara(a)

"Due to how we behave today [ie the state we are in = our failure to observe Islam property], it has been made clear, That it is the reason that God has loosened the Christians upon us!"

It therefore seems likely that it was a widely held view among the Calim class that the coming of the Christians was a divine judgement upon them. This view, of course, helped to explain their inability to act effectively against them. Malam Na Maiganji's constant insistence on the need to educate children under maalams may also arise, in part, from his fear of Christian influence.

IV LANGUAGE (H. Sarrafa harshee)

The language of this poem is straightforward. Lexical items are in the main those used in everyday Hausa speech. The poet does use some Arabic loans. But these are usually fully naturalized and readily comprehensible to a Hausa Muslim audience that has had long and constant contact with Islam. However, there are a few somewhat unfamiliar loans such as v. 1(b) Umumun; 3 (e) wa'illaa, and ^{the}unfamiliar form as'haabu in v. 64(a) where sahabbai would be expected.

One distinctive feature of this poem, which is perhaps as much a matter of style as of lexis, is the choice of certain words in a special context. For instance, raatsee. The base meaning of the word is "to diverge", especially when walking along a road. But the word is often used by wa'azii poets and Koran exegetes and has acquired a particular moral connotation in religious contexts. Compare the use of karkacee iddaa in v. 15(c) and karkacee in HD 40 (c), below. Another example is the word fandaree in v. 2(b). This is usually associated with naughty children, as in fau'ararren yaaroo. In the context in which this poet uses it, its effect is to reduce the great and the proud to the level of naughty children in the sight of God.

V STYLE (H. Saloo)

What governs the style of this poem is that despite its learned subject, it is habaicii. The poet sets out to satirize the drummer. In order to do this effectively, he has to resort to certain techniques of the secular marookaa.

This is shown, firstly, in the constant choruslike repetition of waawaa, "fool", which constantly reminds the audience of how he regards the drummer. Another technique that he has borrowed from the popular marookaa is that of identifying himself with his audience: thus such phrases as Yaa kuu 'yan'uwaa dangii in v. 2(c). He also uses run-on from one hemistich to another. This too is a feature of secular singers.

Note also the way in which the poet uses the question tags anaa (inaa), shin, etc. as in vv. 4(b), 8(a), 26(a), 31(a), 39(a), 45(a) and 55(a). This is a way of inviting audience participation

that is frequently used by popular singers.

Other Stylistic devices (H. Sauran dabaarun Salon Sarrafaawaa)

The author uses many other stylistic devices to deliver his message. The following are some examples :

(i) Personification: (H. Mutuntarwaa):

The poet uses this device in about five places. The most striking examples occur in vv. 27 (a-b) and 54 (c-e). In v. 27(a-b) the fish and the bird are personified. This, as will be discussed under metaphor, contains an aspect of habaicii or satire. In v. 54(c-e) the domestic animals and the wild animals are personified with all human qualities. Not only can they talk but they are also portrayed as good Muslims who obey God, and are therefore better than the "lying servant", the "immoral one".

The personifications that occur in vv. 42(a), in which Hell Fire is personified, and that in v. 50 (a), which personifies azaabaa, appear to be stock images for we have already seen how they were used in KHW v. 31(c), 32(d-e) which personifies Hell Fire, and WW vv. 9 (d), 11(e) and 24(d) which personifies azaabaa/zuugii. Verse 2(b) (KLH), also personifies girman kai, "pride" as a "deceiver" (H. mai ruufii). Also, makadii uban bid'aa "the drummer is the father of innovation", is a personification, because, here, "innovation" is regarded as a living being that has a father.

(ii). (ii) Symbolism (H. Alaamaa/Alamtarwaa): (iii) Metaphor (H. Siffantaawaa) and (v) Simile (H. kamantaawaa).

In this poem, symbolism, metaphor and simile are so entwined that it seems impossible to separate them into three distinct categories of imagery. I have therefore decided to treat them together without attempting to differentiate between what is simply metaphor, or simile and what is symbolic as well as metaphor or simile. Needless to say, there is also some overlap in this section with (i) "Personification", above.

Some of the poet's symbolism is drawn from the common stock of the Muslim Hausa poets. For example

- vv. 5(d), 14(e), raatsee; cf. WW v. 15(d), above.
10(e) Turbaa; cf. WW 1(c), Goodabee, KHW v. 8(b) above; HDK
v. 11(b) below.
11(d) ġataa cf. KHW vv. 4(d) above.
22(e) Kalmaa = Kalmar Shahaadaa,
46(b) karfee = kudii; cf. jaajaayee, HD v. 31(a), below.

Perhaps the most familiar of these stock symbols is that of "living in the bush", v. 10 (e), 11(a), 12(a-d) as a symbol for ignorance and unbelief. They may be compared with kwandawa, "to spend the night in the bush" that has already been commented on when discussing WG, v. 9(b) above. It also compares with the lines of Sa'idu Dan Bello, to which Hiskett has drawn attention.⁶

This symbol, in its several forms, is clearly a stock one that reflects the universal Islamic concept of Dār al-Islām, identified with the civilized urban environment in which Islam is correctly observed, and Dār al-kufr, "the territory of unbelief", where nomads, peasants and so on, go their wayward ways and fail to say their prayers and perform their other Islamic duties. The image is extended by adding particular details to it. In the case of this poem, it is extended by an additional simile, where the man who refuses to accept the Word of the Prophet is likened to a rogue bull elephant that wanders aimlessly in the bush:

v. 10(d-e): --- Wanda ya bar faḍar Maḡman//Yanaa nuushee
Shi kan Turbaa, yana kimsoo cikin jeejii, yana
yawoo kamar qiiwaa.

"---Whoever leaves Muḡammad's Word//Who directs
him on the right Path, he heads off into the
bush and wanders around like an elephant!"

This is effectively contrasted with the image of those who obey God and gather in an orderly manner in the house of a maalām (v. 11a-c). There is little doubt that behind this detail of metaphor, simile and personification there lies the basic symbol of the urban setting as Islam and the "bush" as ignorance, unbelief and frightening chaos.

Also symbolic may be durkusaa duutsee "kneeling at the grindstone" in v. 17(b-c), in that it represents the idea of Islamic matrimonial order, where women fulfil their appointed tasks in the home. But there is more to this symbol than just that. The kneeling on the

grindstone gives the impression of hard labour; thus this represents the well-known accusation of some husbands who consider auree "marriage" as bautaa, "slavery" and so make their wives do hard work, as is evident in the common phrase, auree baa bautaa ba nee, "marriage is not slavery".

I also regard Shaidanii in v. 28(c) as symbolic of the frivolity and irresponsibility, as well as essential sinfulness that the maalam associate with drumming and associated activities. This association of Satan with drumming is, of course, the poet's sharpest thrust in his habaicii against the drummer. Note that Satan is the drummer's father (v. 26(a)), the drummer is the father of innovation (v. 31(a)), and an enemy of God (vv. 26(a), 28(a)). And no sooner does the drummer take up his drum than Satan gets up and starts to issue invitations to everyone's house, to come to the festival (v. 28(c)). But it is not to the drumming that he will, in fact, take him, but to Gayyu, in Hell Fire! In reading this passage, it should be understood that, for the Hausas, Satan is not only a figura of evil; he is also a figure of fun. He has become, in many ways, like the European notion of a clown. And Satan's victims are, for the Hausas, not just sinners, but gullible fools, easily taken in and thus fit subjects for mockery. Thus the association of Satan with the drummer is a very effective way of deriding and humiliating him.

Another very effective piece of habaicii against the drummer is contained in v. 27(a-e). Here not only do the Messenger and those who obey God curse him (v.26), but even the fish and the birds curse him. To appreciate the full impact of this, it should be understood that fish and birds are both very despised creatures among the Hausas. Thus to be cursed even by the fish and the birds is to become utterly contemptible. The fish and the birds become symbolic of the lowest depth of humiliation.

A very unpleasant but nonetheless striking and colourful image is that contained in vv. 40-43. Here the fornicator is reduced to the level of a dog⁷ licking the suppurating sores on the vagina of his sexual partner. A Hausa audience is not prudish. Such a picture will be enjoyed for the humiliation it heaps on the unfortunate victim. But at the same time it will cast a spark of fear into the spines of the

guilty ones, lest this too happens to them. This, then, urges them to repentance. Hiskett⁸ has shown that it occurs in Dante's "Inferno", drawn no doubt from an Islamic source. It occurs in the 19-century Bakin Marii.⁹ Its recurrence here in the 20-century poem is evidence of the way in which a common stock of wa'azii imagery exists, that is constantly used and re-used by poets; and it seems clear that this image symbolizes the humiliation and degradation of sexual sin.

Finally, it is interesting to note that, whereas WG above, TM, and AK below, were described as being somewhat lacking in metaphors, this present poem is rich in them. That is probably to be accounted for by the strong habaicii element in it. For it seems that metaphor, symbolism and simile are part and parcel of habaicii.

(iii) Allegory (H. Dooguwar Siffantaawaa)

Perhaps it is useful here, first, to point out that this item (iii) should come under (iv) according to our usual sequence of headings, but for reasons discussed above, it is being dealt with here as (iii). This will also affect the subsequent numbering.

Allegory, metaphor and symbolism are close and it is not always easy to distinguish between them. As our Hausa equivalent makes clear, we regard allegory as an extended metaphor; and this, of course, in no way excludes the possibility that such extended metaphor may also be symbolic. It is therefore possible to regard the symbolism of the "bush" and the urban setting, discussed under (ii, iii, v) above, as allegorical as well as symbolic. For, as was pointed out there, the poet does extend the initial image by the addition of such details as the rogue bull elephant wandering in the bush, which he contrasts with the image of the Faithful attending instruction in the house of a maalam.

It is perhaps of interest, at this point, to draw attention to another example of allegory in Hausa verse, to be found in Na'ibi Wali's *Waakar Maraaba da Yancii*¹⁰ (vv. 27-28). This contains the images *Dookii*, "horse", *linzaamii*, "bridle", *kaimii*, "spur, for urging on horse"; (v. 27). The poet then follows with the "definition" of what these stand for in v. 28; that the "horse" represents *kasaa*, "country", and *linzaamii* or *ragamaa*, "bridle" represent *hukuumaa* or "Government", while *kaimii*, "the spur" stands for *'yan hamayyaa*, "Opposition Party". Although the subject matter is very different from that of K LH, the way in which the two poets handle the allegory - a series of symbols, followed by the definition of what these stand for - is much the same.

(iv) Simile (H. Kamantaawaa)

This has already been discussed under (ii) above, where the simile *yanaa yaawoo kamar giiwaa* (v. 10e) was noted as part of the wider allegorical symbolism of ignorance and unbelief. Also, the imagery of fornication is built up by a series of similes. In addition, there is one other simile, in v. 24(e), where the one who abuses his parents will have his mouth stripped away "like the bark of a tree".

(v) Anaphora and Echo effect of rhetoric and Alliteration (H. Jaddadar Karfafaawaa da Gaagara-gwaari/Karangiyaa).

This poet makes much use of the device of emphatic repetition to persuade his audience to accept his message. This kind of repetition, touched on above, seems to be the main feature of his style. It is very clear that he is employing this device deliberately. Below are some few examples:

- v. 23(c) *Mai zaagin iyaayensa, muu mun saami laabaarinsa* (a) --
(b) *Can a Wutar Yahuudaawaa.*
24(a) *Mai zaagin iyaayensa, muu mun saami laabaarii* --
(b) *A can a Wutar yahuudaawaa.*

and:

- 26 (b) Da mai murnar abinda sukee ALLAH YAA LA'ANCEE SU
(c) Ma'aikii YAA LA'ANCEE SU, Malaa'ikuu na ALLAAHU, SU'MAA SUN-
(d) LA'ANCEE SHI, mutaane'e maasu bin ALLAH
(e) SUU MAA SUN LA'ANCEE SHI

- 27 (a) Kiifii MAI GIDAA A ruwa(a), SHII MAA YAA LA'ANCEE SHI
(b) Tsuntsuu MAI GIDAA A sama SHII MAA YAA LA'ANCEE SHI
(c) Duu baayii na ALLAAHU, baa saa 'onsa -
(d) SUN KII SHI, doomin KINSU bin ALLAH.

and:

- 39 (a) Inaa MAI annamiimancii DA MAI hasadaa -
(b) DA MAI roowaa DA MAI zina jaa'irin haawaa
(c) DA MAI sukaa ga addinii DA MAI gaabaa -
(d) Da maalummaa, DA MAI karya'a cikin jama'aa.
(e) DA MAI rookoo yanaa taarii, duu sun niisaa da
jin-kansa, Sarkii Raahimin koowaa.

There are several other examples of such repetitions, see vv. 2(e) -
3(b); 5(d-e); 8(a); 13(a), (b-c) 15(a), 16(c), 32(d-e), 35(e);
26(a), 28(a), 29(c), 31(a); 31(d-e), 32(b) - 33(d-e), 34(b-c) - 40(a)
42(d); 42(b), (c) (d-e), 43(d), and 47(b), (e).

Alliteration (H. Gaagara-gwaari/Karangiyaa)

Alliteration: The author uses some alliterations, but most of them
are low key and are probably not intended. Examples are:

v. 3(a) Mu sansu mu san da---

v. 8(a) Anaa Maalam anaa Maalam, Maalam tsarci Allaahu

v. 43(d) Waane(e), jiikan waane(e) dan waane(e).

(e) Shaidaanii ya ruudee shi don ya batar da shii, waawaa

(vi) Context-bound lexical items (II, Kalnoomin Fannu/dan-gantattun Kalmeemii/Bii-dangi)

The poet uses many context-bound lexical items. Examples are
2(a) addiinii, 2(d), sallaa, 2(e) zakkaa waajibii azumii Hajii,
3(e) Wita, 6(a) farillaa, 6(b) Sunnaa, 6(f) tuuba, 7(b) haram,
8(a) tsarci Allaahu 10(b), bid'aa, 13(c) kaafirta, 14(a) Musulmii,
39(b) Zina, 40(c) Zunubii, 51(a) Wa'azii, 64(e) Kur'aanii and many others.

(vii) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

The poet uses some words in combinations that do not normally go together. For instance, the word keebe, which is used in combination with baiwaa, in v. 1(c), is somewhat unusual. Keebe is normally associated with concrete objects such as ya keebe mana inda zaa mu yi noomaa, "he set aside/reserved for us where to farm". But baiwaa is an abstract idea. Similarly, cigiyar bataa in v. 11(d) is unusual because we only talk of cigiyar wani abu. But cigiyar bataa suggests that bataa, "astray", is a concrete object which one can look for. Also karkacee iddaa in v. 15(c) is normally rage/tauwe iddaa. Other collocational shifts are, v. 20(d), yaakii ya daukee ku = yaakii ya cinjee ku, v. 46(a-b) Su lulluba 'yar kasaa su rufee = su barbada 'yar kasaa su rufee, and others. Some of these collocational shifts - for example, yaaki ya dauke ku and yaakii ya cinjee ku seem to touch on personification.

(viii) Mystic Structure (H. Jan rai/daqa hankalii)

The poet uses this device very frequently to create suspense in the minds of the audience and then secure their attention. Below are some examples:

- H. 18(a) Wanda ya kaama maatansa, cinsa da cinsu yaa daukaa,
(b) Yanaa yii gwargadon cikoo,
(c) Tamkar wanda yai sadakaa /nee/

- E. (a) "Whoever treats his wives well, accepting the responsibilities for feeding himself and them,
(b) Doing it to the best of his ability,
(c) He is like the one who gives alms...."

Normally:

Tamkar wanda yai sadakaa/nee idan mutum/
ya kaamaa maatansa, cinsa da cinsu yaa daukaa
yanaa yii gwargwadoon iikoo ----.

and:-

- H. 33 (a) Fitar maataa cikin jeejii, sunaa yaawoo da dan gyautoo
(b) Kaazaa cin kaasuwar Lahadi da Duukaawaa -
(c) Da Burdungo, baa Turbar -
(d) Ma'akii ba [cee] --.
- E. (a) "The going out of women, wandering in the bush, dressed
in a short wrapper -
(b) Or going to a Sunday market [such as] Duukawa -
(c) And Burdungo, this is not the Path [Sunna] of -
(d) The Prophet

th

Normally:

Baa turbar Ma'akii ba cee fitar maataa cikin jeejii sunaa
yaawoo da dan gyautoo, Kazaa cin Kaasuwar Lahadi da Duukaawaa
da Burdungo.

Another good example is:

- H. v. 39 (a) Inaa mai annamiimancii da mai hasadaa,
(b) Da mai roowaa da mai zina jaa'irin baawaa,
(c) Da mai suukaa ga addinii, da mai qaabaa -
(d) Da maalunna, da mai karvaa cikin jama'aa,
(e) Da mai rookoo yanaa taarii, duu sun niisa
da jinkansa, Sarkii Raahimin koowaa.
- E. (a) "What of the mischievous one and the envious one?
(b) And the miser and the adulterer [or fornicator], the
shameless servant?
(c) And the one who criticises the religion [Islam], and the one
who is hostile -
(d) To the learned, and the liar among the people?
(e) And the one who begs in order to store up [wealth]?
All of them are far from His forgiveness, the Lord,
the Merciful to all."

Normally one would expect:--

Duk [wadannan] sun yi niisaa da jinkansa, --- mai
annamiimancii da mai hasadaa, da mai roowaa
da mai zina jaa'irin baawaa, da mai suukaa ga
addinii, da mai qaabaa da maalummaa, da mai
karyaa cikin jama'aa, da mai rookoo yanaa taarii.

(ix) Arabic and other loans: (H. Laarabci da sauran baakin Kalmoomi)

The poet uses many Arabic loans but they seem to arise out of linguistic demand rather than deliberate stylistic choice. However, there are some that do produce stylistic effect. An example of this is in v. 1(a) where he uses an additional Arabic lexical item bi in bibismillaahi. This first "bi" is superfluous. Similarly, in v. 21(c) we find the word "Annasaaraawaa. The An- is a Hausa form of the Ar. al-, a prefix used with nouns in Arabic as in al-jama'a, "the public". See NOTES TO HAUSA TEXT (C).

(x) Ellipsis (H. tsallake/giibin jimlaa/tsumburee jimlaa)

This poet uses ellipsis very frequently. Examples are, vv. 6(a), 20(a), where the verb ku sanii is omitted; vv. 2(b), 5(e), 10(b), etc., where verb 'to be' nee/cee is omitted; vv. 6(b), 9(b), 13(d), 49(a) where the conjunction da is omitted, v. 12(a) where ^{an} "if" clause baa a cikin jeejii ba, idan... is omitted and many others. See NOTES TO HAUSA TEXT (A).

(xi) Sentence Type: Simple and Compound Sentence:

(H. Nau'in Jimlaa: Sassaukar jimlaa da jimlaa mai Sarkaa).

The poet uses both these types of sentence, but his use of compound sentence is much more frequent. Below are some examples:

- (a) Simple Sentence (H. Sassaukar jimlaa).
v. 1(a) Bibismillaahi nii baawaa, naa faara yaboo ga Maibaiwaa
(b) Arrahmaani baiwaya, Umuumun cee ga dan koowaa.
(c) Allah yaici din tsiiraa ga Ahmadu Shuugaban koowaa
(e) Baicin ambaton Allah, nufiinaa qargadin waawaa.
7(a) Yaa mai bauta Allahu, neemi halas abincinka
(b) Kan koo kaafi kaa taabee.
8(a) Anaa maalam, anaa maalam, maalam tsarci Allaahu.
(b) Ka bar tsooron Mutaanenka, Fadaa musu gaskiyaa Hakka.

Other examples of simple sentences are vv. 2 c-d, 4(a), (b), (c), 5(a-b), (c) (d), (e), (f), (g), 10(a), 10(a)1(b), (b), (b), (c), (c)- (d), and so on.

(b) Compound Sentence (H. jmlaa mai sarkaa/gabaa).

v. 2(a-b) Wanda ya yaada addiinii, girmankai ya ruudee shi,
ya saa shi ya fandaree waawaa.

v. 3(a)-(d) Mu sansu mu san da 'yaa'yanmu, kaza'a maatammu
baayinmu, //Kankoo nun ki sanshee su, raanar,
Laahiraa ku sanii, //A can aka tambayar koowaa
a kan dooron Siraadinsa //Gaa kaifii ga (a) maa
Kuunaa, kamannau zaa a tsaishee shi

3(e) In yaa zoo da suu ya shigee, idan bai zoo da koomee
ba, Wa'illaa sai su tuuroo shi, cikin zurfin Wataa waawaa.

v. 11(a-d) Mai yawoo cikin jeejii, kan yaa jee cikin jama'ar--
Mazaajee maasu bin Allah, sunaa taaroo gidan Maalam,
Koo jama'aa ta Yin salla, ba kaa ga da shiiba (a) -
yaa sheekaa yanaa cigiyar bataa waawaa!

Other examples of compound sentence are vv. 6(a-d); (e-f), 9(a-c), (c-e), 12(a-c), 13(b-e), 16(a-b), 18(a-e), 19(b-d); 21(a-b); and so on.

FOOTNOTES

(H. Tuushen Bayaani)

1. Gabas is a term usually used by the people of the towns such as Kano, Sokoto, Katsina etc., to refer to Forno and its surrounding towns. Gabas has become a symbol for "the towns of learning", because people send their children there for education.
2. bid^{Ca}, "innovation" in this context refers to kidaa "drumming". The Hausas interpret bid^{Ca} to mean any matters that leads to frivolity and which is contrary to Sunna etc., The idea echoes this hadith:

"He among you that lives long enough
Will see many disagreements, so, take
care to observe my Sunna and the
Sunna of the rightly-guided Khalifs,
holding on to them with your molar
teeth. Be ware of matters newly
introduced, for every innovation (bid^{Ca})
is an error"

(from the Forty Hadith, hadith, No. 28, p.11. And

Zungur, Sa'adu, Wakar Bidi'a, NNPC, Zaria, 1958, pp.1-6
see Abdulkadir, Dandatti, The poetry, life and opinion
of Sa'adu Zungur NNPC, Zaria, 1974, Chapter 2,
Wakar Bidi'a, pp.16-34.)

3. see Galadanci, MKM., 1975, op.cit., pp.8-14.
4. Information from Dr. M. Hiskett, deriving from Nachtigal's Sahara and Sudan, Berlin, 1879, 2, p.546.
5. An unpublished MS housed at CSNL, B.U.Kano, under reference No. CSNL, MS 75
6. Hiskett, M., "Hausa Islamic verse: sources and development prior to 1920" Ph.D.thesis, SOAS, Univ. of London, 1969, vol. 1, p.242.
7. A dog is a worthless despised creature in the sight of the Hausas. It is also a symbol of impurity and degradation. There is a story which tells how, one day, the Prophet Muhammad visited Kano (through his mu^Cjiza powers) and he set out to perform his prayer near Dalla hill. But no sooner had he started then a black dog crossed in front of him, thus causing him to abandon his intention to pray there. He went away. It is said, if the Prophet had performed his prayer there, Kano would have been the place where the Ka'aba would have been moved to, and the place for the Hajj. The story is popular among women and the illiterate ones. (see also Dangambo, A., Ginuwar Adabin Hausa, Hausa Week lecture, B.U. Kano, 1976.

8. Hiskett, HIV, pp. 38-41.
9. Ib., pp. 33-37.
10. see Wali, Na'ibi S., Maraaba da Yancii, vv. 27-28,
and Abdulkadir, Dandatti, in Harsunan Nijeriya, I,
1971.

KASIIDATU FI LISAANI HAUSA (KIH)

TA

Malam Muhammadu Namaiganji

- V.I(a) Bibismillaa/hi nii baawaa, / naa faara yaboo / ga Mai baiwaa,
(b) Arrahmaa/ni baiwarsa, umuumun cee / ga dan koowaa,
(c) Rahiimi ya kee/be baiwarsa, / baa yaa baa / Majuusaawaa,
(d) Allah yai / dadin tsiiraa / ga Ahmaadu shuu/gaban koowaa,
(e) Baicin am/baton Allah, / nufiinaa gar/gadin waawaa.
- 2(a) Wanda ya yaa/da addiinii / baa yaa tam/bayar koowaa,
(b) Girman kai / ya ruudee shi / ya saa shi ya fan/daree waawaa,
(c) Yaa kuu 'yan/'uwaa dangii, / allah yaa / halittoo mu(u) -
(d) Doomin tsai/da addiinii, / tauhiidii / kaza'a sallaa,
(e) Mu san azumii / da zakkarmu, / kaza'a Haji waa/jibin koowaa.
- 3(a) Mu sansu mu san / da 'yaa'anmu , / kaza'a maatan/mu baayinmu(u),
(b) Kan koo mun / ki sanshee su, / Raanar Laa/hiraa ku sanii -
(c) A can aka tam/bayar koowaa, / a kan dooron / Saraadinsa(a),
(d) Gaa kaifii / ga(a) maa kuunaa, / kaman nan zaa / a tsaishee shi(i),
(e) In yaa zoo / da suu ya shigee, / Kadan bai zoo / da koomee ba(a)-
Wa illaa sai / su tuuroo shi / cikin zurfin / Wutaa waawaa.
- 4(a) Baayii na cikii / su canee, / "Yaa kaiton/ka kai baawaa,
(b) "Anaa haalin / Ma'aikanka?" Yakan cee, "Sun / iyas da fadii,
(c) "Iyaayee sun/ka basshee, / sunaa aikin / Majuusaawaa,
(d) Kan an cee / da suu su barri, / sukan cee, "Muu / iyaayenmu -
(e) "Mun saamee / su sun aika(a), / abin da sukai, / shii zaa mui /
Baa maa jin / fadar koowaa".
- 5(a) Ka duubaa can / ga kaakanku /, Aadamu Nuuh/Idriisu(u),
(b) Da Ibraahim / Uban koowaa , / manyan an/nabaawaa nee,
(c) Sun bi fadaa / ta Allaahu, / ta zoo har kan / Ma'aikinmu(u),
(d) Koowa(k) kii / ta yaa raatsee, / yaa bi fadar / Yahuudaawaa,
(e) Yahuudu Nasaa/ra sun raatsee, / Shaidaanii / ya ruudee shi(i),
(f) Ya cee ku tsayaa / inuushee ku / ga aikin / iyaayenku(u),
(g) Gamaa shi nee / maceecinku, / kar ku bi An/nabin koowaa.

- 6(a) Yaa jama'aa / ta addiinii, / bin Allah, / farillansa(a),
(b) Bin Manzoo / cikin Sunnaa , / wanda ya yaa/da bin Sunnaa -
(c) Kamar bai ai/ka koomee ba, / kaman nan wan/da yai -
(d) Sallaa, / bai zakkaa / ba yaa taabee / cikin bin Jal/la Mai baiwaa;
(e) Wanda ya bau/ta Allaahu, / yanaa saabon / iyaayensa(a),
(f) Bai karbaa / ba Sarkinmu, / ka tuuba ka bii / su kai waawaa.
- 7(a) Yaa mai bau/ta Allaahu, / neemi halas / abincinka(a),
(b) Kan koo kaa / ki kaa taabee , / haraamun wan/da yaa cii ta(a),
(c) Hisaalin gwar/gwadon laumaa, / kwaanaa ar/ba'in zaa yai -
(d) Yanaa bautaa / ga Sarkinmu, / bai karbaa / ba Allaahu(u) -
(e) Jalla Uban/gijin koowaa.
- 8(a) Anaa maalam / anaa maalam , / maalam tsar/ci Allaahu(u) !
(b) Ka bar tsooron / mutaanenka / fadaa musu gas/kiyaa -
(c) Hakkan, / kan sun bii / ta kaa huutaa , / kan sun kii ta(a) -
(d) Kaa kubuta(a) / wurin Sarkin/mu Allaahu, / Jalla Karrii/mu Mai baiwaa,
(e) Zan muku gar/gadii dangii, / ku kai 'yaa'yan/ku gun maalam /,
Karaatuu waa/jibin koowaa.
- 9(a) Wanda ya saa/mi daa naasa, / yaa ki ya kai / shi gun maalam,
(b) Yaa dau al/hakin dansa, / Yahuudu Nasaa/ra sun saamuu,
(c) Kazaa suu maa / Majuusaawaa, / koowane(e) daa -
(d) Ka haifee shi ,/ duu jama'ar / Ma'aikii nee,
(e) Sai baaban/sa yaa kii shi / yakan koomaa / wasaaraawaa.
- 10(a) Maalam nee/mi Sarkinka, /ka cee masa yai / fadan-
(b) Bid'a(a), bid'a(a) kii/shiyar Sunnaa / koowaa ya bii / ta yaa raatsee,
(c) Yaa bi fadaa / ta Shaidaanii, / yaa ki fadar / Ma'aikinmu(u) -
(d) Muhammadu An/nabin koowaa, / wanda ya bar / fadar Mamman,
(e) Yanaa nuushee / shi kan Turbaa / yanaa kimsuu / cikin jeejii /
yanaa yaawoo / kamar giwaa.
- 11(a) Mai yaawoo / cikin jeejii / kan yaa jee / cikin jama'ar -
(b) Mazaajee maa/su bin Allah, / sunaa taaroo / gidan maalam,
(c) Koo jama'aa / ta yin sallaa, / ba kaa ga da shii / ba ~~yaa~~ -
(d) Yaa sheekaa / yanaa cigiyar / bataa waawaa!
(e) Koo da na cee / da kuu jeejii , / baa jeejii / na kuuraa ba(e).
- 12(a) Koo a cikin / gidansa yake(e) / yaa ki ya jee / gidan maalam,
(b) Shinan Allah / baree sallaa , / ka cee masa(a) -
(c) Mai shigaa jeejii / , zaa ya facee / cikin jeejii / baabu(u) -
(d) Gudun/mawar koowaa,
(e) Maza, maataa / ku neemi sanii, / fadaa tasa shuu/gaban koowaa.

13(a) Wanda ya bar / fadar Mamman, / yaa ki fadaa / ta Allaahu(u) -

((b) Ta'aalaa wan/da yai koowaa, / wanda ya bar / fadar Allah -

(c) Yaa kaafir/ta yaa waatsee, / yaa bi safun -

(d) Abuu Jaahil, / Abuu Lahabi(i) / da wansunsu(u),

(e) Yanaa kooyii / da suu waawaa !

14(a) Yaa jama'ar / Musulminmu / mai kaunar / ya san rahamaa,-

(b) Ya bar auree / cikin iddaa, / Allah bai / halittaa ba(a),

(c) Ma'aikii bai / halittoo ba, / maalam yaa / canee ka barii,

(d) Kanaa yii kai/to kai waawaa !

(e) Mutum uku mun / ji sun raatsee, / liimaamin / da yaa dauraa -

15(a) Waliyyin wan/da yai iikoo /, da mai neemaa / cikin iddaa,

(b)Suu koo sun / ki bin Turbaa / ta Annabi shuu/gaban koowaa,

(c) Suu duka mun / ji sun raatsee , / da wadda ta kar/kacee iddaa,

(d) Har jama'ar / da tai shaidar ,/ a saa su Wutaa -

(e) Cikin karfee ,/ su koonee baa / ruwan koowaa.

16(a) Inai muku gar/gadii dangii, / masoo jin kai -

(b) Ya saamee shi, / yai auree / halaaliyaa,

(c) Ya dauki ruwaa / da gammonsa / koo ya sayaa -

(d) Da kurdinsa, / ruwan wankan/ta koo{sallaa,

(e) Hadiisin shuu/gaban koowaa.

17(a) Waajib nee / ga daa namiji(i), / yai bautaa / ga maatansa(a),

(b) Kadan yalwaa / ta saamee shi, / kadda su dur/kusaa -

(c) Duutsee, / nikan daawaa / baree mai / yawaa,

(d) Fadar nan duu / da naa yii ta, / nii baa shis/shigii -

(e) Nai ba, / ka bii ta ka bar / batun koowaa.

18(a) Wanda ya kaa/ma maatansa, / cinsa da cin/su yaa daukaa,

(b) Yanaa yii gwar/gwadon iikoo,

(c) Tamkar wan/da yai sadakaa,, / har maa yaa / fi mai sadakaa -

(d) Wurin Sarkin/mu Allaahu, / Jalla(a) -

(e) Karii/mu Mai baiwaa .

19(a) Ku neemi halar / ku ciishee su, / Allah zai / biyaa koowaa,

(b) Kadan kaa nan / haraamiyaa , / koowa(c) cii / ta yaa koonee,

(c) Sai yaa tuu/ba yaa bar ta / Rahiimu ya mai / da jin kansa(a),

(d) Allah Raa/himin koowaa,

(e) Yaa kuu maa/su bin bid'aa, / ku tuuba ku bar / ta(a) -

- 20(a) Kun bi fadar / Ma'aikinmu , / bin faralii / da bin Sunnaa,
(b) Kuwa mai ya / hanaa ku barii, / yalwaa sai / ta saamee ku(u),
(c) Dabboobii saa / wadaacee ku, / kishirwaa baa/bu -
(d) Koo yunwaa, / baree yaakii / ya daukee ku (u),
(e) Baree bautar / Nasaaraawaa.
- 21(a) Daa maa kin / fadar Mamman / duu ita cee / ta kaawoo su(u) -
(b) Sukee bautar / da dan koowaa,
(c) Allah yaa / kiyaaashee mu / da bautar An/nasaaraawaa,
(d) Yaa Allaa/hu Sarkinmu / ka sanya tsarii / ga baayinka(a),
(e) Da yin aikin / Nasaaraawaa.
- 22(a) Ku shiyaa zaa /su Basshee ku / kui damaraa / ta bin -
(b) Mamman, / Ku tseeree waa / Nasaaraawaa,
(c) Ku bar waakaa / ta Shaidaanii / kui zikirii / na bin Allah,
(d) Halshee an / halittoo shi / dan zikirii -
(e) Da yin Kalmaa, / ku bar zaagin / uban koowaa .
- 23(a) Ku bar zanbon / iyaayenku / Gu(u)rabjaawaa -
(b) Da Maiganji, / ku tuuba ku bar / gamin koowaa,
(c) Mai zaagin / iyaayensa / muu mun saa/mi laabaarin/sa(a) -
(d) Can a Wutar / Yahuudaawaa.
- 24(a) Mai zaagin / iyaayensa / muu mun saa/mi laabaarii -
(b) A can a Wutar / Yahuudaawaa,
(c) Maciizai har / kunaamintaa / sunaa daakuu / su ciijee shi(i),
(d) Kan sun saa/mi baakinsa(a) -
(e) Sukan kaamaa / sunaa yaaguu, / sukan taayee / kamar yaawaa.
- 25(a) Kunaamin nan / tanaa harbii / dubuu saba'in / karin naasu(u),
(b) Gabaa daya zaa / su sookee shi(i),
(c) Su zarta jikin / makii Allah / masaabin dan / Kuraishaawaa,
(d) Muhammadu wan/da yaa kii ka , / shii darajar/sa taa taayee,
(e) A nan duniyaa / gidan daara / baree can in/da Dayyaanu,
Mai saakaa / wa dan koowaa.
- 26(a) Inaa makadii / makii Allah / da shii da uban/sa Shaidaanii?
(b) Da mai murnar / abin da sukee , / Allah yaa / la'ancee su(u),
(c) Ma'aikii yaa / la'ancee su / malaa'ikuu / na Allaahu/ suu maa -
(d) Sun / la'ancee shi , / mutaane maa/su bib Allah -
(e) Suu maa sun / la'ancee shi(i).

- 27(a) Kiifii mai / gidaa a ruwa(a) / shii maa yaa / la'ancee shi(i),
(b) Tsuntsuu mai / gidaa a sama / shii maa yaa / la'ancee shi(i),
(c) Duu baayii / na Allaahu / baa saa son/sa(a) -
(d) Sun kii shi, / doomin kin/su bin Allah -
(e) Ta'aalaa wan/da yai koowaa.

- 28(a) Mai gangaa / makii Allah / kan yaa dau/ki(i) -
(b) Gangarsa, / yakan jee dan/dalin naasa(a),
(c) Shaidaanii / yakan taashi / yanaa gayyaa / gidan koowaa,
(d) Koowa(a) am/sa gayyarsa / can zai kai /shi gun Gayyu(u),
(e) Shii koo Gay/yu zaazaa nee / cikin zurfin / wutaa waawaa!

- 29(a) Koowa(a) ya tuu/ba yaa huutaa / Allah Raa/himin koowaa,
(b) Ku tuuba ku dai/na yin bid'aa / Allah yaa / jikan koowaa,
(c) Inaa makadii / uban bid'aa / mai sababin/ka kin Allah,
(d) Yai maka han/nuwaa da kafaa / ya baa ka idaa/nuwaa da kafaa,
(e) Da baakii duu / da hannunka ,/ waa zai kir/ga baiwarsa
Da yai maka jaa/'iriii waawaa !

- 30(a) Kaa ki ka goo/da baiwarsa ,/ meenee nee / tsakaaninku(u)?
(b) Ka jee bijirar / da baayinsa , / kanaa ta kidaa / sunaa waakaa,
(c) Kunaa bautaa / ga Shaidaanii / kun ki ku bau/ta Allaahu(u) -
(d) Ta'aalaa wan/da yai koowaa,
(e) Ku bar bautaa / ga Shaidaanii, / nufinsa ya jee / ya basshee ku
Ya kai ku Wutaa / gidan waawaa !

- 31(a) Inaa makadii / uban bid'aa / daa kun tuu/ba kun bar ta(a),
(b) Allaa(hu) sai / ya yaafee ka, / Rahiimu Uban/gijin koowaa,
(c) Kan an cee / su bar bid'aa / sukan cee tun / iyaayensu(u) -
(d) Da kaakannii / akee yin ta, / shii saabon -
(e) Karaatun nan , / baa saa jin / fadar koowaa.

- 32(a) Ku duubaa tun / iyaayenku, / da kaskannin / iyaayenku(u),
(b) Shii saabon / karaatun nan, / nan suka tar / da shii waawaa!
(c) Inaa jin tau/sayin dangii, / baa saa tau/sayin kansu(u),
(d) Sun ki su kaa/ma bin Turbar / Muhammadu(u) -
(e) Shuu/gaban koowaa.

- 33(a) Fitar maataa / cikin jeejii / sunaa yaawoo / da dan gyaftoo -
(b) Kazaa cin kaa/suwar Lahadi(i), / da Duukaawaa -
(c) Da Burdungoo, / baa Turbar -
(d) Ma'aikii ba, / tsarci(i) -
(e) Uban/gijin koowaa!

- 34(a) 'Yaa'yaa nee / ka auroo su / baa baayii / ka auroo ba(a),
(b) Ka bar su sukee / fitaa yaawoo, / tsarci(i) -
(c) Uban/gijii Allah / Ta'aalaa wan/da yai koowaa,
(d) Koo baayii / ka saamee su, / kan ka bukaaci(i) -
(e) Aurensu, / kadak ka bar /su sui yaawoo, / na saabon dan -
Kuraishaawaa.
- 35(a) Kunaa ceewaa / iyaayenku / ba sui ba da suu / da kaa-
(b) Kanku ,/ addiinii naa / Ibraahim / yaa yii tsarii / ga maatansu(u),
(c) Sahabbai du/ka sun yi tsarii ,/ don kaakan/ka(a) -
(d) Yaa ki tsarii / baa saukii / akai maa ba(a),
(e) Shii nee yaa /ki bin Turbar / Muhammadu An/nabin koowaa.
- 36(a) Fadar Allah / Ta'aalaa cee / zaman maataa / cikin daakii,
(b) Kun ki fadaa / ta Allaahu / kukee fis/shee su(u) -
(c) Goonarku, / bar kallon / fadar Allah, / koosarkin / kasaa -
(d) Ya fadii, / kan kaa kii / ta kaa taashi / gidanka(a) -
(e) Da shii / da goonarka, / duu kaa bar / su baayanka(a).
- 37(a) Kaa sheekaa / kanaa yaawoo / cikin Zazzau -
(b) Kazaa Katsina(a) / koo birnin / Kazauraawaa,
(c) Kamaraka mutum / kakee wa gudu, /
(d) Kaa rasa zam/na gindinka(a),
(e) Kaakea kin / fadar Allah, / anaa magudar/ka kai waawaa ?
- 38(a) Malaa'ikuu / su kaamoo ka / su saa ka(a) -
(b) A saa/sarin karfee, / a sunduukin / bakin karfee,
(c) Sai kaa tuu/ba kaa bar su / kai hakurii -
(d) Da noomansu, / Allah sai / ya yaafee ku(u),
(e) Doomin bin / Uban Kaasim, / jiikan Haa/shimiiyaawaa.
- 39(a) Inaa mai an/namiimancii / da mai hasadaa?
(b) Da mai roowaa / da mai zina jaa/'irin baawaa,
(c) Da mai suukaa / ga addiinii / da mai gaabaa -
(d) Da maalummaa / da mai karyaa / cikin jama'aa,
(e) Da mai rookoo / yanaa taarii ,/ duu sun niisaa / da jin kanshi(i)
Sarkii Raa/himin koowaa.
- 40(a) Mai zina yaa / shigaa uku, rad/da ka taa/da 'yan Aadam,
(b) Da Aljannuu / da wansunsu , / duu da malaa/'ikun Allah,
(c) Anaa kallon/sa duu jama'aa, / yaa yi bakii, / bakin zunubii,
(d) Kai kaa cee / bakin waawaa!
(e) Da shii da aboo/kiyar la'anaa , / gabanta kamar / ruwan miikii.

- 41(a) Tanaa yaawoo / cikin jama'aa / kamar randar/ta taa burnee :
(b) Gaa dooyii / ga maa kuunaa,
(c) Kaman nan zai / kusaacee ta /yanaa -
(d) Laasaa / da baakinsa(a),
(e) Kamar laasar / karee waawaa !
- 42(a) Jahannama can / tanaa daakuu / a kai mata(a) -
(b) Jaa/'irin baawaa / makii Sarkin/mu Allaahu(u),
(c) Makii jin / gargadii , waawaa . !
(d) Mai zina zaa / mu zancensa, / makii zancan -
(e) Ma'aikinmu, / makii jin gar/gadii waawaa.
- 43(a) Manzoo yaa / canee ka barii, / shirkaa cee -
(b) Wurin Allah, / shii koo yaa / ki mai shirkaa,
(c) Wanda ya baa / da kaayansa / don a fadaa / a cee -
(d) Waane(e), / jiikan waa/ne(e) dan waane(e),
(e) Shaidanii / ya ruudee shi / don ya batar / da shii waawaa !
- 44(a) Shii bai nee/mi laadaa ba / wurin Sarkin/mu Allaahu(u),
(b) Shii dai duu/niyaa tafadii, / sui ta yabon/sa 'yan -
(c) Aadam, / sunaa cee baa / kamar waane(e), / doomin -
(d) Sun / ga waawaa nee, / shii bai san / da karya ba(a),
(e) Aa'aa yaa / sanii ita cee , / yakee bautar / kwaniikaawaa.
- 45(a) Inaa waawaa / makii Tur#baa / fahinci abin / da zaa -
(b) Na fadii, / Allah yaa / halittoo ka / don bautar/sa kaa ki(i) -
(c) Sanii, / kanaa neeman / taroo da kwaboo, / kaa ki(i) -
(d) Ka nan / shinan sallaa, / bar kallon / taroo da kwaboo,
(e) Koo kaa san / sulee da dalaa, / koo rumbuu / gudaa ka cikaa,
Sai wata ran / malaa'ikaa / ya daukee ran / ya bar gaawaa.
- 46(a) Su kai ka su saa / cikin raamii / su lullu#ba(a) -
(b) 'Yar / kasaa su rufee, / su juuyaa can / wurin karfee,
(c) Sunaa ta rabon/su baa naaka, / aniini gudaa -
(d) Ba saa baa ka, / kwaboo maa yaa / fi karfinka, / jee ka(a) -
(e) Ka nan / shinan sallaa, / sai ita cee / wurin baawaa,
Cikin kabarin/sa kai waawaa !
- 47(a) Ku san neeman / taroo da kwaboo, / halaalin nee / wurin Allah,
(b) Kan kaa san / shinan sallaa, / kan koo baa / shinan -
(c) Sallaa, / haraamun cee / ga dan koowaa,
(d) Allah yaa / yiwoo baawaa / don bautar/sa, kai waawaa!
(e) Kai koo kaa / ki bautarsa / don neeman / taroo da kwaboo,
Ka duuboo ar/zikin baawaa -

- 48(a) Rababbee nee / wurin Allah , / abin da ya baa / shi yaa baa shi(i),
(b) Daa zai hau / samaaniiyaa, / yanaa neeman / dadii -
(c) Baabu, / yacee yaa goo/da Mai baiwaa,
(d) Goodeewaa / ga Sarkinmu, / binsa da bin -
(e) Ma'aikinmu, / da bin ulamaa'/u kai waawaa !

- 49(a) Luura fadar / da nai baawaa, / kan kaa kii /ta kaa taabe,
(b) Baa azumii / baree sallaa, / duu aikin / adinin(a) -
(c) Baa laadaa / wurin Allah, / sai kaa tam/bayoo maalam,
(d) Allah yaa / ki addinin / da baa aa -
(e) Tam/bayar koowaa.

- 50(a) Azaabaa can / tanaa daakuu / ga baawaa wan/da yaa ki sanii,
(b) Kaman nan wan/da yaa yi sanii / bay yaa ai/kii da shii -
(c) Waawaa! / ku bar waasaa / ku neemi sanii,
(d) Sai da sanii / akee saamun / gidan rahamaa -
(e) Wurin Sarkin/mu Allahu / Ta'aalaa wan/da yai koowaa.

- 51(a) Anaa wa'azin / bakin baawaa, / dillaalii/ bakin baawaa,
(b) Wanda ya jee / cikin Kurmii / yanaa yaawoo / da kaa-
(c) Yansa, / kan an cee / da shii ya ciraa / yakan cee -
(d) "Yaa / fi karfinka," / abin da akai / tayi gooma(a) ;
(e) Yakan cee shaa / biyar ka tayaa, / baa tsooroo / baree kunyaa.

- 52(a) Sauraari(i) / abin da na cee, / jee ka ka tam/bayoo maalam -
(b) Hukuncin kaa/suwaa, waawaa !
(c) Kan koo kaa / ki jin maganar, / ka cee riibaa / ta basshee ka(a) ,
(d) Cikinka kamar / tudun daakii / doomin cin -
(e) Haraamiyaa, / gamaa mai cin/ta yaa kaasaa / ya taashi ya jee -
Wurin jama'aa / radda akai / kiran koowaa.

- 53(a) Kiyayyi riba / haraamun cee, / wanda ya cii / ta yaa koonee,
(b) Fadarshi Uban/gijii Allah, / Ta'aalaa wan/da yai koowaa,
(c) Karyaa maa / haraamun cee, / ka bar soh yin/ta kai waawaa !
(d) Mai karyaa / cikin jama'aa , / shii kan kee/ta baakinsa(a),
(e) Yakan jee har / zuwaa keeya, / kadan karyar/sa taa shahara(a).

- 54(a) Allah yaa / la'ancee shi, / a saa la'anaa / a gooshinsa(a),
(b) Koowag gan/shi yaa san shi(i),
(c) Duu dabbar / gidaa da dawa(a), / kan taa gan / shi taa san shi(i),
(d) Ta cee, "Alham/du lillaahi, / nii naa goo/de Sarkinmu(u),
(e) "Tun da Ya yii / ni nii dabbaa, / naa fi makar/yacin baawaa,
"Muuguu faa/jirii, waawaa !"

- 55(a) Anaa baawan / da kee hasadāa / ya tuuba ya dai/na yin hasadāa,
(b) Kan koo yaa / ki yaa koonee, / yanaa haushin -
(c) Rabon Allah, / zatoo nasa jaa/'irīi waawaa ;
(d) Zaa ni yabon / Ma'aikinmu, / tsattsarkaa / Uban Kaasim,
(e) Baaban Faa/dimaa Zahra , / mai hakurii / Uban Daibu(u),
Siidi Dalaa/raben koowaa.
- 56(a) Mai haskee / da kyau Mamma, / mai saajee / da kyan -
(b) ~~Da-kyan~~ Fuskaa / gaa shi da kyan / bakin gaashii/ baa shi da furfuraa -
(c) Da yawaa, / cikin saajen/sa har geemu,
(d) Kan kaa san / guda gooma , / kanaa neeman / biyar -
(e) Ka dadaa, / ba kaa saamu / ba sai ka tsayaa / kanaa kallon
Wushiryarsa(a).
- 57(a) Gaa haskee / yanaa taashii / turaaree maa / yanaa taashii,
(b) Kamshii yaa / bucee koowaa,
(c) Anaa ajabii / da saawunsa, / kan yaa taa/ka kan -
(d) Duutsee, / wurin taakin / yakan gurbii, / kan yaa taaka(a) -
(e) Rairansa, / ba kaa ga wurin / ba yai gurbii, / hukuncin Jal/-
la Mai baiwaa !
- 58(a) Daa dai kaa / ganii baawaa, / yadda ka tsai/da 'yan Aadam -
(b) Wurin ikon/sa Sarkinmu, / rannan kaa / ga jaayayyaa,
(c) Iyaayee suu / da 'yaa'yansu, / mazaajee suu / da(a) -
(d) Maatansu, / sarkii shii / da faadaawaa,
(e) Har daa ya cee / da baabansa, / kai ka batar / da nii Turbaa.
- 59(a) "K^anaa jii naa / inaa ifuu , / nakan tsallee -
(b) "Nakan juuyaa/ kai koo baa/bu kai tsaawaa,
(c) "Koowaa yaa / kiraa dansa / yanaa nuushee / shi(i) -
(d) "Bin Turbaa / kai koo kaa . / ki nuushee ni(i),
(e) "Baree na bi An/nabin koowaa".
- 60(a) Anaa maganaa / ga dattiijo / tun da ya bar / fadar Mamma,
(b) Yaa ki fadaa / ta Allaahu, / Jalla Uban/gijin koowaa,
(c) Yaaraa suu / da manyansu, / kan suka duu/bi kankancii,
(d) Sukan cee, "Rab/bi Sarkinmu, / mun bi(i) -
(e) "Ta shuu/gabanninmu, / suu suka ba/da muu Turbaa.

- 61(a) "Rabbi ka kaa/ra Basshee su, / sui niisaa / da jin kanka(a),
(b) "Jalla Uban/gijin koowaa,"
(c) Wadansu da suu / da manyansu / jaayayyaa / takan-
(d) Ruudee, / sukan cee, "Muu / Nusulmi nee -
(e) "Eaa dan kuu / ba manyanmu", / suu suka cee / da suu, "Aa'aa,
"Daa man kuu / miyaagu nee".
- 62(a) Sukan cee, "Eaa / kaman nan ba, / kuu kuka cee / mu bar Turbaa,
(b) "Mui bautar / wanin Allah," / a cee fa su dai/na jaayayyaa,
(c) A kai su Wutar / Nasaaraawaa, / fadar wa'azii / da nai dangii,
(d) Dan mai han/kalii na fadii, / koo da na cee / da kuu -
(e) Waakaa, / nii naa goo/da Sarkinmu / tun da ya saa da nii -
- 63(a) A cikin / mutane maa/su yin salla,
(b) Sunaa karbar / fadar Mamman / Siidi Balaa/raben koowaa,
(c) Salaatullaa/hi Sarkinmu / ya tabbata(a) -
(d) Nan / ga Manzonmu / Muhammadu(u) -
(e) Mai / dubun baiwaa.
- 64(a) Da aaloolii / da ashaabu, / da muu mabiyaa / umurninsa(a),
(b) A nan raanar / da baa baawaa / mai deebbe / keewaa,
(c) Kan an cee / da kuu waakaa / waanee nee / matsaarinta(a),
(d) Ku cee masa kan/kanin baawaa / malaalaacii / ga yin -
(e) Aikii, / karaatuu yaa / buwaayee shi, / na Kur'aanii
Kazaa ilimii, / sai sururii / abin waawaa !
- 65(a) Cikakken han/kalin baawaa, / yai saukii / ga suuruutuu,
(b) Sakankancee / da wautarsa / kan -
(c) Ya yawai/ta suuruutuu -
(d) Cikin taaroo / wajan jama'aa,
(e) Koo taaroo / gidan koowaa.

NOTES TO THE HAUSA TEXT (A)
(Grammar and Lexis)

1(e) (i) baicin: archaic form, = baayan.

(ii) ellipsis: The purpose clause is omitted, understand:

Baicin ambaton Allah /abin/ nufinaa/shiinee/ gar-
gadin waawaa.

2(c) halittoo: Note the use of the -oo ending indicating 'motion to' (Parsons grade 5 verbs indicating motion towards the speaker) with the meaning of 'here in this world'.

2(e) Kazaa: Sokoto alternative for haka kuma; it is derived from the Ar. kadhālik.

3(a) (i) kazaa: see 2(e) above.

3(a) (ii) mu san da, caustive, = nu sanar da suu.

3(b) sanshee su: also caustive, = sanar da suu.

3(c) aka: Sokoto form of the Relative Cont. tense akee

3(d) (i) ga(a) maa = gaa kuma.

3(d) (ii) tsaishee shi: An archaic Sokoto caustive form. In modern Hausa tsayar da shii is more usual. Compare Bagari, Dauda, "Caustives in Hausa", Harsunan Nijeriya VII, CSNL, B.U. Kano, 1977, pp. 61-74, see also Parsons, F.W. "Further Observations on the 'Caustive' Grade of the verb in Hausa," Journal of African Languages, 1962, 1, 253-272.

3(e) (i) Suu: This pronoun (3rd pers, plur.) refers back to azumii, zakkaa, tauhiidii, sallaa and Haji mentioned in v. 2(d-e).

(ii) Kadan = idan.

4(a) Su canee: Archaic Sokoto form. One would expect su cee in modern Hausa.

4(b) iyas da fadii: An archaic form; one would expect isar da saakoo in normal spoken Hausa.

4(c) (i) Sunka, Sokoto form of the Rel. Past, more usually, suka.

4(c) (ii) bassee mu: An archaic Sokoto form of the caustive. In modern spoken Hausa, one would expect ɓatar da muu. Compare 3d (ii) above.

- 4(e) Sun aika(a): It is clear from the context that this must have a continuous meaning despite the fact that it is the general past. The whole line is elliptic. understand:

Mun saamee su sun/aa/ aika/ta aikinsu
na iyaayee da kaakannii/, Abin da suka yi
shii zaa mu yii.

See more details in the introductory discussion of this poem under poetic licence.

- 5(a) In modern spoken Hausa, one would expect:

Aadamu /da/ Nuuhu/da/ idiriisu,

The omission of the conjunction da is a poetic licence.

- 5(e) yahuudu /da/ Nasaara: see 5a(i) above.

- 5(f) i nuushee ku: One would expect In nuushee ku; probably the poet has adopted this form in order to obtain v--v. Moreover, this ci (visitive) form of nuushee is archaic. In normal spoken Hausa one would expect In nuunaa muku.

- 6(a-b) ellipsis; understand:

Yaa jama'aa ta addiinii/ku sanii fa ceewaa/ bin
Allah /da bin/ farillansa//da/ Bin Manzoo cikin
Sunnaa /Waaajibii nee/.

- 6(c) aika: poetic short form for aikata.

- 6(f) inversion; understand:

Sarkinmu bai karbaa ba/don haka/ ka
tuuba ka bii su kai waawaa.

Note also the omission of the purpose phrase don haka.

- 7(a) inversion: the normal word order would be :

(i) abinda zaa ka ci, neemi halas
or, (ii) neemi halaaliyar abincinka

- 8(a) (i) anaa: archaic or Sokoto form of inaa. See discussion under archaicism.

- 8(a) (ii) tsarci: Archaic or poetic form equivalent to ka tsooraci or ji tsooron.

- 8(e) zan muku = zan yii muku.

9(a) dāa naasa: Since the poet uses the long form of the genitive, one would expect naasa dān. This unusual order is probably to be accounted for by the metrical requirement (v--v).

9(b) The conjunction da is omitted:

Yahuṛḷu /dā/ Nasaara.

9(c) kazaa: see 2e, above.

9(d) (i) ka haifee shi : poetic, understand:

/wanda/ aka haifee shi

(ii) duu = duka.

10(b) The verb cee, 'to be', is omitted. Understand:

bid'aa kiishiyar Sunnaa /cee/.

10(e) (i) nuushee: see 5f above.

11(c-d) ellipsis; understand:

---ba kaa ga da shi /ā cikinsu/ ba, /ā'a shii/ yaa sheekaa---

11(e) ellipsis; understand:

---baa jeejii na kuuraa /nakee nufii/ ba.

12(a) ellipsis; The "if" clause is omitted, understand:

Koo a cikin gidansa yake /baa a cikin jeejii ba, idan/ ya fi ya jee---

12(b) (i) Shinan appears to be an archaic form. One would normally expect sanin = ilimii,

(ii) ellipsis- understand, /don neeman/ shinan, Allah---.

12(c) zaa ya : Sokoto/Katsina, = zai in Kano Hausa.

12(e) fadaa tasa = fadarsa cee.

13(d) ellipsis; The conjunction da is omitted; understand:

Abuu Jaahil /dā/ Abuu Lahabi.

14(a) ya san = ya saami.

14(c) yaa canee: see 4(a) above.

14(e) ellipsis; understand:

Mutum uku mun ji sun raatsee /suu nee/ Liimaanin da---

15(a) yai iikoo: poetic licence = ya yi izinii/ya baa da izinii.

15(b) Suu koo sun: poetic licence = suu nee koo/kuwa suka.

15(c) Wadda ta karkacee iddaa: This is also a poetic expression for: Wadda ta nukurkushee/Tauyee iddaa etc.,

16(a) masoo = mai son. Note that the sense runs on to the next hemistich and is repeated in ya saamee shi.

16(c-d) The construction of these verses is abnormal, presumably because of the requirements of the metre. The meaning is:

Ya dauki ruwaa da gammonsaa, ruwan wankanta
koo /na/ sallaa, koo kuma ya sayaa/ruwan/ da kurdinsa.

16(d) kurdinsa: archaic Sokoto form of kudinsa.

17(b) kadda = kada. It appears to be archaic.

18(a) Wanda ya kaama maatansa: This is a figure of speech meaning: Wanda ya riƙe maatansa sosai.

19(a) ciishee su = ciyar da suu.

19(b) (i) kadan = idan, See 3(e) (ii) above.

19(b) (ii) ka nan: nam is a frequent contraction of neemi, in spoken Hausa nam or sometimes nan is somewhat unusual.

19(b) (iii) Koowac cii ta: Sokoto contraction for Koowaa nee nee ya cii ta. Note the gemination in c; see Carnochan, J., "Gemination in Hausa", op. cit.

19(b) (iv) ellipsis; understand: Kadan kaa nan haraamiyaa /ka ciishee
ka ciishee su da ita, ka sanii/-----

19(e) - 20 (a) ellipsis: These two hemistichs together form a conditional sentence, as follows:

/Idan kun tuuba kun bar ta, too/ kun bi
fadar Ma'aikinnu, /ku sanii/ bin faralii da
bin Sunnaa /Waaajibii nee ga koowaa/.

20(b) inversion: Kuwa mai ya hanaa ku barii = Me ya hanaa ku barii kuwa.

20(c-d) inversion: kishirwaa baabu koo yunwaa, In normal spoken Hausa, one would expect baabu kishirwaa koo/haree/ yunwaa.

22(a) bashee ku : See 4c(ii) above.

22(d) halshee: Sokoto and Katsina form equivalent to harshe in standard Hausa.

22(e) Kalmaa = Kalmar Shahaadaa.

- 23(b) gamii: Sokoto alternative to hada fadaa.
- 24(c) kunaaminta: The 3rd pers. fem. sing. poss. pron. -ta refers back to Watar Yahuudaawaa.
- 24(e) yaaguu: a contraction of yaagaawaa.
- 25(a) (i) tanaa: The 3rd pers. fem. sing. pron. ta shows the Zaria gender variation (compare Kraft and Kirk-Greene, Teach Yourself Hausa pp. 27-31). In standard Hausa the 3rd pers. plur. sunaa would normally be used in this case because the subject Kunamai/=kunaamii is plur.
- 25(a) (ii) inversion and ellipsis: dubuu saba'in karin naasu would normally be:
karinsu dubuu saba'in /nee/.
- 25(e) Daara: a contraction of the Hausaized Ar. dār al-dunyā, = the house of /this/ world.
- 27(d) doomin kinsu bin Allah: This is ambiguous. It could be taken to mean any of the following:
1. Doomin kinsu /shii nee kin/ bin Allah
 2. Doomin kinsu /ga makadin/ bin Allah /nee/
 3. Doomin kinsu /shii nee/ bin Allah.

After consultation with other Hausa speakers, Nos. 1 and 2 seem to me the most acceptable. But some maintained that, taken literally and out of context, No. 3 is the correct meaning. (compare WW v. 10b).

- 28(d-e) Gayyu: This word arises from a play on the word Gayyaa in 28(c) meaning 'to invite'. The poet coins the name Gayyu being an emphatic form from gayyaa, on the paradigm of noomaa, 'Noomaa', 'dadae', 'Dadau', and goes on to say that this Gayyu is a zaazaa in the depth of Hell Fire.
see the NOTES on v. 28(e), NOTES TO ENGLISH TRANSLATION.
- 29(c) mai Sababinka kin Allah: This involves a poetic licence or expression for Wanda yake a sababinka nee akee kin bin Allah.
- 30(e) bassee: see 4c(ii) above.
- 31(a) kun: one would expect the 2nd pers. masc. sing. kaa.
- 31(d-e) ; ellipsis; understand:
Shii Saabon karaatun nan /inaa ruwansu da shii/
baa saa jii -----.

By Karaatun nan understand karaatun
Alkur'aanii da hadiisii da ilimin addinii.

33(c-d) ellipsis: The verb cee, 'to be.' is omitted;
understand:

baa Tur bar Ma'aikii ba /cee/.

33(d) tsarfi : See 8a(ii) above.

34(b) tsarci : See 8a(ii) above.

34(e) (i) Kadak ka bar su : The gemination of Kada to the
following consonant is unusual.

(ii) sui = su yi

35(b) (i) naa : Sokoto equiv. to nee.

(ii) tsarii = kullen maatan auree.

35(d) akai = aka yi.

36(b) fisshee : archaic; in normal Hausa, fitar da would be
expected here.

36(d) ellipsis; understand:

--- kaa taashi/daga/ gidanka

37(d) Zamna gindinka: understand, zaunaawaa da gindinka.
This contraction is characteristic of Sokoto and Katsina
speech.

37(e) anaa = inaa. see 8a(i) above.

38(c) su refers to maataa mentioned in 33(a), 34 and 36(a) and (b)

40(c) inversion: Anaa kallonsa duu jama'aa would normally be:

duu jama'aa, anaa kallonsa.

41(b) kamaa kuunaa As it stands, the line makes poor sense.

Perhaps read: gaa dooyii gaa kuma kuunaa.

This is how it has been rendered in the English translation.

42(a) daakuu : archaic alternative equivalent to jiraa.

42(d) ellipsis; understand:

---/Shii nee/ makii/jin/ zancen---

- 43(a) yaa canee = yaa cee. See 14(c) above.
- 44(d) ellipsis; understand:
--- Shii bai san da karyaa ba/nee akee yabonsa/
- 46(b) karfee : figurative, meaning kufii.
- 46(d) Note the omission of the second negative ba in the future tense, where it would normally be expected.
- 46(e) Shinan = Sanin, see 12(b) above.
- 47(b) Shinan : see 12(b) above.
- 47(e)-48(a): The two hemistichs are dependent on one another for the full meaning.
- 48(c-e). ellipsis: understand waajibii nee after ulamaa'u in 48(e).
- 49(a) ellipsis; understand:
Luura/da/ fadar da nai'---.
- 49(b) also ellipsis; understand:
Baa/ka da/ azumii baree sallaa/baa zaa a
karbaa ba./
- 50(a) daakuu : see 42(a) above.
- 50(b) bayyaa : archaic form of baa yaa.
- 51(a) ellipsis : Shii nee is omitted after daliilii.
- 51(e) Ka tayaa = aka tayaa.
- 52(c) ellipsis; understand:
--- ka cee/ kanaa son/ riibaa ta basshee ka
/too ka shiga uku/ ---. In this sentence
cee has the meaning of 'to allow'. As for example in the sentence:
Idan ka cee sai ya gamaa zaaka tafi,
too baa zaa ka tafi ba har abadaa.
- 53(b) Ubangijii Allah stands in apposition to the possessive pronoun - Shi, and the verb 'to be' cee has been omitted.
- 53(d) Shii kan keeta baakinsa : An archaic Sokoto form in which Kan = akan = zaa'a. Thus Shii nee akan keeta baakinsa = Shii nee zaa a keeta baakinsa.
- 54(a) ellipsis: The second future particle zaa is omitted

before a saa.

54 (b) koowag ganshi = koowaa ya ganshi = duk' wandaya ganshi.

54 (d) gooda = goode.

55 (a) Anaa = Inaa. See 8a(i) above.

55 (b) ellipsis; understand: yanaa\haushin = yanaa/\jin/ haushin.

55 (c) ellipsis and also rather uncertain as to meaning. It could mean either:

1. --- zattoo nasa/\keenan/ jaa'iriii---.

2. --- mee nee nee zattoo nasa/\zatonsa/ jaa'iriii---.

The first possibility is the one adopted in the English translation.

57 (c) (i) Anaa ajabin = Anaa yin al'ajabin.

57 (e) Rairansa = rairayinsa. The possessive pronoun -sa refers to Duutsee /rairayin da yake kan duutsee/ in v. 57 (d).

58 (a) yadda ka tsaida = yadda aka tsayar da.

58 (b) wurin iikonsa = Nan a wurin iikonsa = Raanar Laahiraa.

58 (b-c) ellipsis; understand: jaayayyaa /tsakaanin/ iyaayee---.

58 (c-d) understand the idea of jayayyaa /argument/ in these hemistichs.

59 (b) Kai koo baabu kai tsaawaa = Kai koo baa
kaa yii mini tsaawaa = baa kaa kwabaata.

59 (e) Annabin /koowaa: There may be two possibilities here:

(1) Annabin koowaa da koowaa = Annabi Muhamdu.

(2) Wani annabii /da ya zoo mini/.

The first possibility is the one adopted in the English translation.

60 (a) Anaa = Inaa.

60 (c) ellipsis; normally it would read:

--- Kan/\idan/ suka duubi kankancin/\da zaa
a yii musu/.

61(e) Suu suka cee da suu aa'aa: One would expect the use of the subjunctive: Sai su cee da suu aa'aa, instead of the Relative Past---suka cee da suu---

62(b) A cee fa = zaa a cee fa or sai a cee fa.

62(c) fadar wa'azii: one would expect Wa'azin da na yi.

62(d) na fadii: One would expect na yi, but this would not fit the metre.

62(e)-63(a): The sense is carried from 62(e) to 63(a).

It is unusual to link two pentastichs in this way.

63c-64(b): Compare 62(c)- 63(a). Here too the sense is carried over from one pentastich to another, for 64(b) is adverbial of time, qualifying ya tabbata.

64(c) inversion : Normally this would be :

Kan an cee da kuu waanee nee matsaarin
waakar---.

64(e) (i) abnormal word order : This would normally be:

--- Karaatun Kur'anii koo na ilimii yaa
buwaayee shi, sai---.

This is certainly contrary to what would be expected in normal speech.

(ii) Sururii = Suurutuu marar ma'anaa.

65(a) The verb 'to be' and its pronoun, "Shii nee", are omitted after baawaa.

65(e) The preposition a is omitted before gidan.

NOTE TO HAUSA TEXT (B)
(Rhyme and Metre)

Because it is not practicable to list every individual variation in the metre and the rhyme pattern of this poem, comments on these will not be included here. See introduction to the poem, "Rhyme and Metre", above. Moreover, the subsidiary rhyme in hemistichs (a) through (d) is very irregular, and therefore verse by verse comments will not be included here.

NOTES TO HAUSA TEXT (C)

(Arabic and other loan words)

- title: Kasiidaa; kasiidaa is translated by Bargery as "a booklet", "pamphlet"; Abraham however renders it as "collection of poems", "pamphlet", "booklet". Between the two, Abraham's "collection of poems" seems closer to the true meaning. See also Hiskett, in his annotated edition of Maa'ama'aare (SOAS, 1977). See also CSNL, Modern Hausa Dictionary (Oxford, 1977) where the word is rendered as "ode". Kasiidaa comes from Ar. qasīda, "ode".
- v.1(a) Bibismillaahi : From the Ar. bism Allāh, "in the name of God". But note the addition of Bi-, an Ar. lexical item meaning "with", which is, strictly speaking, superfluous.
- 1(b) (i) Arrahmaani, from the Ar. al-rahmān, "the Merciful", God.
(ii) Unuun, from Ar. ʿunūm, "general". The opposite is khusūs, "particular".
- 1(c) (i) Rahiimi; Ar. Rahīm, "Compassionate", God.
(ii) Majuusaawaa : From the Ar. majūs, "Fire-Worshippers".
- 2(e) waajibii, from Ar. wājib. see WW v. 3(b) above.
NOTES TO HAUSA TEXT (C).
- 3(b) Laahiraa, Ar. al-ākhirā, "the Last Day".
- 3(c) Saraadii is from the Ar. ṣirāt, "way", "Path", "road". In the context it means the "Bridge" which must be crossed by everyone on the Judgement Day. See NOTES TO ENGLISH TRANSLATION, vv. 2(d) and 3(c).
- 3(e) Wa ilaa: An Ar. phrase, wa illā, "if not," or "otherwise".
- 6(a) farillansa: see KHW v. 7(c), NOTES TO HAUSA TEXT (C).
- 6(b) Sunnaa is from Ar. Ṣunna, "Path" ie ṣunna alnabiy. See WG v. 47(b) and KHW v. 6(c), above.
- 8(a) maalam: A Muslim literate equivalent of Ar. ʿalim, mu'allim. In Hausa the word has acquired the meaning equivalent to "Mr."
- 8(d) Kariimū, Ar. karīm, "Generous", here used as a name of God.

- 10(b) Sunnaa: see 6(b) above.
- 14(e) Liimaamii, Ar. al-imām. The leader in prayer. In this context it refers to the learned maalam who performs the marriage.
- 21(c) Annasaaraawaa: Note here the form An- which in this case is a Hausa form of the Ar. al-, a prefix used with nouns in Ar., eg. al-kitāb, "^{the} book."
- 25(e) (i) Daara; Ar. dār /al-dunyā/. See KHW. v. 13(b) above.
NOTES TO HAUSA TEXT (C).
- 25(e) (ii) Dayyaanu : One of the ~~many~~ names of God, meaning "the Rewarder".
- 44(a) laadaa, Ar. al-āda', "payment", "reward".
- 47(a) halaalin is from the Ar. halāl, "legitimate", "lawful".
- 48(e) ulamaa'u: Ar. ʿulamā', "the learned people". It also suggests learned people who are followers of Orthodox Islam.
- 54(d) Alhamdu lillaahi: see KHW v. 37 (a), above, NOTES TO HAUSA TEXT (C).
- 54(e) faajirii is from the Ar. root F.J.R. (or fajir), "immoral", "the depraved". Compare JM v. 8(b), below.
- 55(e) Siidi : An Ar. colloquial word for "my Lord", "my Master". It refers to Prophet Muhammad.
- 57(c) ajabii is from the Ar. ʿajab, "wonder".
- 60(d) Rabbi; Ar Rabb, "Lord". = God.
- 63(b) salaatul laahi; An Ar. phrase, "blessing of God".
- 64(a) (i) aaloolii; An Ar. word, "relatives" /of the Prophet/
- 64(a) (ii) as'haabu : Is from the Ar. al-sahāba, meaning "friend" or "companions". See WG v. 48(b), above, NOTES TO HAUSA TEXT (C).
- 64(e) ilimii; Ar. ʿilm, "knowledge".

KASIIDATU BI LISAANU HAUSA (KLH)

"AN ODE IN THE HAUSA LANGUAGE"

by

Malam Muhammadu Na Maiganji.

- v. 1(a) In the name of the Lord God, I, His servant have started to praise the Generous One,
(b) The generosity of the Merciful is common to everyone.
(c) But the Merciful sets aside His generosity, He does not give it to pagans,
(d) May God increase his salvation to Ahmad , the Leader of all.
(e) After mentioning God, my intent is to warn the fool !
- 2(a) Whoever discards religion Islam and consults no one,
(b) Pride deceives him, it causes him to go astray, the fool !
(c) O ! You my brothers and kinsmen, God created us -
(d) For the establishment of the religion Islam of the Unity and of Prayer,
(e) Let us know that the Fast and Alms and Pilgrimage are obligatory upon everyone.
- 3(a) Let us know them and let us teach our children, our wives and our slaves,
(b) But if we do not inform them, know that on the Last Day -
(c) Everyone will be questioned on the apex of the Narrow Bridge,
(d) It is sharp and hot, and thus he will be made to stand on it -
(e) If he comes with the knowledge of these things he will pass over; But if not, they the angels will push him off into the depth of Hell Fire, the fool.'
- 4(a) The slaves in the Fire will say: "Woe to you, fellow servant,
(b) "How has it been with your Messengers from God? He will say, "They have delivered the message,
(c) "But our parents led us astray, they were doing the work of pagans,
(d) "When they were told to desist, they were wont to say: "As for our parents -
(e) "We found them practicing pagan ways", and saying: "What they did, We will do too, We will not listen to anyone!"

- 5 (a) See, there, our grandfathers Adam, Noah and Idrīs,
(b) And Ibrāhīm, the father of everyone, they were great prophets,
(c) They obeyed God's Word, and then, finally the Word came even to
our Messenger,
(d) Whoever denies it, he has gone astray, he has followed the
word of the Jews,
(e) The Jews and the Christians have gone astray, Satan
has deceived them,
(f) He said, "Stop, let me direct you to the work of your parents,
(e) Because, that is your salvation, do not follow anyone
else's prophet!"
- 6 (a) O! You community of the Faith, [know that] obeying God and
performing what He has made obligatory.
(b) And obeying His Messenger according to the Sunna [is compulsory],
whoever abandons the following of the Sunna -
(c) It is as though he does nothing [worthwhile], and so it is with
him who performs -
(d) Prayers but does not give Alms; he has failed in following the
Glorious God, the Generous One.
(e) He who worships God but offends against his [Muslim] parents,
Our King [God] will not accept [his worship]. Repent and
obey them, you fool!
- 7 (a) O! You who serve God, seek your lawful food,
(b) If you disobey, you are lost. Whoever eats what is forbidden,
(c) Even a mouthful, he will spend forty days -
(d) Worshipping our Lord God, God will not accept his worship -
(e) The Glorious God, Lord of all.
- 8 (a) Where is the Malam, where is the Malam ? O! You Malam, fear God!
(b) Never fear your people, Inform them of the truth -
(c) Verily, if they accept it, you are free [of further obligation]:
but if they deny it -
(d) You are [also] free [of obligation] in the sight of God, the
Glorious One.
(e) I am going to warn you my kinfolk, bring your children to
the Malam; Koran recitation [and prayer] are obligatory for
everyone.

- 9(a) Whoever has a son of his, and refuses to take him to a Malam,
(b) He acts against his son's right, the Jews and the Christians will get him,
(c) And so too the Pagans. Any child -
(d) Who is born, all belong to the Messenger's community.
(e) Only if his father denies him [the right to be a Muslim] will he become a Christian.
- 10(a) You Malam, seek your chief; tell him that he should fight against -
(b) Innovation. Innovation is the opposite of the Sunna, whoever follows it goes astray,
(c) He obeys Satan's word, He denies the Messenger's word -
(d) Muhammad is everyone's prophet, whoever leaves Mamman's [Muhammad's] word,
(e) [The word of the Prophet] ^{that} directs him on the right Path, he heads off into the bush and wanders around like an elephant.
- 11(a) The one who wanders in the bush, when he goes among the community of -
(b) Men who obey God, gathering in the house of Malam,
(c) Or at prayer congregation, you will not see him there -
(d) He has fled, seeking damnation, the fool !
(e) Even though I say 'bush', it is not the bush of the hyena that I mean.
- 12(a) Even if he is in his house, [not in the bush], but refuses to go to the house of the Malam.
(b) [In order to obtain] knowledge of God, let alone of prayer, then call him -
(c) The one who enters the bush, he will get lost in the bush, without -
(d) Help from anyone,
(e) You men and women, seek knowledge, for it is the Word of the Leader of all
- 13(a) Whoever rejects the Saying of Mamman [Muhammad], he denies the Word of God -
(b) God, who created everyone, Whoever denies the Word of God -
(c) He becomes an Unbeliever, he has gone astray, he follows the line of -
(d) Abū Jahl and Abū Lahab and the rest,
(e) He is imitating them, the fool !

- 14(a) O! Our community of Muslims, the one who desires to obtain mercy -
- (b) Let him refrain from marrying [a divorcee/widow] during the idda period, God has not legalized it,
- (c) The Messenger has not legalized it, the Malam tells you to stop,
- (d) But you go on doing it, woe to you, you fool !
- (e) Three persons, so we have heard, have gone astray, the Imam who performs [the marriage] -
- 15(a) [And] The Wali who permits the marriage and he who pays court to the divorcee during the idda period,
- (b) They it is who refuse to follow the Sunna of the Prophet, the Leader of all,
- (c) All of them, so we have heard, have gone astray, including the woman who deviates from the idda,
- (d) And also the people who witness the marriage, they will be cast into Hell Fire -
- (e) [Bound up] in irons, they will burn, no one will care about them.
- 16(a) I am warning you, my kinsmen, whoever desires mercy -
- (b) In order to obtain it, let him marry in the legal manner,
- (c) Let him fetch water on his head pad, or else purchase it -
- (d) With his money, whether it is water for her to wash with, or for prayer,
- (e) [This is from] the hadith of the Leader of all.
- 17(a) It is obligatory on a man to serve his wives,
- (b) When he is well off, let them not kneel down -
- (c) To the grinding stone, grinding corn, especially if there is a large quantity,
- (d) In all that I have said, I am not being meddlesome -
- (e) This I have not done; Follow what I have said. Ignore what others tell you.
- 18(a) Whoever treats his wives well, accepting the responsibilities for feeding himself and them,
- (b) Doing it to the best of his ability,
- (c) He is like the one who gives alms [in respect of his divine reward], indeed he is better than the one who gives alms -
- (d) In the sight of our Lord God, the Glorious -
- (e) The Generous.

- 19(a) Seek for lawful [food], feed them, God will reward everyone,
(b) If you seek unlawful [food to feed them], whoever eats it will burn [in Hell],
(c) Not until he repents and leaves it will the Merciful God return His forgiveness [to him],
(d) The Lord God is the Merciful unto all,
(e) O! You who follow innovation, repent and leave off -
- 20(a) [Only if you abandon innovation have you] followed the Word of the Messenger and what is obligatory, and the Sunna.
(b) What prevents you from leaving it? If you leave it abundance will come to you.
(c) You will have cattle in abundance, there will be no thirst -
(d) Or hunger, let alone war to overtake you,
(e) Much less will you be slaves to the Christians.
- 21(a) It was disobedience to the word of Muhammad that brought them in the first instance -
(b) And they enslaved everyone.
(c) May God protect us from servitude to the Christians.
(d) O! Our Lord God protect Your servants -
(e) From doing the work of the Christians.
- 22(a) Be prepared, they will lead you astray; gird up your loins to follow -
(b) Ma'man [Muhammad] that you may escape from the Christians,
(c) Leave the song of Satan, chant the Remembrance in obedience to God,
(d) The tongue was created for the Remembrance -
(e) And the uttering of the Word [of the Muslim creed], leave off abusing any one's father.
- 23(a) Leave off abusing your parents, O! you [people of] Gurabjaawaa -
(b) And Maiganji, repent and stop inciting any one to quarrel.
(c) The one who abuses his prents, we have heard tell of what becomes of him -
(d) There in the Fire of the Jews [Lazā],
- 24(a) The one who abuses his parents, we have heard tell -
(b) Of what becomes of him, there in the Fire of the Jews:
(c) It's snakes and its scorpions are waiting to bite him;
(d) When they reach his mouth -
(e) They seize it, tearing it, they strip [the lips] like the bark of a tree.

- 25(a) These scorpions sting, they have seven thousand stings,
(b) Each sting will stab him at the same time,
(c) They will penetrate into the body of God's enemy, the one who offends against the son of Quraysh,
(d) O! Muhammad, whoever hates you, his rank will be stripped,
(e) Here in this world, to say nothing ^{or there at the place of} Dayyan, (the Rewarder).
- 26(a) Where is the drummer, the enemy of God, and his father, Satan,
(b) And him who takes pleasure in what they do; God has cursed them,
(c) The Messenger has cursed them, the angels of God have also -
(d) Cursed them; the people who obey God have -
(e) Also cursed them.
- 27(a) The fish that has its home in the water, it too has cursed him,
(b) The bird that has its home up above, it too has cursed him,
(c) Of all the servants of God, none loves him -
(d) They hate him, because their hatred ~~of him~~ is obedience to God -
(e) The Lord who created everyone.
- 28(a) The drummer is the enemy of God; when he picks up -
(b) His drum, he goes to his playground,
(c) Satan will arise, issuing invitations to everyone's house,
(d) Whoever accepts his invitation, it is to Gayyu, there will he take him,
(e) This Gayyu is a zaazaa in the depth of Hell Fire, the fool !
- 29(a) Whoever repents will have rest, The Lord God is merciful to all.
(b) Repent and stop committing innovation. God will forgive everyone.
(c) Where is the drummer, the father of innovation ? The fact is, it is because of you that people disobey God,
(d) He ~~God~~ it is who made your hands and feet for you, and gave you eyes and feet,
(e) And a mouth and your ears; who can enumerate the gifts He gives you ? You shameless fool !
- 30(a) You refuse to thank Him for His gifts. What is there between you?
(b) That you set out to make His servants rebel, you beat your drum and they sing,
(c) You are serving Satan, you refuse to worship the Lord God -
(d) God the Most High, who created everyone,
(e) Leave off serving Satan, his aim is to lead you astray and take you to Hell Fire, the fool's abode !

- 31 (a) Where is the drummer, the father of innovation, if you repent and leave it -
(b) God will forgive you, the Merciful, the Lord of all;
(c) When they are told to refrain from innovation, they say that since the time of their parents -
(d) And grandparents, it has been done; but -
(e) This new reading, what has it got to do with us? They will not listen to what anyone says.
- 32 (a) See, since the time of your parents, and your great grand-parents,
(b) This new Book, it is here they found it, you fool !
(c) I pity my kinsmen, but they do not pity themselves,;
(d) They refuse to hold to following the Path Sunna of Muhammad -
(e) The Leader of all.
- 33 (a) The going out of women, wandering in the bush, dressed in a short wrapper -
(b) Or going to a Sunday-market such as Dukawa -
(c) And Burdungo markets, this is not the Path Sunna of -
(d) The Prophet, Fear -
(e) The Lord of all!
- 34 (a) You married them as free-born women, not as slaves,
(b) But you allow them to wander abroad, Fear -
(c) The Lord God, the Most High, who has created everyone,
(d) Even if you obtained them as slaves, when you desire to -
(e) Marry them, do not allow them to wander abroad. It is part of that which offends the son of Quraysh.
- 35 (a) You say that your parents did not do it; and neither your grand parents -
(b) But It is the Religion; Abraham put his wives and those of his followers in purdah,
(c) All the Prophet's Companions practised purdah, therefore just because your grandfather -
(d) Refused to practise purdah, you have not been relieved of the obligation,
(e) It is he who refused to follow the Sunna of Muhammad, everyone's Prophet.
- 36 (a) It is the Word of God that women should stay in the house,
(b) But You disobey God's Word, you send them out -
(c) To your farms; Do not despise God's Word. Even if a mere chief of the country -
(d) Speaks, and you disobey, you must leave your home -
(e) It and your farm, all you must leave behind you.

- 37 (a) You will flee, wandering in Zazzau -
(b) Or Katsina, or the city of the Kazaure people.
(c) It is from a man like yourself that you flee,
(d) You lack a place to settle down,
(e) How much more so if you disobey the Word of God; where is your asylum, you fool ?
- 38 (a) The angels will overtake you and bind you in -
(b) Leg-irons, and put you in a black iron box.
(c) When you repent and refrain from [sin] and patiently refrain -
(d) From making them [the wives] work on your farm, then will God forgive you,
(e) Because you have obeyed the Father of Qāsim, the grandson of the Hashimite clan.
- 39 (a) What of the mischievous one and the envious one?
(b) And the miser and the adulterer [or fornicator] the shameless servant ?
(c) And the one who criticises the religion [Islam], and the one who is hostile -
(d) To the learned, and the liar among the people ?
(e) And the one who begs in order to store up [wealth] ? All of them are far from His forgiveness, the Lord, the Merciful to all.
- 40 (a) On the Day when men are raised up, the fornicator is ruined [he will suffer sorely],
(b) All the djinns and others, including the angels of God [will watch him]
(c) Watched by everyone, he has become black with the blackness of sin,
(d) So that you would think that he is a black fool !
(e) Both he and his partner in sin, her vagina will be like the pus of an ulcer.
- 41 (a) She will wander round among people, dripping pus as if her water-pot were broken!
(b) There will be stench, there will also be inflammation,
(c) And in this state her lover will approach her -
(d) Licking her with his tongue,
(e) Like the dog licks, you fool !

- 42(a) The Fire of Jahannam is there waiting for him to be taken to her -
(b) The shameless servant, the enemy of our Lord God,;
(c) The one who would not listen to the warning, the fool !
(d) The fornicator, it is him that we will talk of, /he is/ the one who refuses /to hear/ the word of -
(e) Our Messenger, the one who would not listen to the warning, the fool !
- 43(a) The Messenger tells you ^{to} stop. It is idolatory -
(b) In the sight of God. As for Him, He hates the idolator.
(c) Whoever gives presents of his property, so that people will speak /well of him/ and say -
(d) "So and so, grandson of so and so, son of so and so",
(e) Satan deceives him in order to damn him , the fool !
- 44(a) He seeks no rewards from our Lord God,
(b) His only concern is that this world should speak well Of him, that men should constantly praise him -
(c) That they should say, "There is no one like so and so", for -
(d) They have seen that he is a fool, he does not know it is a lie,
(e) Nay, he knows it is, but still he enslaves himself to the untrustworthy people.
- 45(a) Where is the fool who refuses /to follow/ the Path /Sunna/, understand what I am -
(b) Saying; God has created you here in this world for His service, but you refuse to -
(c) Understand; you are seeking threepence here and a penny there, you refuse to -
(d) Seek knowledge of prayer. Stop gazing at threepence and a penny,
(e) Even if you get a shilling and a dollar, even if you fill up one complete grain storage bin, one day an angel will come take out the life and leave the corpse.
- 46(a) They will take you to the hole and carelessly spread -
(b) A little earth and cover you up. Then they will turn to the money,
(c) They will start sharing it out, there will be nothing for you; not even a farthing -
(d) Will they give you. Even a penny is beyond your power to acquire. Go and -
(e) Seek for knowledge of prayer, because it is the only thing that will remain with ~~the~~ God's servant in his grave, you fool!

- 47(a) Know that seeking for threepence here and a penny
there is lawful in the sight of God,
(b) If you know how to pray, but if you don't know how to -
(c) Pray, then it is unlawful for everyone;
(d) God has created the servant for His service, you fool!
(e) But you have refused to serve Him for the sake of
seeking threepence and a penny. Behold, the wealth
of a servant -
- 48(a) Has been shared out by God, Whatever He has given him,
He has given him,
(b) Even if he is to climb to the skies looking for more -
(c) There will be no more. Let him say that he is grateful to the
Generous God;
(d) Giving thanks to our God, obeying Him and also obeying -
(e) Our Messenger and the Culamā' [these things are
obligatory], you fool!
- 49(a) Pay attention to what I say, servant of God, for if you ignore
it you will be disappointed [in the world to come],
(b) Your Fast [will not be accepted], nay, not even your prayer,
nor any of your religious works -
(c) There will be no reward from God, until you enquire of a Malam;
(d) God dislikes the religion of him who will not -
(e) Enquire of anyone.
- 50(a) Torment is there waiting for the servant who will not learn,
(b) Likewise the one who knows but will not practise what he knows -
(c) Fool! Stop playing and seek knowledge.
(d) It is only through knowledge that one will obtain [admission to]
the Abode of Mercy -
(e) From our Lord God, the Lord who created everyone.
- 51(a) We are preaching to the black servant. The broker is a black servant,
(b) That is the one who goes to Kurmii [Market], walking about
with his trade wares -
(c) When he is asked to lift up [his wares and display them],
he will say -
(d) "It is more than you can afford". That for which ten was offered,
(e) He often says that fifteen was offered, without fear,
let alone shame. He has disobeyed the Word of our Messenger, -
let alone the word of anyone else.

- 52(a) Listen to what I say; Go and ask the ^aMalam /to inform you about/ -
(b) The Shari'a regulation concerning the market, you fool!
(c) But if you refuse to listen to what is said, and you say /you want/ profit to lead you astray /you will be cast into Hell Fire/,
(d) Your belly is as big as a room because of eating -
(e) What is forbidden. For whoever eats what is forbidden will not be able to rise and go to the Assembly place on the Day when all are summoned.
- 53(a) Stay away from unlawful gain, it is forbidden, the one who eats it will burn,
(b) It is God's Word, the Lord Most High, who created everyone,
(c) Lying is also forbidden; stop wanting to tell lies, you fool!
(d) The one who lies among the people, it is he whose mouth will be torn,
(e) It will be torn round to the back of his neck if his lying is well-known.
- 54(a) God has cursed him, The curse will be placed on his forehead,
(b) Whoever sees him knows him,
(c) Even the domestic animal and the wild animal will know him when it sees him,
(d) It will say, "Praise be to God, as for me, I thank our Lord,
(e) "That He created me as an animal. I am better than the lying servant, the evil one, the immoral one, the fool!"
- 55(a) Where is the servant who feels envy? Let him repent and leave off being envious,
(b) If he refuses, he will burn; he is angry about -
(c) What God gives him as his share; that is his thought, the shameless one, the fool!
(d) I am going to praise our Messenger, the holy one, the father of Qasim,
(e) The father of Fātima Zahra, the patient one, the father of Tayb, my Lord, the Arab man who belongs to everyone.
- 56(a) Muhammad is the bright one, the handsome one, the one with side whiskers and a handsome -
(b) Face, he has fine black hair, without -
(c) Much grey in his whiskers and his beard;
(d) If you find ten /grey hairs/ and you are seeking to add -
(e) Another five, you will not find them, you will but stop to admire the space between his front teeth.

- 57(a) There is luminance rising up/√from him/ and perfume rising up /√from him/;
- (b) The scent diffuses over everyone,
- (c) People wonder at his footprint, when he steps upon -
- (d) A rock, the place where he steps sinks in, but when he steps upon -
- (e) The sand, you will not see the imprint. It is the decree of the Almighty God, the Generous.
- 58(a) If you were to see, O servant, how men will be made to stand -
- (b) By His will, our God, on the Day, you will see disagreement /√between/;
- (c) The parents and their children, the husbands and -
- (d) Their wives, the chief and his courtiers;
- (e) Even the son will say to his father, "It is you who caused me to stray from the Path/√Sunna/".
- 59(a) "You heard me shouting and jumping /√and/ -
- (b) "Turning round /√in useless play/, but you did not shout at me,
- (c) "Everyone else summoned his son, directing him -
- (d) "To follow the Path (Sunna) but you refused to direct me aright,
- (e) "If you had done so, I would have followed the Prophet of all men".
- 60(a) What excuse will there be for the mature man, since he neglected the Word of Muhammad?
- (b) He disobeyed the Word of God, the Lord of all,
- (c) Young men and their elders, when they perceive their humiliation,
- (d) They will say: "Our Lord, our King, we followed -
- (e) "The word of our leaders, it is them who caused us to stray from the Path (Sunna).
- 61(a) "O Lord, cause them to become more damned, so that they may be far from Your mercy,
- (b) "God the Lord of all".
- (c) Some there are, among them and their elders argument will become -
- (d) Intense and confused. They will say, "We would have been Muslims -
- (e) "Were it not for you our elders! But as for them, they will say to them, "No! From the beginning you were evil".

- 62(a) They will say, "It is not so. It is you who told us to leave the Sunna.
- (b) "And serve other than God". They will be told to stop arguing,
- (c) They will be taken to the Hell Fire of the Christians. My admonition, O my kinsmen,
- (d) It is for the sake of the sensible person I uttered it, even though I told you that it was -
- (e) A song, As for me, I thank our Lord that He caused me to be -
- 63(a) Among men who perform their prayers,
- (b) Who accept the Word of Muhammad, my Lord, the Arab who belongs to all,
- (c) May the blessing of our Lord be -
- (d) Upon our Messenger, Muhammad -
- (e) The one who has a thousand favours from God.
- 64(a) And upon his Family and his Companions, and upon those who follow his command,
- (b) On the Day when no servant can relieve the loneliness of another,
- (c) If someone asks you, "This song, who is its composer?"
- (d) Tell him, "An unimportant servant, one who is lazy in doing -
- (e) "His work. Reciting the Koran is beyond him, and Islamic knowledge too. He can only chatter, the work of a fool!"
- 65(a) The most sensible thing that a servant can do, is to chatter less,
- (b) Be certain of his foolishness if -
- (c) He talks too much -
- (d) In the gathering of the people,
- (e) Or in an assembly in someone's house.

NOTES TO THE ENGLISH TRANSLATION:

(Islamic and Hausa cultural aspects)

1(c) "Pagans" (H. Majūsaawaa): From the Ar. majūs, "Fire-worshippers", "Magians". Koran 22/17:- "---And the Sabian, the Christians, Magians and polytheists - God will judge between them On the Day of Judgement: For God is witness of all things!"
In Hausa it is used to refer to the animistic Hausa, or Maaguzaawaa.

2(d) "the Unity" (H. tauhiidii) The word "Unity" translates H. tauhiidii, from the Ar. tawhīd. The Ar. term means "the Science of the Unity of God", that is to say, Islamic theology. But the popular Hausa idea of tauhiidii, especially among the women, simply means "the correct answers to be given in the course of the interrogation in the grave, as well as the knowledge of what to say to be able to cross the Siraadii or the Bridge on the Judgement Day". It is widely believed among the Muslims that on the first night in the grave, the deceased will be questioned by two angelic interrogators called Munkar and Nakīr (H. Walakiiri da Munkari) as to his faith. It is even believed, especially among the Hausa Muslim women, that the moment a person dies, while awaiting burial he will be questioned by the creatures of Hell Fire such as the Hyna, the Scorpion, the Snake and so on. The following is the verbatim account of how the Questions will proceed, as given by a certain Malama Hansatu:

HAUSA:

1. Tambayaa: Mai kwanciyar tsakar daakii, meeneenee Daya?

Amsa: Allah Shii nee Daya.

2. Tambayaa: Mai kwanciyar tsakar daakii, meenee nee Biyu?

Amsa: (a) Sama da kasa suu nee Biyu.

(b) Mace da namiji suu nee Biyu

(c) Daree da Raanaa suu nee Biyu

3. Tambayaa: Mai kwanciyar tsakar daakii, mee nee nee Uku?
Amsa: Duwaatsun murhuu da mukee girka abinci
munaa baa almaajirai don saamun laada suu nee Uku
4. Tambayaa: Mai kwanciyar tsakar daakii, meeneenee Hudu?
Amsa: Kusurwooyinmu na qidan duuniya: Gabas da Yanma, kudu
da Areewa. Suu nee Hufun mu a duuniyaa.
5. Tambayaa: Mai kwanciyar tsakar daakii, meenee nee Biyar?
Amsa: (a) Tauhiidii, salloolii biyar, zakkaa, Azumi
da Haji, suu nee Biyar.
(b) Salloolii biyar, suu nee azahar, la'asar,
magaribaa, lishaa, asubaa, suu nee Biyar.
6. Tambayaa: Mai kwanciyar tsakar daakii, meenee nee Shida?
Amsa: (a) Sama da Kasa, da kuma kusurwooyinmu
guda hudu, suu nee Shida.
(b) Tauhiidii guda Shida, na cikin Kur'aanii
Shii nee Shidammu a duuniyaa.
7. Tambayaa: Mai kwanciyar tsakar daakii, meenee nee Bakwai?
Amsa: (a) Akwai sammai bakwai, akwai kassai
bakwai, suu nee Bakwai.
(b) Akwai Al'janna bakwai, ga ma'abootaa raboo,
akwai wutaitai bakwai ga wafanda ba
su yi saa'aa ba, suu nee Bakwai.
(c) Akwai raaneeku bakwai a maakonmu na duuhiyaa,
Suu nee Bakwai.
8. Tambayaa: Mai kwanciyar tsakar daakii, meenee nee Takwas?
Amsa: Kofoofin Makc da Madina, Suu nee
Tsakwas dinmu a duuniyaa.
9. Tambayaa: Mai kwanciyar tsakar daakii, meenee nee Tara?
Amsa: Kwanciyar daa a cikin uwaa tasa, wataa tara da
kaawoo shi duuniyaa, shii nee Taranmu a duuniyaa.

10. Tambayaa: Mai kwanciyar Tsakar daakii, mee nee nee Gooma?
Amsa: Wanda tsiiraa da amincii yaa tabbata alaihi, a garee shi, ga Muhammadaa Rasuulullaahi, Sallallaahu alaihi wa-sallama, shii nee ya cika Gooma.

The following is the English Translation of the Hausa:

1. Question: You who lie in the middle of room, what is "One"?
Ans. God is the "One".
2. Question: You who lie in the middle of room, what is "Two"?
Ans. (a) The Heaven and the Earth are the "Two".
(b) Female (creatures of God) and Male are the "Two".
(c) Night and Day are the "Two".
3. Question: You who lie in the middle of room, what is "Three"?
Ans. The three pieces of rock of the fire-place with which we cook food to give to beggars as alms to obtain eternal reward are the "Three".
4. Question: You who lie in the middle of room, what is "Four"?
Ans. The four directions: East, West, North and South in this world, are the "Four".
5. Question: You who lie in the middle of room, what is "Five"?
Ans. (a) The five pillars of Islam: The Unity of God, Faith (H. Tauhiidii), the five Prayers, the Alms (zakkaa), the Fast, and the Hajj, are the "Five".
prayers a day: al-dhuhr (afternoon prayer);
(b) The five al-^casr (early evening prayer); al-maghrib (late evening prayer); al-^cishā (late night prayer) and al-Subāh (early morning prayer) are the "Five".
6. Question: You who lie in the middle of room, what is "Six"?
Ans. (a) The Heaven and the Earth (see Ans. 2) plus the four directions (see Ans. 4, above), are the "Six".
(b) The six items of the Unity of God (tawhīd) in the Koran: 2/177, namely:

"...But it is righteousness
(i) to believe in God and (ii) in the Last Day and
(iii) in the Angels and (iv) in the Book and (v) in the Messengers and (vi). To spend of your subsistence out of love for him..."

are the Six in this world.

7. Question You who lie in the middle of room, what is "Seven"?

- Ans. (a) There are seven Heavens and seven Earths,
(b) There are seven Paradises for the lucky ones, and
Seven Hell Fires for the unlucky ones,
(c) There are seven days in the week.

8. Question You who lie in the middle of room, what is "Eight"?

- Ans. The gates of Mecca and Medina are our "Eight"
in this world.

9. Question You who lie in the middle of room, what is "Nine"?

- Ans. The duration of a baby in his mother's womb
for nine months and nine days before God sends it
to this world, is our "Nine" in this world.

10. Question You who lie in the middle of room, what is "Ten"?

- Ans. He upon whom be salvation and trust,
upon Muhammad, the Messenger of God,
peace and blessing be upon him, is what completes the "Ten".

Another version says that these questions will be asked by a mysterious old woman (H. yar tsohuwaa) who will appear to the deceased while he or she awaits the funeral in his/her room. And at least one other Karaatun tauhiidii da ma'anaa exists and widely circulates among Hausa women. A cassette recording and its transcription is in my possession, but due to its length it has not found a place here.

2(e) (i) "the Fast": See WG vv. 21-22 (iv), above, NOTES TO ENGLISH TRANSLATION. Compare WW v. 3(a) above, also NOTES TO ENGLISH TRANSLATION.

2(e) (ii) "the Alms": see ib. (iii).

2(e) (iii) "the Pilgrimage". see ib. (v).

3(a) "Slaves": According to Islamic belief, it is the responsibility of the master to guide not only his own family but also his slaves and servants in the correct observance of Islam.

3(c) "The Narrow Bridge" (H. Siraadii). See TSK v. 34(b) below; compare KHW v. 17(e) (i) above. NOTES TO ENGLISH TRANSLATION. See also JM vv. 71-91.

3(c-e) Compare JM 72-73, 75 etc., below.

- 4(a) "Servant": The H. baawaa is a translation of the Ar. ʿabd, as for instance in the common Muslim name, ʿAbd Allāh, "the slave of God".
- 4(c) "the pagans" (H. Majuusaawaa): see 1(c) above.
- 5(a) (i) "Adam": (H. Aadamā). Muslims regard Adam as the first prophet. see Friedlander, op.cit. p.11.
- (ii) "Noah" (H. Nuhu) is regarded by Muslims as a prophet.
- (iii) "Idrīs" (H. Idiriisu) = Enoch, regarded by Muslims as a prophet.
- 5(b) "Ibrāhīm", = Abraham, is regarded by Muslims as the founder of monotheism and ancestor of the Prophet Muhammad. The Prophet Ibrāhīm is known as Khalīl Allāh, "The Friend of God". The observance of Hajj commemorates certain events in the lives of the Prophet Abraham, his wife Hagar (Hajar) and their son, the Prophet Ishmael (Ismā'il). Abraham is well known as the Father of all. See Koran 6/161.
- 5(d) "the Jews" (H. Yahuudaawaa) is from the Ar. Yahūd, Koran 2/111, 113 and passim.
- 5(e) "the Chrstians" (H. Nasaara), Ar. nasārā, Koran 2/62 and passim. From the context this means "Christins", but it can also be "Europeans" in a secular Hausa context.
- 7(b-d) "God will not accept...the worship...of anyone who eats forbidden food". This echoes the hadīth from Abu Hurayra (also related by Muslim) which says:

"Truly Allah...is good. He will not accept anything save what is good---. then the Prophet made a mention of a man who said: O Lord! O Lord! seeing that his food is something forbidden, his drink something forbidden, his clothes, something forbidden"

(From the Forty Hadīth, hadīth No. 10 pp.4-5).

The idea echoes Koran 2/167-172:

"O you who believe,
Eat of the good things which
We have provided for your sustenance".

9(b) (i) "the Christians": see 5(e) above.

(ii) "the Jews": see 5(d) above

9(c) "the pagans": see 1(c) above.

10(a) "You maalam, seek your chief": it is customary for the Sarki ~~or the~~ Hausa chief, to appoint a maalam, "a learned man", to advise him in matters of religion and to perform scribal duties, to head the prayer in the palace etc. It is this maalam, so appointed, that the poet addresses here.

10(b) (i) "Sunna": see KHW v. 3(c), above.

(ii) "Innovation": see bid^ca, KHW v. 11(e) above.

10(e) "He heads off into the bush". Compare WG v. 9(b), kwan dawa, "to sleep in the bush", ie "to be in a difficult situation". The imagery in both cases indicate "going astray", "lost", perhaps "damned".

12(c-d) see 10(e) above.

12(e) see WW v. 10(a) above, NOTES TO ENGLISH TRANSLATION.

13(d) (i) "Abū Jahal" (the "Father of Ignorance") see E/I. The arch enemy of the Prophet Muhammad.

(ii) "Abū Lahab". He was also an enemy of the Prophet Muhammad. He is mentioned in Koran 111/1:

"Perish the hands of the Father of Flame (Abū Lahab)!
Perish he!"

14(b) "Cidda": A period of about 140 days during which a Muslim widow or divorcee may not re-marry. See Koran 2/231:

"When you divorce women and they fulfil
Their term of Ciddah, either take them back
On equitable terms or set them free!"

and passim.

15(a) Walī: The man who gives the bride away in Muslim marriage.

15(a) "Cidda" see 14(b) above.

- 16(e) "It is from the hadīth of the Leader of all". The observance of marriage rules and the husband's responsibilities for his wife's/wives' needs are set out in Koran 2/221-241. A collection of hadīths concerning marriage can be found in Haneef, Muhammad, Key to the Garden of Bliss, Dini Book Depot, Delhi, India, 1978, pp.169-175.
- 17(a) "It is obligatory on a man to serve bauta his wives!" see 16(e) above.
- 20(a) "Sunna": see KHW v. 6(c) above.
- 22(d) "Rememberance": The reference is specifically to the Ṣūfī practice of dhikr (H. zikirīi), that is, communal recitation of the Ar. formula, lā ilāha illā Allāha etc. (there is no god but Allāh). The reference suggests that the poet was a Ṣūfī. compare Friedlander, op.cit. pp.132-135.
- 22(e) "Word" in the context refers to the Kalimat al-Shahāda, the Muslim declaration of faith, "There is no god but Allāh." Compare KHW v. 16(b), above, NOTES TO ENGLISH TRANSLATION.
- 23(a) "Gurabjaawaa": The people of Gurabji. Gurabjaawaa is a village in Dambatta Local Government Authority in Kano State, about 15 kilometers from Dambatta.
- 23(b) "Maiganji": The name of the village in which the composer was born. It is about 10-15 kilometers from Dambatta Local Government Authority in Kano State.
- 23(d) "The Fire of the Jews". Laza (H. Lazaa) is the second Islamic Hell Fire assigned to the Jews. See TSK v. 25(a) (ii), below, NOTES TO ENGLISH TRANSLATION, for Koran reference.
- 24(c-e) "the snakes---scorpions---" compare WG v. 18(a), above.
- 25(c) "Quraysh" (H. Kuraishaawaa) The tribe in Mecca from which the Prophet Muhammad came.
- 28(d-e) "Gayyu is a zaazaa." see NOTES TO HAUSA TEXT (A) above. zaazaa probably refers to the pits of Hell Fire, sometimes called Habhabu, which are said to be wells deep in the Fire

of Hawiya, see TSK v.28(a), JM v. 10(a), below, NOTES TO ENGLISH TRANSLATION. Gayyu and zaazaa are thus symbolic names for Hell Fire.

29(d-e) "God made your hands, feet, mouth, ear---" Echoes Koran 76/2.

31(e) "Reading" (H. Karaatuu): In this context karaatuu not only means "reading" but also ilimii, ie knowledge of the Scriptures of the religion of Islam, perhaps "Islamic literacy." Compare WW v. 10(a), above, NOTES TO ENGLISH TRANSLATION.

33(a) (i) "going out of women": This is mentioned in Koran 33/32-33;

"...women...stay in your houses and do not dress to display your finery in the way they dress during the time of primitive ignorance"

Compare WG, v. 14(a), above; NOTE TO ENGLISH TRANSLATION.

33(a) (ii) "Short wrapper" (H. gyautoo): This recalls the Islamic notion of "veil" (H. lullubii), and that women should cover their faces and must not leave any part of their body exposed. The exposure of any part of the body, except the face, part of hands and feet is considered nakedness. See the quotation from Koran in the NOTES to WG v. 14(a) above.

33(b) (i) "a Sunday market": It is customary among the Northern Nigerian villages to have weekly markets. This weekly market is an occasion when people gather to share ideas, trade, etc; but the composer here is opposed to women going to such markets to mingle with men, which is inconsistent with the Islamic notion of kullee or purdah.

(ii) "Duukaawaa": A name of a village that had its weekly market on Sunday.

33(c) "Burdungo": Also a name of a village with a Sunday market.

34(e) "Son of Quraysh": See 25 (c) above.

35(b) (i) "Abraham": was regarded as a prophet. See 5(b), above.

35(b) (ii) "his wives": "his" in the context refers not only to the wives of Ibrahīm (Abraham) but also his followers.

36(a) "It is the Word of God that women should stay in the house": See Koranic reference in WG v. 14(a), above, NOTES TO

ENGLISH TRANSLATION.

37 (b) "Kazaure people" (H. Kazauraawaa): Kazaure is now a district in Kano State. It is near Dambatta.

38(e) (i) "the father of Q̄asim": The Prophet Muḥammad had a son called Q̄asim.

(ii) "the Hashimite clan" (H. Haashimiiyaawaa): This is the Prophet's ancestor. Ḥashim was head of the family. The Hausa Haashimiiyaawaa is derived from the Ar. Banū Ḥashim, "the sons of Ḥashim"

39(e) "And the one who begs in order to store up": Echoes Koran 104/1-2.

41(a-e) Compare with Bakin Marii v. 24, Hiskett, HIV p. 34 and the quotation from Dq̄q, HIV, p.36.

41(b) The hemistich is ambiguous. see NOTES TO HAUSA TEXT (A) v. 41(b).

42-43 Compare KHW v. 12(d).

42(a) "the Fire of Jahannam": is the first of the seven Islamic Hell Fires. see Koran 2/202. Compare TSK v. 26(b), below, NOTES TO ENGLISH TRANSLATION.

43(a) "idolatory" (H. Shirkaa) is considered the worst sin that a person can commit against God. It is also regarded by many orthodox Sunnīs as unforgivable. Note that in order to emphasize zina or fornication and to deter people from it, the poet equates it with idolatory. This is a very extreme attitude to fornication or adultery. Condemnation of idolatory occurs in many places of the Koran. See WBZ vv. 43c-d & 50(a-e), below, NOTES TO ENGLISH TRANSLATION, for Koran reference.

43(c)-44(e) "Whoever gives presents of his so that people will speak /well of him/..."
echoes Koran 2/264, 107/6-7.

45(c) (i) "a grain storage bin" (H. rumbuu): This is a Hausa traditional storage bin or granary made of corn stalks, thatch and clay etc. It is usually very large and that is why the composer makes the comparison to stress his point.

45(e) (ii) "the Angel" (H. malaa'ikaa): The angel referred to here is malaa'ikan mutuwaa, that is, the Angel of Death. It is believed by Northern Nigerian Muslims that there is only one Angel who is given the responsibility of taking people's lives and also other creatures - animals, birds, plants and trees, etc., when they are due. It is said by the Hausas that the angel is given the power to see the population of the whole world spread out in front of him. I have heard a maalam during a tafsir (H. tafsiirii), ie Koranic exegesis, giving an elaboration of this idea. He said: "The Angel of Death can see the population of the whole world like a woman can see corngrains spread out on a faifai (a small round mat-like disc made of fibre)". The idea, however, seems to originate from a hadith; quoted as follows:

"In a Tradition of the Prophet, peace be upon him, it is related that when Allāh created the Angel, Death ...The east and the west of this world are like a table in his hands upon which everything has been placed and then is set before a man that he might eat from it; so he eats what he wants to eat of it!"

(Taken from, Islamic Book of the Dead, (a collection of hadith on the Fire and the Garden) by Ibn Ahmad al-Qadi, Imam Abd ar-Rahim, Diwan Press, Norfolk, 1977, p.29).

The significance of this is to remind people that Death is inevitable and cannot be dodged, because the Angel of Death will have no difficulty in reaching anyone when his or her life is due. This also shows that the whole of the world is reduced to a tiny spot in the sight of the Angel of Death, let alone in the sight of God.

Ultimately, this is aimed at discouraging people from worldly pleasures and urging them to repent and obey God.

45(e) (iii) "dollar" (H. dalaa): In modern Hausa dalaa means sulee biyu, "two shillings piece". The word appears to have entered the language at a very early date, and there is a possibility that it may have come from the Maria Theresa dollar. As we know from the account of early European travellers, the word was used in Hausaland a long time before the introduction of the British florin. It probably arose in the first instance from the Maria Theresa dollar, which was

common in Hausaland in Barth's day. (ca. 1850).

Compare Hiskett, M., "Material relating to the cowry currency of the Western Sudan", part I, BSOAS XXIX, 1, 1966; part II, BSOAS, XXIX, 2, 1966.

47(e)-48(c) "the wealth of a servant has been shared out by God... no more". These hemistichs echoes a hadīth reported by Abū ^CAbd al-Rahmān ^CAbd Allāh b. Mas^Cūd, who said: The Messenger of Allah upon whom be Allah's blessing and peace, reported to us:

"....the creation of anyone of you takes place when he is assembled in his mother's womb... then an angel is sent to him, who breathes the rūh (spirit) into him. Four words of command are given to this angel, viz: "that he writes down his destiny (rizq = fortunes), his life span, his works, and whether he will be among the blessed or the wretched..."

(The Forty Hadīth, hadīth No. 4, pp.2-3, collected by Imām al-Nawāwī.)

51(a) (i) "the black servant" = the evil sinner.

51(a) (ii) "we": The composer uses Anaa, ie Impersonal or 4th pers. This is rendered in the translation as "we" (H. munaa) which is certainly what the composer has in mind from the context.

51(a) (iii) "the broker", or dealer renders H. dillaalii. The dealer referred to is the seller of clothes etc., new or second hand. Such a dealer may also sell second hand shoes, watches, etc., Normally, such dealers go from place to place in the market, or if it is a woman (dillaaliyaa) she may go from house to house. Compare HD v. 21(e).

- 51(b) "Kurmii": A name of the traditional market, Kaasuwar Kurmii, in Kano City. It is famous all over Hausaland. Another possibility is that Kurmii might refer to the forest lands of the southern part of Nigeria, where the Hausas have gone from early times to this day to trade. The Hausas refer to the part as kurmii because there are many trees and thick bushes.
- 53(a-b) "Unlawful gain" (H. riba) or 'usury' is mentioned in Koran 2/275:
- "Those who devour usury will not stand except as stand one whom the Evil one by his touch has driven to madness. That is because they say: "Trade is like usury". But God has permitted trade and forbidden usury...."
- 53(d-e) "Whose mouth will be torn": Compare JM v. 53 (a) and (b), below.
- 54(a-e) "The curse will be placed on his forehead..." Cf, AK, v. 15(a). NOTES TO ENG. TRANS., below; where it is said the she-camel will distinguish a Believer and unbeliever by placing a mark on his forehead.
- 55(d) "the father of Qasim": see 38 (e) (i) above.
- 55(e) (i) "the father of Zahra": Zahra was one of the Prophet Muhammad's daughters.
- 55(e) (ii) "The Arabman who belongs to everyone". The Islamic concept is that the Prophet Muhammad was the last and greatest of God's Messengers on earth and that he was sent to call the whole of mankind to the religion of Islam. This ^{is} supported by Koran 34/28:
- "We have not sent thee but as a Universal Messenger to men, giving them glad tidings, and warning them Against sin, but most men understand not."
- 56(a)-57(b). The qualities of the Prophet Muhammad:
- "...the bright one....the handsome one.... the one with the side whiskers....has fine black hair without much grey in his whiskers and beard, not more than ten ~~/grey-hairs/~~.... his scent defuses over everyone...etc."
- are often commented on by many Muslim poets and other writers, as well as in hadiths. For instance, Al-Bukhari has narrated a hadith on the qualities of the Prophet as quoted

by Shems Friedlander in his 'Introduction' to SUBMISSION, a book on 'Sayings of the Prophet Muhammad':

"He [the Prophet] did not have more than twenty white hairs in his head and beard. He was thick set, had broad shoulders, and his hairs reached the lobe of his ear. His face was like the moon, not like a sword. His hand was more perfumed than musk. His palm was softer than silk and satin. He had the most pleasant odor. 'Alī [the Khalīfā] adds that he had the seal of prophecy between his shoulder blades...."

(Shems Friedlander 'Introduction' to SUBMISSION, London, 1977.)

56(e) "the space between the front teeth" (H. wushiryaa):
Among the Hausas, a space between the front teeth is regarded as a mark of beauty.

57(c-e) "...When he steps upon rock...[the rock] sinks in, but when he steps upon sand...the place does not sink in":

There are two versions to the story behind this. The first story is that an enemy of the Prophet, Sirāka, was pursuing him on a horse, intending to harm him. His horse was galloping over hard rock when its hooves sank into the rock and it was held fast there as if in mud. Compare Hiskett, HIV, p.46, v.29. A detailed account of this is contained in Waakar Begen Annabi, by an unknown author, which I recorded on cassette from the performance of Malama Hausatu Almajira, in Kano, in 1978.

The second story goes that when the Prophet stepped on rocks his footprints were seen, but when he stepped on sandy soil no mark was seen, due to his mu^cjiza, "miracle", regarded as a sign of his prophecy. The reference in this poem appears to favour the second version.

- 58-62 The disagreement on the Day of Judgment between (i) parents and their children, (ii) the king and his courtiers (iii) husbands and wives etc. (that each will put the blame on someone other than himself) is commonly discussed by wa'azii maalams especially during a tafsīr lesson (Koran exegesis) in the month of Ramādān. The discussion also lays stress on the fact that the damned express their willingness to be returned to the world to have a chance to work righteously. This clearly echoes Koran 16/84-89 and 34/31-34. This idea is expanded in detail in GYZ vv. 18-48. see the Koran reference in JM vv. 65-69, below, NOTES TO ENGLISH TRANSLATION.
- 62(c) "The Hell Fire of the Christians": There are seven degrees of Islamic Hell Fires, each assigned to particular sinners. (see also Hiskett, The Hausa Kashif al-Ghumma fī Ighātha al-Fayda of Malam Mijinyawa Na Atiku, p. ix, SOAS, 1978). See Koran 104/4-7. Compare TSK v. 26(a), below, NOTE TO ENGLISH TRANSLATION.
- 65(a) "Chatter less": This echoes the hadīth from Mu'adh b. Jabal, related by At-Tirmidhī:
"...So he/the Messenger of God took hold of his tongue and said: "keep this under control"

(from the Forty Hadīth, hadīth No. 29, p.12, by Imam An-Nawawi.)
see also Submission, op.cit. p.139 "...man...speaks little... has wisdom!"

PART II

THE WORLD 'S CHARACTER AND
REMEMBERING DEATH.

(Halin Duuniyaa da Tuna Mutuuwaa)

CHAPTER 3

A

"The World's Character" (Halin Duuniyaa,
HD) by Malam Isa, Kware and Malam
Maibodinga, 19 century AD

I AUTHORSHIP, PROVENANCE AND DATE.

(i) Author (H. Marub'uucii/Mawallafii)

This poem is reputed to be the work of two authors:

(a) Isan Kware, the son of the Shehu and (b) Maibodinga.

(a) Isan Kware:-

The last two lines of the pentastichs which are also regarded as the original composition are attributed¹ to Isan Kware, the son of Shehu Usman dan Fodiyo. He was born in 1817 some few months after his father's death. The date of his death is uncertain. Hiskett gives it as 1297/1880.² But according to Alhaji Dr. Junaidu³ he must have died between 1287-8/1870 and 1291-92/1873. For, although Alhaji Dr. Junaidu does not give a precise date, he mentions that the Sultan of Sokoto, Ahmadu Rufa'i, attended Malam Isa's funeral in Kware. Both Alhaji Junaidu and Hogben and Kirk-Greene⁴ are agreed that Ahmadu Rufa'i reigned from 1284-85/1867 to 1290-91/1873. Malam Bello Said⁵ also gives the date of Isa's death as 1289-90/1872, aged 55 years. However, there seems to be considerable confusion concerning the date of Isan Kware's death. For in the Hausa Ma'ama'are⁶ he gives the ramzi, Dashkari, 1304/1886. On this evidence, he must have been alive in that year.

According to Sokoto tradition Isa was the posthumous son, (H. dan autaa), of the Shehu Usman dan Fodiyo. His mother Mariya, was one of the Shehu's concubines. Little is known about the details of Malam Isa's life. But he received the nick-name Kware because he was given the governorship of that town after the rebel Abdussalam⁷ was driven from it during the reign of Bello.

The Waziri of Sokoto, Alhaji Dr. Junaidu, also told me that Isa was brought up by his sister Asma'u Nana, and it was she who inspired him to compose verse. For she herself was a prolific poet and an admirer of poetry composed by others. Later in life, Isa, together with Asma'u, became the chief translators of the Shehu's poems from Arabic or Fulfulde into Hausa. It is believed that Isa and his sister were inspired by their father and his brother Abdullahi, to compose poetry. They showed great enthusiasm in nazm, "versification", especially original wa'azii composition. I was also told⁸ that Gidado dan Laima, Asma'u's husband, had some impact on Isa's interest in nazm, for though Gidado was not a renowned poet, it is said he habitually showed interest in Isa's poems and praised him. With this kind of encouragement that they received, they composed many original poems and they also frequently constructed pentastichs (Ar. takhmīs, H. tahamiisii) from the Shehu's couplets (H. uwar tagwai/kwar biyu). But Malam Isa also composed a number of original poems in Hausa on different themes such as tauhiidii (Islamic theology) Fikihu (Ar. fiqh, Islamic law). Altogether, he is believed to have composed more than 550 poems, including original works, tahamiisai upon his father's originals and Hausa renderings of them.

Among the Shehu's works that he and Asma'u put into Hausa are Tabbat Haikiika,⁹ one of the Shehu's most highly regarded wa'azii compositions and Wakar lalura,¹⁰ also wa'azii, as its title implies.

He himself composed in Arabic, Fulfulde and Hausa. About eight of his Hausa works survive. According to the Waziri of Sokoto, Malam Isa composed a number of poems on the themes of Death etc., after his recovery from a serious illness. This poem and Tuna Mutuwaa (TM)¹¹ and Wa'azii Kan Zuwan Mutuwaa,¹² are said to be among them. Malam Isa died a few years after this illness.

Malam Isa is now regarded as a Walī (Sūfī holyman), see for instance, vv. 43(a-b), 45(a-b) of this poem.

(b) Maibodīnga:

The following is an account of Maibodīnga's life story as given to me by the Waziri of Sokoto, Alhaji Dr. Junaidu:¹³

His full name is Abdullahi Magajin Waziri Maibodinga. According to Dr. Junaidu, if a man is called Maibodinga, Mai Gwandu or Maikano, it means his name is Abdullahi. A man is nick-named Maibodinga or Mai Gwandu, after Abdullahi dan Fodiyo, the Shehu's brother. Maikano is named after Abdullahi, the Emir of Kano.

According to the Waziri, Magajin Maibodinga is a traditional title ^{attaching to} a post in the House of Waziri of Sokoto. He added that this title still exists and that he himself has made three such appointments.

The Waziri confirmed that the Maibodinga in question, the author of the first three lines of each verse of this poem, HD, hailed from the House of the Waziri of Sokoto, ~~as did he also~~. His grandfather was one Muhammadu Sambo dan Gwarzai, ~~and that Gwarzai was~~ the junior brother of Gidado.

The Waziri told me that Maibodinga lived up to the end of 12 century AH; he died before the Waziri was born, before the British came. He added that he died before the time of Sultan Abdur Rahaman (1891-1902) after whom there was only ^{one} Sultan (Muhammadu Attahiru I, 1902-1903) and then ^{the} British came.

Maibodinga was known to have been a very learned maalam, versed in Islamic sciences, such as ilimin hisaabii. He is believed to have composed many poems among which are Waaƙar Sahayi, Rijulul gaibi, Waaƙar hisaabii and others. He has also made many takhmīs (pentastichs) out of Shehu's and Isa's compositions. According to the Waziri, it is Maibodinga who made the takhmīs of Waaƙar Lалуrаа and Maƙ'ama'aare, both originally composed by the Shehu.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa)

The copies from which this present edition is compiled consist of one ajami MS and a bookoo text. The ajami MS was obtained by me from the Centre for the Study of Nigerian Languages (CSNL), Kano, housed there under the reference No. CSNL MS47. It came in the first instance, from Malam Atto Yabo, and was brought to the CSNL by Malam Bello Sa'id. However, Malam Bello Sa'id called the poem

"Halin Mutuwaa"⁴, ie the "Character of Death", but after studying the text, it became clear to me that the poem mainly deals with "Halin Duuniyaa", the "Character of the World". (see vv. 4(d-e), 32(a), etc.)

The bookoo text was obtained by me from the Department of Nigerian Languages, B.U. Kano.

(iii) Date (H. Sheekaraa/Hijiraa)

There is considerable confusion concerning the dates at which the two contributions to this poem were composed. The original ramzi, "Chronogram", attributed to Malam Isa, Shurafa'uhu (v. 47(a). See NOTES TO ENGLISH TRANSLATION), gives the year 1286/1869. But the second author, Malam Maibodinga, also gives a ramzi which, as he claims, represents the date that Malam Isa composed the poem, namely, Sharlabu = Shardabu (v. 48a) But this works out at 1292/1875. Thus there is a discrepancy of six years. In ~~the~~ ^{of the fact} view that Malam Isa died between AD 1870 and AD 1873, the second ramzi must be an error. Perhaps it has become corrupted by subsequent scribes. But is correct according to ~~the evidence found in~~ Ma'ama'are cited above. In the absence of a second, independant ajami text, it is impossible to know for sure.

The first three lines of each pentastich, attributed to Malam Maibodinga, were composed in 1322/1904, according to the ramzi in v. 47(c) and the alternative ramzi in v. 48(c). These ramzis are discussed in detail in NOTES TO ENGLISH TRANSLATION. ~~That Maibodinga's lines were composed in 1904 seems doubtful, however, for that is very early and I very much doubt whether such English loans as bankii "bank", had entered Hausa by that date.~~

II FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

The base of the poem is couplets (H. Uwar tagwai/kwar-biyu), composed by Malam Isa. But above these have been added three hemistichs, by Malam Maibodinga. The result is a takhmīs (H. tahamiisii), pentastichs.

Each pentastich is self-contained, though of course it contributes to the main theme of the poem. The hemistichs within the pentastichs are normally also self-contained as regards meaning and grammatical structure. There are, however, quite a number of run-ons in this poem. These have been indicated in the usual way, by a dash at the end of the line that runs on to the next.

(ii) The Rhyme (H. Amsa-amō/amsa-kuwwa)

This poem has the external rhyme -a(a), being the last syllable of hemistich (e) of the pentastich. This is constant throughout the poem. Also, the consonant which contains this rhyme is regularly -t-; thus the poem may be referred to as a Taatiyyaa.

As regards the internal rhyme in (a) through (d), this varies from verse to verse but is regular within the pentastich. For instance, v.1 ends in -a(a), v.2 in -u(u), v.4 in -ii, and so on.

(iii) The Metre (H. Karii/Muryaa)

The poem as a whole conforms to the classical Arabic metre of Wāfir (H. Bawaafiriyyaa). Its basis is Mafā^calatun/Mufā^calatun (v-vv-/v-vv-). Note also the variation v-- which occurs in the last foot quite often.

Example:

- v.4(a) Su yaada abin/da yaz zam cin/guluulii,
(b) Da karyaa kis/sa zamba su kaa/ma kaulii,
(c) Na hanyaa gas/kiyaa babban/daliilii,
(d) Su yaada ta duu/niyaa daakin/fuluulii,
(e) Su yaasa ta baa/ya ruudii ag/garee ta(a)

There are, however, occasional variations that are commented on in the NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaarin jiigoo/kwaayar jiigoo)

The main topic of this poem is stated in:

H. v. 3(a) Musulmii maasu jii nika waa batuunaa

(d) Nufiinaa zaa ni wa'azu ga 'yan'uwaana(a)

4 (d) Su yaada ta duuniyaa daakin fuluulii,

(e) Su yaasata baaya ruufii ag garee ta(a).

E.3(a) "It is to those Muslims who listen to what I am speaking,

(d) My intention is to compose an admonition for my kinsmen,

4 (d) Let them discard the affairs of this world, the house of
idle chatter,

(e) Let them throw her behind them, for she is deceitful".

(ii) Content Summary (H. Jiigoo a gajarce)

The following is a summary of the poets' ideas, as they progress through the poem:

vv.1-2 Doxology. The duty to be grateful to God.

3-6 Admonishment to cleave to the Word of God and discard the deceitful world.

7-9 The world is unpredictable in her favours, to some she gives good fortune, to others evil fortune.

10-12 The world is a deceiver, so remember Death and leave the world alone.

13-23 Hold to the Sunna. The poet lists the various trades and profession, to show how people love the world and seek their fortune in her.

24-42. This is all in vain. For none can achieve his desires in this world. Rather repent and seek salvation. See how the great ones of the past have passed on. Death is inevitable. Repent and cleave to the Sunna. Our Shehu is the guide. Abandon vice and do good to Muslims.

43-46 The source of what I have said in the poem is the work of the Walī, Usman dan Fodiyo. I have completed the admonition, Benediction be upon the Prophet, his Followers, etc.,

47-48.. ramzi, the chronogram.

(iii) Treatment of the theme and background to it (H. Warwarar
jiigo da Shimfidarsa)

As can be seen from the above, the poets, after stating the topic in v.3 and 4, go on to describe the character of the temporal world, giving a series of examples which, they hope, will convince their audience that seeking for the things of this world is not worthwhile. Such a warning is, of course, a constant theme of wa'azii verse. Sometimes the theme receives merely a passing reference. In the case of this poem and the one that follows it the poets' are wholly concerned with the theme of the world's character, to the near exclusion of other common wa'azii themes. Thus such poems can be regarded as a wa'azii sub-category, namely Halin Duuniyaa.

The fact that such a sub-category exists, is, of course, evidence of the importance Hausa Muslim moralists attach to this particular aspect of Islamic religious belief. Hiskett has given a number of examples of the treatment of Halin Duuniyaa in Hausa verse.¹⁵

As he suggests, the preoccupation is characteristically Sufi. Halin Duuniyaa was certainly a Sufi. It is likely that Halin Duuniyaa was the

Other ideas that are closely associated with the main theme of the world's character are: the inevitability of death and the urgent need for repentance. It is also apparent from the poem that these particular poets disapprove of the ancient Hausa institution of baraa, "begging" and rookoo, "importuning by praise and/or satire"

There are also other particular points noted in the poem which give a further indication of what constitute mixed Islam, as follows:-

embezzlement and general dishonesty	v. 4(a)
idle gossip/chatter	v.4 (d) , 27(b)
singing, drumming	v. 16(a) (b)
fraud, lies	v.4 (b)
greed and lust for worldly things	v.16(d-e)
neglecting prayer time	v.17 (a-c)
indulging in unbelief	v.17 (d)
seeking for what is forbidden	v.20(a) , 24(b) ,
witch-doctoring	v.23 (b)
and so on	

IV LANGUAGE (II. Sarrafa harshee)

The language of this poem is difficult mainly because of the extensive use of ellipsis. The incidence of ellipsis is commented on in NOTES TO HAUSA TEXT (A), whenever it occurs. Another aspect that makes it difficult is the use of inversion for poetic effect. This has also been commented on in NOTES TO HAUSA TEXT (A).

The poets also use Arabic loans frequently, often as unnaturalised phrases rather than as individual lexical items, as in v.1(b) la'in shakarta, v. 1(c) wa la in kafarta. Perhaps the implication of such Arabic phrases would be ^{partly} intelligible to a non-literate Hausa Muslim audience. But they will only be fully understood by an audience of maalams. Such uses of Arabic are certainly stylistic and will be discussed again in V, below.

One curious occurrence ~~is~~ that of apparently English loans in v. 22(a) and 22(b), soodaa and bankii. It is certainly surprising to find such English words occurring as early as 1904, that is only two years after the British occupation of Hausaland. Soodaa being a common technical term, ~~probably~~ ^{deleted} used by the military, is perhaps understandable. But certainly bankii is unexpected. This raises the interesting question of whether or not English loan words began to be naturalised into Hausa, coming through trade from the south, before the colonial occupation took place. This poem certainly suggests that such may have been the case.

As is to be expected from ~~the~~ two authors from the Sokoto area, there are a considerable number of Sokoto words in the poem. These have been noted in NOTES TO HAUSA TEXT (A).

V. STYLE (H. Saloo)

There are two "styles" involved in this poem - that of the original author, Malam Isa, and that of the composer of the takh̄m̄is, that is, the additional three lines placed before the original couplets. In fact, however, Malam Maibodinga has succeeded in imitating Malam Isa's style - his ellipsis, inversions, and other poetic licences - very skillfully. If one did not know that two poets were involved this fact would certainly not be apparent through any discrepancy in style.

There is an element of habaicii or zambo in this poem, in that it is to some extent a satire on the world. The world is held up to scorn and is mocked for her unreliable character. One stylistic feature that makes this apparent is the frequent use of impersonals such as waane, an, wadansu, and so on, (see vv. 5(a), 6(a), 6(b), 7(a), and passim). This same feature is evident in the popular songs of the present-day Hausa singers, such as Dankwairo,¹⁶ Shata¹⁷ and others. One can also compare Aliyu dan Sidi's Takh̄m̄is¹⁸ vv. 19(a) 21(a) etc. and Akilu Aliyu's Hausa Mai Ban Haushii¹⁹ vv. 30(a) 49, 55 and so on.

There are a number of effective images in the poem. For instance, v.27(c-e) recalls the well-known idiom Baa kullum akee kwaanaa a gado ba,²⁰ "It is not everyday that one sleeps on a bed". For the Hausas this has association of insecurity and untoward chance. A typical example is the incident in Shehu Umar of Abubakar Tafawa Balewa:

- H. "Yau gadonka zai kwaana woofii!"²¹
Da jin haka sai mai gidanmu ya cee,
"In Allah ya yarda kai ne gadonka zai..."
- E. "Today your bed will spend the night empty!"
When our master heard this he said: "By God's
will it is your bed which will miss you..."

The use of this familiar idiom in the poem therefore brings home to the audience that they are in constant peril from the tricks of the world and the unexpected onslaught of death. It also creates an image of the desolation that follows death.

Also effective is v. 8(a) which echoes the well-known fixed phrase, Kada in yii maka raanaa ka yii min daree.

One should perhaps note under "STYLE" rather than

"LANGUAGE", the skillful use the poets make of words with special association.⁵ Thus labee in v. 20(e) is particularly effective in suggesting stealth for the purpose of doing something dishonest. For the Hausas this brings to mind the familiar picture of the 'yan cii-maa-zaune, the hangers-on of the palace who live by extracting presents from the courtiers, the chief's guests and so on. In a similar fashion the word raabaa, in v. 45(b), suggests deviation by stealth rather than openly and blatantly. Thus it can be seen that the skill of these two poets consists largely in their ability to select words that have exactly the right shade of meaning to convey ideas of considerable subtlety.

Other symbolisms are: Hanyaa, cf. Tafarkii, ww 1(c), KHL, 10(e) Turbaa; Goobe, cf. WW v 1(e); Guzurii, cf. KHW, v.5(e); Tafiyaa, cf. KHW v. 2(d); jaajaayee, cf. karfee, KLH v. 46(b) and others.

Other Stylistic devices (H. Sauran dabaarun salon sarrafaawaa)

(i) Personification (H. Mutuntarwaa)

The poets follow the almost universal practice of Hausa poets in that they personify the world as a woman. Hiskett²² has described this personification fully in HIV (P.80f). She is also, "A house of idle chatter" (v.4(d)). In addition, she has the following characteristics applied to her, all of which serve to develop this basic personification:

1. she causes madness, 5(a)

she gets lost and causes one to weep (cf.7.c)

she lifts people up and casts them down, 5(d)-(e)

she tries people sorely v. 6(c)

she turns strong men into invalids, 6(d)

she turns people into rogues, 6(e)

she turns the wealthy into commoners (and vice-versa), 7(d)-(c)

her nights are as long as two days 8(a)

she is sweet and bitter, 8(b)

she gives brief happiness and much unhappiness, 8(d-e)

she brings temptation 9(a)

she ruins the honour of a great man, 9 (a-b)

she brings humiliation, calamity and poverty, 9(b-e)

she leaves a person, hates and troubles him, 11(c)
she does not discriminate, 12(c)
she approaches stealthily, 13(d)
Love of her leads to sin, 13(e)
she causes people to steal 15(e)
she causes people to suffer in order to obtain wealth or a
living 13-23.
she causes people to fall into unbelief 17(d)
she causes some to turn to sin 16(d)
she leads people into slavery, 17(e)
she causes people to cheat, 18(d)
she has more than one face, 32(d)

It is of course a popular Hausa view that women are essentially ungrateful and deceitful. Indeed, this is the whole connotation of the expression Halim maataa (see v.5(b) 32(a) etc.) What are listed above are simply particular aspects of this. The personification of the world as a woman is developed further in v. 25(c), where the Believer is invited to "divorce her three times". (See NOTES TO ENGLISH TRANSLATION v 25(c)).

In addition, the world is personified as follows:

- (a) The world as an oppressor: v. 7(c) 'Ta juuyaa wanta raana ta baa ka kuukaa
 - (b) As indiscriminate: v.12(c) Ta juuyaa koo ga waa haka, baa ta taaraa
 - (c) As a wealthy woman: v. 19(c) Su saamo duukiyatta
 - (d) As a master, leader: 23(a): mabiyanta naa da yawaa.
- Hell Fire is also personified in v. 34(c).

(ii) Symbolism (H. Alaamaa/Alamtarwaa)

There are no obvious examples of symbolism in this poem, apart from those already mentioned above, although it is, perhaps, possible to argue that the personification of the world as a fickle woman is also symbolic of worthlessness and transitory values.

(iii) Metaphor (H. Siffantaawaa)

The poets do not use many metaphors in this poem. The only vivid metaphor is Wutaa ta yi zoobee in v. 34(c). This image not only personifies Hell Fire but also recalls the traditional Hausa fighters, daakaarun mayaakaa, who usually surround their enemies and annihilate them by a traditional fighting tactic called yii musu zoobee/kawanyaa. Thus Wutaa ta yi zoobee effectively describes the situation of the sinner when Hell Fire surrounds him.

In v. 28 there is the common metaphor of the "journey"²³ of life. This is certainly Sufic. For the sālik, "the traveller" has become a standard Ṣūfī term for the seeker after mystic understanding and salvation.

In v. 33 the world is represented metaphorically as "a house of craftiness" and in v. 4 as "the house of idle chatter", in v. 42 as "the house of enmity" and so on.

(iv) Allegory (H. Dooguwar Siffantaawaa).

Again, it could be argued that the personification of the world is allegorical. My own view is that it has in it elements of both symbolism and allegory and that it is not possible to make a rigorous distinction between these.

(v) Simile (H. Kamantaawaa)

There are no examples of simile in this poem.

(vi) Anaphora and Echo effect of rhetoration and Alliteration
(H. Jaddadar Kārfaaawaa da Gaagara-gwaari/Karangiyyaa)

The poets have used this device very frequently. Below are some examples:

- 13(a) WADANSU SU sau kafa a jima ta raaboo,
- (c) Cikin halakaa, WADANSU SU saami Keeboo,
- 15(a) WUYAITTA KA SA WADANSU SU KAAMA kookoo,
- (d) WUYAITTA KA SA WADANSU SU KAAMA rookoo,

- 22(a) WADANSU GA sooda suttu ji naasu aikii,
- (b) WADANSU GA keere-keere WADANSU banKii,
- (d) WADANSU sunaa masaakaa WANSU dūmKii,
- (e) WADANSU GA saina duk, WASU naa masuntaa,

For this sort of repetition see also vv. 6(a), (b), 7(a), 16(a), (b), (d), 17(a), (d), 19(a), 20(a), (b), (d), (e), 21(a), (d), 22(a), (b) and (d).

Another example is:

- v. 18(a) TA SAA WASU tsirfa nan aka cim ma riibaa,
- (d) TA SAA WASU can ga kwaacee WANSU zambaa,
- 19(d) TA SAA WASU Koo bidaa ga wajen fataucii

The effect of such repetition is to create a large number of familiar images drawn from everyday life which all contribute to the central idea of the inescapable character of the world. Whichever way one turns, however worthy or unworthy ~~is~~ one's occupation, one cannot escape it.

do not seem to be any
Alliteration (H. Gaagara-gwaari/Karangiyaa) There ~~are~~ no deliberate alliterations in the poem. But there are unintentional alliterations; eg. v. 2(e), da sahu don suu sunka bautaa; v. 20(a) bidassu su saami... and so on.

(vii) Context bound lexical items (H. Kalmomin Fannu/Dangantattan Kalmomii/Bii-dangi)

The authors have used many context bound lexical items. Examples are as follows:

- | | | |
|---------------------------|----------------------|--------------------------|
| v. 1(c) <u>kafarta</u> | 16(c) <u>Saaboo</u> | 34 (e) <u>zakkaa</u> |
| 2(e) <u>bauta (Allah)</u> | 20(a) <u>haram</u> | 34 (e) <u>Hajji</u> |
| 3(a) <u>Musulmii</u> | 25(d) <u>rahamaa</u> | 35(a) <u>Waajibii</u> |
| 3(d) <u>Wa'azu</u> | 33(d) <u>addin</u> | 35(b) <u>Mustahabbai</u> |
| 4(a) <u>cin guluulii</u> | 34 (c) <u>Wutaa</u> | 35(e) <u>naafiloolii</u> |
| 4(b) <u>Kaulii</u> | 34 (d) <u>Sallaa</u> | 39(a) <u>Shiriyaa</u> |

14(b) Sunnaa 34(d) azumii 44(c) Muuminii
14(c) Farillaa 45(e) addu'aa,
and so on.

(viii). Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

The authors have used some words in combinations which do not normally occur. For instance in v. 8(a) Darenta kazaa yinii biyu anka surkaa carries the combination of surkaa, yinii and daree. Surkaa is associated with adding one thing to another for the purpose of mixing them, as in surka farau-farau ie adding some cornflour etc., to water, or adding cold water to hot water, etc., But in this context, the poets use it to describe the sense of "Its night is as long as two days". See NOTES TO ENGLISH TRANSLATION, v. 8(a).

Other collocational shifts are:-

- v.1(d) mu dawki yaboo = mu jimri yaboo, mu yi ta yaboo
13(b) SU faada kirboo, = a kirbee su, a dookee su.
14(c) yaada barnaa, = bari barnaa, bari laifii.
19(c) su dau kurumcii, = su zama kuraamen gangan, = su yi kunnen uwar sheeguu.
45(b) Bisaa "zancen" Waliyyi kar shi "raabaa" = Bisaa "zancen" Waliyyi kar shi "kaucee".

and so on. As in many collocational shifts, there is also an element of metaphor involved in these examples.

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

There are several examples of the use of this device. Below are some of them:

- H. v. 26(a) Ka duubi saraakunan duniyaa hakiikan.
(c) Wadanda kag ganii da na jinka hakkan,
(c) Ina suke? Sun wucee da abinsu hakkan

- E. (a) "Behold the kings of the world, in truth,
(b) Those you have seen and those you have heard of, in truth,
(c) Where are they? They have passed away and their belongings too,
in truth."

Normally:

Ka duubi saraakunan duuniyaa hakiikan; Inaa suke?
Sun wucee da abinsu hakkan /suu duka, da/ Wadanda
Kag ganii da wadanda ka ji /laabaarinsu/

Another example is:

- H. v. 31 (a) Ka bar mulkinka jaajaayee hakiikan,
(b) Da baajii, 'yan bisaisai duk hakiikan,
(c) Da kingin tarkacee duka cee hakiikan,
(d) Ka bar ajiyarka nan ga wansu hakkan,

- E. (a) "Stop /thinking/ that you have the red /money/ for sure,
(b) And slaves and some livestock, all, for sure,
(c) And all the rest of your possessions, so to say, for sure,
(d) You must leave what you have put aside to others, for sure."

Normally:

/Zaa ka mutu/ ka bar ajiyarka nan ga wasu, hakkan,
Ka bar /ganin/ mukinka jaajaayee hakiikan,
Da baayii /da/ ~~da~~ 'yan bisaisai duka hakiikan,
Da kingin tarkacee duka cee hakiikan.

Other examples can be found in vv. 10(d-e),
11(a-b), 16(a-c), and 27(a-b).

(x) Arabic and other loans (H. Laarabci da sauran baakin Kalmomii)

As was pointed out in section IV, LANGUAGE, above, there are a number of wholly unnaturalized Arabic phrases in the poem, in addition to single lexical items of Arabic origin. Examples were

given above. This must certainly be regarded as stylistic, in that it seems to arise from deliberate choice, the object of which is probably to lend the authority of classical Arabic - the liturgical language of Islam - to the poets' message. Whether these phrases are fully understood by the audience or not does not much matter. One can compare this poem with Mudi Sipikin's Waaƙar Maraaba da Sheehi Ibrahim Kaula²⁴ and Murnar Karƙar Mulkin Kan Jihar Arewa Nijeriya.²⁵ What matters is that the Arabic words and phrases lend authority, sonorousness and dignity to the poem and those parts of it that are understood are thus all the more affective and effective. One may note the particular sonorousness or resonance involved in such parallelisms as la in Shakarta (v.1b) and la in kafarta (v.1c).

Other Arabic loans that appear to have been introduced for stylistic reasons rather than because of linguistic demand are yusran and usran in v. 12(a) and (b); and zuhrii and shukurii in v. 17(b) and (c) respectively. They have stylistic effect in that although they arise from the requirements of the rhyme, they also produce a sound which is emphatic to the hearer, more especially zuhrii and shukurii, the usual forms of which are zuhur (H. azahar), and shukur (standard H. Shukuraa). Similarly, in v. 43(e) Shadurraa dammu is a poetic form. The usual form is sheedarunmu.

(xi) Ellipsis (H. tsallake/giifin jimlaa/tsumburee jimlaa).

The poets used ellipsis very frequently. Examples are, v.2(a), 22(c) in which the verb yin is omitted- the conjunction da is omitted in vv. 16(a), 17(b), 23(e), 27(c), 31(b), 33(b), 35(b) and 46(e). The adjective guntun in v. 8(e); the verb gina, in v.20(d); the specifier/determiner wadansu in v.20(d); adverbial a in v. 25(b) adjectival phrase diddiginsa nee, in v. 43(a) and so on. See details in NOTES TO HAUSA TEXT (A).

(xii) Sentence Type: Simple and Compound Sentence: (H. Nau'in Jimla: Sassaukar jimlaa da jimlaa mai Sarkaa/gabaa).

The poets use both Simple and Compound sentences. Although they used more Compound sentences, yet there is more frequent use of

Simple sentence in this poem than in, say KLH and WW. Below are some examples:

- (a) Simple sentence (H. Sassaukar jimlaa).
v.3(a) Musulmii maasu jii nika waa batuunaa.
(b) Ga wanda ka jii shi karɓaa an nufiinaa.
(c) Alaamuu naa ga jii a rikaa da murnaa.
(d) Nufinaa zaa ni wa'azu ga'yan'uwaana.
(e) Musulmii maasu jii nai duk su tsorta.

Other examples of Simple Sentences are vv. 1(e), 2(a), 4(d), (e), 5(a), (b), (c), 6(c), 7(c), (d), (e), 8(a), (b), (c), (d), (e), and so on.

- (b) Compound Sentence (H. jimlaa mai sarkaa/gabaa).
v. 1(a) Mu goode Allah bisa yaa kamaata(a).
(b) Ga kyautaa wadda yay yi, la in Shakarta()-
(c) Shi kaaraa, kwak kiyaa wala in kafarta(0.

v.4(a) Su yaada abin da yaz zam cin guluulii-
(b) Da karyaa kissa zamba, su kaama Kaulii-
(c) Na Hanyaa gaskiyaa babban daliilii.

Other examples are vv. 5(d-e), 6(a-b), 6(d-e), 7(a-b), 9(a-b), 11(a-c), 12(a-b) 12(d-e), 13(a-c), 14(a-c), 14(d-e), and so on.

FOOTNOTES
(H. Tuushen Bayaani)

1. Author's personal interview with Alhaji Dr. Junaidu, the Waziri of Sokoto, on 11/9/79, Sokoto.
2. Hiskett, M. The Sword of Truth, New York, 1973, p.113.
3. Junaidu, Alhaji Dr., Taarihin Fulaanii, pp. 42-43.
4. Hogben and Kirk-Greene, The Emirates of Northern Nigeria, p.416.
5. Said, Bello GMJ vol. I. 1978, p.66.
6. See Hiskett, M., The Ma'ama'are of Shehu Usman Dan Fodiyo as rendered into Hausa by Malam Isa, ajami and roman transcription, Edited and annotated, SOAS, 1977, pp.21. v.105. Note that in my interview with Dr. Junaidu, 1978, he told me that it is Maibodinga who made the takmis of Ma'ama'are and Isa rendered it into Hausa.
7. Tazyīn al-waraqāt of 'Abdullāh Ibn Muḥammad, ed; Hiskett, Ibadan, 1963, for an account of the Abdusalām affair. See also Hogben, S.J., An Introduction to the History of the Islamic States of Northern Nigeria, Oxford (Ibadan), 1967, pp.206, 221.
8. Author's personal interview with Dr. Junaidu, 11/9/79, Sokoto.
9. See Wakokin Hausa, NNPC, Zaria, 1963, pp.26-32; see also Said, Bello, GMJ vol. 1, p.44. item 15.
10. Said, Bello, *ib.* p.44. item 16.
11. see TM, below.
12. An unpublished MS housed in CSNL, Kano, accessioned there under Ref. No. CSNL. 46.
13. Author's personal interview with Dr. Junaidu, Sokoto, 11/9/1979.
14. see Said, Bello, GMJ Vol. 1. p.68 item 56
15. Hiskett, HIV, p.80.
16. See Dawaki, Alasan, Wakookin Dankwairo, B.A. dissertation, B.U. Kano, 1974; see also Koowaa ya Shaƙiɗaa Abinsa ya baayar, by Ibrahim, Alhaji Sani, B.A. dissertation, B.U. Kano; 1976.
17. see Dangambo, A., Shata da wakokinsa, B.A. dissertation. ABC/ABU, Kano, 1973.

18. An unpublished MS under the title of Tahamisin Aliyn Dansidi houses at CSNL, B.U. Kano.
19. See Muhammad, Dalhatu, Individual talent in Hausa poetic tradition: a study of Akilu Aliyu and his Art, Ph.D.thesis, SOAS, 1977, p.310 item 25.
20. see also Maḍauci, Ibrahim, et. al. Hausa Customs, Zaria, p.92. item 8.
21. Balewa, Abubakar Tafawa, Shehu Umar, NNPC, Zaria, 1971, p.24.
22. Hiskett, HIV, p.80f.
23. See Annawawi, Imam, The Forty Hadīth, op.cit. ḥadīth No. 40, p.16".....Be in this world as though you were a stranger or traveller...."
24. Sipkin, Mudi Tsofaffin Wakoki da Sababbi, NNPC, Zaria, 1971, p.28. v.9.
25. Ib. p.69, v.6.

HALIN LUUNTYAA (HD)

TA

Isan Kware da Maibodɪnga

- V.I(a) Mu goode Uban/gijii bisa yaa / kamaata(a),
(b) Ga kyautaa wad/da yay yi la in / shakarta(a) -
(c) Shi kaaraa, kwak /kiyaa wa la in / kafarta(a),
(d) Mu ɗauki yaboo / ga Allah Mai / Sarautaa,
(e) Kariimii Jal/la Sa'kii Mai / Wadaataa.
- 2(a) Mu ɗau aniyaa / salaati zumai / ga kammu(u),
(b) Mu yoo shi ga shuu/gaban koowaa / mu saamuu,
(c) Wadaataa naa / da tsiiraa can / gareemu(u),
(d) Mu zam yin as/salaatu ga An/nabimmu(u),
(e) Da Aalu da Sah/bu don suu sun/ka bautaa.
- 3(a) Musulmii maa/su jii nika waa / batuunaa,
(b) Ga wanda ka jii / shi karɓaa an nufiinaa,
(c) Alaamuu naa / ga jii a rikaa / da muranaa,
(d) Nufiinaa zaa / ni wa'azu ga 'yan/'uwaanaa,
(e) Musulmii maa/su jii nai duk / su tsorta(a)!
- 4(a) Su yaada abin / da yaz zam cin / guluulii,
(b) Da ƙaryaa kis/sa zamba, su kaa/ma Ƙaulii -
(c) Na hanyaa gas/kiyaa, babban / daliilii,
(d) Su yaada ta duu/niyaa ɗaakin / fuluulii,
(e) Su yaasa ta baa/ya ruudii ag / garee ta(a).
- 5(a) Ta ɗauki wadan/su har su shigam / ma haukaa,
(b) Su bii ma halin/ta baa su tunin / su fa'kaa,
(c) Wa lau ta fa'cee / ta saa wataraa/na kuukaa,
(d) Tanaa ɗaukam / mutum bisa baa/bu shakkaa,
(e) Ta mai sai baa / wuyaa ƙasa ah / halinta(a).
- 6(a) Wadansu da laa/fiyassu gamii / da irlii,
(b) Su miikɛe, wan/su koo ta shigam / ma ba'alii,
(c) Da kaayan jar/rabarta mu roo/ƙi saulii,
(d) Tanaa kuma mai / da mai sihhaa / mariilii -
(e) Macuucii yau / da goobe, mu bar / bukinta(a).

- 7(a) Wadansu da ar/zikii cike sun/ka farkaa -
(b) Gidansu, wadan/su baabu shi baa/bu shakkaa,
(c) Ta juuyaa wan/ta raana ta baa / ka kuukaa,
(d) Ganiyyii koo / tanaa mai sai / talakka(a),
(e) Ta mai da talak/ka shii am mai / wadaataa.
- 8(a) Darenta kazaa / yinii biyu an/ka surkaa,
(b) Da daadfi duk / da daacii nan / gareeka(a),
(c) Ka duubi abin / da yay yi yawaa / gareeka(a),
(d) Tanaa da bakin / cikii taarii / hakiikaa,
(e) Tanaa da farin / cikii dai dai / mu barta(a).
- 9(a) Akwai du da jar/rabaa ta bidaa / mutuncii -
(b) Na mai girmaa, / halinta da yin / kana'cii,
(c) Ka duubi jikin/ka yanzu da dau/ri, taashi(i),
(d) Balaa'ii ag / gareeta, akwai / talaucii,
(e) Da tsuufaa duk / da ciyyo naa / cikinta(a).
- 10(a) Cikin haka wan/su har su ga baa/bu koomii,
(b) Su nuuta garee/ta har ta kulee / ma baamii,
(c) Shi kai matukaa / shi faara ganin / masoomii,
(d) Da mutuwaa kun / jiyaa jama'aa(r) / Musulmii,
(e) Mu rabsata saa/lihai duka sun / gujee ta(a).
- 11(a) Da jinka da kay / yi har da ganin/ka soosai,
(b) Wanee naa kaj / ji yaa gama bii / da soonai?
(c) Walau ta rabas / ta kii shi shi zoo / ta daamai,
(d) Bukinka na zuc/ciyaa duka baa / ka cim mai,
(e) Kadan kaka cim / ma, yaasa ta duk / ka huutaa.
- 12(a) Ka duubi zaman/ka nan wata raa/na yusran -
(b) Kakee taashii / da shii wata raa/na usran,
(c) Ta juuyaa koo / ga waa haka baa / ta taaraa,
(d) Cikin wahalaa / tutub kakee baa / ka luuraa,
(e) Kanaa gwada son/ta baa ka ganin / wuyatta(a).
- 13(a) Wadansu su sau / kafa a jimaa / ta raaboo,
(b) Da laalaacii / ta kai su su faa/da kirboo,
(c) Cikin halakaa, / wadansu su saa/mi keeboo,
(d) Hakiikan son/ta shii ak kai / ga saaboo -
(e) Na Allah Jal/la, dau aniyaa / da sonta(a).

- I4(a) Ka saa mana dan/ganaa Allah / mu zamnaa,
(b) Mu yaada abin/ga naata mu kaa/ma Sunnaa,
(c) Farillaa sun / ishee mu, mu yaa/da bannaa,
(d) Bidakka cikin/ta dookookii / wuyaa naa,
(e) Balee fa dadaa / abin cii, duk / ku kii ta(a).
- 15(a) Wuyatta ka saa / wadansu su kaa/ma kookoo -
(b) Na tasku cikin / garii su biyaa / a miikoo,
(c) Sunaa yaawoo / a baa su anaa / ta leekoo,
(d) Wuyatta ka saa / wadansu su kaa/ma rookoo,
(e) Wadansu dadaa / ta saa su su doo/ra saataa.
- 16(a) Wadansu kidii, / rawaa nan sun/ka raaboo,
(b) Wadansu su baa / da waakaa sun/ka zaaboo,
(c) Nufassu bidaa / abin cii baa/bu saaboo,
(d) Kwadanta ka saa / wadansu su zoo / ga saaboo,
(e) Su nuuta cikin / hawaa su bidoo / bukaataa.
- 17(a) Wadansu wurin / dabee waakaa / ta boorii,
(b) A mancee loo/kacii shi wucee / na zuhrii,
(c) Ga lottoo duk / shi shuuddee baa/bu shukrii,
(d) Wadansu ta saa / su har su shigam /ma kufrii,
(e) Ta kai wasu kun / ji hakkan har / ga bautaa.
- 18(a) Ta saa wasu tsir/fa nan aka cim /ma riibaa,
(b) Azantayyee / da baada bidaa(r) / sawaabaa,
(c) Na 'yan soodoo/ri an ci gubaa / da zamba(a),
(d) Ta saa wasu can / ga kwaacee wan/su zamba(a),
(e) Ga dookookin / Musulmi don / dagautaa.
- 19(a) Wadansu bidaa / sukai ba su san / mutuncii,
(b) Na yaawon duu/niyaa su bidoo / abincii,
(c) Su shaa wahalaa / da tasku su dau / kurumcii,
(d) Ta saa wasu koo / bidaa ga wajen / fataucii,
(e) Su shaa wahalaa / su saamoo duu/kiyatta(a).
- 20(a) Wadansu haram / bidassu su saa/mi roomoo,
(b) Wadansu ga lam/bu shii suka yii / su saamoo,
(c) Akwai mai sas/sakaa, wasu gyar/ta koomoo,
(d) Wadansu gidaa / ga noomaa sun/ka saamoo,
(e) Wadansu ga faa/da sunka labee / bidatta(a).

- 21(a) Wadanga na faa/da sui ta shirif / ga kansu,
(b) Kazaa 'yan kaa/suwaa abu naa / gareesu(u) ,
(c) Wadanga ku bar / su baabu wurin / shigarsu(u),
(d) Wadansu daɗaa / ga kau sunnee / wadansu(u) -
(e) Ga dillancii, / wadansu sunaa / mafootaa.
- 22(a) Wadansu ga soo/da suttu ji naa/su aikii,
(b) Wadansu ga kee/re-keere, wadan/su bankii,
(c) Gadoo, askun/niyaa zaanaa / ta aikii,
(d) Wadansu sunaa / masakkaa wan/su dukkii,
(e) Wadansu ga sai/na duk, wasu naa / masuntaa.
- 23(a) Akwai mabiyanta naa da waa / hakiikaa,
(b) Akwai bookaa / ka saa shi cikin/su hakkan,
(c) Abin cii koo/'inaa naa sai / shi surkaa,
(d) Ku san mabidin/ta taarii naa / hakiikan,
(e) Sunaa da yawaa / ku nuura zumai / bidatta(a).
- 24(a) Inaa mai bin / hawaa tai loo/kacii duk?
(b) Shi nuuta ga yin / abinga da yah / hanaa duk?
(c) Halam sai koo / shi tuuba shi bar / su suu duk,
(d) Ga wanda ka son / shi tsiira shi bar / su suu duk,
(e) Wahal da mutum / sukai mai son / shi fuutaa.
- 25(a) Shi shaa wahalaa / da kasancii / da zillaa,
(b) Da tasku, gidan / rashii har duk / da shigalaa,
(c) Mu rabsata uk/ku Goobe mu saa/mi daulaa,
(d) Ga Goobe mu saa/mi rahmaa can / ga Allaa(h) -
(e) Kariimii Jal/la Sarkii Mai / Sarautaa.
- 26(a) Ka duubi saraa/kunan duniyaa / hakiikan,
(b) Wadanga da kak / ganii da na jin/ka hakkan,
(c) Inaa suke? sun / wucee da abin/su hakkan,
(d) Zamaa saamun / da kay yi cikin/ta hakkan -
(e) Rasaa shi kakai, / ka tuuba ka bar / bidatta(a).
- 27(a) Mutaane wan/da duk ka shigaa / kusheewaa,
(b) Shi yaada fuluu/lu, kai a shi jim/ri keewaa,
(c) Gadoonai, shim/fidaa, kaiton/ka waawaa!
(d) Ka bar kwaanaa / ka taashi zamaa / fa mutuwaa -
(e) Tanaa tafe(e) jij/jifi(i) yala ko / maraitaa.

- 28(a) Abooki yi tat/talin guzurii / ka kaamaa -
(b) Na yin tafiyaa / da baa ka da mai / isam maa -
(c) Gareeta, zumai / ga dangii sai / subar maa -
(d) Kanaa tafiyaa / da baa ka da mai / hanaa maa -
(e) Ga taalikkai, / hukuncin Mai / Sarautaa.

-
- 31(a) Ka bar mulkin/ka jaa jaayee / hakiikan,
(b) Da baayii, 'yan / bisaisai duk / hakiikan,
(c) Da kingin tar/kacee duka cee / hakiikan,
(d) Ka bar ajiyar/ka naana ga wan/su hakan,
(e) Su warwaashee / ta kaa ji su rax/rabee ta(a).

- 32(a) Halinga na duu/niyaa sai an / fadaa maa?
(b) Farinta bakin/ta shin wannee bai / tafufo maa ?
(c) Halii nata kam / wannee shin nir / ragee maa?
(d) Kamannin duu/niyaa duka an / gwadaa maa,
(e) Ka yaasa ta an / fadaa maka duk / sifatta(a).

- 33(a) Mu tuuba zumai / mu rab da gidan / makiidaa -
(b) Kiyayyaa haa/sadaa da yawai/ta taadaa,
(c) Mu ii ma gabaa / da baakii dus /sa'aa, da(a) -
(d) Biyaz(r) addin / na Ahmadu ad / da faidaa,
(e) Da Sunnaa tai / mu dau aniyaa / mu kaamaa.

- 34(a) Zumai mu tsaree / jikii a mu dai/na tarbee -
(b) Na hanyaa, Goo/be koy yi shi sai / shi kaabee,
(c) Shinaa kuukaa / Wutaa in taa / yi zoobee,
(d) Mu zamka salaa / mu zam azumii, mu deebae -
(e) Zumai zakkaa, / mu zoo Hajji an / nufaata(a).

- 35(a) Zumai mu tsaree / ma waajibi am / masoomii,
(b) Da Sunnaa mus/tahabbii kun / ji koomii,
(c) Mu kam musu daa/ma kar mu shigam ma koomii,
(d) Dadaa mu tsaree / farillaa, duk / Musulmii,
(e) Mu yoo koo naa/filoolii don / tsaronta(a).
-

- 39(a) Mutum duk koo/wannee yaa saa/mu shiriyaa,
(b) Ga Hanyaa gas/kiyaa sai mai / tsayayyaa,
(c) Zamaa Shaihum/mu bai ragee dai / ga Hanyaa,
(d) Ladaa ita ad / da karfii kun / ji Hanyaa -
(e) Fiyayyaa, an / fadaa maka don / ka santa(a).

- 40(a) Ku dau aniyaa / ga bin Hanyaa / salaamaa,
(b) Zamaa kun san/ta, kar ku sakee / ku kaamaa,
(c) Zamaa kwak kar/kacee yaa shaa / ta kiimaa,
(d) Ku dau aniyaa / ga bin Hanyaa / ta rahmaa,
(e) Zamaa ita Jal/la yaf fadi aa/kibatta(a).

.....

- 42(a) Mu yaada abin/da munka sanii / na karyaaa,
(b) Mu bar bin zuc/ciyaa mai saa / haminayaa,
(c) Musulmii koo/'inaa suke dai / mu shiryaa,
(d) Mu yaada ta duu/niyaa daakin / kiyayyaa,
(e) Da baacin zuc/ciyaa, mu ragee / bidatta(a).

- 43(a) Abinga da niy / yi naa bi shi ga Waliyyii,
(b) Da albarkas/sa taa nika saa/mu in yi(i),
(c) Ka tsarsan don/sa can in Goo/be taa yi(i),
(d) Dadaa kuma naa / cikaa waakaa / da niy yi(i),
(e) Shadurraa dam/mu suu duka lii/safaata(a).

- 44(a) Inaa goodee / ma Jalla matai/makiinaa,
(b) Abinga da nin / nufaa Yai min / i'aanaa,
(c) Na yin waakar / ga duk bisa Muu/miniina(a),
(d) Hakiiƙaa wa'a/zu taa bisa 'yan/'uwaana(a) -
(e) Musulmii, duk / da nii dada don / ku jii ta(a).

- 45(a) Abinga da nif / fadii kada dai / shi saafaa -
(b) Bisaa zancen / Waliyyii kar / shi raafaa,
(c) Ka karfaa Jal/la suu duka baa / makeebaa,
(d) Inaa rookoo / ga Allah don / shi karfaa -
(e) Nufiina, wan/da niy yi da ad/du'aata(a).

- 46(a) Inaa yin as/salaatu ga taa/bi'ii duk,
(b) Kazaa azwaa/jihii naa saa / su suu duk,
(c) Da zuriyas/sa, ban rage dai / ba suu duk,
(d) Inaa yin as/salaatu da sal/lamaa duk -
(e) Ga Annabi, Aa/lu Sahbu da sun/ka bautaa.

47(a) Ku cee SHURAF^{AA}/[']HUU haka mun/ka nuuraa,

(b) Ga ramzin li/sa naamu, ganin / basiiraa,

(c) Ga raamu, BINASH[']ARI haka mun/ka jeeraa,

(d) Dadaa SHURAF^{AA}/[']UHUU ramzii / na Hijraa -

(e) Fiyayyee An/nabimmu madoo/garaa ta(a).

48(a) Walau mu fa^{de}e / shi SHARLABU [']yan/[']uwaana(a),

(b) Ga ramzii can / na dauri kidan/su dai naa,

(c) BINASH[']ARI koo / SHARAF[']HU Bl gaa / shi hanyaa,

(d) Ga ramzin An/nabimmu, zuma1 / ku toonaa -

(e) Ku iske batun /ga nau bisa gas/kiyaa taa.

NOTES TO HAUSA TEXT (A)
(Grammar and Lexis)

- v.1(a) yaa kamaata. The ajami text bears yaa kamata, but Alhaji Dr. Junaidu insists that it is wrong to say "it is befitting to thank God" but rather "it is obligatory to thank God" Thus he asked me to change the phrase to yaa wajabta.
- 1(b) Ga = sabooda
- 2(a) ellipsis; understand:
---mu d'au aniyar /yin/ salaatii.
- 3(b) inversion, poetic- understand:
Nufiinaa yanaa ga wanda in ya ji zai karbaa.
- 3(c) naa = nee
- 4(c) ellipsis; understand:
---gaskiyaa /ita cee/ babban---
- 4(e) ruudii ag garee ta, a Sokoto expression equiv. to ruudii nee da ita = tanaa da ruudii.
- 5(b) tunin = tunaanin.
- 5(c) wata raana kuukaa = wata raanaa /a yi/ kuukaa
- 5(e) iBaa wuyaa ta mai sai kasa, haka nee halinta.
Baa wuyaa ta mai sai kasa, haka nee halinta.
- 6(b) ta shigam ma ba'alii = ta shigar musu. The substitution of ba'alii for musu is for the rhyme and metre.
- 6(c) saulii = saukii, The substitution of -lii for -kii is for the rhyme.
- 6(d) sihhaa = siffaa.
- 7(c) (i) inversion- normally:
Wata raanaa ta juuyaa ta---
(ii) Wanta = wata.
- 8(a) (i) Darenta = juuya baayanta = kiyayyarta. see NOTES TO ENGLISH TRANSLATION.

(ii) anka surkaa = aka haɗaa.

8(e) ellipsis; understand:

Tanaa da /guntun/ farin cikii---.

9(a) (i) akwai du da = akwai ta da.

(ii) biɗaa mutuncii = cin mutuncii.

9(b) ellipsis; understand:

--- halinta /kee nan/ da /kuma/ kanancii.

9(c) dauri : an archaic word; now usually daa,
farkoo.

10(b) (i) nuuta is a Sokoto word equivalent to nitsaa in
Kano Hausa.

(ii) kulee = kuree = tukee.

10(e) Mu rabsata = mu rabu da ita. This appears to be
an archaic expression.

11(b) (i) naa = nee.

(ii) yaa gama bii da soonai = yaa saami duk ab inda
yakee soo = yaa cim ma buurinsa.

11(c) ta rabas = ta rabu da shii. Cf. 10(e) above.

11(d) (i) Bukinka is a Sokoto word equivalent to
sha'aninka, buurinka, cf. HDK, v. 3(d), below.

(ii) inversion; normally:

Baa zaa ka cim ma bukin(buurin) zuuciyarka
duka ba.

11(e) yaasa ta = yar da ita. Cf. 10(e) above.

12(c) inversion; normally:

Haka zaa ta juuyaa koo ga waa, baa taa taaraa.

13(a) su sau kafaa = su sakee = su shagala.

13(b) kirɓoo = duukaa. This word is derived from
kirba ie "pounding something in a ^tnotar". It symbolizes beating.

- 13(c) keeboo = keebuwaa = tsiiraa, kubutaa.
- 13(d) Shii ak kai ga saaboo is a Sokoto expression equivalent to Shii nee kee saawaa a kai ga yin saaboo.
- 14(a) inversion, normally Allah should come in the initial position.
- 14(d) poetic; understand:
Abinda kakee neemaa a cikinta yanaa da dookookii
maasu wuyaa.
- 15(a) (i) ka saa = kee saawaa.
(ii) su kaama kookoo = su yi baraa. Kookoo
is the beggar's small calabash and the phrase is a kenning (H. Kwane-Kwane/Zaagai-zaagai) for "begging".
- 15(e) su doora saataa = su yi ta saataa/su shiga saataa.
- 16(d) su zoo ga saaboo = su yi saaboo.
- 16(e) (i) nuuta = nitsaa.
(ii) hawaa = hawar ranka = son ranka, son zuuciyarka,
see NOTES TO HAUSA TEXT (C).
- 17(a) ellipsis; understand; either:-
(i) Wadansu/sunaa/ wurin dabee /sunaa yin/ waakaa ta boorii
(ii) Wadansu /sunaa/ wurin dabee /wadansu sunaa wurin/ wa-
kaa ta boorii.
- The first alternative is the one adopted in the English translation.
- 17(b) ellipsis; understand this to read:
A mancee /da/ lookacin /yin sallaa har/ lookacin
Sallar Azahar ya wucee.
- 17(c) Shuuddee = wucee.
- 18(a) riibaa = Kudin kasheewaa = abin masaruufii.
- 18(b) (i) azantayyee: This appears to be a plural formed from the sing. azancii. Normally, azancii has no plural form. It can only be identified as a plural if irii irii is added after it, as in anzancii irii irii, etc.,
(ii) baada = bambadancii. See NOTES TO ENGLISH TRANSLATION, v. 18(a-b), below.

- 18(c) 'yan soodoori = yan soodoo = 'yan sooriyoo. see NOTES TO ENGLISH TRANSLATION.
- 18(e) dagautaa = dagaawaa = girman kai.
- 19(c) Su dau kurumcii = su zama kuraanen gangan = su yi kunnen uwar sheeguu.
- 20(a) ellipsis; understand:
Wadansu haram /ita cee abin/ bidarsu---.
- 20(d) ellipsis; understand:
Wadansu /gina/ gida /wadansu/ ga noomaa---.
- 21(a) Wadanga = wadansu.
- 21(c) Wadanga = wadansu.
- 21(e) mafootaa; probably an archaic form, now usually mahautaa, mayankaa.
- 22(a) suttuu = suutuu.
- 22(c) (i) ellipsis, understand: /yin/ Gadoo---.
(ii) askunniyaa is a Sokoto word equivalent to tufaaniyaa in Kano Hausa. see Bello Sa'id, "Hausa Sakkwato", in Harsunan Nijeriya, II, CSNL, B.U. Kano, 1972, p.21. item 30. Note also the omission of the conjunction da before askunniyaa and zaanaa, which would normally be expected.
- 22(e) Saina = sayee da sayarwaa. It is an archaic word.
- 23(c) sur kaa = kurdaa, faadaa,
- 23(e) nuura = lcura.
- 24(a) hawaa tai: Cf. hawaa, 16(e) (ii), above.
- 24(b) nuuta: see 16(e) (i) above.
- 25(a) zillaa: Ar. dhillaa, "degradation", "humiliation".
- 25(c) mu rabsata ukku = mu rabu da ita sau uku = mu sakee ta sakii uku. See NOTES TO ENGLISH TRANSLATION.
- 26(e) rasaa shi kakai = zaa ka rasaa shi.
- 27(b) a shi bar: The a is an emphatic particle used only in verse. See WG v. 1(a), above, NOTES HAUSA TEXT. Compare 34(a) (i), below.

27(c) ellipsis; understand:

Gadonai /da/ Shimfidaatai /duk zai rabu da suu/
Kaito waawaa!

27(d) (i) zamaa = doomin.

(ii) ellipsis; understand:

Ka bar /ganin kanaa/ Kwaanaa ka taashi---

27(e) (i) jijjifii is a Sokoto word equivalent to asubaa.

27(e) (ii) yala = yalla. It may originally have come from Arabic, but it is also a Fulfulde word.

31(a) jaajaayee = jaajaayen takardun kudii, jaajaayen tsaabar kudii.

31(b) bisaisai = dabboobii (na gida) "domestic animals" such as akuyaa, "goat", shaanuu, "cattle", etc.,

31(d) naana = nan.

32(e) Ka yaasa ta: see 11(e) above.

33(b) taadaa = ta'aadii.

33(c) Mu ii ma = mu iyaa wa/ma = mu sarrafa.

33(d) ad da is a Sokoto expression equivalent to shii nee da, shii nee mai.

34(a) (i) a mu : cf. 27(b) above.

(ii) tarbee = tare hanyaa = fashii.

34(b) kaabee = ka fee = kamee.

34(d) Salaa = sallaa.

34(d-e) Note a run-on here. Note also inversion; the normal order would be:

--- zumai mu deebe//Zakkaa---; = mu fidda zakkaa

34(e) zoo: One would expect jee in standard Hausa. In this line the poet appears to be using zoo as the -o of jee (see Kraft and Kirk-Greene, Teach Yourself (Hausa), "derived Grades, VI", pp.145, 147 and item 8, pp.152-153). This is common in Sokoto.

35(c) Mu kam musu daama = mu iyaa musu soosai.

39(c) The second negative ba is omitted after dai or possibly after hanyaa. This appears to be in the interest of preserving the metre.

40(c) Kwak karkacee = koowaa nee nee ya karkacee, duk wanda ya karkacee.

42(b) haminyaa = hamayyaa. See NOTES TO HAUSA TEXT (C).

42(c) (i) ellipsis; understand:

Musulmii koo'inaa suke /duk/ dai /nee/ mu shiryaa /da suu/

(ii) dai is a Sokoto form of daya.

43(a) ellipsis; understand:

Abinga da na yi naa bi⁷shi /diddiginsa nee/ da/qa/ waliyyii.

43(b) ellipsis; This would normally be paraphrased as:

Da albarkacinsa nee na Saamu na yi /wannan waakar taawa/

43(c) Ka tsarsan donsa : an archaic expression, now usually ka tseerad da nii doominsa.

43(e) shadurraa dammu = sheedarunmu

44(d) taa = cee.

45(a) Kada dai shi saabaa: This could have two possible interpretations- either,

(i) Kada daya /daga cikin abin da na fadaa/ ya shaa bamban,

or (ii) Kada daya /daga cikinku mutaanee/ ya saaba /abinda na fadaa/.

The first alternative is the one adopted in the English Translation.

45(b) raabaa = kaucee.

45(c) inversion for poetic effect; understand:

Jalla ka karbee su suu duka baa da keebe koo daya daga cikinsu b'a.

46(e) ellipsis; understand:

Ga Annabi /da/ Aalu /da/ sabu da---, in normal Hausa.

47(a) nuura = fuura. Cf. 23(e) above.

47(d) ellipsis; understard:

SHURAFAA 'UHUU /shii nee/ Ramzi---.

48(b) (i) dauri : see 9(c) above.

(ii) naa = nee.

48(d) ku toonaa = ku bincikaa.

48(e) taa = nee. Note that one would expect

---bisa gaskiyaa naa, for taa refers back

to batunga, which is masculine.

NOTES TO HAUSA TEXT (B)
(Rhyme and Metre)

- v. 9(c) Note here the hemistich rhymes in -shii instead of -cii.
- 10(d) The first foot has v vv - - instead of v - vw - .
- 12(a-d) The rhyme here seems to have broken down. (a) and (b) rhyme in -ran, while (c) and (d) have -raa.
- 23(c) The hemistich rhymes in -aa instead of -an, as in the remaining hemistichs.
- 32(b) The second foot has v- - - - instead of v - - - . (it can be corrected by reading wane).
- 34(e) The second foot has v - - v - . It can be corrected by reading (i) Haj (an), (ii), Haji (an), thus understanding the verb 'to be' an = cee.
- 39(a) The second foot has - - - - instead of v - - - . The fault can be corrected by reading koowanee.
- 43(a) The second foot has v - vv v instead of v-vv-. It can be corrected by reading gaa.
- 46(c) The first foot has v vv - instead of v - vv - . There is no way by which this reading can be corrected while retaining the natural pronunciation.
- 47(c) The second foot has v v vv - instead of v + vv - . It can be corrected by reading BINASH'ARII.
- 48(c) The hemistich rhymes in -yaa instead of -naa, as do the other hemistichs.

NOTES TO HAUSA TEXT (C)
(Arabic and other loan words)

- v. 1(b) la in shakarta, Ar. la'in shakarta, "if you are grateful"
- 1(c) wa la in kafarta, Ar. wa la'in kafarta, "if you are ungrateful" (disbelief). The wa is an Ar. lexical item equivalent to "and"
- 4(a) guluulii, Ar. ghulūl, "fraud"
- 4(b) (i) kissa, Ar. qissa, "tact", "tactful". Compare KHW v. 21(b), above, NOTES TO HAUSA TEXT (C).
(ii) zamba, Ar. dhamb, See GYZ. v. 15(d), below, WG v. 44(b), above, NOTES TO HAUSA TEXT (C).
(iii) Kāulii, Ar. qawl, "saying". = "Word of thk Koran"
- 4(c) daliilii, Ar. dalīl, "reason", "indication", "justification". Here used in the sense of justification.
- 4(d) fuluulii, Ar. fuḷūl, "useless".
- 5(c) wa lau, Ar. wa law, "even if", "nor even", "even if only"; wa is an Ar. lexical item meaning "and". Compare TML v 13(c) and ABM v. 56(b), below.
- 6(a) irlii, Ar. ʿird, "honour"
- 6(b) ba'alii, Ar. baʿd, "some". The final -ii is a Hausa form no doubt needed here for the rhyme.
- 6(d) (i) sihhaa = siffaa; Ar. ṣifa, "shape", "appearance".
(ii) mariilii, Ar. marīd, "sick", "invalid",
- 7(d) (i) ganiijyii, Ar. ghanī, "wealthy", "self-sufficient". Compare HDK v. 1(a) where the word is used as one of the epithets of God.
(ii) talakka, Ar. taʿallaqa, "to be subordinate, dependent upon".

- 9(d) balaa'ii, Ar. balā', "misfortune".
- 12(a) yusran, Ar. root Y.S.R., "to be at ease"
- 12(n) usran, Ar. root C.S.R., "to be in distress".
- 16(e) hawaa, from Ar. hawā, "air" as in ka bi hawar ranka = ka bi son zuuciyarka, "to act merely to suit your self".
Cf. WG v. 6(b), above, NOTES TO HAUSA TEXT (C).
- 17(b) zuhurii, Ar. zuhr, "afternoon". In the context it means "the afternoon prayer".
- 17(c) shukrii, Ar. shukr. see KHW, v. 37 (a) above, NOTES TO HAUSA TEXT (C).
- 18(b) sawaabaa, Ar. thawāb, "divine reward".
- ~~22(a) soodaa, English, "solder".~~
- ~~22(b) bankii, English, "bank".~~
- 25(a) zillaa, Ar. dhilla, "humiliation".
- 25(c) daulaa, Ar. dawla, "luxury", "wealth", "power".
- 28(e) takhlikkai, Ar. takhallaqa, "to create".
- 31(a) mulkii, Ar. mulk, "kingdom", "rule",
- 33(a) makiidaa, Ar. makīda, "plot", "craftiness".
- 33(d) faidaa = faa'idaa; Ar. fa'ida, "benefit", "profit".
- 35(b) mustahabbii, Ar. mustahab "what is approved of", or "desirable".
- 35(e) naafiloolii, H. plural from Ar. nāfila, "supererogatory prayer".
- 40(a) Salaamaa, from Ar. root S.L.M. This root also gives the word Islam, thus the meaning "the way of Islam". In Hausa it has also acquired the meaning of "peace", "relief", etc.,
- 40(e) aakibaa, Ar. aqiba, "good result", "benefit".
- 42(b) haminyaa = hamayyaa; Ar. hamī "to scorn". In Hausa it has acquired the meaning of "rivalry".
- 43(a) Waliyyii, Ar. walī, "ṣūfī saint". Compare ABM v. 62(a) (ii), below, NOTES TO HAUSA TEXT (C).

- 43(b) albarkassu, from Ar. al-baraka, "blessedness, blessing".
- 43(e) shadurraa; Hausa plur. of the Ar. shutūr, "Hemistich", "line".
- 44(b) i'aanaa, Ar. i^cana, "assistance".
- 45(e) addu'aa, Ar. al-du^ca, "prayer".
- 46(b) azwaajihii, Ar. azwājihi, "his wife".
- 46(c) zuriyaa, Ar. dhurriya, "descendant", "offspring".
- 46(d) Sallamaa, Ar. sallama, "to invoke blessing". See
AK v. 2(a) (i) below, NOTES TO HAUSA TEXT (C).
- 47(b) basiiraa, Ar. basīra, "insight", "intelligence".

"THE WORLD'S CHARACTER"

by

Isan Kware and Maibodinga

- v. 1(a) Let us be grateful to the Lord, for it is fitting,
(b) Because of the gifts He offers, if indeed you are grateful -
(c) He will add more, whoever refuses to give thanks, indeed he
is guilty of unbelief.
(d) Let us hold to the praise of God, the Ruler,
(e) The Generous, the Glorious Lord, the Self-Sufficient .
- 2(a) Let us determine to invoke blessing for ourselves,
(b) Let us invoke it upon the Leader of all, that we may obtain,
(c) Abundance and salvation there, for our selves,
(d) Let us constantly invoke blessing upon our Prophet,
(e) And his Family and Companions, for it is they who worshipped
God.
- 3(a) It is to those Muslims who listen to what I am saying,
(b) To him who hears and accepts, [to address them] is my purpose,
(c) The signs [for acceptance] is that when heard, one should hold
to it with gladness,
(d) My intention is to compose an admonition for my kingsmen,
(e) The Muslims who hear it, let them all fear [God]!
- 4(a) Let them discard what has got to do with embezzlement,
(b) And lies and deceit [and] fraud, let them cleave to the
Word of God -
(c) Of the True Path, [that is their] great authority,
(d) Let them discard the affairs of this world, the house of idle
chatter,
(e) Let them throw her behind them, for she is deceitful.
- 5(a) She picks out some so that they go mad,
(b) They succumb to her character, they do not think to awake,
(c) Perchance she may be lost to him and cause him to weep,
(d) She may lift up a man high, for sure -
(e) And then bring him down, that is her character.

- 6(a) Some have good health and honour,
(b) They lie at ease, but others, she sets upon them,
(c) She has things to try/ûs/, let us pray for ease,
(d) She also turns a strong man into an invalid, -
(e) /Or even turns him into/ a rogue sooner or later.
- 7(a) Some have grown up in the midst of wealth -
(b) In their home, but some are without it, for sure,
(c) One day she changes and gives you cause for tears,
(d) The wealthy man, she turns him into a mere commoner,
(e) She turns a commoner into a rich man.
- 8(a) Her night seems to be made up of two days,
(b) You will experience both sweetness and bitterness,
(c) Behold, it will all be too much for you,
(d) She has unhappiness piled up for sure,
(e) She has a brief happiness that should be eschewed.
- 9(a) She has temptations that seek /to ruin/ the honour,
(b) Of a great man, ~~that~~ is her ^{ch}aracter, /she also brings/ humiliation,
(c) Look at your body, /compare it/, now and formerly, wake up,
(d) She has calamity and poverty,
(e) Old age and sickness, they are all in her.
- 10(a) Thus some will go on until all has passed away,
(b) They will indulge in her until the inexperienced person
finds out too late,
(c) He will reach the limit and begin to see the beginning /of
his end/,
(d) There is death, listen, community of Muslims,
(e) Let us leave her, all the righteous have fled from her.
- 11(a) As far as you have heard and seen, indeed,
(b) Who have you heard of who fulfilled his desires?
(c) Perchance she will leave him and hâte him and he will be
greatly troubled,
(d) You cannot achieve all the desires of your heart,
(e) Only a few can you achieve, cast her off that you may
have peace.

- 12(a) Consider your life here, at times you are in comfort -
(b) You wake up with it, and then you are in distress,
(c) She turns to everyone in the same manner, she is not selective,
(d) You are constantly in trouble, but you do not pay attention,
(e) You show your love of her, you do not perceive her troublesomeness.
- 13(a) Some become careless - soon she comes stealthly nearer -
(b) Through laziness, she will take them, they will get a beating,
(c) They will fall into destruction. But some will obtain protection,
(d) Surely it is love of her that leads one into sin -
(e) Against God, the Glorious. Strengthen your determination against love of her.
- 14(a) Give us protection, O God, that we may sit in peace,
(b) That we may cast her affair aside, and cleave to the Sunna,
(c) May what is obligatory suffice us, may we cast away evil,
(d) What you seek in her has conditions difficult to fulfil,
(e) Especially what you eat, despise her entirely!
- 15(a) It is the trouble in her that causes some to hold a small calabash -
(b) Of suffering, they go round the town, seeking a hand stretched out in help,
(c) They wander round so that they may be given something; people ^psee ^hout ~~at~~ them pityingly,
(d) It is the trouble in her that causes some to turn to importuning help from others;
(e) Some, she causes them to steal more and more.
- 16(a) Some, drumming and dancing is what they take to to make a living,
(b) Some sing songs, that is what they choose,
(c) Their aim is to seek food without sinning,
(d) It is greed for her that causes some to turn to sin,
(e) They sink into lust to seek what they desire.
- 17(a) Some make their living in the place of pounding floors, some sing boorii songs,
(b) They forget the time of the noon prayer, it passes,
(c) All the prayer times pass without giving thanks to God,
(d) Some, she causes them to indulge in unbelief,
(e) Listen, She leads others into slavery, for sure.

- 18(a) She causes some to act artfully, thus they obtain their living,
(b) With cunning praise-song and flattery, in search of an easy living,
(c) Those who play the market, they eat poison by swindling,
(d) She causes some to rob by force, some to cheat -
(e) Against the law of Islam, out of pride.
- 19(a) Some seek to obtain with no regard for honour,
(b) By wandering around to seek for food,
(c) They suffer sorely but they turn a deaf ear,
(d) She causes some to seek a living through trading,
(e) They suffer to obtain the world's wealth.
- 20(a) Some seek for what is forbidden, to obtain broth,
(b) Some from gardening, that is what they do to obtain [a living],
(c) There are some who practise carpentry, some repair calabashes,
(d) Some build houses, some obtain a living from farming,
(e) Some hide in the palace, seeking for [the world].
- 21(a) Some in the palace are preparing [pleasures] for themselves,
(b) Similarly, the traders, they have wealth,
(c) There are some, avoid them, they have no place to go,
(d) Some take to concealing [what does not belong to them], some -
(e) To brokerage, some work in the slaughterhouse.
- 22(a) Some buy and sell at usurious prices, hear what their work is,
(b) Some work at black-smithing, some are engaged in making -
(c) ~~Some make~~ beds, door screens and grass mats for their work,
(d) Some work in a place of weaving, some at sewing,
(e) Some work at petty trading, some at the fishing ground.
- 23(a) There are many of her followers for sure,
(b) There is the witch-doctor, include him among them for sure,
(c) To obtain a living, he goes anywhere,
(d) Know that her followers are many indeed,
(e) They are numerous, pay attention my brother, lest you seek her.

- 24(a) Where is the one who follows his own desires all the time?
(b) Who indulges in doing what He /God/ forbids?
(c) He must repent and leave all of them,
(d) For he who wants to escape, must leave all of them,
(e) They cause a person to suffer, the one who wants to rest,
- 25(a) He will suffer humiliation and oppression,
(b) And hardship in the house of privation and neglect,
(c) Let us divorce her three times so that on the Last Day we will obtain eternal wealth,
(d) On the Last Day we will obtain mercy there, from God -
(e) The Generous, the Glorious Lord, the Ruler.
- 26(a) Behold the Kings of the world, in truth,
(b) Those you have seen and those you have heard of, in truth,
(c) Where are they? They have passed away and their belongings too, in truth,
(d) Because, whatever you have obtained in the world, in truth -
(e) You will lose it, repent and stop seeking for her.
- 27(a) O people, whoever must enter the grave,
(b) Let him discard idle chatter, otherwise he will endure solitude /in the grave/,
(c) /He will leave / his bed, bedding, woe to you, fool!
(d) Stop /imagining/ that you will go to sleep and /ever/ wake up, for death -
(e) Is coming in the dawn or in the evening.
- 28(a) O my friend, set aside provisions and save them -
(b) For the journey which you have no one to undertake on your behalf -
(c) For as for that journey, your friends and relatives will have to leave you to do it yourself -
(d) You are going on a journey that no one can prevent for you -
(e) Among all created beings. It is the will of the Lord of Office.
-
- 31(a) Stop /thinking/ that you have the red/money/ for sure,
(b) And slaves and some livestock, all for sure,
(c) And all the rest of your possessions, so to say, for sure,
(d) You must leave what you have put aside to others, for sure,
(e) They will scramble to get their share, hear me, they will share it out /among themselves/.

- 32(a) This character of the world, do you have to be told about it?
(b) Her goodness and evil, which one of them comes not to you?
(c) Of her characteristics, which have I described inadequately for you?
(d) You have been shown all the faces of the world,
(e) Cast her out! You have been told all about her characteristics.
- 33(a) Let us repent, O my friends, and leave this house of craftiness -
(b) And hatred, envy and great destruction,
(c) Let us control our limbs and mouths all the time, and be -
(d) Obedient to the religion of Ahmad, it is that which has benefit,
(e) And his Sunna, let us determine to follow it well.
- 34(a) O my friends, let us control our body, let us stop blocking -
(b) The roads as highway robbers, on the Last Day, whoever has done it,
will roast spitted on a stick,
(c) He will be crying out when the fire surrounds him,
(d) Let us constantly perform the Prayers and the Fast, and give -
(e) Alms, Let us perform Pilgrimage, that is my intention.
- 35(a) My friends, making sure that we perform what is obligatory is the
most important thing,
(b) And what is Sunna, and what is approved of, you have heard, that is all,
(c) Let us perform them well, let us not be diverted into other things,
(d) Let us perform what is fard (obligatory), all of it, O Muslims,
(e) Let us also perform what is supererogatory, in order to
preserve it.
-
- 39(a) A man, whoever he is, is gifted with guidance -
(b) To the Path of Truth, save him who is stubborn,
(c) For our Shehu has not excluded even a single person from the Path,
(d) Know that it is the strong Path, you have heard -
(e) It is the best of all, you have been told that you may know it.
- 40(a) Make up your minds to follow the Path of Islam,
(b) For you know it, do not slacken, cleave to it,
(c) For, whoever diverts from it will suffer beating,
(d) Make up your minds to follow the Path of mercy,
(e) For it is the one concerning which the Glorious God spoke
of its beneficial consequences.
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- 42(a) Let us discard all that we know to be lies,
(b) Let us stop following the heart which causes hot rivalry,
(c) Muslims, wherever they are, [it is] all the same, let us be on
good terms [with one another],
(d) Let us throw away the affairs of this world, the house of
enmity,
(e) And sadness of heart, let us seek it less.
- 43(a) That which I have done, its source is from the Walī,
(b) It is by his blessedness that I have been able to compose it,
(c) Save me [O God] for his sake, there on the Last Day,
(d) Now I have completed the song which I composed,
(e) Our hemistichs, all of them, count them up.
- 44(a) I give my thanks to the Glorious God, my helper,
(b) In that which I intend to do, may He help me,
(c) For the composition of this song is all on account of the true
Believer,
(d) It is for sure an admonition to my kinsmen -
(e) Muslims, myself included, that you may hear it.
- 45(a) Of what I have said, let not one single thing differ -
(b) From the word of the Walī, let it not diverge,
(c) O Glorious God, accept it all without exception,
(d) Pray God that He may accept -
(e) My intention which I have carried out, and my prayer.
- 46(a) I invoke blessing upon all the [Prophet's] Followers,
(b) And also his wives, I have included them all,
(c) And his descendents, I have excluded no one, all of them,
(d) I invoke both blessing and peace -
(e) Upon the Prophet, his Family and the Companions who
worshipped [God].
- 47(a) Say SHURAFĀ'UHŪ (His nobles) thus we have observed,
(b) The Chronogram of our Isa, a clear observation, [in the original
poem],
(c) According to our chronogram it is BINASH'ARI, this is how we
arranged them,
(d) For SHURAFĀ'UHŪ is the chronogram of the Hijrā -
(e) Of the Best of Mankind, my support.

- 48(a) Or otherwise let us say SHARDABU, my brothers,
(b) As an alternative to the first chronogram, their sum is
the same,
(c) BINASH'ARI or SHARAF MU BI, Noble let us follow, here is the way,
(d) To the chronogram of our Prophet, my friends, trace it out -
(e) You will find that my words are on the path of the truth.

NOTES TO ENGLISH TRANSLATION
(Islamic and Hausa cultural aspects)

v.3(b) "To him who hears and accepts": This recalls the popular Islamic idea that every Muslim is enjoined by God to accept whatever Islam says without questioning. This echoes the hadīth :

"What I have declared forbidden to you,
avoid; what I have bidden you, do;
comply with as far as you are able.
What destroyed those people who were
before you was naught but the number
of their questionings and their disagreements
with their prophets". Both Al-Bukharri and Muslim
related it.

(An-Nawawi, the Forty Hadīths, hadīth No. 9,
p.4).

4 (b) "the Word of God": = The Koran.

4 (c) "the True Path" = the Sunna.

5 (d-e) Compare HDK v. 8 (d-e).

8 (a) "Her nights seems to be made up of two days": The meaning of this is, "Its night is as long as two days". That is, "its evil, sadness etc., lasts much longer than than its goodness/happiness. This idea is derived from the Hausa fixed phrase, usually found in traditional stories or taatsuuniyooyii, "kada in yii maka raanaa ka yii min daree", literally: "Let me not make a day for you and you in return make a night for me" ie, "let me not do you kindness and you pay me back with evil". Compare Captain G. Merrick, Hausa proverb, London, 1905, p.62. Proverb number 346.

10(e) "her" refers to the world.

13(b-c) "...they will get a beating...destruction": Suggests the torments of Hell Fire, but it could also refer to suffering in the world.

14 (b) "Sunna": see WG v. 47 (b) above, NOTES TO HAUSA TEXT (C).

14 (e) "the obligatory": cf. (Wajib). see. v 35(a) below.

14 (d-e) These hemistichs recall Koran 2/167-172 (which is also quoted in the Forty Hadīth, hadīth No. 10):

"O you who believe, eat of the good
things which We have provided for your sustenance."

- 15(a) "a small calabash": See NOTES TO HAUSA TEXT (A).
- 15(d) "importuning help /from others?": (rookoo): The marookaa are the traditional Hausa praise-singers. There are two main categories of them: (i) marookan baka are those who praise people without the use of kidaa or traditional music, drum, etc. (ii) marookan gangaa or makadaa are those who perform their art by using kidaa, "drumming"; they can also be categorised according to the class of their audiences ie (i) Court-singer who praise only the rulers such as Dankwairo, Narambada, Sarkin Taushi, Sa'idu Faru and others; (ii) popular singers who praise anybody willing to pay, (including the rulers), such as Shata, Dan maraya, Ganga-Ganga, Taudo, and others. (see King, AV, "Hausa Music", pp.7-14 an article used in his teaching ca. 1973-4).
- 16(b) "sing songs": (baa da waakaa); This refers to the idea of reeraawaa and amsaawaa or waakaa da amshii, as in chorusing. In Hausa traditional folk-song, there is always a leader of the group who often invents the song and chant; it while the rest of the group sing after him. The "chanting by the leader of the group" is what is referred to as baa da waakaa.
- 17(a) (i) "in the place of pounding floors": (wurin dabee): The place where a floor is being made is often regarded as a place for social gathering among the Hausa women. When a new house is being built, or when a bride's room is being prepared, women get together to make the floor, during which ^{time} they sing various traditional songs specially made for the occasion, called waakookin dabee. They also enjoy themselves in various other ways on this occasion. Such gatherings tend to be frowned on by Muslim pietists. See Shekarau, Maikafi, Waakookin Maataa, BA dissertation, BUK, 1976.
- (ii) "boorii": Boorii is a traditional Hausa religion. It is a cult of spirit possession associated with Maaguzaawaa who perform tsaafii or traditional (Doodoo) magic. This is

severely attacked by Muslim maalams who consider it as shirkaa.

- 17(b) "the noon prayer": is one of the five obligatory daily prayers prescribed in Islam. It is performed after mid-day between 1.00 to 2.30 p.m, depending on the locality. Performing a prayer after its due time is regarded as a sin in Islam.
- 18(a-b) "to act artfully....With cunning praise-songs and flattery": azantayyee is the plural of azancii. See NOTES TO HAUSA TEXT v. 18(b) (i). See also Hiskett, HIV, pp.5-11, for a comment on this word. Baada is derived from bambadancii which means "cadging" or "praising" someone. A person who has bambadancii as his profession is called Babambadee (plur. Bambadaawaa). There are many types of bambadaawas, for example, yan garuuraa, 'yan kaamaa, 'yan kooroosoo, and so on.
- 18(c) "those who play the market" renders H. 'yan seodoori. There seems to be two interpretations of this:-
- (i) H. 'yan soodoori = 'yan soodoo = 'yan saarii. These are the people who go to rural areas, or some far off places and buy farm produce, bringing them to the cities, store them up, in order to sell when the commodities are scarce or when they are expensive. This kind of hoarding is contrary to the Shari'a and is severely criticised by Hausa maalams. It is also resented by the poorer classes.
- (ii) 'yan soodoorii = 'yan sooriyoo are traditional Hausa vocal artists who praise and entertain people for gifts, eg. 'yan kaamaa, 'yan gambaraa, see CGB, Gidley 'Yan Kamanci, - the craft of the Hausa comedians", African Language Studies, 8, 1967, pp.52-81.
- The first alternative is the one adopted in the English Translation.
- 20(c) "Some repair calabashes": This is a reference to gyartai who are usually the poor people from the neighbouring area, now called Niger Republic, who come to Hausaland roaming about and looking

for broken calabashes to mend. The word gyartai, literally means "repair/mender (of broken calabash)". It suggests extreme poverty in Hausa, as in the Hausa proverb and fixed phrase, "A bar tuna daa, gyartai yaa ci sarautaa, "Let us not remember the past", [says the gyartai] when he becomes a ruler", and the women's fixed phrase, "Da in auree ka, gaara in auri gyartai", "I would rather marry the gyartai than marry you", etc.,

- 21(e) "brokerage": renders Hausa dillancii, see KLH v. 51(a), (iii), above, NOTES TO ENGLISH TRANSLATION.
- 22(c) (i) "door screens": renders H. askunniyaa, a traditional Hausa door-cover made of corn-stalks tied to pieces of stick.
- (ii) "grass mats": renders H. zaanaa; it is a Hausa mat made of elephant grass. It is rectangular in shape and is often very large. It is used for making shelters, roofs (as in a mud-building), etc.,
- 23(b) "the witch-doctor" (H. bookaa): There are two types of bookaas (plur. bookaayee):-
- (i) maalaman bidi'aa, ie the learned maalams who deviate from the Sunna and manufacture charms in order to make their clients achieve fortune, harm a rival in courtship, achieve a chieftaincy, succeed in trade, tell the future etc; Such a bookaa is also known as maalamin duubaa or maalamin dibbu/tsibbu.
- (ii) booka magori waasa kanka da kanka : This is the bookaa who, unlike a maalamii who depends mainly on Koran verses etc., depends on herbs, dried skins, bones etc for his medicines or charms. He is not normally a practising Muslim.
- 25(b) "the house of privation" = World.
- 25(c) "Let us divorce her three times": This is derived from the Islamic idea of sakii uku, "triple divorce"; that is, the statement three times in front of a witness, "I divorce you", which is required according to the Shari'a to make a divorce legal and binding. "Leave it three times" in this context is a way of saying "Let us leave the world completely."

- 26(a-c) Compare TM vv. 23, 29-43. below, and KHW v. 9(d-e) above.
- 28(a-e) Compare TM vv. 11, 52, KHW vv. 5(d-e), 23-26, and TML v. 5.
- 31(a) "the red /money/" (H. jaajaayee): The word is used to mean money because Nigerian money introduced by the British during the colonial period was mainly red, that is coppery in colour. Note that this poem is a takhmīs. The last two lines of each verse were composed by Isan Kware (1817-73), but the first three were added during the present century.
- 33(a) "the house of craftiness" = the world. Cf. 25(b) above.
- 33(d) "Ahmad": one of the honorific names of Prophet Muhammad.
- 33(e) "the Sunna": See KHW v. 3(c), above, NOTES TO ENGLISH TRANSLATION.
- 34(d) (i) "the Prayer": The five obligatory prayers. See WG vv. 21-22(ii), above, NOTES TO ENGLISH TRANSLATION.
(ii) "The Fast": see ib. vv. 21-22 (iv), NOTES TO ENGLISH TRANSLATION.
- 34(e) (i) "the Alm": see ib. vv. 21-22(iii), NOTES TO ENGLISH TRANSLATION.
(ii) "the Pilgrimage": see ib. vv. 21-22 (v), NOTES TO ENGLISH TRANSLATION.
- 35(a) "What is obligatory": renders Ar. wājib. It has much the same meaning as the Ar. fard (H. farillaa), namely prayer, Pilgrimage, ritual cleanliness, and so on.
- 35(b) (i) "Sunna", see 33 (e) above.
(ii) "What is approved of": renders Ar. mustahabb (H. mustahabbii). These are the acts which are not obligatory but ^{att}desirable and for which one earns eternal rewards. Compare naafilaa in v.35(e), below.

- 35(d) "what is fard (obligatory) see 35 (a) above.
- 35(e) "supererogatory prayers": renders Ar. nāfila (H. naafilaa). These are extra prayers which may be said or performed, and for which eternal reward is earned, in addition to those prayers that are obligatory.
- 39(a) Compare KLH v. 1.
- 39(b) "the Path of Truth" = Islam, and possibly the Qādiriyya tarīqa founded by ^CAbd al-qādir al-Jaylānī.
- 39(c) "Our Shehu" = Shehu Usman ḍan Fodiyo, and, possibly, a reference to ^CAbd al-qādir al-Jaylānī, the twelfth-century founder of the Qādiriyya tarīqa.
- 40(a) "the Path of Islam": Compare v. 39(b) above, and also, v. 40(d) "the Path of Mercy": = Islam. See v. 40(a), NOTES TO HAUSA TEXT (C).
- 42(c) "Muslims...the same": This echoes the hadīth that says:
"---A Muslim is a brother to a Muslim. He does not oppress him, nor does he forsake him nor deceive him nor despise him---"
(An Nawawi's Forty Hadīth, hadīth No. 35, p.14)
- 43(a) "the Walī": (H. Waliyyi): This refers to the original composer of the poem, Isan Kware, who was regarded as a Walī, or Sufī holyman, one "near to God", but it may also refer to Shehu Usman ḍan Fodiyo.
- 45(b) "the Walī": see 43 (a) above.
- 46(a) "the Followers": The Companions of the Prophet Muhammad.
- 46(b) "his wives": the wives of the Prophet Muhammad.
- 47(a) "SHURAFĀ'UHŪ": For the ramzi in Hausa verse see HIV, ch.XII, pp.169-173. Shurufā' is an Arabic plural from Sharīf, "noble" and its meaning is thus "His nobles". Its numerical value is as follows:

$$\begin{aligned}
sh &= 1000 \text{ year (s)}. \\
r &= 200 \text{ " } \\
f &= 80 \text{ " } \\
'a &= 1 \text{ " } \\
h &= 5 \text{ " }
\end{aligned}$$

$$1286/1869$$

47(c) "BINAS'ARI" is the ramzi or choronogram containing the year in which the takhmīs on the original poem was composed. It does not appear to have a punning meaning. Its numerical value is as follows:

$$\begin{aligned}
b &= 2 \text{ years} \\
n &= 50 \\
sh &= 1,000 \\
c_a &= 70 \\
r &= 200
\end{aligned}$$

$$1,322/1904$$

47(d) "SHURAFĀ'UHŪ": see 47(a) above.

48(a) "SHARĀDABU" is an alternative ramz coined by the composer of the takhmīs which, he says, has the same numerical value as the original SHURAFĀ'UHŪ (see 47(a) above). However, this does not appear to be so, for it gives an additional six years as follows:

$$\begin{aligned}
sh &= 1,000 \text{ years} \\
r &= 200 \text{ " } \\
d &= 90 \text{ " } \\
\bullet & \\
b &= 2 \text{ " }
\end{aligned}$$

$$1292/1875$$

48(c) (i) "BINASH'ARI": see 47(c) above.

(ii) "SHARAF MU BI" is an alternative ramz said to be the same as BINASH'ARI. It does in fact work out to be so, as follows:

sh	=	1,000	years
r	=	200	"
f	=	80	"
m	=	40	"
b	=	2	"
<hr/>			
1,322/1904			
<hr/>			

B.

"The World's Character -- a Harlot"

(Halin Duuniyaa - Kaaruwa, HDK)

by Malam Audi, 20 Century AD.

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuucii/Mawallafii)

At one time it was widely held that this poem was the work of a certain Malam Abubakar Gwandu and this was certainly the belief of my colleagues in CSNL, Kano, from the manuscript collection of which I first obtained the poem (Ref. No. CSNL, MS 111). In an effort to confirm this, I visited Sokoto and consulted Alhaji Dr. Junaidu, Waziri of Sokoto. He said he knew nothing about the origin of the poem, but directed me to a certain Malam Garba Gwandu, a blind man of Bazzar Gidaḍawa, Sokoto, who is also a well-known poet. Garba Gwandu assured^m that, as far as he knew, the poem was not the work of the above mentioned Abubakar Gwandu, but of a certain Malam Audi, otherwise known as Abdullahi Gwandu. He went on to say that many people have attributed the poem to him personally, because he too is called Abubakar Garba Gwandu, but this is incorrect. Others have confused Abdullahi Gwandu with Shaykh ^CAbd Allāh b. Muhammad Fodiyo (H. Shehu Abdullahi ḍan Fodiyo) the brother of Shehu Usman ḍan Fodiyo, who is often referred to as Shehu Abdullahi Gwandu. But this is also not true. Malam Audi was a different person from Shaykh ^CAbd Allāh b. Muhammad Fodiyo and he, not Shaykh ^CAbd Allāh, was the author of this poem.

Malam Garba Gwandu went on to say that he had not known Malam Audi personally. For Malam Audi lived sometime ago. But he believed that he died ca. 1939. He said that Malam Audi lived a long life and composed many poems, among them at least one other, rhyming in

-rii¹, that is often attributed to Shaykh ^CAbd Allāh b. Muhammad Fodiyo. It is still uncertain whether the particular poem in -rii was in fact composed by Malam Audi or Shaykh ^CAbd Allāh. Malam Audi Gwandu is sometimes known as Malam Audu Sha'iri Gwandu.

Malam Garba Gwandu went on to say that he had been familiar with the poem for about 25 years.

While there can be no absolute certainty about the origin of the poem, the balance of probability seems to be that it is the work of Malam Audi of Gwandu.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa).

The present edition is compiled from two ajami copies and two versions of cassette recordings. The two ajami copies here called texts A and B were both obtained by me from CSNL, B.U. Kano. They were accessioned at CSNL under the Ref. No. CSNL MS 111. They were obtained from Malam Usaini Alkali Yahaya in Sokoto and brought to the CSNL by Malam Bello Sa'id.

The cassette recordings were obtained by me in Sokoto. The first cassette, which also contains Waaƙar Geewayee, records a reciting to me by Malam Garba Gwandu, mentioned above. The second version was bought from a trader selling cassettes in Sokoto. It records the voice of an unknown person.

(iii) Date (H. Shækaraa/Hijiraa).

The internal evidence of this poem gives no clue as to the date of its composition, for there is no ranzi to it. The CSNL in Kano provides no specific date, but states only that the poem is a 20-century composition. Since in Sokoto it is believed that Malam Audi, the author, died ca. 1939, we may assume that it was written before that date, perhaps between 1910 and 1930.

II. FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

The poem is composed in tahamiisii, pentastichs. There are 29 of these pentastichs. All the pentastichs contained in A are also contained in B, but the order of the verses in B differs somewhat from A from v.18 on.

There is no evidence that two poets were involved in this composition and the pentastichs are therefore the sole work of Malam Audi Gwandu.

The poem has a clear-cut structure. Each hemistich is normally self-contained, although there are a few run-ons.

The structure of the poem is somewhat unusual in one particular, namely, it does not have any final doxology. This is surprising in a religious poem. However, the omission of the doxology is becoming more common in modern Hausa secular verse. Perhaps the poet has been influenced by this fact. There is of course an initial doxology.

(ii) The rhyme (H. Amsa-amO/amsa-kuwwa),

The poem has an external rhyme -a(a) being the last syllable of hemistic(e). This is constant throughout the poem. The rhyming consonant of this last syllable is also regularly -wa(a). Thus the poem is a Waawiyaa (cf. Waawiyaa² by Shehu Usman dan Fodiyo). As regards the penultimate syllable of the rhyming word in (e), this varies, being -mu- as in 1(e), -koo- as in 2(e), -ru- as in 3(e), -du- as in 4(e), and so on.

As regards the internal rhyme in (a) through (d), this is normally constant throughout the four hemistichs. For example in 1(a) through (d) we find -un, in 3(a) through (d) we find -a(a), and so on. But occasionally this internal rhyme breaks down, as in v. 2, where (a) has -a(a), (b) has -ii, and (c) and (d) have -u(u). Sometimes, as in vv.1, 21, 22, (a) through (d) rhyme in a consonant.

(iii) The Metre (H. Karii/Muryaa).

The poem is composed in the classical Arabic metre called Mutaqārib (H. Bamutakaaribaa), the basis of which is Fa^Cūlun (v- -), repeated to give a tetrimeter or trimeter. But the tetrimeter is more usual in Hausa. The basis v - - may be varied by v - v, or, in a catalectic foot, the last syllable is dropped, thus v -. However, in this poem we sometimes find v̇ - and sometimes v - -. But in (e) always v -. According to Wright³ this is permissible in a catalectic foot. Contrast M.K.M. Galadanci⁴, who states that a recurring variation of this nature must be regarded as an illaa or "defect" in Hausa verse. This fault is nonetheless very common in Hausa, Cf WG, above, and TM, below.

Apart from this and some other minor variations from time to time the poem is regular. Example:

- v. 3(a) Mu yaada/ta duuni/yaa jamaa'aa/mu fuutaa,
(b) Wahal da/takai wan/da duk ka/bidat ta(a),
(c) Takan yi/gudun wan/da duk ka/biyat ta(a),
(d) Ta kooma/bidaa wan/da baa shi/bukinta(a),
(e) Ji haalin/mazamba/ciyaa kaa/ruwa(a),
- 4(a) Duniyaa /ga waawaa/take saa/buwaa,
(b) Gabiyii/da yaz zam/cikin dee/muwaa,
(c) Tanai mi/shi hiilaa/shinaa ruu/duwaa,
(d) Gusaa nee/sa kar ka/isoo dan/'uwaa,
(e) Halinta/guduu naa/da yin bau/duwaa.

The minor variations are dealt with in NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaar in jiiqoo/kwaayar jiiqoo)

This poem, like HD above, is concerned with Halin Duuniyaa, "The Character of the World". Once again, the world is personified as a woman but the poet pushes the personification a little further in that now she is described not just as a deceitful woman, but as a harlot. This is stated in v. 3:

- H. 3(a) Mu yaada ta duuniyaa jama'aa mu fuutaa,
(b) Wahal da takai wanda duk ka bidat ta(a),
(c) Takan yi gudun wanda duk ka biyat ta(a),
(d) Ta kooma bidaa wanda baa shi bukinta(a),
(e) Ji haalin mazambaciyaa kaaruwa(a)!

- E. (a) " Let us discard the world, O community, that we may rest,
(b) She only troubles him who seeks after her,
(c) She habitually runs away from him who follows her,
(d) She seeks out the one who does not care about her,
(e) Listen to how the deceitful harlot behaves!"

(ii) Content Summary: (Jiigoo a gajarce).

The poem can be conveniently divided into the following sections, each of which is clear-cut:

w.1-2 doxology.

3-13. General preaching against the world, her ways and her attractions.

15-17 The world addresses the maalam, trying to convince him of the happiness she can bring,

18-20 The maalam answers her, first in Hausa, then in Arabic, refuting her claim and exposing her deceitful character.

24 The world answers the maalam, admitting that she is unable to argue against him.

25-29 The maalam resumes his general preaching against the wiles and artifices of the world.

(iii) Treatment of the theme and background to it. (H. Warwarar jiigoo da Shimfidarsa).

It will be seen that in its content the 20-century poem is very similar to the 19-century HD, studied above.

The poem on the whole echoes many 20-century poems such as Wakar Uwar Muquu⁵, Wakar Karuwa⁶, 'Yar gagara,⁷ Wakar Halayen Mata maza da Karuwai⁸ and many others which describe the character of a harlot.

IV LANGUAGE (H. Sarrafa harshee)

From time to time this poet breaks the rules of grammar in respect of syntax and morphology. Such instances are recorded in NOTES TO HAUSA TEXT (A). Apart from this, his language is quite straightforward, apart from his use of Arabic loans. This would certainly make parts of his poem difficult for an unlearned Hausa to understand, particularly since many of the loans are not naturalised. For instance, v. 1(a) ganiyyun, v 1(b) muttakii, v. 1(c) Kâwiyyun, and so on. Not only this. He sometimes introduces whole pentastichs in Arabic! For instance, vv. 21-23. At other times, he mixes Arabic and Hausa, as for instance:

- v. 24(a) Ta cee mishi "lābuḍḍa na shaida haqqan
(d) "Zamaa naa fitoo maka gharban wa shargan.

and so on. Clearly, such usages are matters of stylistic choice and will be dealt with more fully under section V, below.

As might be expected from a Sokoto poet, there are also traces of Sokoto dialect in the poem, for example v. 3(d) bukinka, v. 4(b) yaz zam, and other instances noted in NOTES TO HAUSA TEXT (A).

V STYLE (H. Saloo)

The style of this poem corresponds closely to its language, in that both are straightforward and simple in the main, although the use of Arabic, which will be discussed below, does complicate it in places.

Other stylistic devices (Sauran dabaarun salon sarrafaawaa).

The following stylistic devices deserve comment:-

(i) Personification (H. Mutuntarwaa)

Certainly, the most outstanding feature of this poem is the quite elaborate, though entirely comprehensible, personification of the world as a woman and a harlot at that. But whereas the author of HD personifies the world simply as a woman, this poet goes further. He employs the dramatic device of presenting his message in the form of an argument between a maalam, and the fickle, faithless woman, the World. The maalam confronts the woman and accuses her.

The woman seeks to defend herself and persuade the maalam of her virtue. This is most effective. For it creates for the Hausa audience the image of a scene that might be enacted in the Hausa extended family, when women are taken to task by their menfolk for their reprehensible ways. Particularly apt to this scene is the way in which the woman, outfaced, finally gives in and admits her shortcomings. No other outcome would be possible within the Muslim Hausa convention!

Another very effective aspect of this device is that the author thereby creates the impression of fairness and impartiality. The world has been given her chance to speak. She has done so to the best of her ability. But ^{she} has been shown up and worsted.

Clearly, this long and elaborate personification has within it something of both symbolism and allegory.

The poem also contains a subsidiary personification of the world, again as a woman, but this time as bakar tsoohuwaa (v.20), "a black old woman". To a Hausa audience this at once recalls the idea of gulma, "gossip". For it is believed by Hausas that old women are malicious gossips who habitually lead young wives astray, causing them to rebel against their husbands or misbehave in other ways. A number of similar images are commented upon in NOTES TO ENGLISH TRANSLATION. Such images as these help the audience to grasp the poet's message by linking it to their everyday experience.

In the discussion of HD above, the world's characteristics were listed. It will be interesting to list those which the present poet attributes to her, so that they may be compared with those of HD. They are as follows:

- She troubles him who seeks her, v. 3(b)
- She runs from him who follows her, v.3(c)
- She seeks him who does not care about her, v3(d).
- Her character is fraud/swindling and harlotry v. 3(e),
- She is only new to the fool, v. 4(a),
- She deceives, vv. 4(c), 26(a), 29(a-c),
- She gallops and swerves like a mare, v. 4(e),
- Her intention to all is to betray them, v. 5(b),
- She causes a man to do evil, v. 5(c)
- She breaks the bonds of kinship, vv.5(e), 12(d-e),
- She overthrows great kings, v.6(a),

She plunges the rich into poverty, v. 6(c),
She builds and then demolishes, v. 7(a),
She causes what is green to dry up, 7(b),
She behaves like a dishonest trader, 7(c).
Her ashes are hot, v. 7(d),
Her intention to everyone is to make him deficient, v 8(c),
She raises a man up and throws him down, v. 8(d-e),
She gathers up and then scatters, v. 9(a),
She lies in wait for the unwary, v. 9(b),
She appears and gives light but then cuts it off, v. 9(c-d),
She causes confusion, v 9(e),
She causes quarrels, v. 10(a),
She causes the respected to fall into contempt, 10(b),
She picks up the naked and puts on him expensive
gowns (ie turns poor into rich), v. 10(c),
She causes wars, 10(d-e),
She deceives with false promises of fame, v.11,
She loves a man with the intention to hate him, 12(a-b), 27,
She makes the serious frivolous, v. 13(a),
She is the house of pestering, v. 14(d),
She blandishes, vv, 15, 17,
She has gifts, v. 16(a),
She harms the one who loves her, 18(c),
She pokes out her lover's eyes, v. 18(d-e),
She is a black old woman who is tricky and who cheats, v20(a-b),
She causes a person to behave like a puff-adder, v. 20(c),
She causes a person to abandon good intentions, v. 20(d),
She strikes people down with her arrow, v. 2(a-d),
Her love is evil, v. 21(e).
She is resourceful and sophisticated, v. 22(c-e),
She sets traps,⁹ v. 25 (b),
Her river has no bank, v. 28(a).

Obviously, many of these ideas overlap. Nonetheless, the list makes clear the complexity of this particular personification and the extent of detail with which it is developed. Among these ideas some occur in both HD and HDK. They are that:-

The world raises people up and then throws them down. HD v. 5(e), HDK v. 8(d-e).

She plunges the rich into poverty, HD v. 7(d), HDK v. 6.

She deceives, tempts or lures. HD v.4(e), HDK vv. 4(c), 26(a), 29(c-e),

She ruins the honour of a great man or causes the respected man to fall into temptation. HD v. 9(a-b) HDK v. 10(b).

These images appear to be common among Hausa poets. See, for instance, 'Dan Maraya Jos' Duniya Rumfar Karaa¹⁰, Aliyu Namangi's Infiraji 2 & 3,¹¹ Wakar Halin Duniya¹² by Adamu Sandalo Sudawa, Kano, and many others. It has become clear that this personification of the world is a central one in Hausa wa'azii verse; and that it is susceptible to almost endless elaboration. The skill of a particular poet seems to depend largely on how effectively he can spin out the personification and on the amount of colourful detail he can add to it. It also depends, too, on his ability to weave the familiar and traditionally recurrent image - she is a harlot, an unreliable mare, a cheat and so on - into his own presentation.

(ii) Symbolism (H. Alaamaa/Alamtarwaa)

As was remarked above, both symbolism and allegory are involved in the major personification of the world as a woman.

Another symbol occurs in v. 25(e): yaa faada daajin da baabu ruwaa, "He falls into a waterless bush". This image occurs frequently in wa'azii verse, as was seen in poems studied above. See, for instance,

WG v. 9(b) Kwan dawa, "to spend the night in the bush";
KIW v. 5(a) duhuwaa, "thick bush"; KLH vv. 10(d) - 12(e),
Kimsoo cikin jeejii, "rushing into the bush", and so on. See also
the discussion of kwan dawa in WG, V, STYLE, (iii) "Symbolism", above.

Similarly yaa kaama hanyar da ad dooguwa (v.28e), "He has set
out on a long road" is used symbolically. It suggests the endless
road to damnation or bataa which ultimately leads to ceaseless
torments in the Hell Fire. Also, jakkan bugaawaa ta dirkaa, "donkeys
that she beats", symbolizes the foolish who allow themselves to be
bullied by the world through their fruitless endeavour to attain their
worldly ambitions; and bugaawaa ta dirkaa perhaps symbolizes the torment
of Hell Fire. Another symbol occurs in v. 29 (e) Tanai musu ruudii da
koogin ruwaa, "She misleads them into the river": The "river" or
the Koogin ruwaa, literally "river of water", symbolizes ~~the~~ halakaa,
"perdition", thus Hell Fire.

The author also uses common symbols such as v. 1(e) diimuwaa =
bataa, "damnation"; v. 2(d) Goodabee = Sunna = Islam; v. 11(b) Turbaa =
Sunna = Islam; and so on. These have been commented upon in the
discussion of the previous poems.

(iii) Metaphor (H. Siffantaawaa)

The poet does not use many metaphors apart from those involved
in his images of major personification. There are probably only two
examples. In v. 7(d), Akwai ta da kuunaa wajen garwaashee, "Her
ashes are hot [if you try to pick them up]!" The word kuunaa, "hot"
suggests the hardship that is always there for him who seeks the
world. The other metaphor occurs in v. 8(e), where the poet uses the
word karmaamuwaa, "dried corn leaves". Anyone who has handled the dried
leaves of guinea corn or millet will know that they are as sharp as
knives; they frequently slash those who have to handle them at
harvest time. Thus this image is a very familiar one, taken from the
everyday life of Hausas who use corn-stalks as fuel and know this
property of the leaves only too well.

(iv) Allegory (H. Dooguwar Siffantaawaa)

There is no allegory in the poem unless we count the personification of the world as such.

(v) Simile (H. Kamantaawaa)

There are no similes in the poem, unless 4(e), 7(c), can be regarded as implied similes.

(vi) Anaphora and Echo effect of rhetoration and Alliteration (H. Jaddadar karfafaawaa da Gaagara-gwaari/Karangiyaa)

The poet used this device in a few instances, to stress certain ideas. The following are some examples:

v. 7(a) HALII NATA giinaa TA KOOMAA TA ruushee

(c) HALINTA Kasaawaa TA KOOMAA TA Kwaashee

And the Arabic verse, v. 21:

(a) WA KAM MIN bahiyyin RAMAITA BI saamin?

(b) WA KAM MIN shajaa'i RAMAITA BI saamin?

(c) WA KAM MIN dahiikin RAMAITA BI gammin?

(d) WA KAM MIN gabiyyin katalTA BI ta^Camin?

The poet also repeats TAKA/YI in vv. 9(b), 10(b), (c), 12(b), (c), (d), 13(a), (b), and 27(a); and TANAA/DA/SAA in vv. 6(a), (c), 9(a), (c), 10(a), and 11(a); and AKWAI/TA/KI/NI DA in vv. 16(a), 20(b), 25(b), and 29(c).

Alliteration (H. Gaagara-gwaari/Karangiyaa)

There are no intentional alliterations in the poem. But there are some low-key alliterations which are probably unintentional, eg:

v. 2(e) Muhammadu Ahmadu don---

v. 9(e) Dadaa ta sakama mutum diimuwaa

and so on.

(vii) Context bound lexical items (H. Kalmomin Fannu/Dangan-tattun Kalmoonii/Bii-dangi).

This poet uses very few context bound lexical items as compared with the authors of poems such as KHW, KLH, or even HD, above. Apart from words that are clearly always found in a religious context such as Ta'aalaa (vile), Tabaaraka yaa Rabbi Jalla Jalaala (v.2a), Annabinka (v. 2c) and so on, jinkai v. 2(b) may perhaps be regarded as context bound when used in wa'azii. Clearly, of course, the Arabic loans and quotations discussed below, are context bound in that they would be quite meaningless outside a religious context.

(viii) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

There are a few collocational shifts. For example, in v. 15(d), kwance reenii, literally, "to untie contempt/disdain" is unusual. The normal combination is huuce rainii or better still huuce haushii, "to get one's satisfaction despite opposition" etc., Similarly, to say Duuniyaa tanaa walkiyaa--- ta runtsee (v.9) "the world is making lightning and ---blinking" sounds unusual. Another unusual collocation is kaama toozon ruwaa (v. 27e) literally "catching/holding the tide of the sea". Other collocational shifts are vv. 2(d), hawaa Goodabee (Goodabee = Sunnaa). = bin Sunnaa, "following the Sunna", v. 26(c) zammu zucci, literally "to sit on the heart (heart = mind), = shiga zucci, "gets into the mind", and so on. As has been observed before, an element of metaphor is usually involved in these unusual collocations.

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

This device is not a common feature of the style of this poet. There are perhaps only three positive examples. These are:

H. v. 11(d) Fataucinta koo kaa ga yaa baa da riibaa -

(e) Kiyaa zamba an naana ba kaaruwaa.

E. (a) "Even if you see that trade with her is yielding profit -

(e) Refuse, there is only deception there, no prosperity!"

This would normally be :

Koo kaa ga fataucinta yaa baa da riibaa, kiyaa
zamba cee, ba kaaruwaa.

H. 13(d) Ta cee mishi "Girmaa da saamu kabuulii.

(e) "Idam ka bidée ni shinaa saamuwaa!"

E. (a) She will say to him, "Greatness and certain wealth,

(e) "If you seek me, will be yours"

Normally:

Ta ce mishi, "Idam ka bidée ni, girmaa da
Saamu kabuulii shinaa saamuwaa!"

H. 17(d) "Ka duuba hawan nan na"yaa'yan sarautaa,

(e) "Ka san kob bidée ni shinaa kaaruwaa!"

E. (d) "And observe how the royal ones ride around /on fine horses/.

(e) "And know that whoever seeks me will prosper".

Normally:

"Ka san kob bidée ni shinaa kaaruwaa /domin
kuwa/ ka duuba hawan nan na'yaa'yan sarautaa".

But the purpose of such inversions may be merely for emphasis, rather than the deliberate creation of suspense.

(x) Arabic and other loans (H. Laarabci da sauran baakin
kalmomii).

The use of Arabic loans which is an aspect of style as well as of language has been commented on in IV above. However, this is perhaps the place to point out that the extensive use of Arabic loans, seems to be more frequent in 20-century Hausa Islamic verse than in 19-century verse. This is especially so with reference to the

insertion of complete Arabic phrases into Hausa verse, rather than single lexical items. This poem exemplifies this stylistic trend. It is difficult to account for this. But it may perhaps have something to do with the fact that the 19-century poets were more concerned to get their message across to an audience that was both non-literate and still imperfectly converted to Islam; 20-century poets, on the other hand, are less concerned with conversion in a society that is by now substantially Muslim. Their interests have therefore become more literary and perhaps slightly less didactic; and they feel better able to display their learning. In addition to this possible reason, the influence of modern Islamiyya schools may be involved. For these have led to a wider dissemination of knowledge of Arabic literature than existed in the past. It is interesting in this connection to compare the greater use of Arabic in the 20-century with the present-day habit of inserting not only English words but whole English phrases into some modern poems¹³ and Hausa conversation.¹⁴ In both cases this demonstration of familiarity with a foreign language seems to arise out of a desire to show learning, which causes the author to enjoy greater attention and respect from his audience.¹⁵

Many of the Arabic loans in this poem arise from linguistic demand, not stylistic choice (see NOTES TO HAUSA TEXT (C)). Clearly, however, the three pentastichs (vv. 21-23) which are entirely Arabic, are there because of stylistic choice. So, too, is husuunaa in the middle of the hemistich (v. 10(a)), followed by its Hausa equivalent, hayaakii, at the end of the hemistich. One could of course argue that this is for the sake of the metre. All the same, the poet could have chosen other words to fulfil his metrical requirements. He did not have to use an Arabic loan and its Hausa equivalent for this purpose.

(xi) Ellipsis (H. tsallake/giifin jimlaa/tsumburee jimlaa)

This poet uses ellipsis infrequently. Below are some examples:-

omission of 2nd negative ba¹⁶, v. 6(e)

Ka dam̄a dadai ba su yoo saamuwaa /ba/,

omission of pronoun shii + verb 'to be' nee (ie compliment)

vv. 7(a), (c), and 8(c), Example: v. 7(c) Halinta /shii nee/ ----.

omission of adverbial daga, v.12(e) ----ta fissai /daga/ cikin----.

omission of the particle of contrast, ammaa, v. 24(d-e):

"Zamaa naa fitoo maka garban wa sharkan

/Ammā/ muraadinmu yaa yi wuyar saamuwaa,

omission of conjunction da, v29(b) ka luura /da/ fadaataa----.

and omission of adverbial a kansu, v. 29(d) ----kaayanta /a kansu/

doole su----.

(xii) Sentence Type: Simple and Compound sentences (H.

Nau'in Jimlaa: Sassaukar jimlaa da jimlaa mai sarkaa/gabaa).

The poet uses both of these frequently. But he uses more simple sentences. Below are some examples:

(a) Simple sentence (H. Sassaukar jimlaa).

v. 1(a) Ilaahi mu rookee ka kai aa' Ganiyyun,

(b) Bisaa muttakii duka kai aa' Waliyyun,

(c) Ga al'amarii duka kai aa Kawiyyun,

(d) Kanaa baa ya kooway yi rofonka hayyun,

(e) Ta'aalaa ka tsarshee mu yin diimuwaa,

Other examples are vv. 3(a), (b), (c), (d), (e), 4(a), (b), (c), (d), (e), 5(a), (b), (e), 6(a), (b), (c), 7(a), (b), (d), (e), and so on.

(b) Compound sentence (H. jimlaa mai sarkaa/gabaa).

v.2(a) Tabaaraka yaa Rabbi Jalla Jalaala(a),

(b) Ka yoo mana jin kai mu saami daliilii,

(c) Da albarkacin Annabinka Haliilu(u),

(e) Muhammadu Ahmadu don yaa fi koowaa.

Other examples are vv. 5(c-d), 6(d-e), 8(a-b), (d-e), 11(a-b), (d-e), 12(d-e), 13(d-e), 15(a-b), and others.

FOOTNOTES
(H. Tuushen Bayaani)

1. The poem referred to here is Kasiidatu Hausa: Waakar Wa'azu (KHW see above). According to Malam Garba Gwandu, a blind man, in Sokoto, KHW, above, and the present poem HDK, are composed by the same author, Malam Audi Gwandu, otherwise known as Audu Sha'irii Gwandu.
2. According to CSNL, B.U. Kano, this poem is said to be composed by a certain Malam Zango Birnin Kabi. But Robinson, Specimens of Hausa literature attributes the poem to Shehu Usman dan Fodiyo and says it was composed in 1802, but first committed to writing by the Shehu's brother, Abdulahi, in 1843. However, he points out that the first sheet, which is in a different hand, from the rest of the poem, contains several mistakes of transcription. (see poem F., pp.68-101). Since Malam Zango is a 20-century man (the CSNL's recording of his voice was on 29/8/1974) and Robinson's book was published in 1896, we must assume that Robinson's attribution is the correct one.
3. Wright, W., A Grammar of the Arabic Language, p.364.
4. Galadanci, MKM, 1975, op.cit.pp.8-10.
5. see Funtua, Hamisu Yadudu, in Wakokin Hausa, NNPC, Zaria, 1963, especially v. 5(a-d), p.18.
6. Hadeja, Mu'azu, Wakokin Mu'azu Hadeja, NNPC, Zaria, 1976, pp.27-30. See also, Garba Mohd Magashi's BA dissertation, ABC/ABU, Kano, 1974.
7. see Muhammad, Dalhatu, Individual talent in Hausa poetic tradition: A study of Akilu Aliyu and his art", Ph.D. thesis, SOAS, 1977, p.315, item 77.
8. Muhammed, Alhaji Ibrahim Yaro, Wakokin Hikimomin Hausa, NNPC Zaria, 1974, pp.38-42.
9. This image recurs in KHW v. 4(c).
10. see Daba, H.A; Hausa oral poetry: A case study of Dan Maraya Jos, M.A. thesis, 1978.
11. see Dangambo, A., Aliyu Namangi Da Wakokinsa, p.34, last item.
12. An unpublished MS housed at CSNL, Kano. A tape recording of it is also available there.

13. see Wali, NS, Wakar Damina, NNPC, 1963, p.7.,
vv. 30(e) and 31(b). See comment in Arnott, DW, "The
Song of the Rains", ALS, IX, pp.120-147.
14. Mixing Hausa with English among the educated elite in Hausaland
has become a big issue between those who feel that Hausa is
deteriorating (gurbaceewaa) and those who feel that this indicates
a change towards modernity and that such things will correct
themselves in due course and so does not raise any issue of
particular concern. Akilu Aliyu has drawn attention to what he
considered to be the deteriorating state of Hausa in his poem
Hausa Mai Ban Haushii.
15. see Arnott, D.W. "The Song of the Rains", ALS, IX, p. 143.
16. Compare Skinner, N., A Grammar of Hausa, NNPC, Zaria, 1977,
pp.77-80.

WAAKAI HALIN LUUNIYAA KAAKUSA (HUK)

TA

Malam Audi

- V.1(a) Ilaahi / mun rookee / ka kai aa' / Ganiyyu(n),
(b) Bisaa mut/takii du/ka kai aa' / Waliyyun,
(c) Ga al'a/marii du/ka kai aa' / Kawiiyyun,
(d) Kanaa baa / ya kooway / yi rookon/ka hayyun,
(e) Ta'aalaa / ka tsarshee / mu yin dii/muwaa.
- 2(a) Tabaara/ka yaa Rab/bi Jalla / Jalaala(a),
(b) Ka yoo ma/na jin kai / mu saami / daliilii,
(c) Da albar/kacin An/nabinka / Haliilu(u),
(d) Mu saamu / hawaa Goo/dabee na / Rasuulu(u),
(e) Muhamma/du Ahma/du don yaa / fi koowaa.
- 3(a) Mu yada / ta duuni/yaa jamaa'aa / mu fuutaa,
(b) Wahalda / takai wan/da duk ka / bidatta(a),
(c) Takan yi / gudun wan/da duk ka / biyatta(a),
(d) Ta kooma / bidaa wan/da baa shi / bukinta(a),
(e) Ji haalin / mazamba/ciyaa kaa/ruwa(a) :
- 4(a) Duniyaa / ga waawaa / takee saa/buwaa,
(b) Gabiyyii / da yaz zam / cikin dee/muwaa,
(c) Tanai mi/shi hiilaa / shinaa ruu/duwaa,
(d) Gusaa nee/sa kar ka / isoo dan/'uwaa,
(e)Haalinta / gudu naa / da yin bau/duwaa.
- 5(a) Jiyaa in / fadaa ma/ka saashin / halinta(a),
(b) Ga koowaa / nufaa cin / amaanaa / gareeta(a),
(c) Tanaa saa / mutum yin / mugunyaa / tahaltaa,
(d) Dadaa don / ta keefoo / shi doomin / shi bii ta(a),
(e) Ta saamu / ta fissai / cikin 'yan/'uwaa.
- 6(a) Tanaa da / halin fid/da manyan / saraakii,
(b) Ta warwaa/tse baayii / da manyan / dawaakii,
(c) Tanaa rim/bideewaa / gidan ar/zikii,
(d) Ta mai da / diyaanai / su koomaa / wa kankii,
(e) Ka danra / da dai ba / su yoo saa/muwaa.

- 7(a) Halii na/ta giinaa / ta koomaa / ta ruushee,
(b) Takan is/ke danyee / ta tam mai / shi buushee,
(c) Halinta / kasaawaa / ta koomaa / ta kwaashee,
(d) Akwai ta / da kuunaa / wajen gar/waashee,
(e) Kwadanta / shinaa saa / mutum ji(i)/buwaa.

- 8(a) Jiyaa in / fadaa maa / halinta / na akasi(i),
(b) Dadaa don / ka luura / ka zam mai / kiyasii,
(c) Nufatta / da kuwaa / ta saa mi/shi nakasi(i),
(d) Ta(a) saa/ba dauka / mutum fau/ka ra'asi(i)-
(e) Ta yaasai / shi faadi / ga karmaa/muwaa.

- 9(a) Tanaa tar/suwaa don / ta koomaa / ta kwaashee,
(b) Takan yi / bagoo a / yi kullii / ta kwancee,
(c) Tanaa wal/kiyaa a / ganii don / a raatsee,
(d) Idan an / kusaatoo / ta sannan / ta runtsee,
(e) Dadaa ta / sakam ma / mutum dii/muwaa.

- 10(a) Tanaa saa / husuuma / a taada / hayaakii,
(b) Takan saa / mutum mai / muhibbaa / samaakii,
(c) Takan dau/ki huntuu / ta saa mi/shi saakii,
(d) Manyan / biraanee / takan kai / ma yaakii,
(e) Yaakin/ta yaa fi / gaban an/guwaa.

- 11(a) Tanaa is/ke dattii/jo yaa faa/ra haibaa,
(b) Ta raabee / shi doomin / ta kausai / ga Turbaa,
(c) Tanaa mi/shi ruudii / da saamun / muhibbaa,
(d) Fataucin/ta koo kaa / ga yaa baa / da riibaa -
(e) Kiyaa, zam/ba an raa/na baa kaa/ruwaa.

- 12(a) Jiyaa in / fadaa maa / halinta / na nakasi(i),
(b) Takan soo / mutum da / nufak koo / ta kii'shi(i),
(c) Takan jii/da sai kaa / kusaatoo / ta taashi(i),
(d) Takan dau / mutum da / gidansu / ta kai shi(i) -
(e) Ga wansu, / ta fissai / cikin 'yan/'uwaa.

- 13(a) Takan is/ke maalam / ta saa mishi / shugullii,
(b) Takan jin/jinaa shi / idan taa / ga haalii,
(c) Ta saa mai / guruurat/ta don shi / yi mailii,
(d) Ta cee mi/shi, "Girmaa / da saamuu / kabuulii -
"Idan kaa / bidee ni / shinaa saa/muwaa."

- I4(a) Idan taa / ishee yaa / wucee za/rafinta(a),
(b) Shi taashi / shinaa bu/ga tsaawaa / gareeta(a),
(c) Shi cee, "Kee / fi koowaa / mugunyaa(r) / tahaltaa",
(d) Shi cee ma/ta, "Kee aa' / gidaa na / mayaataa,
(e)"Da kee koo / kadan baa / ni son kaa/ruwaa".

- I5(a) Ta cee mi/shi, "Maalam / halaa ba / ka san ni(i) -
(b)"Yas saa / kanaa kin / zamanka / gareeni(i),
(c)"Garii da / garii a/ka jee a / bidee ni(i),
(d)"Kos saa/mi nis soo / shi yaa kwan/ce reenii,
(e)"Nii wan/ce naa fi / gaban kyaa/luwaa.

- I6(a)"Akwai ni / da baiwaa / kwarai don / ka jii ta(a),
(b)"Inaa da / halin saa / gidaa shi / ni'imta(a),
(c)"Iyaalin / mutum koo / wanee shi / wadaata(a),
(d)"Ni kan dau laluuraa / a zamnaa / a huutaa,
(e)"Ni kan mai/da kangoo / wurin taa/ruwaa.

- I7(a)"Jiyaa in / fadaa ma/ka don ka / fahimtaa,
(b)"Ka luura / fadaataa / ka san gas/kiyaa taa,
(c)"Inaa son / ka zamka / fitoowaa / ka yautaa -
(d)"Ka duuba / hawan nan / na 'yaa'yan/ sarautaa,
(e)"Ka san kob / bidee ni / shinaa kaa/ruwaa".

- I8(a) Shi cee mata, "Tsayaa baa / ni son buh/taani(i),
(b)"Ayubban/ki mun san/su mun zoo / zamaanii,
(c)"Mai son/ki duk shii / kikan yii / ma raunii,
(d)"Mutum da / ganii nai / ki kai ma/shi tsuunii,
(e)"Ki bar shi / idoo naa / bulaashin / ruwaa.

- I9(a)"Da dai wan/da yab bii / ki duy yaa /bakiita(a),
(b)"Hakiiika/ta naa shii / halii yaa / mugunta(a),
(c)"Koy yi / amincii / da kee yaa / talauta(a),
(d)"Kob bi/di kooshin/ki baa shi / wadaataa,
(e)"Shi zamnaa / dawaaman / cikin ma/tsuwaa.

- 20(a)"Bakar tsoo/huwaa mai / amincii / da kissaa,
(b)"Akwai ki / da dankee / akwai ki / da jeesaa,
(c)"Kinaa saa / mutum yin / halin nan / na kaasaa,
(d)"Akan taa/shi alher / ki saa ku/ma a faasaa,
(e)"Ayubban/ki sun wu/ce liisa/fuwaa.

21(a) "Wa kam min / bahiyyin / ramaita / bi saamin?

(b) "Wa kam min / shajaa'i / ramaita / bi saamin?

(c) "Wa kam min / dahiikin / ramaita / bi gammin?

(d) "Wa kam min / gabiyyin / fatalta / da'amin?

(e) "Alimtu / bi hubbi/ki suu'ul / hawaa.

22(a) "Yaa man / lahuu nau/warallaa/hu kalban,

(b) "Nazartu / bi haali/ki lam a/ra hubban,

(c) "Shahidtu / bi anna/ki kutu / ariiban,

(d) "Alimtu / bi anna/ki sirtu / adiiban,

(e) "Wa anta / bi hairin / ilaa ma/sawaa."

23(a) Fa kaala / lahaa, "Iz/tu billaa/hi minki(i),

(b) "Wa laa an/ta minni, / wa lau a/na(a) minki(i),

(c) "Wa laisa / lanaa haa/jatan min / ladunki(i),

(d) "Wa min ay/yi jahha/ti u'uri/du anki(i),

(e) "Wa anta / bi sharrin / ilaa man / gawaa".

24(a) Ta cee mi/shi, "Laa bud/da naa shai/da halkan,

(b) "Baabu / batummu / gareeka / hakiikan,

(c) "Abinga / shikan za/manoo tun / ga halkan,

(d) "Zamaa naa / fitoo ma/ka garban / wa sharkan,

(e) "Nuraadin/mu yaa yi wuyaa(r) saa/muwaa".

25(a) Abookii / jiyaa in / fadaa maa / ka luura(a),

(b) Akwai ta / da tarkoo / kwarai na / hadurraa,

(c) Tsaree ko / kadan ka/da ka yarda / ku taaraa,

(d) Koy yar/da yab bii / ma taata / dibaaraa,

(e) Yaa faa/da daajin / da baabu / ruwaa.

26(a) Wadansu / mazza suu / takan ci / da hiilaa,

(b) Ta cee, "Ka/da ku yarda / ku zam baa / shagullaa,"

(c) Takan zam/nu zucci / a doora / fasullaa,

(d) Idan taa / ishee shi / da jin zuc/ci gillaa -

(e) Ta yoo mi/shi raunii / da baa raa/muwaa.

27(a) Takan dau / masooyin/ta neesa / ta jeefaa,

(b) Shi faadi / shi zaabu/ra har koo / shi daafaa -

(c) Gabas dud / da yamma / shi zam baa/bu koofaa,

(d) Ta jaayee / da baaya / tanai mai / gisaafaa,

(e) Ta cee mi/shi, "Kaa/ma toozon / ruwaa".

- 28(a) Dammaa/na gulbin/ki baa shi / da gaabaa,
(b) Waawaa / ka bii, aa/kilii sai / shi raabaa,
(c) Koo kee / bukaaroo / shi sai ku/ma ku saabaa,
(d) Duk wan/da yay yar/da har kun/ka taabaa -
(e) Yaa kaa/ma hanyar / da ad doo/guwaa.

- 29(a) Abooki / jiyaa in / fadaa maa / hakiifaa,
(b) Ka luura / fadaataa / ka san gas/kiyaa taa,
(c) Akwai ta / da jakkan / bugaawaa / a dirkaa,
(d) Takan a/za kaayan/ta doole / su daukaa,
(e) Tanai mu/su ruudii / da koogin / ruwaa.

NOTES TO HAUSA TEXT (A).
(Grammar and Lexis)

- v. 1(a) Kai aa' = kai nee. Compare AK v. 1(b).
below, NOTES TO HAUSA TEXT (A).
- 1(b) 'aa : see 1 (a) above.
- 1(d) ya : The ya functions as a dative particle equivalent
to wa. It appears to be archaic.
- 1(e) diimuwaa = makuwaa, batan kai, ruudeewaa.
- 2(b) Ka yoo mana = ka yii mana.
- 3(a) (i) inversion; The normal order would be:
Jama'aa mu yaada ta duuniyaa mu fuutaa.
(ii) ta : standing perhaps for hidima/ɾ/.
- 3(b) (i) inversion; normally:
Tanaa wahalar da duk wanda kee bidat ta,
(ii) bidat ta : Sokoto expression equivalent to neemanta.
- 3(d) bukinta is a Sokoto expression equivalent to Sha'aninta,
harkarta or kulaawaa da ita in Kano Hausa. Compare HD
v. 11(d) (i), above NOTES TO HAUSA TEXT (A).
- 4(b) yaz zam = ya zamoo = yake. Note the gemination in
z. Compare Carnochan, J., op.cit.
- 4(e) naa is a Sokoto equivalent of Kano nee, verb 'to be'.
- 5(b) inversion; understand:
Tanaa da nufin cin amanaa ga koowaa.
- 5(c) tahalta : This is not Arabic. I have not been able to find
any satisfactory explanation for it. The context suggests
muugun nufii/aikii, "evil thought/deed".
- 5(e) ta fissai cikin = ta fitar da shii daga cikin.
- 6(a) fid da : One would expect tuube.
- 6(c) (i) rimbidewaa: This word appears to be archaic. It
means tarwatsaawaa, ruushe, etc.,
(ii) gidan arzikii = gidan maasu duukiyaa/kufii.
- 6(d) (i) diyaa nai = 'yaa'yansa. See TM v 9(b) (i),
below, NOTES TO HAUSA TEXT (A).
(ii) wa kankii = sai ka cee kankii.

- 6(e) (i) ka damra da dai : is a Sokoto expression equivalent to sai ka yi zaton koo daa sau daya ---.
- 6(e) (ii) ba su yoo saamuwaa = ba su taba yin saamu/na duukiyaa ba?
(iii) Ellipsis: The omission of the second negative ba is elliptical.
- 7(a) Ellipsis; understand:
Halii nata /shii nee ta/ ginaa ---,
Note the omission of the verb 'to be', shii nee.
- 7(b) ta tam mai : is a Sokoto equivalent for ta far masa,
- 7(c) Ellipsis; understand:
Halinta /shii nee/ ---.
- 7(e) jiibuwaa : is probably a form of jiihuwaa, jeehuwaa from jiifaa.
- 8(c) Ellipsis; understand:
Nufinta da koowaa /shii nee/ ta saa masa---
- 8(d) dauka = daukar. The omission of -r is unusual in the context. It appears, however, that the word may derive from daukaka, in which case the second -ka is omitted for the metre.
- 8(e) (i) ta yas sai = ta yar da shii. But one would expect ta jeefar da shii, ta sakee shi kasa or ta kaayar da shii.
(ii) karmaamuwaa : an archaic word , = karmaamii.
- 9(a) (i) tarsuwaa = taaraawaa.
(ii) waatsee = wargajee.
- 9(b) (i) bagoo = bakoo = kwantoo.
(ii) a yi kulli ta kwancee = a yi shiril ta warwaree.
- 9(e) (i) ta sakam ma = ta sakar wa = ta saa wa.
(ii) diimuwaa: see 1 (e) above.

- 10(b) samaakii : This is probably derived from sumaakai = gamsakai, "standing impolitely, disrespectfully", (over someone), in which case the hemistich could be considered elliptical. Understand:
Takan saa mutum mai nuhibbaa /ya zanoo/ samaakii.
- 10(d) inversion; understand:
Takan kai wa manyan biraanee yaakii.
- 11(b) ta kau sai = ta kawar da shii.
- 11(d) inversion; understand:
Koo kaa ga fataucinta yaa baa da riibaa---.
- 11(d-e) There is a run-on in these hemistichs. Understand:
...koo kaa ga ya baa da riibaa//Kiyaa---.
- 11(e) zamba an naana = zamba cee a nan.
- 12(c) jiida : is a Sokoto/Katsina form equivalent to sauka.
- 12(d) da = daga.
- 12(e) (i) Ga wansu; understand: Ga na wadansu.
(ii) fissai : see 5(e) above.
(iii) Ellipsis; understand:
ta fissai /daga/ cikin 'yan'uwaa.
- 13(b) jinjinaa = taakalee, tsookanee
- 13(c) guruurat ta = garuurarta. Thus ta saa mai garuurarta = ta shaafaa masa garuurarta.
- 14(a) yaa wucee zarafinta = yaa fi karfin sha'aninta.
- 14(c) kee fi = kin fi. This probably an archaic expression. It occurs in both MS A and MS B.
(ii) tahalta : see 5(c) above.
- 14(d) (i) kee aa' = kee cee.
(ii) mayaataa = matsatsii.
- 14(e) inversion; understand:
Baa naa son kaaruwaa da kee koo kaadan
- 15(b) yas saa kanaa = /shii nee/ ya saa kakee.
- 15(d) (i) kos saami = koowaa ya saami = duk wanda ya saami.
(ii) nis soo = na soo shi.

- 15(d) (iii) yaa kwance reenii: This appears to be Sokoto form or an archaic form, now usually a fixed phrase, yaa huucee rainii = yaa huuce haushii.
- 17(c) (i) ka zamka = ka rika.
(ii) ka yautaa = ka yaawataa = ka yi yaawoo.
- 17(e) kob bidee ni = koowaa nee nee ya bidee ni = duk wanda ya neeme ni.
- 18(b) (i) Ayyubbanki = aiboobinki. This appears to be an archaic form.
(ii) mun zoo zamaanii = mun zoo a wannan lookacin
- 18(c) inversion; understand:
Duk mai sonki shii kikan yii wa raunii.
- 18(d) inversion; understand:
Da ganin mutum sai ki kai masa tsoonii.
- 18(e) bulaashin = zubar.
- 19(a) (i) Da dai : is a Sokoto expression equivalent to koo sau daya, duk wanda ya kuskura etc.,
(ii) bakiita = bataa.
- 19(b) naa = nee.
- 20(a) mai amincii da kissaa: There appears to be two interpretations for this:
(i) mai amincii kawai wajen kissaa
(ii) mai karkoo da kissaa.
- The first possibility is the one adopted in the English Translation.
- 20(b) dankee = waayon kasa wani a daraa. Compare jeesaa in the same line.
- 24(c) zananoo = zamantoo.
- 24(d) zamaa = gamaa = doomin.
- 24(d-e) Ellipsis; understand:
---wa sharkan// /Anmaa/ muraadinmu---.
- 26(c) (i) Takan zamnu zucci = Takan shiga zucci.
(ii) a doora = a dinga

- 26(d) inversion; understand:
Idan taa ishee shi yanaa jin gillaa a zuuciyarsa
- 27(d) (i) Ta jaayee da baaya: appears to be an archaic expression equivalent to Ta jaa da baaya.
- (ii) gisaafaa: possibly means gwaaloo, as the context indicates.
- 27(e) kaa kaama toozon ruwaa = kaa kaama iskaa, kaa kaama bilhu, kaa saki reeshe kaa kaama ganyee, or kaa yi batan bakatantan. See NOTES TO ENGLISH TRANSLATION.
- 28(b) waawaa ka bii = sai waawaa nee zai bi.
- 28(c) koo kee bukaatoo shi = koo kin bukaatoo shi = ~~koo kin bukaatoo shi~~ = koo kin yaafatoo/kiraawoo Shi.
- 28(d) taaba = taafaa. The substitution of b for f is for the rhyme.
- 28(e) ad dooguwa = wadda take dooguwa.
- 29(b) (i) Ellipsis; understand:
Ku luura /da/ fadaataa ---.
- (ii) taa: is a Sokoto form of the verb 'to be' equivalent to cee.
- 29(c) jakkan bugaawaa a dirkaa = jaakan da za a bugaa, a dirkaa.
- 29(d) Ellipsis; understand:
Takan aza /= doora/ kaayanta /a kansu /doole su daukaa
- 29(e) Tanai musu ruudii da koogin ruwaa = Tana ruudarsu don su faadaa koogin ruwaa. Compare v. 27(e), 28(a), and (b), in the text.

NOTES TO HAUSA TEXT (B)
(Rhyme and Metre)

- v. 1(a-d) These lines have consonant rhyme - un.
- 2(a-d) Normally (a), (b), (c) and (d) rhyme internally, while (e) always has eternal rhyme -a(a). In this verse the rhyme in (a), (b), (c) and (d) has broken down.
- 3(a) If the normal pronunciation is to be retained, the third foot is faulty. It has jamaa'aa, that is, the second syllable ma which is normally short is lengthened to give a long syllable -maa-, for the metre. Thus jamaa'aa (v- -).
- 4(a) The first foot has vv -. It can be corrected by reading Duuniyaa. B has Dunyaa, ie --.
- 7(d) The last foot in this hemistich has - - instead of v - - or v-.
- 8(a) The last foot has v vv -. The resolution of one long syllable into two short syllables is not unusual in Hausa poetry. Compare AK, vv. 6(b) and 15(b), below, NOTES TO HAUSA TEXT (B). Text B however has v - - , which is the correct metre.
- 8(c) The last foot has v vv - . see 8(a) above. B. has v - - which is the correct metre.
- 8(d) (i) The first foot has - - . This is not permitted according to ^{the} classical Arabic rule.
- 8(d) (ii) The last foot has v vv - . see 8(a) above.
- 10(d) The first foot has - - . See 8(d) (i), above.
- 10(e) The first foot; see 8(d) above.
- 12(a) The last foot has v vv - . see (a) above.
- 13(a) The third foot has v - vv . Compare 8(a) above.
- 15(b,d,e) The first foot has - - . see (d) above.
- 15(d) The last foot has - - - . According to the classical Arabic rule this is a fault. B has v - - , ie Kwan/ce reenii, which is the correct reading. It can be

- 15(d) contd. corrected by reading kwance.
- 15(e) The second foot has ^ah~~s~~ - - v instead of v - v.
It may be corrected by reading wance, as it is in B.
- 18(a) (i) The first foot has v - vv . Compare 13(a)
above. This is a resolution which breaks the second
long syllable into two short syllables.
- 18(a) (ii) The last foot has - - , thus dropping
the first ~~sh~~ short syllable.
- 18(c) The first foot has - - . See 8(d) above.
- 19(c-d) The first foot has - v instead of v - v,
thus dropping the first short syllable.
- 20(d) The last foot has vv - - instead of v - - . B has
vv - vv.
- 21(a-d) Note here that these lines have consonant rhyme
on -in and not on vowels. Compare ^a1(a-d) above.
- 22(a) The first foot has --- . see 8(d) above.
- 22(a-d) There is a consonant rhyme on -an. Cf. vv.1(a-d)
and 21(a-d), above.
- 24(b) The first foot has - v. see 19 (c & d) above.
- 24(a-d) There is a consonant rhyme on -an. Compare vv.
1(a-d), 21(a-d), & 22(a-d), above.
- 25(c) The third foot has vv - v instead of v - v. This can
be corrected by reading kad for kada.
- 25(d&e) The first foot has - - . see 8 (d) above.
- 26(b) The second foot has vv - v . Compare 25(c) above.
- 28(a,b,c,d,e) The first foot has - - . See 8(d) above.
- 28(c) The last foot has vv - - . This can be corrected
by reading kam for kuma.

NOTES TO HAUSA TEXT (C).
(Arabic and other loan words)

- v. 1(a) Ganiyyun; Ar. ghanī, "wealthy", "self-sufficient", here used as one of the epithet of God, Compare HD v. 7 (d) (i), above, NOTES TO HAUSA TEXT (C).
- 1(b) (i) muttakii, al-muttaqī, "God-fearing one".
(ii) Waliyyun; An Ar. word walī, "Guardian".
- 1(c) Kāwiiyun; Ar. qawī, "Powerful", an epithet of God.
- 1(d) Hayyun; Ar. hayya, "Living", an epithet of God.
- 2(a) (i) Tabaaraka; from Ar. Tabāraka /Āllāh/, "God be praised!" or "May God Bless". But in the context it is used as a name of God, "The Blessed God" or "God the Blessor". See also TML v. 11(e), below.
(ii) Jalaala; from Ar. sing. Jalāla, "The Glorious, the Splendid", an epithet of God.
- 2(b) daliilii; Ar. dalīl, See HD v. 4(c), above, NOTES TO HAUSA TEXT (C).
- 4(b) Gabiyyii; Ar. ghabī, "fool".
- 4(c) hiilaa; Ar. hila, "artifice", "ruse", "trick".
- 8(a) akassii; Ar. aks, "Contrary to", "opposite".
- 8(b) kiyaasii; Ar. qiyasi, "in accordance with analogy".
- 8(c) nakassii; Ar. naqs, "decrease", "diminution". In the context it is used with the sense of "deficient".
- 8(d) fauka ra'asi ; Ar. fawqa al- ra'as, "above the head".
- 10(a) husuunaa; Ar. husum/ān/, "trouble", "quarrell", see JM v. 31 (a).
- 10(b) muhibbaa; Ar. muhibb/ān/, "beloved", "respected".
- 11(a) haibaa ; Ar. hayba, "reverence", "awe"
- 11(c) muhibbaa; see 10(b) above.

- 12(a) nakasii; see 8(c) above.
- 13(a) Shugullii [=shagalaa?]; Ar. shughl, shaghala. See KHW v. 3(a), above, NOTES TO HAUSA TEXT (C).
- 13(c) mailii; Ar. mayl, "inclination",
- 13(d) ƙabuulii; Ar. qabūl, "accepted", "confirmed".
- 14(a) zarafii; Ar. zarf, "resourcefulness, "cleverness".
- 18(a) buhtaani; Ar. bihtān, "false", "a false lie".
- 18(b) ayubbaa; from Ar. ʿayb, "fault". It is treated as a Hausa plural.
- 19(e) dawaaman; Ar. dawama, "to stay/last for ever".
- 20(a) kissaa; Ar. qisās, qissa "tact, tactful": Compare HD v. 4(b), (i), above, NOTES TO HAUSA TEXT (C).
- 20(d) alher; ʿalkhayr, "goodness", "good intention", "viability".
- 20(e) Ayubbaa: See 18(b) above.
- 21-23 These verses are all in Arabic, as follows:
- 21(a) Wa kam min bahiyyin ramayta bi sahmin?
(b) Wa kam min shajīʿin ramayta bi sammin?
(c) Wa kam min dahīkin ramayta bi ghammin?
(d) Wa kam min ghabiyyin qatalta bi taʿamin?
(e) ʿAlimtu bi hubbiki saw'u al-hawā.
- 22(a) Yaa man lahū nawwar Allāhi /nawwara Allāhu? qalban,
(b) Nazartu bi hāliki lam ara hubban,
(c) Shahidtu bi annaki kuntu arīban,
(d) ʿAlimtu bi annaki sirtu adīban,
(e) Wa anta bi khayrin ilā mathwā.
- 23(a) Fa qāla lahā ʿidhtu bi llāhi minki,
(b) Wa lā anti minnī wa lā anna minki,
(c) Wa laysa lanā hājatan min ladunki,
(d) Wa min ayyu jihhatin uʿridu ʿanki,
(e) Wa anti bi sharrin ilā man ghawā.

- 24(a) laabuda; Ar. lā budda, "of necessity".
- 24(c) halkān; Ar. khāḷq, "to create".
- 24(d) garban wa sharkan; Ar. gharban wa sharqan,
"west and east".
- 24(e) mūrāadii; Ar. murād, "wish", "desire".
- 25(b) hadūrāa; Ar. khatar, "danger". Hadūrāa is
a Hausa plural form. See KHW. v.3(e) (ii), below,
NOTES TO HAUSA TEXT (C).
- 26(a) hiilaa: see 4(c) above.
- 26(b) shugullaa: see 13(a), above.
- 26(c) fasullaa; Ar. fasala, "to ponder",
- 27(d) gisaafaa: This, apparently, has no meaning either in H. or Ar.
B has kisiffaa, which is probably from Ar. verbal root K.S.F.,
"to reprove".
- 28(a) Dannaana: It seems likely that this is derived from Ar.
dana'a "to be vile, contemptible", etc., ie "the world".
- 28(b) aakilii; from Ar. ʿaqil, "intelligent", "sensible".

"THE WORLD'S CHARACTER -- A HARLOT"

by

Malam Auli

- v.1 (a) God, let us beg You, for You are the Self-sufficient,
(b) Over every God-fearing one, You are the Master,
(c) You are All-Powerful in all matters,
(d) You give life to everyone who prays to You, O the Living One,
(e) O God the Almighty, protect us from going astray.
- 2 (a) Praise be to You, O Lord Most High,
(b) Be merciful unto us that we may obtain justification,
(c) For the sake of the blessedness of Your Prophet, Khalīl,
(d) That we may obtain the favour of following the Sunna of the
 Messenger,
(e) Muhammad, Ahmad, for he excels everyone.
- 3 (a) Let us discard the world, O community, that we may rest,
(b) She only troubles him who seeks after her,
(c) She habitually runs away from him who follows her,
(d) She seeks out the one who does not care about her,
(e) Listen to how the deceitful harlot behaves!
- 4 (a) The world is new only to the fool,
(b) The fool who loses his way,
(c) She deceives him and he becomes confused,
(d) Keep your distance, do not come near, brother,
(e) Her behaviour is to gallop and swerve like a mare.
- 5 (a) Listen, that I may tell you something about her character,
(b) To everyone, her intention is to betray their trust,
(c) She causes a man to do evil deeds,
(d) To draw him to her, that he may obey her,
(e) So that she may get him and take him away from his
 brothers.
- 6 (a) She has the ability to remove great Kings from their thrones,
(b) And scatter their slaves and fine horses,
(c) She demolishes the rich man's house,
(d) And turn his sons into country bumpkins,
(e) So that you would think they had never possessed
 wealth.

- 7 (a) Her behaviour is to build and then to demolish,
(b) She habitually comes upon what is green and dries it up,
(c) Her behaviour is to display her goods and then take them away
like a dishonest trader,
(d) Her ashes are hot if you try to pick them up,
(e) Greed for her causes a man to be thrown down.
- 8 (a) Listen that I may tell you about her contrary nature,
(b) So that you may take care and behave accordingly,
(c) Her intention to everyone is to make him deficient,
(d) She is accustomed to raise a man high above her head,
(e) Then she will throw him down to fall on dried corn
leaves, which will hurt him.
- 9 (a) She gathers up in order to come back and scatter,
(b) She lies hidden in order to plot eg when one ties she unties,
(c) She causes the lightning to flash so that one may pass by her way,
(d) But when one comes near, she will cut off the light,
(e) And she will inflict a man with confusion.
- 10 (a) She causes trouble so that quarrels start,
(b) She cause a respected man to become despised,
(c) She often picks up a naked man and puts on him the
expensive saakii gown
(d) She wages war on the great cities,
(e) Hamlets are unable to stand up to her attack.
- 11 (a) She will find a mature man who has begun to gain respect,
(b) She will move near him to lead him astray,
(c) Deceiving him with false promises of fame,
(d) Even if you see that trade with her is yielding profit -
(e) Refuse, there is only deception there, no prosperity.
- 12 (a) Listen that I may tell you the defects of her character,
(b) She loves a person with the intention to hate him,
(c) She may land like a bird and when you approach her she flies off,
(d) She removes a man from his family house and takes him -
(e) To others, she will take him away from his brothers.

- 13(a) She comes upon a maalam [scholar] and makes him frivolous,
(b) She tests him if she gets an opportunity,
(c) She paints him with magenta, that he may incline favourably towards her,
(d) She will say to him, "Greatness and certain wealth -
(e) "If you seek me, will be yours".
- 14(a) But if she finds that he is beyond her reach,
(b) That he will rise up and rebuke her,
(c) That he will say, "You have more evil intention than anyone",
(d) That he will say to her, "You are the house of pestering,
(e) "From you I do not want the least benefit."
- 15(a) She will say to him "O Malam, I think you do not know me,
(b) "That is why you do not wish to be with me,
(c) "People Come to seek for me from many towns,
(d) "Whoever obtains my love will not be despised,
(e) "I, the world, am too good to be neglected.
- 16(a) "I have many gifts, hear about them,
(b) "I am able to cause a house to prosper,
(c) "A man's family, everyone of them, will prosper,
(d) "I take away need that a person may live in peace;
(e) "I turn an empty house into a gathering place.
- 17(a) "Listen , that I may speak to you so that you may understand,
(b) "Take note of my word, know it is the truth,
(c) "I want you to go out frequently and walk around -
(d) "And observe how the royal ones ride around [on fine horses],
(e) "And know that whoever seeks me will prosper".
- 18(a) He will say to her, "wait, I don't want lies,
(b) "We know your faults for we have come in good time,
(c) "Whoever loves you, he it is whom you will harm,
(d) "No sooner do you see a man than you poke out his eyes,
(e) "And leave him, his eyes pouring water.

- 19(a) "Whoever follows you has gone astray,
(b) "For sure, his behaviour has become evil,
(c) "Whoever trusts you will become destitute,
(d) "Whoever seeks your satisfaction will not be satisfied,
(e) "He will remain for ever in great need.
- 20(a) "The black old woman who is reliable only in intrigue,
(b) "You know how to cheat, you know how to deliver the winning stroke,
(c) "You will cause a person to behave like a puff-adder,
(d) "A man may intend to do good but you cause him to abandon his good intention,
(e) "Your faults are beyond numbering.
- 21(a) "And how many of the noble ones have you struck down with arrows?
(b) "And how many of the brave ones have you struck down with poison?
(c) "And how many of the happy ones have you struck down with sadness?
(d) "And how many foolish ones have you slain with baited food?
(e) "I know that your love is an evil love.
- 22(a) "O you whose heart God has illuminated to make you attractive],
(b) "I have studied your character, I have seen no love,
(c) "I bear witness that you have been resourceful,
(d) "I know that you have been sophisticated,
(e) "And there is attraction in you until the last resting place"
- 23(a) Then he says to her, "I seek God's protection from you,
(b) "You have nothing to do with me, I have nothing to do with you,
(c) "And we have no need of you,
(d) "And from any direction that you come], I avoid you,
(e) "You bring evil to him who admires you!"

- 24(a) She will say to him, "Of necessity, indeed I affirm,
(b) "Truly we have no concern with you,
(c) "This has been so since the creation,
(d) "For I approached you from west and east,
(e) "But our desire has been hard to attain".
- 25(a) O friend, listen that I may tell you that you should take care,
(b) She has a really dangerous trap,
(c) Guard against her, do not consent to have anything to do with her,
(d) Whoever agrees to follow her scheming,
(e) He falls into the waterless bush.
- 26(a) She conquers some men with tricks,
(b) She says, "Do not agree to abandon merry-making",
(c) She stays in the heart so that one begins to ponder,
(d) If she finds him thinking evil -
(e) She will wound him with a wound against which he cannot retaliate.
- 27(a) She is wont to hold her lover near to her and then throw him off far away,
(b) He will fall and spring up with fear and lean against something -
(c) To east and west, he will find no way out,
(d) She draws back, rebuking him,
(e) She will say, "you have clung to the tide of the sea".
- 28(a) Vile one, your river has no bank,
(b) The fool enters you, the wise one passes you by,
(c) Even if you desire and invite him, you will quarrel,
(d) Whoever agrees to clap hands with you -
(e) He has set out on the long road.
- 29(a) O my friend listen, I will tell you the truth,
(b) Take note of what I say, know that it is the truth,
(c) She has donkeys that she beats and beats,
(d) She is wont to load them, perforce they must carry the load,
(e) She misleads them into the river.

NOTES TO ENGLISH TRANSLATION
(Islamic and Hausa Cultural Aspects)

- v.2(c) "Khalīl": One of the many honorific names of the Prophet Muhammad. It means the "Friend".
- 2(d) "Sunna" (H. Gwadabee): Compare WG v. 47(b), KHW, v. 3 (c), above, NOTES TO HAUSA TEXT (C).
- 2(e) "Ahmad": is also one of the honorific names of, Prophet Muhammad, derived from the same root ^{as} of Muhammad, namely H.M.D., "to praise".
- 3(c) "the deceitful harlot": Note the imagery here. To a Hausa, the world, compared to a harlot creates a picture of something: deceptively beautiful, at least externally. But beneath her fine clothes and kwaliyar shaafe-shaafe or kyalii, "cosmetics", she is diseased; and in her heart she is fickle. See Hiskett, History of Hausa Islamic Verse, p. 80-87.
- 5(d) "To draw him to her": (H. ta keebo shi): Also note the imagery here. The world is seen as a herdsman who is trying to steal an animal from another herd. The words keebo shi creates the picture of man as a creature in a herd together with other creatures [brothers etc]. The world is a thief who wants to cut him off from the rest of the herd in order to steal him away, thus ta keebo shi, to remove him from his fellows.
- 6(d) "country bumpkins": Also note the imagery. The Hausa kankii, "a west African hartebeeste", symbolizes "walking aimlessly, carelessly", as in the fixed phrase kanaa tafiyaa kamar kankii, "you walk like a kankii". Compare HD v. 6 (d-e), above.
- 7(d) "Her ashes are hot": recalls Hell Fire.
- 8(d-e) Compare HD v. 5(d-e), above.
- 8(e) "dried corn-leaves": (H. karmaamuwaa = karmaamii): This refers to the leaves of daawaa or geeroo plants which, when dried, can be very dangerous because they have sharp edges that cut like knives. The verse suggests that the world raises a man up and then causes him to fall among a heap of dried daawaa leaves, so that it cuts and scratches him. Karmaamuwaa is a symbol for "sin".
- 10(c) (i) Compare HD v. 7(d-e), above.

- 10(c) (ii) "saakii gown": is a native woven cloth of black and white strands. It is traditionally considered a very expensive material.
- 10(e) "Hamlet" (H. Unguwaa): For the Hausa, the word unguwaa creates an image of communal solidarity. Thus the sense of the line is that even a united community, let alone a divided city, can not stand up against the wiles of the world.
- 11(a-c) Compare HD v. 9(a-b).
- 12(c) to "land [like a bird]": To a Hausa, this recalls the deceitful bird known as yautai which, when it sees a man, will drop in front of him as if wounded, and when he comes near to catch it, it will fly away and then drop again at a short distance, and repeat the deception. (see Dr. Abubakar Imam's Magana Jari Ce, Book I, "The Story of "Reenaa, Kaamaa Ka ga gayyaa", pp. 109-112).
- 20(c) "----cause a person to behave like a puff-adder": This renders Kinaa saa mutum yin halin nan na kaasa; the Hausas traditionally believe that the puff-adder sleeps excessively, and therefore, when someone sleeps too much he is often described as mai halin kaasaa, "one with the behaviour of a puff-adder" = one who sleeps too much.
- 23(b-c) These hemistichs echo Koran 109/6:
"To you be your Way
And to me mine"
- 25(e) "Waterless bush": See the discussion of this under V,
(ii) "Symbolism", above.
- 27(a-e) This recalls the scene in the grave on the first night after burial. The deceased is visited by the Interrogators, Munkar and Nakir and in an attempt to escape from them turns to the east, and the west, but finds no way out. Compare Ibn. Ahmad al-Qādi, Islamic Book of the Dead, pp.58-59.

- 27(e) "You have clung to the tide of the sea": Note the imagery in this hemistich and compare the Hausa fixed phrases Kaa Kaama iskaa, Kaa Kaama bilhu, "You have clung to a lie", etc.,

CHAPTER 4

A

"Remembering Death" (Tuna Mutuwaa,
TM) by Isan Kware dan Shehu,
19 century AD.

I AUTHORSHIP, PROVENANCE AND DATE.

(i) Author (H. Marubuucii/Mawallafii).

This poem, like HD above, is firmly attributed in Sokoto to Isan Kware, the posthumous son, Hausa dan autaa, of the Shehu Usman dan Fodiyo. He was born in 1817, a few months after his father's death. According to the views of Wazirin Sokoto and Bello Sa'id, Isa died ca. 1287-9/1870 and 1291-2/1873, respectively. But the evidence in Ma'ama'are shows that Isa was alive in 1304/1886. See details in the discussion of HD, I, (i), "Author", (a), above.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa)

The MSS from which the present edition has been established were obtained by me from the following sources:

Text A:

From the collection of CSNL, B.U. Kano; Ref.
No. CSNL MS 49. Collected by Dr. Dalhatu Muhammad from
Alhaji Muhammadu Boyi, Sokoto.

Text B:

From CSNL, B.U. Kano; Ref. No. CSNL MS 48.
Collected from Malam Isa Kõnni, purchased by Mal. Ibrahim
Mukoshe.

Text C:

From CSNL, B.U.K., MS No. 193, the property of
Malam Jilani Mai Anguwa, Sokoto, borrowed by Malam Bello
Sa'id.

Text D:

From CSNL, B.U. Kano, Ref. No. CSNL, MS46.
Original from Malami Makaho, Sokoto, borrowed by
Malam Bello Said (two versions).

Cassette:

Cassette recording obtained by me from
Malam Aliyu Maikudu, Sokoto, 1978.

(iii) Date (H. Sheekaraa/Hijiraa)

There is no internal indication of the date at which this poem was composed. But it may be determined from the discussion in (i) above that it is likely to have been composed some few years before Isa's death, that is, according to Alhaji Dr. Waziri Junaida and Bello Sa'id, it must have been composed by 1290-92/1873, and according to Hiskett, by 1297/1880. But on the evidence in Ma'ama'are (see discussion in HD, I, "Author", (i), (a), above) the poem could have been composed later than 1290-92/1873.

II. FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

The poem is in couplets (H. Kwarbiyu/Uwar tagwai), of which there are fifty-six. Each kwar-biyu is self contained. The hemistichs, however, are for the most part not self contained. In most cases, the second hemistich is dependent on the first for a full meaning. For example v. 6(b), Da samaarii yaara da jinjirii would be incomplete without (a) Mutuwaa ba ta bar manyammu duk. It is obvious that the Da in hemistich (b) is a vital conjunction which indicates that something has been mentioned before; and to which this is a conjunction or a mahadii. Similarly, we may not understand to whom Na gabas in hemistich 29(b) refers without saraakunaa in the preceding hemistich. Thus as far as the structure within the verses is concerned, the second hemistich is, usually, a cikoo or kaarashee, (a balancing or finishing line),

while the first hemistich is usually the main clause. Places where the first hemistich relies on the second for the full meaning are, proportionately, very few. See vv. 7, 8, 10, 13, etc.,

As can be seen from the section on "CONTENT" the poem also falls into broad divisions according to the distribution of topics. But these divisions are not clear-cut. There is some repetition and overlap.

IV RHYME AND METRE (Amsa-amo da Karii/muryaa)

(i) Rhyme (H. amsa-amo/amsa-kuwwa)

The poem has an external rhyme - i(i), being the last syllable of (b), which is constant throughout the poem.

As for the penultimate syllable of (b), this varies, being -i as in 1(b), 2(b), 3(b) etc; -a in 8(b), 15(b) 16(b) 17(b) 27(b) 29(b) 32(b) etc; or short -u in 7(b), 9(b), 10(b), 18(b), 22(b), 30(b), 31(b), 40(b), and elsewhere.

Although (a), which is a subsidiary rhyme, occasionally appears to rhyme with (a) as in 44(a) Wuta(a) 45(a) Jannata(a), there is no constant internal rhyme pattern and such examples as the above appear to be coincidental.

(ii) The Metre (H. Karii/Murya)

The poem is composed in the classical Arabic metre called al-Mutadārik (H. Mutadaarika). Its basis is Faa'ilun, - v - or - - or even vv - . In it we find regular vv - - and - - . But there is a constant variant (H. illaa)¹ in the last foot of both the first and second hemistichs (see also WG x ref) where v - recurs instead of v - - or - - . For example:

v. 4(a) A mu dau/aniyaa/a mu bar/sakee

(b) A mu tuu/ba mu bar/yin jin/kirii

V. 9(a) Koowaa/yaa san/ta gidaa/nasa(a)

(b) Da diyaa/da zumai/da mujaa/wurii

v. 11(a) Don rad/da fa taz/zaka kun/sanii

(b) Baa zaa/ka fa cee/mata han/kuri(i)

According to W. Wright, A Grammar of the Arabic Language², this variant is not permissible according to the classical Arabic rules³, cf. Chapter 1, A, II (iii) above.

Other deviations which are not constant are dealt with in NOTES TO THE HAUSA TEXT (C) below.

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaarin jiigoo/kwaayar jiigoo)

The topic is clearly stated in:

- v. 3(a) Dada(a) zaa ni(i) fa wa'azu zumai ku ji(i)
(b) A ku karbaa zucci da zaahirii.
6(a) Mutuwaa ba ta bar manyanmu duk -
(b) Da Samaarii yaara da jinjirii.

"Know that I intend to preach, my friends, listen,
Accept it in your hearts and outwardly,
Death spares neither our elders nor,
Our young men, boys/girls and infants".

(ii) Content Summary (H. Jiigoo a gajarce)

The poem, which is to be studied in detail below, can be divided up into the following main ideas:

- vv. 1-2 Doxology and honorific to the Prophet.
3-4 A warning against procrastination.
51-7 From the time of Adam, throughout history up to the present day, not only ordinary people, but also the powerful, the rulers and the learned have all been taken by death.
48-52 Whatever a person's character, death will overtake him in the end.
53-55 Be warned and seek forgiveness before it is too late.
55 Colophon.

(iii) Treatment of the theme and background to it.

(H. Warwarar jiigo da Shimfidarsa)

The topic "Remembering Death",⁴ like that of the "Coming of the Mahdī and the Signs of the Hour", the "Torments of Hell Fire---" and so on, is one of the most popular and dramatic of Hausa wa'azii verse. It is also one that is foremost in the minds of many Hausas. Its associations for them can perhaps best be illustrated by the following piece of unwritten verse which was recited to me by a Hausa female beggar of Kano, called Malama Hausatu Almajira. It is called Karaatun shiryaa wa mutuwa:

H. Bissimillaahi rahmaani rahiimi.

1. (a) Hairan hairan, hairan Haashimiina,
(b) Idan an saka mini cuutar ajalii,
(c) Ubangijii ka taimakee ni a wannan raanaa!
2. (a) Hairan hairan, hairan Haashimiina,
(b) Idan zaa a zaaree mini rainaa,
(c) Ubangijii ka taimakee ni a wannan raanaa!
3. (a) Hairan hairan, hairan Haashimiina,
(b) Idan zaa a zaari jiijiyar jikiinaa,
(c) Ubangijii ka taimakee ni a wannan raanaa!
4. (a) Hairan hairan, hairan Haashimiina,
(b) Idan zaa a wankee ni,
(c) Ubangijii ka taimakee ni a wannan raanaa!
5. (a) Hairan hairan, hairan Haashimiina,
(b) Idan zaa a hadaa ni a likkafanii,
(c) Ubangijii ka taimakee ni a wannan raanaa!

6. (a) Hairan hairan, hairan Haashimiina,
(b) In zaa a sallaacee ni,
(c) Ubangijii ka taimakee ni a wannan raanaa!
7. (a) Hairan hairan, hairan Haashimiina,
(b) Idan zaa a sakaa ni a gidaanaa,
(c) Ubangijii ka taimakee ni a wannan raanaa!
8. (a) Hairan hairan, hairan Haashimiina,
(b) Idan an sakaa ni a gidaanaa, zaa a fasaa mini kaskoo,
(c) Ubangijii ka taimakee ni a wannan raanaa!
9. (a) Hairan hairan, hairan Haashimiina,
(b) Idan cikii zai fashee,
(c) Ubangijii ka taimakee ni a wannan raanaa!
- 10(a) Hairan hairan, hairan Haashimiina,
(b) Kadan kai zai rabu da uwar jikii,
(c) Ubangijii ka taimakee ni a wannan raanaa!
- 11(a) Hairan hairan, Ubangijii ka taimakee mu!
(b) Alhandu lillaahi.

The following is the English translation:

In the Name of God, the Merciful, the Compassionate,

- 1 (a) O the goodness, the goodness, the goodness /of/ the Hashimite⁵,
(b) When I am afflicted by my terminal sickness,
(c) Lord, help me on that day!
- 2 (a) O the goodness, the goodness, the goodness /of/ the Hashimite⁶
(b) When my life shall be taken from me,
(c) Lord, help me on that day!
- 3 (a) O the goodness, the goodness, the goodness /of/ the Hashimite,
(b) When my veins shall be plucked away,
(c) Lord, help me on that day!

- 4 (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When I shall be washed,⁷
(c) Lord, help me on that day!
- 5 (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When I shall be wrapped in the Shroud,⁸
(c) Lord, help me on that day!
- 6 (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When I shall be prayed over,⁹
(c) Lord, help me on that day!
- 7 (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When I shall be put in my last abode [the grave],
(c) Lord, help me on that day!
- 8 (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When I am put in my last abode, when the pots shall be broken
over me,¹⁰
(c) Lord, help me on that day!
- 9 (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When my belly shall burst open [in the corruption of death],
(c) Lord, help me on that day!
10. (a) O the goodness, the goodness, the goodness [of] the Hashimite,
(b) When the head shall part from my body [in the corruption of
death],
(c) Lord, help me on that day!
11. (a) O the goodness, the goodness, Lord, help us!
(b) Praise be to God.

Such folkloric prayers, simple and perhaps trivial as they may seem, are taken very seriously by the Muslim Hausas, especially the women,

who firmly believe that recitation of them will ease their death pains¹¹ and help them obtain admission to Paradise.

Another folkloric story which illustrates that death is at the foremost of Hausas' minds is given below and is common, again, among the women and children:

It is said that one day, God allowed creatures (including men, birds, animals etc) to choose for themselves between (i) idan an mutu a daawoo, "when one is dead he may come to life again (in this world) and (ii) Idan an mutu kada a daawoo, "when one is dead he may not return". All the creatures got together to decide. In the end, they all agreed that in an mutu a daawoo, with the single exception of hankaaka, "crow", who refused to make his view known. The creatures delegated kunkuruu, "tortoise" to deliver their final decision to God. But before the tortoise could reach God to deliver the message, the crow quickly flew up and said "Idan an mutu kada a daawoo" "when one is dead he may not return", and, since maganar faari ita Sarkii kee karbaa, "the first utterance is what the King accepts", the crow's message was accepted, and that is why now people do not come back after death. This is also the reason that whenever Hausas hear the cry of a hankaakaa, "crow", near a house, they have a camfii, "superstition", that someone in the house or nearby will die.

Clearly, this poem resembles the medieval Christian category of momento mori, "Remember that you have to die", and especially the particular topic of that category, "sic transit gloria mundi", "Thus passes the glory of this world".

The poet presents his poem as a progression, in which he starts from afar off and gradually brings the notion of the inevitability of death nearer and nearer to the listener or reader. First, he reminds us that even the Prophet Adam and the Prophet Muhammad passed away. Then, coming closer to his audiences' own experience of death, he reminds them that the Shehu died. So, too, did Sultans Bello and Atiku and all the other pious members of the Shehu's family,

men and women alike. But death does not stop there. For has it not taken all the maasu tuutoocin Shehu, the Shehu's flag-bearers¹² as well? And not only them. Not even the great infidels, Bawa Jan Gwarzo, Yakubu and Bunu, for all their power and arrogance, have been spared. This line of argument then enables him to draw his audiences' attention to what is the crux of his message - while Death takes us all, there are some who will go to Hell Fire but there are others who will go to Paradise. Then, briefly and skillfully, he makes use of two names, those of the Shehu and his ancestor, ^CAbd al-Qādir al-Jaylānī, which sum up all that it is necessary to know and do in order to avoid Hell Fire and obtain Paradise. This enables him to move on to the concluding part of his poem, which is a brief comment on the transitory nature of this world's goods,^{and} which links back to v.16(b) duuniyag ga gidan barīi. Then comes a final reminder that the Day of Reckoning¹³ may be nigh; and an exhortation to follow the Sunna. The poem thus demonstrates a smooth sequence of ideas and an overall unity, that is characteristic of Malam Isa's original work.

IV LANGUAGE (Sarrafa Horshee)

As far as its language is concerned, this poem can, for the most part, be comprehended by an unlettered Hausa Muslim. Even so, there are still a few words which may not be fully understood except by the learned. For instance, Baadini Zaahiri¹⁴ in v.1 (a), which involves a rather deep theological aspect of God's nature, may present some difficulties to the layman. Other Arabic words such as mujāwur and muzakkar, which occur in vv. 9(b) and 17(b) respectively, may also be unfamiliar except to the learned persons, because they are not, to this day, naturalised. Other words in this category include: v. 1(b), Karīmī qādirī, v. 28(b) āhirī, v. 46(b) muḥajirī, v. 48(b) māhirī, 50(b) mutakabbirī, 53(b) & 54(b) tāhirī and 55(b) ghāfirī. (see NOTES TO HAUSA TEXT C).

It is also worth noting that most of the Arabic loans under this category are used in the Hausa noun and adjectival forms ending in -ii as daahirii from Ar. tāhir "pure", and mutakabbirii from Ar. mutakabbir "the proud" etc., irrespective of their grammatical function in Arabic.

As might be expected from this composer from Sokoto, the poem contains many lexical items which are characteristic of Sokoto dialect. These are too many to be listed here and they are therefore dealt with in NOTES TO HAUSA TEXT (A). Other lexical items which appear to be archaic, or to come from other dialects, as well as those from Fulfulde, are also dealt with in the NOTES.

V STYLE (H. Saloo)

The central stylistic feature of this poem is, of course, the extensive and detailed personification of Death,¹⁵ which is described below under (i) "Personification".

But there are also several stylistic peculiarities about it, which do not fit readily into particular stylistic categories. They will therefore be discussed here before proceeding to deal with the more readily definable stylistic features.

First, when speaking of Death, the poet cleverly uses terms familiar from polite elegy, ta'aziyyaa, when her victims are Muslims.

Thus we find in vv. 6(a) and 7(a) ba ta bar ----; in vv. 11(a) and 27(a) in taz zaka----; in vv. 14(a) and 16(a) (yaa)rigai, and so on. But when he refers to how Death has taken the "boastful, the ostentatious, the self-opinionated" and the "great infidels" etc., he uses phrases such as ta ishee mai himmat taara abuubuwa (v. 49); ta ishee mai hooma (v. 50a); ta ishee mutakabbirii (v.50b); ta halbee manyan kaafirai (v. 41(a), (b); in vv. 42-43 halbee is also certainly to be understood; He thus subtly creates the impression that Death takes Muslims with gentleness and courtesy but removes infidels with a rough brutality,¹⁶ a notion that must strongly predispose the audience towards accepting his message of the need to observe Islam.

Another technique that he uses to gain attention is to juxtapose negative and positive¹⁷ ideas in parallel (H. jeerin banbantoo). Thus in v. 33(b) he has:

Ba ta bar su dadaa duka sai irii /ta barii/.

"She did not leave any of them behind, but only their seeds". At other times he seems to be reinforcing one negative idea with yet a stronger negative idea following closely on it (H. jeerin daidaitoo) as in: 7(a) Mutuwaa/ ba ta bar na cikin gina maa balee

(b) Ta baroo dada maasu fitaa wurii. (Neg. + Neg.)

"Death does not spare the one who remains in the house,
Let alone does she spare those who walk abroad!"

Or he may juxtapose one positive idea with a negative idea (H. jeerin banbantoo):

v. 4(a) A mu dau aniyaa a mu bar sakee, (Pos. + Neg.)

(b) A mu tuuba mu bar yin jinkirii. (Pos. + Neg.)

"Let us obey, let us avoid procrastination
Let us repent, let us not delay"

Sometimes he may juxtapose two positive ideas, as in (jeerin daidaitoo):

v. 10(b) A mu yarda zumai, mu yi hankurii (pos. + pos.)

"Let us accept, let us be patient, my friends"

Isan Kware has also a notable skill in linking his verses with specially chosen link-words, which give the poem lexical joints and knit it together as an integrated whole. Consider, for example, the function of the modal particle Haka and the conjunction Da, which run throughout the poem, weaving in and out and stitching many of the verses together. These words may be considered as the kooshiyaa¹⁸ of the poem, used to weave the threads, the lexical items and ideas, of the poem into cloth. This is especially so between vv. 12-43. As is pointed out below, many non-verbal verses are found in this section; and without the use of Haka and Da, these verses would fall apart for want of something to hold them together, and would not make sense. These lexical items are therefore as important as verbs in a clause or a sentence. (see Haka in vv. 18, 28, 31, 32, 33, 34, 37, 38, 39, 40, 42, 43; and Da in vv. 12, 13, 14, 15, 16, 17, 19, 20, 21 and 26).

The lexical item a which was identified in Chapter 1, under WG, Section V, STYLE (a), as the Arabic interrogative particle ا, used rhetorically for emphasis, also occurs in this poem - for example:

v. 1(a) A mu goodee Baadini Zaahirii

"Let us thank the Hidden and the Manifest"

v. 2(a) A mu zanka salaati da sallamaa,

"Let us constantly invoke blessing and peace"

Certain other variations from normal Hausa occur in verb endings. For instance, in v. 7(b) we find ta baroo (grade 5 verbs ending in -oo)¹⁹ where grade 7 (causitive), ²⁰ ta bar, as in the first hemistich of the distich, would be more usual. The ending -oo of course indicates motion towards the speaker. The reason for the use of this ending is perhaps to strengthen the idea, implicit throughout the whole poem, of the imminence of Death, which is bearing down on all mankind. The poet uses the same -oo ending, also rather unexpectedly, in v. 26(b), mu yoo shirii. Here, perhaps, it relates both to time and place, "Let us make ready here and now".

Like the Shehu, and his brother Abdullahi, Isan Kware's command of the Hausa language is remarkable. He knows, while using simple

language, how to drive his points home and impress them on his hearers' minds. This is in part due to his careful selection of words; and his ability to appreciate the intellectual levels and aptitudes of his audience. He also has the skill of the nāzim (H. nazamu/nazamii) or nazzām (both from Ar. root N.Z.M., "to compose verse"), in that he is able to construct a balanced verse that reads smoothly and pleasantly but which is still direct and to the point. An example is:

v. 4(a) A mu d̄au aniyaa a mu bar sakee,

(b) A mu tuuba mu bar yin jinkirii,

where aniyaa balances with sakee and tuuba with bar yin jinkirii.

Whereas poets such as Dikko d̄an Bagine, Asma'u Nana and others use Arabic loans with, apparently, little regard for whether their verse can be understood by the unlettered, and, perhaps, as a display of learning,²¹ Malam Isa seems more concerned to display his knowledge of Hausa in a way that is pleasing to an unlettered audience. He thus uses his knowledge of Arabic with some restraint and limits himself for the most part, to the native Hausa lexicon. When he does use Arabic loans he often accompanies these with a Hausa equivalent, so that he may be understood by the less learned among his audience. For example, in v. 48(b), he has the Arabic māhirī and alongside it in the same verse its Hausa equivalent mai waayoo.

Other Stylistic devices (H. sauran dabaarun salon sarrafaawaa)

(i) Personification (H. Mutuutarwaa)

It has been shown above how the World is personified by the Hausa poets. A similar personification is commonly applied to Death. This may arise in the first instance from the Koran and hadīth.²² See for example Koran 79/1-2:

"By the angels who tear out
The Souls of the wicked in violence,
By those who gently draw out the Souls
Of the blessed",

a verse which no doubt also accounts for the idea mentioned above, that Death draws out the Souls of Muslims gently, but those of infidels with violence and brutality.

Like the World, Death, too, is personified as a woman, an angel.²³ This is so not only in Hausa Islamic verse but also in Hausa folklore. For instance, one story portrays Death as a woman who has only one eye, one hand and one leg. This deformity, so the story goes, was caused in the fight that took place between the Prophet Mūsā (Moses) and Death. The story, said to originate from the Maghrib, relates that in the old days Death used to come to her victims openly, to claim Kaayan Ubangijii, "God's Property". The story goes on that one day Death went to the Prophet Moses and said, Allah yaa aikoo ni in karbi kaayan aroo, "God has sent me to receive what has been borrowed", namely life. Moses, being so strong, fought Death until he broke off one of her hands, one of her legs, chopped off one of her ears and put out one of her eyes. Death went off to God and asked Him to conceal her while she was carrying out her duties in the future. God agreed. But it is now believed that Death has one leg, one arm, one ear, and one eye.

Another Hausa folkloric story, also based on the belief that in the old days Death used to come to her victims openly and ask permission to take Kaayan aroo, "what has been borrowed", relates how one day she came to a woman and asked if she could take the life of the woman's child. The woman, who was cooking waakee, "beans" in a big pot, said to Death, "By all means, but let me see whether my beans are cooked". She went to the pot, took off the cover, and said to Death, "Come and see, are they cooked?" Death went to look into the pot and the woman, with a sudden movement, was able to pick Death up and drop her into the pot. She slammed on the cover and placed a large piece of rock on top of it. Then she went to the room to see if her child was alright. Then, while she was in the room, an old woman arrived in the compound. She looked at the pot and said, "Let me see what you are cooking", and she opened the lid. Thereupon, Death escaped. In view of this incident, Death asked God to hide her and He did.

In this poem Death is also personified in v. 11 (b) as an impatient person, baa zaa ka fa cee mata hankuri/ba. In v. 27 (b) she is personified as one who neither consults nor takes advice,

kun santa fa baa ta da shaawarii; while in v. 41(a-b) she is personified as a hunter who shoots indiscriminately, with poisoned arrows, against which there is no remedy.

In addition, like Duuniyaa, Death, too, has her own characteristics²⁴ or haalaayee. These are listed below as they occur in the poem:

vv. 6-7 She does not spare anyone - big, young, men, women.

v. 8. When she comes, everyone despairs.

11(b) One cannot ask Death to be patient.

27(b) Death does not take or seek advice, and neither does she consult anyone.

29(b) She attacks too quickly.

41. She shoots like an archer, and her shots are at random.

49(b) She sets upon one without notice.

(ii) Symbolism (Alaamaa/Alantarwaa)

The poet does not make much use of symbolism. The only one I have noticed is Hanyar Ahmadu (v. 54b) which is a stock symbol for Islam, in that it is a Hausa equivalent of the Arabic Sunna.

(iii) Metaphor (H. Siffantaawaa)

Other than the personification of Death, I have not observed any metaphors in this poem.

(iv) Allegory (Dooguwar Siffantaawaa)

There are no allegories in the poem, except in so far as the personification of Death may be regarded as allegorical.

(v) Simile (H. Kamantaawaa)

There are no similes in the poem.

(vi) Anaphora and Echo effect of rhetoration and Alliteration
(H. Jaddadar Karfataawaa da Gaagara-gwaari/Karangiyaa)

Most of the anaphora and echo effects found in the poem are low key, except those found in vv. 10(b) and 18 (b):-

10(b) A MU YARDA ZUMAI, MU YI HANKURII

18(b) A MU YARDA ZUMAI, MU YI HANKURII

Others that are ⁱⁿ somewhat low key, are: A MU/AKU repeated in vv. 1(a), 2(a), 4(a), (b) 5(a), 12(a); MUTUWAA/ BATA BAR, repeated in vv. 6(a), 7(b), 33(b), 35(b), and 48(a). The conjunction Da which links the verses is repeated in vv. 6(b), 9(b), 10(a), 12(b), 13(b), 14(a), 15(b), 16(a), 17(a), (b), 19(a), 20(a), 21(a), 22(b), 26(a), 28(b), 32(b), and 46(a). HAKA/ NAA is repeated in vv. 18(a) 30(b), 31(a), (b), 32(a), 33(a), 34(a), 36(b), 37(a), 38(a), (b), 39(a), 40(a), 42(a), 43(a), (b), 48(b), and 50(b).

Alliteration (H. Gaagara-gwaari/Karangiyaa)

The poet makes effective use of alliteration and similar sound plays. For example, in v. 42(b), there is a repetitive pattern of certain consonant sounds; r. f. b. n. :-

Har yunfa fa baa ta fa jin bari

And v. 49(b) where we find alliteration on sh and -i:-

Ta ishee mishi baa shi da koo shirii.

and so on.

(vii). Context bound lexical items (H. Kalmoomin Farru/Dangantattun Kalmoomi/Bii-dangi).

Lexical items that are fully context bound are few in this poem. They are: vv. 3(a) wa'azu, 4(b) tuuba, 41(a) kaafirai, 44(a) Wuta, 50(b) mutakabbirii, 52(b) Nakiiri da Munkari, 55(a) gaafaraa and 55(b) Saafoo. Others that are partially context bound are vv. 2(b) Fiyayyee, 5(b) Ahmadu and 6(a) Mutuwaa.

(viii) Collocational Shift (H. Baubaawan Burmii/gamin-bautaa)

There are few examples of collocational shift in this poem. Although the collocation uwar garii (v.15b) and uban garii (v. 32(b)) may sound rather unusual, yet it is commonly used as a fixed phrase.

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

There is perhaps only one example of mystic structure in the poem. This is in v. 46(a-b):

H. Da mazansu da maataa koowane

yaa saami zamaa fa muhaajirii

E. "Their menfolk and their womenfolk, each and everyone,
They have been granted the favour of performing Hijrā."

This would normally be:

Koowanee, da mazansu da maatan/su/

yaa saami zamaa fa muhaajirii,

but perhaps this is no more than low-key emphasis.

(x) Arabic and other loans (H. Laarabci da sauran baakin Kalmoomii)

As remarked upon in IV 'LANGUAGE' above, the author uses his Arabic loans with some restraint, lest his audience fail to understand. He thus sometimes accompanies these Arabic loans with Hausa equivalents. For example, v. 48(b) has the Arabic māhīrī and alongside it is the Hausa equivalent mai waayoo. It should also be noted that it is the Hausa mai waayoo which comes first; thus māhīrī is the substitute or alternative. Similarly, in v. 50(a), he uses the Hausa word hoomaa, "boastfulness" or "ostentatious behaviour". And in the same verse, in line (b) he uses the Arabic loan mutakabbirii,

"self-opinionated", which virtually means the same thing. It seems there may be a didactic purpose behind this, namely to teach certain Arabic words of religious merit to the Hausa audience. No doubt this is one of the ways in which Arabic loans entered the Hausa language.²⁵

(xi) Ellipsis (H. tsallake/giibin jimlaa/tsumburee jimlaa).

One feature of this poem is the frequent occurrence in it of ellipsis, especially that involving the omission of verbs and verbal phrases. The result of this is that the central ideas of a number of distichs are not stated but have to be carried over from ideas occurring in previous distichs. Here are some examples:

- v. 3(a) --- zaa ni(i) fa /yin/ wa'azu---
10(a) ---duka /sun santa = Mutuwaa/.
13(a) ---da Abdulkadiri /sun tafi Laahiraa/ see also vv. 15(a)
4 (a-b), 21(b) - 25(a).
- 17(a-b) --- muzakkarii /sun rigai zuwaa Laahiraa/.
19(a-b) ---da Abdulkadiri /baa maa ganinsu a nan duuniyaa/.
31(a-b) ---haka Mai Muri /ta far musu/ba ta barru ba/. See
also vv. 32, 33, 34, 35 and 36.
- 42-43 ---Haka Baawa da ---Baaciri /taa halbee su/.

Note also the omission of the adverbial phrase:

- v. 38(a) --- a kwai shi nan/a Laahiraa/cikin
wadanda mutuwaa ta daukee/, and so on.

There are too many such omissions to be individually remarked upon here, and they are therefore dealt with in NOTES TO HAUSA TEXT (A).

There are also a number of examples of ellipsis that involve the omission of such lexical items as the negative particle ba as in vv. 6(a), 7(a), 33(b), 48(a), and 51(a). Masculine and feminine forms of the verb "to be", nee/cee, are also sometimes omitted, as in v. 21(b). The dative particle, wa, is also omitted in v.1(a), the adverbial particle a in v. 9(a), and so on.

(xii) Sentence Type: Simple and Compound Sentences.

(H. Nau'in Jimlaa: Sassaukar jimlaa da jimlaa mai sarkaa/gabaa)

The poet uses both types of sentences, but compound sentences are more frequent. Below are some examples:

(a) Simple Sentence (H. Sassaukar jimlaa).

- v. 1(a) A mu goodee Baadini Zaahiri.
2(a) A mu zanka salaati da sallamaa.
3(a) Dada zaani fa wa'azu. Zumai ku jji.
3(b) A ku karbaa zucci da zaahirii.

Other examples are vv. 4(a), (b), 10(a), (b), 14(a), (b), 18(a), (b), 27(b), 30(a), (b), and so on.

(b) Compound sentence (H. Jimlaa mai sarkaa/gabaa)

- v. 5(a) A ku duuba zumai daa Adamu,
(b) Har Ahmadu sun tafi mui shirii.
7(a) Ba ta bar na cikin gina maa balee -
(b) Ta baroo dada maasu fitaa warii.
11(a) Don radda fa taz Zaka kun sanii.
(b) Baa zaa ka fa cee mata hankurii.

Other examples are vv. 12-14, 15-16, 19, 20, 21, 23, 25, 27, 28, 29, and so on.

FOOTNOTES

(H. Tuushen Bayaani)

1. See Galadanci, MKM, 1975, op.cit, pp.8-10.
2. see Wright, W., op.cit., p.365.
3. Compare WG fn. 12 and 13.
4. see Haneef, Muhammad, Key to the Garden of Bliss, translation of Jannat ki kunji by Sahbanul Hind, Maulana Ahmed Sa^Ceed Dehlvi, Dini Book Depot, Delhi, 1978. Chapter 71, "Remembering Death", pp.331-333 for some hadīth references on the topic. For example. hadīth No. 1; p.331:

"Hazrat Abū Huraira ... says that the Prophet ... asked the people to remember much the death which takes away luxury and eliminates pleasure"
(Tirimizi, 1b. Haban)
5. This is a reference to the Prophet Muhammad, who was descended from the Hashim clan. See KLH, v, 38(ē), (ii) "the Hashimite Clan", above, NOTES TO ENGLISH TRANSLATION.
6. ib.
7. This is a reference to wankan gaawaa, Ar. ghusl al-jana^Cza, "funeral bath". Islam requires that a dead person should be washed before burial. see Islam, Khawaja Muhammad, The Spectacle of Death, Lahore, Pakistan, Tablighi Kutub Khana, 1976, pp.85-88, "How a dead body should be washed".
8. see ib. pp.88-92. "The Description of Shrouding the dead body".
9. "Prayed over" is a reference to sallar gaawaa, or sallar janaa'izaa, a funeral prayer". Islam also requires that a dead body should be prayed over before burial. See ib. pp.94-97, "The description of the funeral prayer".
10. According to Hausa custom, when a body is laid in the grave, pots are broken into pieces and used to cover the body before it is finally covered with earth. See more details on Hausa custom on death and burial in Madāuci, Ibrahim and Co. Hausa Customs op.cit. pp.23-25, "Death and burial".

11. Compare Siddioui, A. Jalil, What Happens After Death, translation of Marn ke bad Kiya Ibgha, by Schban-ul-Hind Hazrat Maulana Ahmed Sa'eed Dehlavi, Dini Book Depot, Delhi, 1976, part I, "Actions to relieve from the Tribulations of the grave", pp. 278-311, and "Few prayers related to ailment of Death", (sic), pp.74-79.
12. See Hiskett, The Sword of Truth, London, 1973. p.9.
13. See, Siddioui, A. Jalil, What Happens After Death, Part II, pp.65-69, "The Reckoning".
14. See NOTES TO ENGLISH TRANSLATION, v. 1(a).
15. Compare the Islamic notion that Death is created in the form of an angel. See IBD, by Ibn Ahmad al-Qadi, Imam "Abd ar-Rahim, Diwan Press, Norfolk, 1977, pp.29-31. and 32-35.
16. See Koran 79/1-2. Compare also Fn. 22 below.
17. I am indebted to Prof DW Arnott for drawing my attention to this stylistic aspect.
18. A traditional Hausa weaving instrument, the function of which is to join the threads together on the Hausa loom.
19. see Kraft and Kirk-Greene, Teach Yourself Hausa, Lesson 25, 1, "Derived Grades", vi, p.145, and vi, p.147.
20. see Kraft and Kirk-Greene, ib, v.p.145; and v., p.147. See Hausa Bagari, Dauda, "Causitives in Hausa" Harsuman Nijeria VII, 1977, p.61-74.
21. Compare HDK, vv. 21-23, above, where all the three pentastichs are in Arabic,
22. See Siddioui, A. Jalil, "What Happens After Death, p.123, hadith on "The distinct attributes of the Angel of Death".
*See also Islam, Khawaja Muhammad, SOD, pp.159-160. "Formally, the Angel of Death used to appear to people in person and Disembodied their soul".
23. Compare Ibn. Ahmad al-Qadi, Imam ^CAbd ar-Rahim, IBD, p.29.
24. Compare HD and HDK, V 'STYLE', (i) "Personification", above.
25. Compare Hiskett, M., "The Historical background to the naturalization of Arabic loan-words in Hausa", ALS, VI, 1965.

TUNA MUTUWAA (TM)

TA

Isan kware ɗan Shehu

- V.I(a) A mu goo/dee Baa/ɗini Zaa/hiri(i),
(b) Jama'ag / ga Karii/mii Kaa/ɗirii.
- 2(a) A mu zam/ka salaa/ti da sal/lamaa -
(b) Ga Fiyay/yee Ah/madu Daa/hirii.
- 3(a) Daɗa(a) / zaa ni(i) / fa wa'a/zu zumai / ku ji(i),
(b) A ku kar/ɓaa zuc/ci da zaa/hirii.
- 4(a) A mu ɗau / aniyaa / a mu bar / sakee,
(b) A mu tuu/ba mu bar / yin jin/kirii.
- 5(a) A ku duu/ba zumai / ɗaa Aa/damu(u) -
(b) Har Ah/madu sun / tafi mui / shirii.
- 6(a) Mutuwaa / ba ta bar / manyan/mu duk -
(b) Da samaa/rii yaa/ra da jin/jirii.
- 7(a) Ba ta bar / na cikin / gina(a) / balee -
(b) Ta baroo / daɗa maa/su fitaa / wurii.
- 8(a) Looton / zakuwar/ta ga 'yan / Adam -
(b) A ka is/kee duk / daɗa sun / kari(i).
- 9(a) Koowaa / yaa san/ta gidaa / nasa(a) -
(b) Da ɗiyaa / da zumai / da mujaa/wurii.
- 10(a) Da uwaa/yee hak / ko ubai / duka(a),
(b) A mu yar/da zumai / mu yi han/kurii.
- 11(a) Don raɗ/da fa taz / zaka kun / sanii,
(b) Baa zaa / ka fa cee / mata han/kuri(i).
- 12(a) A ku duu/boo das / Sheehun/mu koo,
(b) Da ɗiyaa / nai caa/na ga Kaa/ɗirii.
- 13(a) Su Muham/man Bel/lo Atii/ku cee -
(b) Da Euhaa/ri da Ab/ɗulkaa/diri(i).

- 14(a) Da Hasan / dada shii / koo yaa / rigai,
(b) Ga rashii / nasa an/ka yi taa/sorii.
- 15(a) Ga zuwsa / maataa / koo Faa/dimaa,
(b) Da Haddii/jatu Naa/na uwag / garii.
- 16(a) Da Amii/natu Haa/jaru sun / rigai -
(b) Ga barin / duuniya₆ / ga gidan / barii.
- 17(a) Da diyan/sa Alii/ya da Ah/madu(u),
(b) Da Aluu / da Mugan/di muzak/karii.
- 18(a) Haka Moo/yi dadaa / shii yad / dadee,
(b) A mu yar/da zumai / mu yi han/kurii.
- 19(a) Da Khalii/lu Muham/man Haa/ju koo -
(b) Ga idon/mu da Ab/dulkaa/dir(i).
- 20(a) Da kanee / nai shii / koo Baa/yaro(o),
(b) Yaa bii/su hakii/kan naa/sirii.
- 21(a) Da diyaa / nai taa/rii sun / tafi(i),
(b) Babban/su Muham/man Saa/birii.
- 22(a) Ha(a)liru / Mai gun/ye Abuu/bakar,
(b) Da Alii/ya dadaa / mai han/kurii.
- 23(a) Dada baa/ya garee/su saraa/kunaa -
(b) Na garii / da na nee/sa da haa/lirii.
- 24(a) Su Imaa/mu da Sar/kin Yaa/ra duk,
(b) Dan Joo/da da Al/kaalin / garii.
- 25(a) Duka maa/lammai / dada sun / tafi(i) ,
(b) Bisa ii/kon Al/lah Kaa/dirii.
- 26(a) Da saraa/ki(n) Bel/lo Magaa/ji koo -
(b) Dan Jaa/da Gidaa/do, mu yoo / shirii.
- 27(a) Mu(u) Degel, / Moddib/bo da taz / zaka(a),
(b) Kun san/ta fa baa / ta da shaa/warii.
- 28(a) Haka doo/shiro sun / tafi suu / duka(a),
(b) Da na far/koo duk / da na aa/hirii.

- 29(a) Dada baa/ya garee/su saraa/kunaa -
(b) Na gabas, / taa far / ma da han/zarii.
- 30(a) Taa far / ma Sulee/maanana / Kanoo,
(b) Haka mai / bii mai / mai han/kurii.
- 31(a) Haka naa / Yaakuu/bu na Bau/ci kau,
(b) Haka Buu/ba Yaroo, / haka Mai / Muri(i).
- 32(a) Haka Sar/kin Fon/bina Aa/damu(u),
(b) Da Gwanii / Muktaa/ri uban / garii.
- 33(a) Haka Maa/lam Zan/gi da Sam/bolee,
(b) Ba ta bar/su dadaa / duka sai / irii.
- 34(a) Haka Sam/bo da Gim/sa Hadee/jiya(a),
(b) Ku ji baa/bu wadan/da fa tab /barii.
- 35(a) Larlii/mu dadaa / Dan Kaa/'uwa(a),
(b) Ba ta bar /su dadaa / duka sai / irii.
- 36(a) Umaru(u) / Dallaa/ji da Sam/bo dan -
(b) Ashafaa, / haka daa / nai Kaa/diri(i).
- 37(a) Haka naa / taf faa/da saraa/kunaa -
(b) Na kasaa / duka baa / ta da shaa/warii.
- 38(a) Haka Maa/lam Muu/sa akwai / shi nan,
(b) Haka naa / Yaamuu/sa uban / garii.
- 39(a) Haka naa / Ishaa/kazumai / ku zam -
(b) Ka tunaa / shi akwai / shi ga haa/lirii.
- 40(a) Haka Dan/bo da Sar/kin Zam/fara(a),
(b) Mahmuu/du Kanoo / mai han/kurii.
- 41(a) Taa hal/bee man/yan Kaa/firai,
(b) Halbii / nata baa / shi da cin / tarii.
- 42(a) Haka Baa/wa da Yaa/kubu har / Eunu(u),
(b) Har Yun/fa fa baa / ta fa jin / bari(i) :
- 43(a) Haka naa / Dan Ma(a)/ri mayaa/ki koo,
(b) Haka Rau/da da Ib/ra(a) da Baa/ciri(i).

- 44(a) Ana(a) kai / su fa caa/na cikin / Wutaa,
(b) Ga matsii / can dam/re cikin / marii.
- 45(a) Dada kun / ji wadan/can Jan/nata(a) -
(b) Aka kai / su zamaa / sun sam / shirii.
- 46(a) Da mazan/su da maa/taa koo/wanee -
(b) Yaa saa/mi zamaa / fa muhaa/jirii.
- 47(a) Jama'aa / fa ta Shee/hu shi kai / mu can -
(b) Ga ubaa/nai Ab/dulkaa/diri(i).
- 48(a) Ba ta bar / sarkii / da saraa/kunaa,
(b) Haka naa / mai waa/yoo maa/hirii.
- 49(a) Mai him/mat taa/ra abuu/buwaa -
(b)Ta ishee / mishi baa / shi da koo / shirii.
- 50(a) Ta ishee / mai hoo/ma cikin / gidaa,
(b) Haka naa / ta ishee / mutuakab/birii.
- 51(a) Baa zaa / ta barin / koowaa / nana(a),
(b) Ku jiyaa / ku ragee / yin kum/burii.
- 52(a) Tafiyaa / muka yii / can Bar/zahu(u) -
(b) A ishee / ma Nakii/ri da Mun/kari(i).
- 53(a) Wallaa/hi hakii/Kan Jal/la dai -
(b) As Sar/kii, kun / ji fa daa/hirii.
- 54(a) Wallaa/hi mu bii / Shi mu bar / sakee,
(b) Mu bi Han/yar Ah/madu daa/hirii.
- 55(a) Mu bidoo / koo dan / nana gaa/faraa,
(b) Saabon/mu fa Shii / ag Gaa/firii.
- 56(a) Dadaa Ii/saa yay / yi ta koo / Masar -
(b) An san / shi na Shee/hu uban / garii.

NOTES TO THE HAUSA TEXT (A)
(Grammar and lexis)

1(a) (i) A mu : The A is an emphatic particle used only in
verse. See WG v. 1(a), WW v. 12(e).

1(a) (ii) ellipsis; The dative particle wa is omitted:

Mu gode /wa/ Baadini Zaahiri.

1(b) Jama'ag ga: 'A Sokoto form where ga geminating with
preceding consonant = nan. Thus Jama'ag ga = Jama'ar nan.
This hemsitich too is elliptic. Understand:

Jama'ar nan /mu yi goodiya/ ga Kariimii
Kaadirii.

2(a) (i) mu zanka: Sokoto alternative for mu rika, used as an
indeterminate verb with habitual meaning.

2(a) (ii) A mu : see 1(a) above.

3(a) (i) ellipsis; understand:

Dada zaa ni /yin/ wa'azu zumai /don/ ku ji

3(a) (ii) Dada is a Sokoto and Katsina equivalent of too.

It is a modal particle equivalent to Kaa ji fa or sometimes
Kuma.

3(b) (i) A ku : see 1(a) above.

3(b) (ii) zucci : see WG v. 6a.

4(a) A mu : see 1(a) above.

4(b) A mu: " " "

5(a) A ku : " " "

6(a) the second negative ba is omitted after manyammu.

7(a) gina: Sokoto form of ginii = gidaa.

7(a) ellipsis; the fully explicit form would be:

Ba ta bar na cikin gidaa maa /ba/ baree.

- 8(a) zakuwarta: Sokoto form = zuwanta.
- 8(b) (i) A ka/ā/ iskee = Ai kaa iske. Compare (a) above.
- (ii) Sun kari: poetic licence; one would expect sun karaya or the Sokoto form Sun karai. Text B of the Ajami has sun kari.
- 9(a) (i) The adverbial particle a is omitted before gidañ nasa.
- 9(a) (ii) ta = mutuwaa, understood.
- 9(b) (i) diyaa: Sokoto alternative to 'yaa'yaa, a plural form that includes both female and male. Compare diyansa, vv. 17(a) and 21(a).
- (ii) zumai: Sokoto alternative to abookai or abookii. It is both singular and plural. Compare vv. 10(b) and 18(b).
- 10(a) (i) uwaayee—ubai: Sokoto form or alternative for iyaayee maataa—iyaayee mazaa (mothers— fathers). In Kano Hausa, uwaa (mother) and ubaa (father) have no plural form. The pluralisation of the words is obtained by using iyaayee, a plural form which includes male and female parents. Thus, iyaayee maataa = mothers; iyaayee mazaa = fathers.
- 10(a) (ii) hakko = har ko /duk da.
- (iii) ellipsis; the verb phrase sun santa (Mutuwaa) is to be understood after duka.
- 10(b) hankurii. appears to be an archaic form, = hakurii. It is commonly used in poetry. See also vv. 11(b), 18(b), 22(b), 30(b), 30(b) and 40(b).
- 11(a) taz zaka: Sokoto form equivalent to ta zoo in Standard Hausa. Note the characteristics Sokoto gemination which in any case is needed to give a long syllable for the metre.
- 11(b) hankurii: see 10(b) above.
- 12(a) a Ku : see 1(a) above.
- 12(b) (i) diyaa: see 9(b) (i) above.
- 12(b) (ii) nai: Sokoto equivalent of nasa.
- 12(b) (iii) caana Sokoto equivalent of can.
- 12(b) (iv) ga = wurin.

- 12(b) (v) Khadirii: This is surely a scribal error for (Ar. Qadir), 'All-powerful' to which -ii (K'aadirii) has been added for the rhyme.
- 13(a-b) This hemistich is elliptic. Understand:
/Ru/ cee su Muhamman Bello /da/ Atiiku /sun tafi Laahiraa/
sun tafi is also to be understood in hemistich (b).
- 14(a) yaa rigai: Is a Sokoto contraction of yaa rigaa shi, where the 3rd pers. sing. masculine shi is contracted into the preceding verb. Compare nai = nasa in 12(b) (i) above.
- 14(b) anka yi: Sokoto form of the Relative Past with impersonal /or fourth person/ = aka yi in Standard Hausa.
- 15(a) ellipsis; sun tafi (cf. 13(a) above) is also to be understood here.
- 15(b) Uwag garii: Fem. equiv. of uban garii, a common honorific. see 15(a) & (b). Ellipsis; in that one should understand at the end of 15(b) suu maa sun tafi.
- 16(a) rigai: see 14(a) above.
- 16(b) Duuniyagga: A Sokoto form equiv. to Duuniyar nan in Standard Hausa. Gidan barri stands in apposition to Duuniyar nan.
- 17(a-b) ellipsis; understand sun rigai zuwaa Laahiraa after Muzakkarii.
- 18(a) Shii yaddadee = Shi yaa rigaa yaa dadee. Note that this gemination is unusual, if the meaning is to be consistent as indicated above. But the gemination is possible in the context:
shii yad dadee = shii nee ya dadee, ie carrying the meaning of the verb 'to be'. Compare C.H. Kraft and AHM Kirk-Greene, Teach Your self Hausa, pp.32-35.

19(a) through (b); elliptic, understand:

Da Khaliilu /da/ Muhammad Haajo /baa maa ganinsu
a nan duuniya/ Koo da idonmu, da kuma
Abdulkaadiri.

20(a) Koo in this position is unexpected. Grammatically it functions neither as a preposition nor as a conjunction as ~~might~~ be expected; It is not the equivalent of the English 'or', nor is it the equivalent of English 'whether' or 'if'. It apparently functions as the verb 'to be (stabilizer/eclitic) equivalent to nee, or possibly as a modal particle equivalent to maa.

20(b) naasirii stands in apposition to Bayero.

21(b) ellipsis; understand: Babbansu /shii nee/ Muhammadu Saabirii

21(b) through 25(a); ellipsis. The verses are all dependent on the main verb sun tafi Laahiraa.

22(a) In Standard Hausa, the naturalised form of Ar. "Ḥādir" is "Halliru". The ajami text however, maintains the Arabic form.

26(a) Saraakin Bello would normally be Saraakii Bello.

26(a-b) ellipsis; understand:

(a) Da Saraaki(n) Bello Magaaji Koo.

(b) Dan Jaada da Gidaado /suu maa sun tafi/ mu
yoo shirii.

27(a) through (b), ellipsis, understand:

Muu a nan Degel /lookacin da mutuwaa ta zoo, ba magudaa/
Kun san baa taa neeman shaawaraa.

27(a) taz zaka: see 11(a) above.

28(a) ɗooshiroo = waawaa. It is probably an archaic word.

29(b) ta(a) far ma = ta far musu = ta ishee musu.

31(a) naa Sokoto equivalent of nee in Kano Hausa.

31(a-b) Ellipsis, understand: taa far musu/ba ta barsu ba, after Mai Muri. Cf. vv. 32(a-b), 33a, 34a, 35a, & 36.

- 32(a-b) Ellipsis; cf. 31(a-b), above.
- 33(b) The second negative ba is omitted after su.
- 35(b) ellipsis: The second negative marker is omitted;
understand: Ba ta bar su /ba/ duka sai iri/ta barii/
- 36(b) inversion; understand: Kaadirii nasa.
- 38(a) ellipsis: understand akwai shi nan /a Laahiraa./
- 39(a) runs on to b, Ku zanka tunaa---shi; in
Standard Hausa: Ku rika tunaawaa da shii
- 40(a-b) ellipsis, understand: Haka Dembo da Sarkin Zamfara /da/
Mahmuudu Kanmai hankurii /suu maa sun
tafi Laahiraa/.
- 41(a) halbee is a Sokoto/Katsina form of harbee.
- 41(b) Cin tarii; an archaic form now normally baa ta da cin taaraa
or baa taa taarar.
- 42-43 Ellipsis: The word halbee is to be understood.
- 44(a) Ana kai = zaa a kai.
- 44(b) ɗamre cikin Marii: ɗamre is adverbial
referring back to Raua etc., Understand:
Gaa su can cikin matsii a ɗaure cikin marii.
- 45(a) Dada is a modal particle which effectively makes Kun ji
into a rhetorical imperative.
- 46(a-b) inversion: Normally: Koowane da mazansu da maatan/su/---.
- 48(a) ellipsis: The second negative ba is omitted.
- 50(a) ishee, an archaic form, = iskee.
- 51(a) (i) nana. A poetic or archaic form of nan.
(ii) ellipsis; the second negative ba is omitted at the end.
- 52(a) inversion: One would expect the future
zaa mu yi. In this case, muka should not be regarded
as Relative Past, but as Relative Continuous; and in
Sokoto this is frequently used with future meaning.
- 53(b) as Sarkii: a = nee, and the 's' of Sarkii geminates with it.
- 55(a) vagueness: This hemistich could be paraphrased as
follows:

55(a)
contd.

- (i) Mu bidoo gaafaraa a nan duuniyaa
- (ii) Mu bidoo koo wannan gaafaraa.

The first possibility is the one adopted in the translation.

55(b)

aga Gaafirii = shii nee mai yin gaafaraa,

a = nee and the 'g' in gaafirii geminates with it (see also 53(b) above).

NOTES TO THE HAUSA TEXT (B)

(Rhyme and Metre)

- 3(a) (ft.1). The foot is irregular, being vv or possibly v - . There is also an extra foot at the end. Thus: v $\frac{v}{v}$ / - - / vv - / vv - / v - . Therefore this is a pentameter instead of a tetrameter. This is a deviation not allowed for in the classical rules.
- 22(a) (rhyme). The hemistich ends in the consonant -r instead of the usual vowel -ii, -aa, -oo, etc.,
- 22(a) (ft. 1). Under normal circumstances, Mutadārik does not allow - vv or vvv. The original Arabic name Hadīru is v - v, which fits well into the metre. But the Ajami text has Hadīru ie, vvv. However, in standard Hausa, the naturalised word is Halliru (see Notes (A) v. 22a) ie, - vv; and therefore the fault cannot be corrected by reading "Halliru" but by reading the Arabic original Hadīr.
- 36(a) (ft. 1). There is a metrical error in the foot, which can only be corrected by lengthening the final syllable of the name 'Umaru', ie 'Umaruu'.
- 44(a) (ft. 1). Again, the first foot is faulty if we read Anaa Kai which is the normal pronunciation. But the fault can be corrected by reading Ana Kai.
- 56(a) (r. ym. . see 22(a) above.

NOTES TO THE HAUSA TEXT (C)
(Arabic and Other Loan Words)

- v. 1(a) (i) Baadīni is from the Ar. root B.T.N. = the Hidden, = God.
(ii) Zaahiri is from the Ar. zāhir, = Manifest, here used as one of the names of God.
- 1(b) (i) Kariimii: From the Ar. Karīm, see KLH v. 8(d) above
NOTES TO HAUSA TEXT (C).
(ii) Kaadirii: Ar. qadīr, = All-powerful. See also v. 25(b), Kaadirii.
- 2(b) Daahirii: Ar. tāhir, = the pure one ie the Prophet. Contrast Daahirii in v. 53(b), which refers to God.
- 4(a) aniyaa: From the Ar. al-nīyya, See KHW, v 2 (b) above, NOTES TO HAUSA TEXT (C).
- 9(b) mujaawirii: Ar. mujāwir, = neighbour.
- 14(b) taasorii, Sokoto form of the Ar. takhassara, "to cause loss" cf. JM v. 26(b).
- 17(b) muzakkarii is from the Ar. root DH.K.R., "manly, brave".
- 20(b) naasirii is a pres. part. from the Arabic root N.S.R., = successful.
- 21(b) Saabirii: pres part. from Ar. root. S.B.R., = "to be patient".
- 23(b) haalirii is from the Ar. root H.D.R., = to gather/congregation.
- 27(a) Moddibbo: Fulfulde equiv. of H. Maalam, and is used here as a polite address.
- 28(b) aahirii: Ar. ākhir, = "last". Contrast with H. Laahirii which is from the same Ar. word but preceded by the Ar. definite art. (al-ākhir) and which has a different meaning, "the world to come". Aahirii is from the Ar. root 'Kh.R.
- 45(a) Jannata is from the Ar. al-jannāt, = the Garden = Paradise. Compare WG v. 49(a), NOTES TO HAUSA TEXT (C). above.
- 46(b) muhaajirii: is derived from the Ar. root H.J.R. = to migrate.

- 48(b) maahirii: An Ar. word, = the cunning.
Note the Hausa equiv. mai waayoo used in the same verse.
- 50(b) mutakabbirii: A Hausanised Ar. word for the 'proud'
from the root K.B.R, " to be great".
- 53(b) Daahirii: See 2(b) above.
- 55(b) Gaafirii is from the Ar. pres. part. formed from
Ar. root GH.F.R. = to forgive. Thus God the Forgiver.

TUMA MUTUWAA (TM)
"REMEMBERING DEATH"

By

Isan Kware dan Shehu

- V.I(a) Let us thank the Hidden and the Manifest,
(b) O people, the Almighty, Powerful.
- 2(a) Let us constantly invoke blessing and peace --
(b) Upon the Best of mankind, Ahmad, the pure one.
- 3(a) Know that I intend to preach, my friends, listen,
(b) Accept it in your hearts, and outwardly.
- 4(a) Let us obey, let us avoid procrastination,
(b) Let us repent, let us not delay.
- 5(a) Behold my friends, even Adam --
(b) And Ahmad, have gone, let us be prepared.
- 6(a) Death spares neither our elders --
(b) Nor our young men, boys/girls and infants.
- 7(a) She does not spare the one who remains in the house --
(b) Let alone does she spare those who walk abroad !
- 8(a) When she death comes upon men --
(b) You will surely find them in a state of despair.
- 9(a) Everyone knows it in his own house --
(b) His children know it his friends, his ^{all} neighbours all know it.
- 10(a) Mothers and fathers all know it ,
(b) Let us accept, let us be patient, my friends.
- 11(a) You know that on ~~the date~~ that it comes,
(b) You cannot say to it, "Be patient".
- 12(a) Behold our Shehu,
(b) And his children they are there with Almighty God.
- 13(a) And Muhammadu Bello and Atiku, say, they have gone too --
(b) And Buhari and Abdulkadiri.
- 14(a) And Hassan who went before him ,
(b) As far as the loss of him is concerned, we have lost a great man.

- 15(a) As regards the women, Fadimatu /has gone/,
(b) And Kadijatu, Nana, the mother of /town/.
- 16(a) And also Aminatu and Hajara preceded him-
(b) In leaving this world, the house that must be deserted.
- 17(a) And his son(s) Aliyu and Ahmadu /have gone/,
(b) And Alu and Mugandi, the brave one.
- 18(a) Likewise Moyi has been long gone,
(b) Let us accept, my friends, let us be patient.
- 19(a) And also Khalilu, Muhammadu /and/ Haju -
(b) Our eyes see them no more, and Abdulkadiri.
- 20(a) And his younger brother Bayero, the victorious,
(b) He has followed them, for sure.
- 21(a) And all his many children have gone,
(b) The most senior of them being Muhammadu, the patient one.
- 22(a) Halliru, Maigunye, Abubakar,
(b) And Aliyu, the patient one, /have gone/.
- 23(a) Then after them, chiefs /have gone/ -
(b) Of this city and of all towns, far and near.
- 24(a) Imamu and Sarkin Yara and all the rest,
(b) And Danjoda and the Alkali of the town /have gone/.
- 25(a) Remember, all the learned men have passed away,
(b) By the will of Allah, the All-Powerful.
- 26(a) /And also/ the royal one, Bello the Heir -
(b) And Danjada /and/ Gidado /they too have gone/, let us
make ready.
- 27(a) And as for us, Moddibbo, when /death/ comes to Degel,
(b) She does not stop to ask advice.
- 28(a) In that manner, /you/ fool, they have all gone,
(b) The first and the last of them, /no one will remain/.
- 29(a) And after them, the chiefs -
(b) Of the East; she has fallen swiftly upon them.
- 30(a) She attacked Sulaiman of Kano,
(b) And also his successor, the patient one.
- 31(a) /She also attacked/ Yakubu of Bauchi,
(b) As well as Buba Yaro and Maimuri.

- 32(a) And the Chief of Honbina, Adamu,
(b) And Gwani Muktari, the father of the town.
- 33(a) So, too, she attacked Malam Zangi and Sambole,
(b) She did not leave any of them behind, but only their
seeds /descendants/.
- 34(a) And also Sambo and Gimsa Hadejia,
(b) Hear me ! she has spared no one !
- 35(a) She did not leave Larlimu, the son of Ka'uwa,
(b) She left none of them but only their seeds.
- 36(a) And Umaru Dallaji and Sambo, son of -
(b) Ashafa, and also his son Kadiri.
- 37(a) Thus she fell upon the chiefs -
(b) Of the whole country, she does not listen to advice.
- 38(a) And also Malam Musa, there /he is in the next world/,
(b) And also Yamusa, the father of the town.
- 39(a) There was also Ishaka, my friends -
(b) Remember him, he is there among them all.
- 40(a) And also Dembo and the Chief of Zamfara,
(b) /And/ Muhammadu Kano, the patient one.
- 41(a) She has shot down great infidels,
(b) Her shot does not discriminate.
- 42(a) /She has also shot down/ Bawa and Yakubu and Bunu,
(b) And even Yunfa, know that she does not listen to "Leave off!"
- 43(a) And also Danmari, Mayaki /the warrior/,
(b) As well as Rauda, Ibra and Baciri.
- 44(a) They will be taken there, into Hell Fire -
(b) Severely tormented, bound in leg-irons,
- 45(a) But hear ! Some there are who will go to Paradise -
(b) They will be taken there to dwell, they have been obedient.
- 46(a) Their menfolk and their womenfolk, each and everyone -
(b) They have been granted the favour of performing Hijra.
- 47(a) O people of the Shehu, may he take us there /Paradise/ -
(b) To his ancestor ^CAbd al-Qadir /a-Jilani/.

- 48(a) Death spares neither the chief, nor the chiefs,
(b) Nor the cunning one, the schemer.
- 49(a) And he who is zealous to acquire possessions -
(b) She overtakes him unprepared .
- 50(a) She overtakes him who boasts in the house,
(b) She also overtakes the self-opiniated.
- 51(a) She will leave none behind here below,
(b) Listen , and let there be less of blowing yourself up
with pride.
- 52(a) It is to the Limbo we are going -
(b) To face Nakīr and Munkar.
- 53(a) By God ! Be warned ! Pay heed to the fact that the Glorious God
is the One -
(b) King, the Pure One.
- 54(a) By God ! Be warned ! Let us obey Him and not delay,
(b) Let us follow the Sunna of Ahmad, the Pure One.
- 55(a) Let us seek for forgiveness here [in this world],
(b) He is the Forgiver of our sins.
- 56(a) Know that it is Isa who composed it [the poem], even as far away
as Cairo -
(b) He is known, son of the Shehu, the father of the town.

NOTES TO THE ENGLISH TRANSLATION
(Islamic and Hausa Cultural Aspects)

- v. 1(a) "The Hidden, the Manifest": epithets of God. The Hidden (H. Baadini), the Manifest (H. Zaahiri) are taken from tawhīd (H. tauhiidii), Islamic theology. The tawhīd of the epithets of God is made up of a list of ninety-nine names of God. In Hausaland, Muslims children are taught to learn these names and memorise them in Islamiyyaa or Arabic schools.
- 2(a) "The Best of Mankind": one of the several honorific names of the Prophet Muhammad. The H. Fiyayyee translates the Ar. al-Kāmil, "Perfect", or possibly Al-khalq, "the Most Excellent of Creation".
- 2(b) "Ahmad": also one of the honorific names of ^{the} Prophet Muhammad.
- 5(a) "Ādamu": Adam, who is regarded by Muslims as the first prophet, and the first man to be created.
- 5(b) "Ahmad": see 2(b) above.
- 6(a) "Our elders" renders manyanmu. Alternatively, one could translate this as 'the adults among us'. The first possibility is the one adopted in the English translation.
- 7(a-b) Note the implied contrast between maasu fitaa wrīi, namely, 'men', and na cikin gina = maasu zaman daakii, 'women'. This is an oblique reference to the Islamic custom of purdah /ḥ. kullee/. See also WG 14(a) and KLH vv. 36-38. The source of this appears to be Koran 33/32-33.

"---women---stay in your houses and do not dress to display your finery in the way they dress during the time of primitive ignorance".

see more details in the Notes, WG v. 14(a), above,

NOTES TO ENGLISH TRANSLATION.

- 11(a) This hemistich appears to echo the hadīth from Ibn ^CUmar and which was related by al-Buḥārī:

"Be in this world as though you are
a stranger"

(The Forty Hadīth, by Iman An-Nawawi,
hadīth No. 40, p.16)

Compare also KHW, v. 2(d-e).

- 12(a) "Our Shehu": The Shehu referred to here is Shehu Usman Dan Fodiyo (1754-1817).
- 12(b) "Khadiri": This can be regarded as an epithet of God, "the All-powerful", or it could be a reference to the 12-Century founder of the Qādirīyyā order of sūfiīs, 'Abd al-Qādir al-Jīlānī. On the whole, the first alternative is preferable.
- 13a(i) "Muhammadu Bello": ~~was~~ the Sultan of Sokoto from 1817-1837. He was the first Sultan of Sokoto and the ~~second~~ Sarkin Musulmii after the Shehu. He was the second son of the Shehu. He is sometimes referred to as Maiurno because he was buried in Wurno on his death in 1837.
- 13a(ii) "Atiku": otherwise known as Abubakar Atiku or Maikaturu was the Sultan of Sokoto from 1837-1842. There was also another Abubakar Atiku na Rabah who was the Sultan of Sokoto from 1873-7.
- 13(b) "Buhari": There are several possibilities here:
- (a) A waziiri of Sokoto who lived before Isa.
- (b) "Buhari": brother of Abubakar Mai Katuru, mentioned in The Emirates of Northern Nigeria by Hogben and Kirk-Green^e, p.414, (no date given).
- (c) "Buhari": Emir of Haḍeja from 1848-50/1851-63.

- 13(b) "Abdulḵhadiri": the Emir of Gwandu between 1864-8. He was the sixth in line of Gwandu Emirs.
- 14(a) "Hassan": the son of the Shehu, ^{who} was the Emir of Gwandu. See Hogben and Kirk-Greene, p.427. No date is available.
- 15(a) "Fadimatu": ~~was~~ the daughter of the Shehu born by his wife Hawwa. She was mentioned in Kitabul Nafsi by Malam Zango Zauren Makafi, Birnin Kebbi, in a poem containing the list of the Shehu's descendents and family. A tape recording is available at CSNL, Kano.
- 15(b) (i) "Hadijatu": ~~was~~ the daughter of the Shehu. She was also mentioned in Kitabul nafsi, see ib., Malam Zango, above.
- (ii) "Nana": otherwise known as Asmaa'u Nana Uwar Daje, was the daughter of the Shehu. She was a well-known poet and is regarded as the chief translator of the Shehu's Arabic or Fulfulde verses into Hausa. She was married to the Waziri of Muhammadu Bello, Gidado dan Laima (1817-51). Nana was well educated and she wrote much original Hausa and Arabic verse which survives to this day. See TSK, I, (i), "Author", below.
- 16(a) (i) "Aminatu"; also the daughter of the Shehu. She died before him at an unknown date.
- 16(a) (ii) "Hajaru": also the daughter of the Shehu. The date of her death is not recorded.
- 17(a) (i) "Aliyu": There are at least three possibilities:-
- (a) Aliiyu Babba: Sultan of Sokoto in 1842-59.
 - (b) Aliiyu Karamii: " " " " 1866-67.
 - (c) Aliiyu: Emir of Gwandu in 1860 -4.
- 17(a) (ii). "Ahmadu":
- There seem to be many possibilities here:
- (a) Ahmadu: a descendent of the Waziri of Sokoto, Usman Gidado. No date of his term of office as Waziri is recorded.
 - (b) Ahmadu: Emir of Misau, 1833-50.
 - (c) Ahmadu Lobo: otherwise known as Shehu Ahmad Lobo, one of the Shehu Usman dan Fodiyo's early supporters in Gobir; he also led his Jihad in Massina. He died in 1814.

- 17(a) (d) Ahmadu [Ātiku, Mai Cimola/Zaruku]: Sultan of Sokoto from 1859-66.
- 17(b) (i) "Alu": could be Aliyu Karamii, Sultan of Sokoto, 1866-7. See 17(a) (i) above.
- 17(b) (ii) "Mugandi": Also a son of the Shehu. The dates of his birth and death are not recorded.
- 18(a) "Mooyi": There was a Mooyi or Mooyiju, who was said to have been a flag-bearer of the Shehu, who became Sarkin Kebbi of Yabo, a title still held by his descendents. However, text B of the Ajami has Muusa instead of Mooyi. Muusa could be an early Emir of Gumel or the Emir of Lapai, 1832-5.
- 19(a) (i) "Khaliilu": the Emir of Gwandu between 1833-58. He was the son of Abdullahi, the first Emir of Gwandu. There was also another Khaliilu who was the Waziri of Sokoto from 1859-74. This, however, seems unlikely, because, according to Tarihin Fulani, Ahmadu Rufa'i who died in 1873, attended Isa's funeral.
- 19(a) (ii) "Muhamman": Probably the Emir of Gwandu, Muhammadu, who reigned between 1828-33. He too was the son of Abdullahi.
- 19(a) (iii) "Haju" or Muhammadu Haji, in Text B : The dates of his birth and death are not recorded. He was also mentioned in Kitabul Nafsi, cited above.
- 19(b) "Abdulkadiri": There seem to be several possibilities here:
- (a) Abdulkadiri is probably the descendent of the Waziri of Sokoto, Usman Gidado. He held office 1851-9.
 - (b) There was also another Abdulkadiri who was Emir of Gwandu between 1864-8. (See v. 13(b) above).
 - (c) "Abdulkadiri": Emir of Zaria, from the Mallaawaa dynasty, between 1854-5.

- 20(a) "Bayero" or Abdullahi Bayero, was the junior brother of Abdulkadiri (see 19(b) above). He was the Waziri of Sokoto from 1874-5. But if Isa died in the reign of Ahmadu Rufa'î (1867-73) as mentioned in Tarihin Fulani, then this may not be the one referred to here; in which case the date is not recorded. Bayero was said to be a wayward son of the Sultan of Sokoto. (see Hogben & Kirk Greene op.cit,p,547-8).
- 21(b) "Muhammadu"; the "patient one": was the son of Abdulkadiri. see 19(b) above.
- 22(a) (i) "Haliru" was the Emir of Gwandu between 1858-60. He was killed in war with Kebbi.
- 22(a) (ii) "Abubakar"^{this}; may refer to the Sultan of Sokoto between 1873-7. This, however, depends on whether Isa lived up to 1880, or not.
- 22(b) "Aliyu", the patient one: Emir of Gwandu, 1860-4.
- 24(a) (i) "Imamu": Probably an Imām of Sokoto who died shortly before the poem was composed.
- 24(a) (ii) "Sarkin Yara": The dates of his birth and death are not recorded.
- 24(b) (i) "Dan Joda": Text B has "Dan Jaidu". This may refer to Aliyu Jedo or Jaidu, otherwise known as Sarkin Yaakii. He is said to have been entrusted with the northern part of the Shehu's empire, but he nevertheless remained subordinate to Bello, the administrator of the eastern part. According to Hogben and Kirk-Greene, "this, interestingly, seemed to escape comment by scholars". See The Emirates of Northern Nigeria, p. 390. Aliyu Jedo is also mentioned in The Battle of Tabkin Kwatto, by Jean Boyd, NNPC Zaria, p.8.
- 24(b) (ii) "Alkali" of the town : The Sharī'a judge. The town referred to is probably Sokoto. The two persons referred to, Imān (v. 24a(i)) and Alkaalii, are likely to have been companions of the Shehu who fought in the Jihād.

- 26(a) "Bello the Heir": see 13(a) (i).
- 26(b) (i) "Dan Jada": see 24 (b) (i)
- 26(b) (ii) "Gidado": This is almost certainly Gidado Usman, otherwise known as Gidado dan Laima. Gidado was the first Waziri of Sokoto (1817-51). He was Waziri to Muhamadu Bello and married Bello's sister Asma'u Nana (see 15b (ii) above). He was a famous scholar and statesman.
- 27(a) "Degel": The town in which the Shehu lived before his flight to Gudu in 1804. It lies between 5° - 6° east of G.M., and about 13° North of the Equator.
- 29(a-b) "Chiets of the East": East of Sokoto, for example, Daura, Gumel, Kano, Katsina, Hadeja, Borno, Katagum, etc., or Arabia which is also east of ~~the~~ Hausaland.
- 30(a) "Sulaiman of Kano". was one of the Shehu's flag-bearers in the Jihad of 1804, and first Emir of Kano, 1806-1819.
- 30(b) "his successor": namely, Sulaiman of Kano, was Ibrahim Dabo (1819-46).
- 31(a) "Yakubu of Bauchi": One of the Shehu's flag-bearers and Emir of Bauchi, (1805-45).
- 31(b) (i) Buba Yaro": One of the Shehu's flag-bearers, and Emir of Gombe, (1804-1841). Hogben and Kirk-Greene note that Buba Yaro never assumed the title of Emir of Gombe. See their f.n. at p.471.
- 31(b) (ii) "Muri" town lies between latitudes 11° - 12° East of G.M., and Longitude $8\frac{1}{2}^{\circ}$ North of Equator.
- 31(b) (iii) "Mai Muri": There seem to be two possibilities here:
(a) The first Emir of Muri, Hamman Ruwa (1817-33). See Hogben and Kirk-Greene, p.471.
(b) Chief of Muri Burba (1869-73).
- 32(a) (i) "Fonbina": is a town in Adamawa. It lies between 12° - 13° East of G.M., and 9° - 10° North of the Equator.
- 32(a) (ii) "The Chief of Fonbina, Adamu": Otherwise known as Modibbo Adama, was the first Emir of Adamawa. He was the son of a Ba'ajo Fulani leader, Ardo Hassan, who lived in the region of the Upper Benue near Gongola River. Adama was born in 1771. He reigned from 1806 to ¹⁸48.

- 32 (b) 'Gwanii Muktari (1808-1809): One of the Shehu's flag bearers and first Emir of Bornu under the Shehu. But nine months after Bornu's capture by the Fulani, Al-Kānemī defeated the Fulani and reinstated the Mai. The Fulani took Ngazargamu again in 1811-12, under Ibrahim Zaki.
- 33 (a) (i) Maalam Zangi was probably Liman M. Zangi, a close companion of the Shehu mentioned by Waziri of Sokoto in Tarihin Fulani, p.25. No dates are recorded. He is no doubt the same person as the Zangi mentioned by Hiskett, "Song of the Shehu's miracles" in ALS, VII, 1971. Zangi is also mentioned in Asma'u's 'Wakar Gewaye', obtained by me in Sokoto from Malam Garba Gwandu. However, text B of the Ajami has "Maalam Zaki". He could be:
- (a) Malam Ibrahim Zaki who led the Fulani successfully in their second attack on Ngazargamu in 1811-12. He reigned up to 1814.
- (b) Emir of Nupe, Usman Zaki, 1832-41.
- (c) " " " " " 1856-9.
- 33 (a) (ii) Sanbole was the Emir of Jama'are between 1824-54. See Hogben and Kirk-Greene, p.496.
- 34 (a) (i) Sambo : The Emir of Hadeja (1808-45).
- 34 (a) (ii) Gimsa Hadejiya : There appears to be no record of Gimsa among the Hadeja Chiefs.
- 35 (a) Larlimu, son of Ka'uwa : Dan Ka'awa was the Emir of Katagun between 1816-46. There was also Dan Ka'uwa, Emir of Gumel, 1811-25. According to Tarihin Fulani (p.23), Larlimu was a flag-bearer of the Shehu, but the Waziri did not mention to me the town Larlimu was in charge of.
- 36 (a) Umaru Dallaji : a flag-bearer of the Shehu and first Emir of Katsina from 1806 - 1835.
- 36 (a-b) Sambo, son of Ashafa : a reference to Muhammadu Sambo dan Ashafa. He was one of the Shehu's supporters. According to the Waziri of Sokoto (Tarihin Fulani, p.22), Sambo appeared on the scene in the second year of the Jihad, that is ca. 1806. The Waziri of Sokoto said that Ashafa's house was the venue for mabayia "swearing fealty" when Sultan Bello was turburned as Sarkin Musulmi. Sambo was the first to swear fealty to Sultan Bello (see Tarihin Fulani, p.25).

- 36(b) "his son Kādiri": The dates of his birth and death are not known.
- 38(a) Malam Musa : the Emir of Zaria between 1808-21. He was also a flag-bearer of the Shehu. He was succeeded by Yamusa (see 38(b) below). He was from the Mallawa ruling dynasty of Zazzau.
- 38(b) Yamusa : the Emir of Zaria from the Bornawa dynasty (1821-35). There was also another Yamusa, the Emir of Lapai, 1832-5. See Hogben and Kirk-Greene, p.518.
- 39(a) Ishaḳa : the Emir of Daura and a flag-bearer of the Shehu, 1805-1809. Before he was chosen to be the Shehu's representative, he was a herdsman to the King of Daura, Sarkin Gwari Abdu, who, with the aid of Malam Musa from Zaria and Dantunku from Kazaure, he finally drove from Daura in 1805.
- Another possibility is Ishaḳa, a younger brother of Khalilu, (see 19(a) (i) above) and a son of Abdullahi ḍan Fodiyo.
- 40(a) (i) Dembo : the Emir of Kazaure under the Fulani empire between 1824-57.
- 40(a) (ii) the Chief of Zamfara : There are a number of possibilities, as follows:
- (a) Muhamadu ḍan Gigala who reigned from 1853-77. This depends on whether Isa lived up to 1880.
 - (b) Abarshi, son of Maroki, c. 1805, who had submitted to the Fulani and settled at Sabon Gari north of Anka.
 - (c) Dan Baḳo, who was the successor of Abarshi. Dan Baḳo helped the Fulani during Bello's reign to drive out the rebel Banga ḍan Baure. He was given in return Bello's permission to settle in Anka where his descendents have been ruling for very many years.
 - (d) Tukudu, c. 1825.
 - (e) Abdu Fari, Tukudu's successor.
 - (f) Chief of Zanfara, Abubakar. This seems to be the most likely one Isa referred to. He reigned from 1829-53.

- 40(b) Mahmudu Kano : This is probably the fifteenth-century King of Kano, Muhammadu Rumfa (1463-99). But it could also be a reference to another unknown person.
- 41-42 Note the striking image in these verses: Death is personified as a warrior shooting with bow and arrows. The picture vividly recalls the traditional fighting weapons - bakaa, kibiyaa, kwarii, dafii, etc., By mentioning that death's 'shots' are indiscriminate, the poet creates a picture of a fierce battle in which the two sides are so mixed up that each side does not see who he is shooting at.
- 42(a) (i) Bawa Jan Gwarzo : a son to Babari^{who} was born c.1777. He was the Chief of Gobir who was in conflict with the Shehu. According to Hiskett Bawa died in 1790, but Hogben and Kirk-Greene put it as 1795. Bawa was said to have died 40 days after his son was killed in a battle at Kiyawa. He was succeeded by his brother Yakubu. (see below).
- 42(a) (ii) Yakubu (c. 1790/95-1801), was the brother of Bawa Jan Gwarzo. He was also killed at Kiyawa in 1801, by Sarkin Katsina, Agwaragi. But another possibility is Yakubu Nabame, Chief of Kebbi (1849-54), who was also killed fighting the Fulani, during the reign of Aliyu Babba (1842-59).
- 42(a) (iii) Bunu : (1801-3), otherwise known as Bunu Nafata, was the successor of Yakubu of Gobir. He reigned for only two years. It was during the reign of his son and successor, Yunfa, (see 42b below) that the Fulani Jihad began, in 1804.
- 42(b) Yunfa : the Chief of Gobir between 1803-8. He was killed fighting the Fulani at the battle of Alkalawa in the fourth year of the Jihad, that is, 1808.
- 43(a) (i) Dan Mari : (1835-48), was a cousin of Rauda and son of Gwazo. He led the Habe against the Fulani, in Maradi. He also held the title of Sarkin Katsina at Maradi.
- 43(a) (ii) Mayaki : probably the King of Gobir at Tsibiri. See Hogben and Kirk-Greene, p.417.
- 43(b) (i) Rauda : (1825-35), the son of Magaji Halidu and the successor of the Maradi Chief, Dan Kassawa. He, and Sarkin Gobir Ali attacked Sokoto in 1835 and Rauda was killed fighting the Fulani. His son Dan Baskori (1858-79) was the

greatest warrior of the Habe Kings of Maradi.

43(b) (ii) Ibra : the Chief of Damagaran in Zinder. When Nuhu succeeded his brother Lukudi, as the Chief of Daura Zango in 1828, he sought peace with Ibra who had asked him to join forces in attacking the Fulani.

43(b) (iii) Baciri : There appears to be several possibilities here:

(a) The thirty-ninth Chief of Gobir. See Hiskett, Hausa Islamic verse, "Bakin Mari" v.8. and the foot note 9, p.42.

(b) Hogben and Kirk-Greene mention several persons of this name (Emirates, pp.416-17):

- Baciri I, King of Gobir at Bornu. This was the thirty-ninth Chief mentioned by Hiskett, see (a) above.

- Baciri II : Also King of Gobir at Bornu. This was the forty-ninth Chief.

- Baciri III, was also King of Gpbir at Bornu. He was the fifty-second Chief.

- Baciri IV was the King of Gobir at Asben. He was the sixty-second Chief.

- Baciri V, was also the King of Gobir at Asben. He was the sixty-ninth Chief.

- Baciri VI, was the eighty-fifth King of Gobir at Asben.

- Baciri VII was the 103rd Chief of Gobir, at Tsibiri.

44(b) "bound up in leg-irons": Compare Bakin Mari, Hiskett, HIV, Ch.IV, pp.32-37. Echoes Koran 76/4. See JM v 9(b) below, NOTES TO ENGLISH TRANSLATION, for Koran reference.

45-47 "---some there are who will go to Paradise---" This echoes Koran 39/71-73. See TSK v. 23(a-b), below, NOTES TO ENGLISH TRANSLATION, for this Koran reference.

46(b) Hijra : Relates to the Hijra of the Shehu out of Yumfa's territory, to Guḍu, on 21st Feb. 1804/12 Zulqida, 1218. The reference is meant to show the favours given to muhaajirai, that is, people who run from their place of origin to another for the sake of religion (in obedience to God), especially those Companions of the Prophet who followed ^{the Prophet} him on his Hijra to Medina. The verse implies a comparison between the rewards

- of muhaajirii and those of martyrs, those who took part in the Holy Wars, Jihads, supporting the Prophet. Compare Key to the Garden of Bliss, pp.135-143.
- 47(b) ^cAbd al-Qādir al-Jīlānī": see 12(a) (ii) above.
- 48(a) "----neither the Chief [nor] the Chiefs": probably means that death does not spare a big chief or his Haakimai, ie the *lesser*-ranking chiefs under him.
- 52(a) Limbo : The Islamic limbo known as Barzakh (H. Barzahu) is mentioned in Koran . 23/100: "----Before them is a Partition (Barzakh) till the Day they are raised up". See also What Happens after Death, pp.1-2.
- Barzakh is said to be the place or state in which people will remain after death until the Resurrection and the Judgement Day. Barzakh, is described in Islamic Book of the Dead (Diwan Press, England, 1977, p.9), as "Interspace between physical demise and the Day of Rising and Reckoning".
- 52(b) Nakiir and Munkar are the two angelic interrogators who will question the Muslim on his tawhīd in the first night in the grave. The tawhīd includes his belief in God and Prophet as well as his deeds. See also Notes on 'the interrogators', (H. Matambayaa), in 'KHW' v. 17c, and 'KLH' v. 2d, the Unity, (H. Tauhiidu). see Islamic Book of the Dead, Diwan Press, Norfolk, 1977, pp.58-9.
- 54(b) (i) Sunna : Ar. 'path', but it has acquired the meaning of "orthodox Islam": See 'KLH' vv. 6(b), 10(a), etc., In Hausa, the words Hanyaa or Turbaa when used in religious context, stands for Sunnaa. See KLH. v 15(b). Turbar Ma'aikii, and 35(e) Turbar Muhammadu Annabin Koowaa, and so on.
- 54(b) (ii) Ahmadu is another honorific name of the Prophet Muhammad.
- 56(a) Isa : The composer of the poem. See details in the discussion of authorship, above.

B

"Remembering Death and the Last Day"

(Tuna Mutuwaa da Laahiraa, TML)

by Liman Aliyyu Isa, 20 century AD.

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuucii/Mawallafii)

This poem is firmly attributed in Sokoto to Alhaji Malam Aliyyu, the Liman, "Imām", of Isa. This is confirmed in the last hemistich, v. 29 of the poem:

H. (a) In sunka tambayee ka mai waakaa waa yay yi(i)

(b) Cee Liiman Aliyyu na Isu daɗaa shii yay yi(i)

E. (a) "If they ask you the name of the poet, who composed it,

(b) Say it is Liman Aliyyu of Isa, he composed it!"

It is also believed that all the 29 pentastichs are the work of one person, Liman Aliyyu, and not based on earlier couplets composed by another poet, as is ~~often~~ the case with ^{some} pentastichs.

I consulted the Waziri of Sokoto,¹ Alhaji Dr. Junaidu, in order to find something about the author. The Waziri said that he had known the poem for some time, and believed it to be a modern work, though not particularly well known. He said he did not know much about the author but believed him to have been a certain Liman Aliyyu, Imām of Isa. This information was confirmed by the Waziri's servant, Malam Dodo, who comes from Isa; and also by Malam Garba Gwandu, a blind man living in Sokoto, and a well-known poet. Malam Garba Gwandu said he knew the poem well and that he believed it to have been composed by Liman Aliyyu of Isa. He added that he believed Liman Aliyyu had died about 13 years ago, that is about the time of the death of the late Sardauna of Sokoto, in January, 1966.

The poem has been read on Radio Television, Kaduna, by a certain Mustafa Mafara.

Malam Garba Gwandu also said that he had been informed that there was at one time an intention to publish the poem in the form of a pamphlet, for sale, but he did not know whether this intention

was ever fulfilled.

Another informant, Malam Mu'azu Abbas, also from Sokoto, said he knew the Liman Aliyyu well. He was a Fulani and was about seventy years of age when he died.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa).

The text from which the present edition is made was obtained by me from CSNL, Kano. At the time I went to Kano for my field work, in 1978, this MS was not numbered according to the Standard System. It was given a provisional number, MSP 12, so that I could borrow it. The original copy was collected by Malam Ibrahim Mukoshe from Malam Bello Sa'id, who obtained it from Sokoto. It was brought to CSNL by the former in 1970. A cassette recording was also obtained by me from Malam Garba Gwandu, Sokoto, and used for comparison.

(iii) Date (H. Sheekaraa/Hijiraa)

This poem has no ramzi, chronogram, and therefore we cannot tell precisely when it was composed. However, CSNL in Kano classified the poem under 20-Century compositions. Even though the poem has no ramzi, yet some internal evidence throws light on the period in which it was composed. For instance, the mention of Shata² in v. 2(b) clearly indicates 20-century Hausaland. Shata is a very popular modern Hausa oral artist. He became famous some time during 1940-60. He is still living and still very popular among the Hausas.

II FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

The poem is composed in takhamis (H. tahamiisai/kwar-biyar/muhammasaa), that is, pentastichs, of which there are twenty-nine. However, verses 2 and 3 each have only four hemistichs instead of five.

I was told by Malam Garba Gwandu in Sokoto that the poem has two parts composed in two instalments; thus it has part I lauwalii, "First" and saanii, "Second". The first part is the one used in the present edition, as it is that which deals with wa'azii. The

second part contains yaboo, "eulogy of the Prophet"

The poem follows the established form for wa'azii verse, namely doxology, main theme and pious envoy. The sequence of ideas is discussed under CONTENT, below.

As was said above, the pentastichs are the work of one poet, not two.

(ii) The Rhyme (H. Amsa-amo/Amsa-kuwwa).

The poem has the external rhyme -aa being the last vowel of the rhyming syllable. Apart from minor variations referred to in NOTES TO HAUSA TEXT (B), this poem is regular throughout. Also, the consonant of the rhyming syllable is regularly -b-, except in vv. 1 and 2 which have -m- and -t- respectively. In Hausa, a poem which rhymes in -baa may be referred to as a Baabiyyaa, cf. WBZ, "Rhyme", below.

As regards the internal rhyme in (a) through (d), this varies from pentastich to pentastich, but it is regular in each pentastich except in v. 5 where line (b) has -uu while the rest have -aa.

(iii) The Metre (H. Karii/Muryaa).

This poem has no recognizable classical Arabic metre. This, however, is not unexpected since the poet makes it clear that the poem was originally intended as a popular song. The poem is therefore an imitation of a well-known Narambada song, Wakar Sarkin Gobir Na Isa³, which this poet turned into a wa'azii:

v. 29(c) Dauri tanaa huluuliyaa sakeewaa yay yi(i).

"At first it was an idle song, he changed it"

By "huluuliyaa" or "idle song", he means ^otraditional, unwritten folk song, considered useless because *it is* baduuniyaa, "secular", such as Shata's songs⁴ (see. v.2(b)); and by "changed it" he means that he changed the words but retained the original karii/muryaa. It is well known that Hausa popular songs do not normally conform to classical Arabic metres, although occasionally some do.⁵ All the

same, the present poem does appear to echo certain classical Arabic metres from time to time, especially Rajaz and Mutadārik. The basis of Rajaz is Mustaf^Cilun/Mustaf^Cilun/ - - v -/- - v -), which can be varied by the following combinations:

acatalectic: $\frac{v}{-} - v l \frac{v}{-} - v l \frac{v}{-} - v -$
 v v v l/v v l /v v l
catalectic: $\frac{v}{-} - v l \frac{v}{-} - v - / \frac{v}{-} - -$
 v v v l/v v l / v - -

The basis for Mutadārik is Fā^Cilun/fā^Cilun (- v - / - v -) which can be varied by vv - or - - .

But the poem does not conform consistently to either of these metres. This is illustrated from the table below, where an attempt is made to scan v. 4 first as Rajaz and then as Mutadārik:

(1)	(2)
v.4 as <u>Rajaz</u>	as <u>Mutadārik</u> .
- - -/v - v - / - - - / - -	- - / - v - / v - / - - / - - / -
vv vv- /v - v - / - - - - / - -	vvv/ - v - / v - / - - / - - / -
w - - /v - v - /vv - - / - -	w - / - v - / v - / vv - / - - / -
- - - / v - v - / - - - / - -	- - / - v - / v - / - - / - - / -
- - - / v - v - / - - - / - -	- - / - v - / v - / - - / - - / -

Rajaz⁶ does not normally allow vv -- in the first foot and third foot; nor does it allow - - in the last foot. Also, Rajaz is usually dimeter or trimeter, not tetrameter.

As for Mutadārik, the fault lies in the fact that it is unusual to find it with five or six feet in a hemistich, the usual maximum is four, as in the tetrameter form.

Since the poem has no regular metre, comments on metre will not be included in the NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaarin jiigoo/kwaayar jigoo)

The main subject matter of this poem, like that of TM discussed above, is Remembering Death⁷ and preparing for the world to come. But this poet, as will be seen in the discussion under language and style below, has taken a quite different approach from that of Isan Kware in his TM. Nevertheless, the poem, broadly speaking, is typical of many poems dealing with the topic of tuna mutuwaa. The topic is first introduced in v. 3, where the poet urges people to obey God since death is certain and comes upon one whether or not one is prepared for it. This urging is followed by a warning that failure to obey God results in an immediate punishment in the Hell Fire of Jahannam, as soon as one is dead:

H. 3(a) Mu bi Allah Ubangijii tun bai aikoo ba(a),

(b) Tafiyaa Laahiraa mukai koo ba mu shiryoo ba(a),

(c) Koƙ ƙi Batun Ubangijii in bai luuroo ba(a),

(d) Da zuwaa Laahiraa Jahannama nai mai zoobaa.

E. (a) "Let us obey God, the Lord, before he sends for us,

(b) To the Hereafter we must go whether or not we are ready,

(c) Whoever rejects the Word of God, if he does not watch out,

(d) As soon as he goes to the Hereafter, the Fire of Jahannam will surround him".

He then goes on to remind that one's life span in this world is pre-destined by God⁸ and that when one's time is due no one will give him a single day more. This is followed by a frightening reminder of death (vv. 5 and 6),

H. v5(a) In an sunce ran mutum yaa koo zam gaawaa

(c) In an kai shi can cikin kabrii sai keewaa⁹

6(a) Koowaa adda rai shi san mutuwaa ab baaya(a)

(b) In kaa saami laafiyaa ciyyoo ab baaya(a).

E. 5(a) "When a man's life is untied he [at once] becomes a corpse,
(c) When he is taken there, to the grave, there is only
loneliness,

6(a) Whoever lives should know death comes behind,¹⁰

(b) If you are healthy, sickness comes behind".

(ii) Content Summary. (Jiigoo a gajarcee):

The following is a summary of the sequence of ideas in the poem:

vv. 1-2 Doxology.

3. The punishment for religious disobedience is the Fire of Jahannama.

4-6 Everyone must die; none will live a day longer than due. Repent, avoid this world and Satan .

7-10. Fear God, know that He has sent Islam. Perform the Prayers, the Fast, give the Alms, go on Pilgrimage, for death will descend on you unprepared.

11-14 Neglect this temporary world; look, kinsmen are passing day by day. Follow the Path, fear God, don't be deceived by Satan. You must leave everything in this world.

15-16. Whatever a person has - knowledge, power, wealth etc., he must die. See examples from your own town. Fear God.

17-20. Fear God who sustains the heavens, the sun, the moon, who created the earth, the hills, rivers, rocks, plants, trees, Paradise and the Seven Hell Fires.

21-22 Whatever kind of a person you are, death will not spare you; you allow Satan to deceive you if you think otherwise.

23-27 God gives you all possible favours, He ^{has} revealed His signs to you. Behold, the people of the Past have gone. Whatever kind of person you are - weak, strong, death will not spare you. It did not even spare Adam, Moses, Jesus and Ahmad. Pay heed, avoid idle chatter, repentance is the cure for sin.

28-29. Conclusion and doxology.

(iii) Treatment of the theme and background to it (H. Warwarar
jiigoo da Shimfidarsa.

The poet's primary concern is with the topic of tuna mutuwaa da Laahiraa. But he also brings in other related topics in order to substantiate his message. For instance, in vv. 7-8 he talks about the five pillars¹¹ of Islam which are primarily matters of Islamic law. It is obvious that the ultimate aim of the poet is to remind the audience that the pleasures of this world should not cause one to forget the religious obligations that rest on him as prescribed in Islam, because this world is but a transitory house - death is coming. This is supported by vv. 9-11, in which there is an apparently deliberate stylistic opposition between observance of Islam and planning for one's future in this world:

H. v10(b) Bai shiryaa ma Laahiraa duniyaa yash shiryoo

11(e) Kaa mancee kamar Tabaaraka bai aikoo ba (a).

E. 10 (b) "He does not plan for the Hereafter, he plans for this world

11 (e) You have forgotten, as if the Blessed God has not sent
/ā Messenger/".

This is immediately followed by the following advice:

H. 12(a) Kai koomo ga Goodabee Shiriyaa shii yaf fi(i)

(b) Tsarci Ubangijii ka zanka kiranyaa kaa fi(i)

E. (a) "Return to the Path of Guidance /Islam/, that is the best,

(b) Fear God and constantly call upon /Him/ so that you may be
better off!"

There are also some places that echo other poems dealing with the same topic. For instance, vv. 15-16, 24-26 give examples of those whom death has taken. They can be compared with Isan Kware's TM vv. 5, 12-43, above, and other poems. But, unlike TM, no mention of specific names is made except in v. 24(d) Kumbaa Kaskoo, v. 25(c) Hassan Namutti and v. 26, Adam, Moses, Ahmad and Jesus. TM, on the other hand, contains a long list of people who have passed away.

The poem also echoes poems such as Sunna Sharifiya,¹² Alhinin Mutuwa,¹³ Tsoratarwa Kan zuwan Mutuwa,¹⁴ Komawa ga Allah,¹⁵ Mutuwa Wa'azi ce ga duk Mai rai,¹⁶ (MWM) and many others. For example TML, vv. 26(a-e), can be compared with MWM, v.23 while TML 5(a) can be compared with MWM, v. 28, as, follows:-

H. TML, v. 26(a) Daga bisa Aadamu har bisa aikoowaa Muusaa

(c) Duk tafiyaa sukai baree muu nan 'yan kuusaa.

E. (a) "From the time of Adam up to the time that Moses was sent,

(c) Perforce they all had to go, let alone us, the sons of rats!"

MWM v. 23(a) Ku tuntun[^]aa dagga Aadamu har gareemu(u)

(b) Fagee naa dud da taaron Annabaawaa¹⁷

E. (a) Remember, from the time of Adam up to our own time,

(b) [Death has made this word a temporary] field [for all] including all the Prophets,

and:

TML v. 5(a) In an sunce ran mutum yaa koo zam gaawaa,

"When a man's life is untied he [at once] becomes a corpse"

MWM. v. 28(a) Taa swance rai taa bar shi cikin mutaanee.¹⁸

"It unties the life and leaves him [as a corpse] among the people!"

IV. LANGUAGE (H. Sarrafa harshee)

Like TM above, TML is written in straight forward language, readily comprehensible to an average Hausa audience. The diachronic difference between these two poems is not reflected in their language. One small difference in language, however, is the greater use by the composer of TML of Arabic constructs - suu'il mar'i, (v. 2b), Rabbil khalki (v. 2c), yaa ahlul ukuuli (v. 14a) and passim. Perhaps this reflects the greater familiarity with Arabic in 20-century Hausaland, mentioned in Chapter 3, Section B. HDK, V, STYLE, (X) "Arabic and Other loans", above.

As is to be expected, there are frequent example of Sokoto dialect. These are remarked upon in NOTES TO HAUSA TEXT (A).

V. STYLE (H. Saloo)

Like the language, the style of this poem is straightforward. It is, however, distinguished by its strong¹⁹ affective impact, largely due to the poet's skill in using lexical items and longer linguistic units of great semantic density. This semantic density is usually the result of association with Hausa religious assumptions and folkloric ideas such as the concept of kirkii or nagartaa¹⁹, as these are held by Hausa Culamā. For example, note his use of the notion of kaunar Rasuulu, "love of the Prophet". In Hausa verse, the Prophet Muhammad frequently figures in a role that is close to that of a figura in classical and medieval European literature. That is, to adopt Gradon's²⁰ definition, he is "an historical or legendary person used to typify certain qualities in an allegory". For the Muslim, including the Hausa Muslim, the Prophet typifies "God's Religion" as a whole,²¹ and in particular salvation and, above all, Muslim solidarity. This is expressed in such common fixed phrases as In kanaa kaunar Annabi ka yii min ---/ka bar--- etc., "If you love the Prophet do [something] for me---/ stop doing---", etc. The suggestion here is that if you don't do it, you don't love the Prophet and have therefore failed in your duty as a Muslim. Such a person would expose himself to the taunt that he is a ɗan wuta, "one doomed to Hell Fire". The poet is clearly aware of this popular underlying concept of the Prophet when he says:

H. v. 2(a) Mai kamnaa Rasuulu naa murna fiiraataa

(b) Suu'il mar'i yaa fi son shi yi mootsin Shaataa.

E. (a) "He who loves the Messenger will be happy with what I say,

(b) The evil man will prefer to hear the sound of Shata."

The same affective idea also occurs in v. 28(d-e) :

H. Mai kamnar Rasuulu duk shi rikaa don laadaa

. Don shiriyaa akan bi baa aikin banzaa ba(a)

E. "He who loves the Messenger, Let him hold to it, for the sake of divine reward,

Because it is Guidance which should be followed, not useless work",

where the poet's intention in introducing the idea again is to

round off his poem on a note that ensures its ready acceptance by his audience.

Another stylistic device that the poet uses with considerable effect is self-deprecation. He opens with the line Baa ilimii garan ba baa ni da kwaazon koome (v. 1(b)), "I am neither learned, nor am I diligent in anything". This, though addressed to God, has the effect of bringing him down to the level of his audience and thus making it easier for him to communicate with them from the position of equality rather than superiority. There is a congruence between this self-deprecation and the notion of tuubaa, which follows in v. 7, and with shiryoo, "making ready" in v. 3(b). Perhaps v. 27(e) may also be said to link back to this same idea - that everybody, whether a maalam like himself, being an Imām, or an unlearned person, needs repentance:

27(e) Zamakin baabu maaganin zunubii sai tuubaa

"Because know that there is no cure for sins except repentance."

What comes in between, that is, from v. 7 to v. 27 - words such as aiboobii in v. 9(a), Shiryaa ma Laahiraa in v. 10(b), gidan Wuta in v. 12(d), tuuba in v. 15(a), Tsarci Ubangijii in v. 17(a) and so on - serves to maintain the semantic focus on the notion of the inadequacy of the individual without true repentance.

Another aspect of this poet's style is his consuetudinal approach. Thus he uses such forms of direct address as:

- | | |
|-------------------------------|---------------------------|
| - <u>kaa san</u> 5(d), 11(a), | - <u>bai tuna</u> 10(e) |
| - <u>Shi san</u> 6(a) | - <u>luura da</u> 11(b) |
| - <u>Ku san</u> 7(a) | - <u>Kaa mancee</u> 11(e) |
| etc., | etc., |

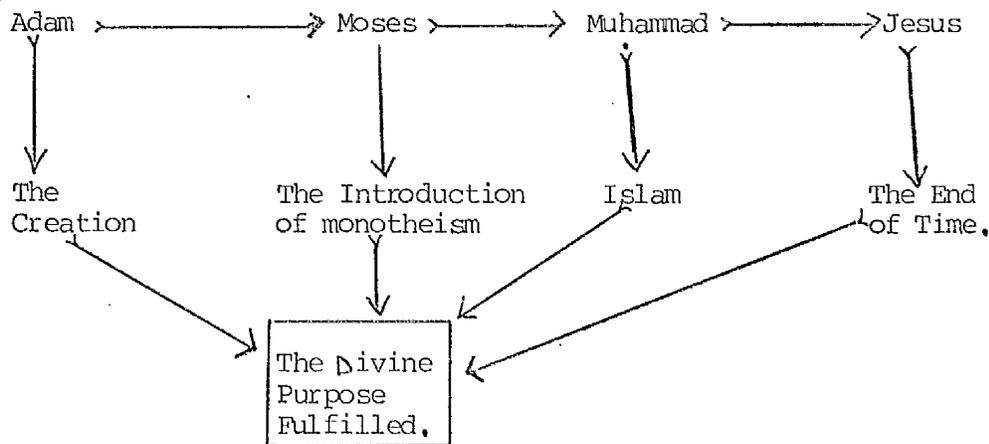
He also makes frequent use of the collocates of hooroo, "hortation", and hanii, "dehortation" which, it will be argued in CONCLUSIONS, are nodal terms in wa'azii verse. For instance:

- | | |
|--------------------------------|-------------------------------|
| <u>hooroo</u> :- | <u>hanii</u> :- |
| - <u>mu bi Allah</u> 3(a) | - <u>Bari saaboo</u> 6(c) |
| - <u>Tuuba ga Allah</u> 6(e) | - <u>ban da Sakeewaa</u> 8(d) |
| - <u>Tsarci Ubangijii</u> 7(a) | - <u>Kai bari---</u> 9(a) |
| - <u>Ka yi zakka</u> 8(a) | - <u>Kada mu sakee</u> 14(a) |
| etc., | etc., |

He also gives his poem universal relevance by listing all different classes in the community.²²

- maasu ilimii, "the learned", v. 15(a-b)
- maasu duukiyaa, "the wealthy ones", v. 15(c-d)
- maasu iikoo, "the rulers, masters, leaders", vv. 16(a-b)
- maasu karfii, "the strong, brave", vv. 21(b-c), 24(d-e).
- Annabaawaa, "prophets", v. 26(a-b)
- 'yan kuusaa, "the commoners, the masses, laymen", v. 26(c).

Verse 26 is a particularly good example of the way in which he builds up an affective image by the use of ~~the~~ popular names of great semantic depth. Adam, Moses, Ahmad, that is the Prophet Muhammad, and Jesus are not simply the names of well-known religious figures of the past. Each is a figura who symbolizes an episode in the unfolding of the divine purpose. Thus Adam symbolizes the Creation,²³ Moses symbolizes archetypal monotheism and God's early revelation to man,²⁴ Muhammad symbolizes the perfection of that revelation²⁵ and the second coming of Jesus²⁶ (for that is what is referred to here) is associated with the coming of the Mahdi²⁷ and symbolizes the End of Time. Thus the whole image, so economically drawn, can be illustrated diagrammatically as follows:



The notion of the inevitability of the divine purpose is further conveyed by the phrase balee muu nan 'yan kuusaa, "Let alone us the sons of rats", placed after sabkat Isa, "the [second] descent of Jesus". This suggests that even at the moment of writing, the End of Time has already arrived. This is reinforced by

v. 26(d) Kai duubaa akhii ka san tafiyaa tai niisaa, "Behold my brother know that time is running out".

However, the poet's message is not wholly pessimistic. He has a message of hope:

v. 24(a) In Allaahu yaa yi maa shiriyaa kaa falkoo
"When God bestows Guidance on you, perhaps you will awake".

This is necessary, if he is not to leave his audience wholly dispirited.

The poet uses certain words that have close semantic focus, that is, they create a very clear and vivid single image. An example is in v. 3(d):

v. 3 (d) Da zuwaa Laahiraa Jahannama nai mai zoobaa.
"As soon as he goes to the Hereafter, the Hell Fire of Jahannama will surround him".

For a Hausa audience the word zoobaa = zoobee at once recalls a battle scene, when warriors encircle their victims - su yi musu zoobee - in greatly superior strength, leaving them no chance of escape. We find the word used in this sense in a number of Hausa stories that portray warfare, for example, Iliya Dan Mai Karfi²⁸ and Magana Jari Ce.²⁹

Another example of close semantic focus occurs in v. 5(a), through the use of word sunce, which means to "untie" of a rope, thread etc., Thus an image is immediately created of a man's life as a rope or thread which is so easily untied. As soon as it is untied, he at once becomes a corpse:

v. 5(a) In an sunce ran mutum yaa koo zam gaawaa.
"When a man's life is untied, he [at once] becomes a corpse"

This effectively serves as a deterrent and a reminder that death is as easy as to "untie something", and thus only repentance is a "cure".

v. 10(c-d) yaayoo "to gather up useless things" is another example of semantic focus; so too is gaayaa, "tasteless, bare food" in v. 14(c).

The poet's description of Paradise and Hell in vv. 19-20 are

examples of close textured style - that is to say, the image is not created by one single word of great semantic significance as in the examples above, but rather by the overlapping of congruent words. Thus to the stock image of Paradise as the place of the dark-eyed maidens - Huuril iinu - ; carpets - shimfiduu ; satisfaction of all material wants - baa zaa shi rashin koomee ba(a) etc., is added the notion of a gentle, temperate, luxuriant climate - baabu zufaa cikii walau iskaa koo sanyii.

In the description of Hell Fire, the poet reinforces the standard terms descriptive of Hell Fire with the following striking simile:
v. 20(d) Hargoo waa shi kai cikii nata tamkar jaakii

"Braying he will be there, just like a donkey".

The impact of this image - which is probably not immediately obvious to the non-Hausa reader - arises from the following traditional story:

It is said that a donkey once prayed to God that he wished to suffer in this world in order that he might enjoy the Hereafter, but the horse prayed to enjoy this world and to suffer in the Hereafter. That is why, so it is said, the donkey is beaten and made to carry heavy loads etc., while the horse is tended with loving care.³⁰

So, as it is the donkey's own choice that he suffers in this world, so it is the sinner's own fault that he suffers in Hell; and no one will pity him. This is an example of the way in which semantic depth and close stylistic texture can be achieved through folkloric reference and association.

Other Stylistic devices (H. Sauran dabaarun salon sarrafaawaa)

(i) Personification (H. Mutuntarwaa)

There are two major personifications in this poem - namely v. 3(d), where Hell Fire is personified as a battalion of warriors

surrounding the enemy-- and the personification of Death in v. 9(e) and 24(c) especially, where it is portrayed as a person, a woman,³¹ having no favourites and without clemency. These have been discussed above in the context of semantic focus and texture. Other than these two, there are no further personification, except perhaps, where "sins have grown bigger", (v. 4c).

The personification of Death, which is the central personification, involves the description of Death, its behaviour and characteristics. In the previous poem, TM, we have listed these as given by that poet. It is useful here, too, to list those mentioned by the present poet, so that they may be compared:

- Death follows one from behind, v. 6(a)
- Death descends without preparation, v, 9(e)
- It does not spare a hot-tempered man, v. 21(b)
- It does not spare a brave, strong man, vv. 21(c), 25b-c.
- Death has no favourites, v. 24(c)
- Death has no clemency, v. 24(c),
- It does not spare you because you are weak, v. 25(a0

(ii) Symbolism (H. Alaamaa/Alamtarwaa)

In so far as they are figurae, Adam, Moses, Muhammad, etc., mentioned above, are symbolic. There are also certain stock symbols such as Goodabee Shiriya = Sunna, Islam, as in v. 12(a): bacee = (= bataa = kafircii) ie. "damnation", "unbelief"; falkoo (= barin aikin saaboo, bin Musuluncii) ie "avoid in sin, evil, following Islam," and so on. Perhaps, too, "onions, tobacco or koko-yam" in v. 13(c) may also be regarded as symbolic of worldly preoccupation, or at least of the business of earning a living.

(iii) Metaphor (II. Siffantaawaa)

The poet uses several metaphors. For example in v. 16(e) he speaks of gyara laifii, literally, "repairing fault". The collocation of these two words produces an image of "laifii", "sin" as a concrete object that one can "repair". This idea, to the minds of Hausas, will link back to the belief that on the Last Day everyone will be carrying the load of his sins³² as if he were a donkey. Indeed it is said that the bulk and weight of the sins of some will be like the Goron Dutse or Dalla hills³³ of Kano, of others like a house, etc., Thus the word gyara laifii will be associated metaphorically with rage laifii, "reducing" the [size or weight of the] "sins", as in the common fixed phrase gyara kaayanka ba yaa zamoo saukee mu rabaa ba, "correct your load, would not mean put it down for us to share"; so it is obvious that it is only meant as a good advice. However, one should perhaps stop to consider how truly metaphorical this idea really is. In fact, a Hausa Muslim audience would probably take it quite literally. It may therefore be that it is metaphorical only in the perception of a fully literate and sophisticated audience, familiar with the terminology^{and assumptions} of literary criticism.

Another metaphor occurs in v. 18(a) kuma yaa shimfidee kasaa da wurairai bambam, "He spread out the earth [and there are upon it] many different places". This image occurs also in WW (see WW v. 5(b-c) above, NOTES TO ENGLISH TRANSLATION). It is again questionable whether, as far as a Hausa Muslim audience is concerned, this idea should be regarded as truly metaphorical or strictly realistic, especially since, in this instance, the idea of spreading out the world like a carpet is basically Koranic.³⁴

The notion of "untying life" in v. 5(a) is also somewhat metaphorical.

(iv) Allegory (II. Dooguwar Siffantaawaa).

There is no example of allegory in the poem.

(v) Simile (II. Kamantaawaa)

There are perhaps only two examples of simile in the poem. The first occurs in v. 11(e) Kaa mancee kamar Tabaaraka bai aikoo ba, "You have forgotten, as if the Blessed God has not sent [ā Messenger]". This links religious neglect to the concrete idea of turning a dead ear to God's message. The other simile, which was discussed above, occurs in v. 20(d). Here, the yelling of the sinner in Hell Fire is likened to ~~the~~ "braying like a donkey".³⁵

(vi) Anaphora and echo effect of rhetoration and Alliteration:

(H. Jaddadar karfafaawaa da Gaagara-gwaari/Karangiyaa)

The poet uses this device frequently to emphasize and to gain attention and acceptance. With this purpose, he repeats certain phrases. Below are some examples:-

- v. 15(a) IN ilimii GAREE KA SHII KA HANA³MAA TUUBAA
- 16(a) IN iikoo GAREE KA SHII KA HANA³MAA TUUBAA
- 15(c) IN koo duukiyaa GAREE KA Kanaa wata kaabaa
- 21(b) IN yaajii GAREE KA BAA TA BARIN KA YI SHANCII
- (c) IN karfii GAREE KA BAA TA BARIN KAYI SHANCII
- 24(d) IN taurii GAREE KA duubi su Kumbaa kaskoo.

Sometimes it seems as if a whole-word rhyme is intended.

Example:

- 10(c) Naashi nufii Shi aadanaa koo mee YAY YAAYOO,
- (d) Alfahsha da munkarin suu dai YAY YAAYOO,
- 29(a) In sunka tambayee ka mai waakaa waa YAY YII,
- (b) Cee Liiman Aliyu na Iisu dadaa shii YAY YII,
- (c) Dauri tanaa huluuli³yaa saakeewaa YAY YII,
- (d) Don kamnaa Rasuulu shii dai beegge YAY YII,

Also, KULLUM is repeated at the end in v. 1(a), (b), (c) and (d);

BAMBAM repeated at the end of v. 18(a), (b), (c), and (d), and so on.

Alliteration (H. Gaagara-gwaari/Karangiyaa/.

There is no ^{obvious} intentional alliteration in the poem. But there are examples of low-key and probably unconscious alliteration, Examples:

14(d) baa gaba ballee baaya

18(b) Da tudunnii da raahunaaa da duwaatsuu---

18(d) Rabbul ibaadi maasu Kamannnuu bambam and so on.

(vii) Context bound lexical items (Kalmoomin Fannu/Dangantattun Kalmoomi/Bii-dangi)

The poet uses many context-bound lexical items. The following are some examples:

- | | |
|---|-------------------------------------|
| - <u>bi Allah</u> v. 3(a) | - <u>Saaboo</u> v. 6(c). |
| - <u>Laahiraa</u> v. 3(b) | - <u>Shaidan</u> v. 6(d) |
| - <u>Batun Ubangiji</u> v. 3(c) | - <u>tsarci Allah</u> v. 7(a) |
| - <u>Jahannama</u> v. 3(d) | - <u>tauhiidii</u> v. 7(b) |
| - <u>musuluncii</u> v. 7(b) | - <u>jin kai</u> v. 23(b) |
| - <u>sallaa, zakkha, azumii,</u>
<u>Hajjii</u> (w.7c,8e) | - <u>aayooyin Ubangijii</u> v. 23c. |
| - <u>Kaafircii</u> v. 7 (e) | - <u>Wa'azii</u> v. 23(d) |
| - <u>Shiriyaa</u> v. 12(a) | - <u>Batun Nabiyyu</u> v. 27(c) |
| - <u>Wuta</u> v. 12(d) | - <u>Zunubii</u> v. 27(e) |
| - <u>Rabbul ibaadi</u> v. 18(d) | - <u>sabkat Iisa</u> v. 26(b) |
| - <u>Aljanna</u> v. 19(a) | and so on. |
| - <u>Huuril iina</u> v. 19(c) | |

There are also many partially context-bound lexical items such as 12(a) Goodabee, 15(e) bacee, 28(a) laadaa, and others.

(viii) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

There are a number of words that involve unusual collocations. For example, in v. 4(c) there is laifii yaa girma, "sins have grown bigger". This image may be compared with gyaara laifii (v. 16e) discussed under 'metaphor' above. To collocate laifii with girma suggests that laifii is a living thing; thus personification is also involved. Similarly, the following combinations are unusual:

- v. 5(a) sunco rai = dauke rai, zaare rai.
v. 8(d) In wahalakka taa yi = In wahalakka taa fita = bukaatarka
ta biyaa etc.,
v. 20(c) a azaa mai kulkii = a dookee shi da kulkii.
v.23(e) nasiihaa ---hangoo = nasiihaa --- karba, and so on.

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

The poet uses this device frequently, and, it seems, quite deliberately. Below are some examples:

- H. v. 13(b) In don tattalin ka tsar ma rashii yaa haazaa,
(c) Kada ka dasa albasaa walau taabaa koo gwaazaa
E. (b) "If it is because you are planning to escape destitution, oh
how foolish!
(c) Do not bother to grow onions, let alone tobacco or koko-yam".

normally:

- (c) Kada ka dasa albasaa walau taabaa koo gwaazaa
(b) In don tattalin ka tsar ma rashii yaa haazaa.

- H. v. 16(a) In iikoo gareeka shii ka hanaa maa tuubaa
(b) Kaa ga uban gidanka yaa tafi bai daawoo ba.
E. (a) "If it is your possession of power that stops you from repenting
(b) You have seen that your master has gone, he has not come back".

Normally :

- (b) Kaa ga Ubangidanka yaa tafi bai daawoo ba,
(a) In iikoo garee ka shii ia hanaa maa tuubaa.

- H. 26(a) Daga bisa Aadamu har bisa aikoowaa Muusaa,
(b) Har ga Nabiiyya Ahma har bisa sabkat Iisaa,
(c) Duk tafiyaa sukai -----
E. (a) "From the Time of Adam up to the time that Moses was sent,
(b) To the time of Prophet Ahmad, to the time of the [second]
descent of Jesus,
(c) Perforce, they all had to go-----"

Normally :

(c) Duk tafiyaa su kai ----

(a) Daga bisa Adamu har bisa aikoowaa Muusaa,

(b) Har ga Nabiiyyu Ahma, har bisa sabkat Iisaa.

Other examples are found in vv. 3c-d, 15(a-b), 15(c-d), 25(a-d), and so on.

(x) Arabic and other loans (H. Laarabci da sauran baakin Kalroomii)

The poet uses ~~both~~ Arabic and some English loans, but these appear to arise ^{primarily} out of linguistic necessity rather than out of stylistic choice. See NOTES TO HAUSA TEXT (C).

(xi) Ellipsis (H. tsallake/giibin jimlaa/tsumburee jimlaa).

There are frequent cases of ellipsis in the poem. The following are examples, involving omission of verb or verb phrase:-

v. 4(d) Kaitoona ubangijii /ka gaafartaa min/ don ---

v.9(c) /Ka bar (koo) tattalin/ taarin buhuuwaa---

v.17(e) /Sai kawai ya cee/, "Kun" fa ya kuunu---

v.28(c) ---nii don kamnaa laadaa/na yi/

- omission of adverbial a vv. 4(c) 22(d).

- omission of conjunction da, v. 9(c).

- " " negative ba, v. 10(b), 10(e)

- " " possessive tasa, v. 12(b)

- " " shi nee, v. 12(d)

- " " specifier/determiner, koowadanne irin, v.12(d).

- " " verb 'to be' cee, v.17(c)

- " " duk, v. 17(c)

- " " pronoun ka v. 22(d)

- " " " shi v. 25(d).

See details of these in NOTES TO HAUSA TEXT (A).

(xii) Sentence Type: Simple and Compound Sentence (H. Nau'in Jimlāa: Sassaukar jimlāa da jimlāa mai sarkaa/gabaa).

The author uses both of these types of sentence, but he uses more Simple sentences than Compound. Below are some examples:-

(a) Simple sentence (H. Sassaukar jimlāa)

- v. 1 (a) Yaa Allaahu naa kirai ka ina kuuzaamii.
(b) Baa ilimii ganana ba baa ni da kwaazon koomii.
(c) Annaa naa sanii nufinka kassaa a yikoomii.
(d) Bismillaahi Rabbanaa kai nay yoo koomii.
(e) Kai kay yoo mu Jalla. Kai ka nufii a yi koomii.

- 2 (a) Mai kamnaa Rasuulu naa murna fiiraataa.
(b) Suu'i mar'i yaa fi son shi ji mootsin Shaataa.
(c) Rabbul Khalki naa kirai ka ina garkaataa.

Other examples are vv. 3a, b, 4a, b, c, 5a, b, c, d, 6a, b, c, d, e, 7c, d, e, 8a, b, c, d, e, and so on.

(b) Compound Sentence (H. jimlāa mai sarkaa/gabaa).

- 3(c) Kokki batun Ubangijii in bai luuroo ba,
(d) Da zuwaa Laahiraa Jahannamaa nai mai zoobaa.
7(a) Tsarci Ubangijii kasan Allah yaa aikoo -
(b) Musuluncii garee mu tauhiidii a'farkoo.
12(c) Koo Shaidan da Kag ga naa kaaraa maa karfii,
(d) Naashi gidan Wutaa da yaffi wutaitai zaafii
(e) Nan shika tabbataa cikii nata ba aa hissai ba.

Other examples of Compound Sentences are vv. 4d-e, 13b-c, d-e, 14d-e, 15a-b, c-d, and so on.

FOOTNOTES
(H. Tuushen Bayaani)

1. Author's personal interview with Alhaji Dr. Junaidu, the Waziri of Sokoto, 11/9/79, Sokoto.
2. see Dangambo, A., Shata Da Wakokinsa, B.A., dissertation, paper 3, B.U. Kano, 1973.
3. see King, A.V., "Hausa Music", ca. 1970-3.
A tape recorded version of the song is available at CSNL B.U. Kano, see Tape Library Catalogue, CSNL Occasional Publication No. 1, March, 1976, pp.6-7.
4. See Dangambo, A., Shata Da Wakokinsa, B.A., dissertation, B.U. Kano, 1973.
5. see Dangambo, A., Aliya Namangi Da Wakokinsa, B.A. dissertation, B.U. Kano, 1973, pp.42-43.
6. Compare, Zaria, Ahmadu Bello, "Kamil and Rajaz in Hausa poetry", unpublished B.A. dissertation, B.U. Kano, 1973.
7. See Haneef, Muhammad, Key to the Garden of Bliss, (KGB) pp.331-333, especially hadith No. 3, p.331: Hazrat Abdullah ; bin Umar relates "--- The Prophet ... says that one who remembers death much and is ever engaged in making preparation for it is the wisest man...."
8. The source of this idea is most probably hadith No. 4, in The Forty Hadith, Ar. Nawawi, pp.2-3.
9. The source of this idea is most likely hadith No. 2, see SOD, by Islam, Khawaja Muhammad, p.177:
" The grave addresses the Dead:
"...O offspring of Adam, why have you forgotten me? Don't You know that I am a home of Solitude, a home of poverty, a home of wilderness, a dwelling of worms and reptiles and I am a dungeon?...."
10. The source of this idea is probably hadith No. 40 in The Forty Hadith, Ar. Nawawi, pp.16-17.
11. See The Forty Hadith, An Nawawi p.2, hadith No. 3 see WG vv. 21-22 (i-v) above, NOTES TO ENGLISH TRANSLATION.
12. Asma'u, Nana, see Said, Bello GMJ Vol. II, pp.238-245.

13. See *ib.* pp.283-285.
14. See Bagine, Dikko dan; unpublished ajami MS housed at CSNL, Kano.
15. Maiturare, Malam Lawan; see Waka a Bakin Mailita Vol. I, a CSNL occasional publication NNPC, Zaria, 1977. See especially the text and commentary under Taro na l, Jawabin Mai fede Waka by Danganbo, A.; pp. 7-29.
16. see Sa'id, Bello, GMJ II, pp.352-355.
17. see *ib.* p.353.
18. see *ib.* p.354.
19. Compare Kirk-Greene, AHM, Mutumin Kirki. "The Concept of a good man in Hausa". The third Annual Hans Wolff Memorial Lecture, 1973, Indiana, Bloomingham, 1974. See also Danganbo, A., "A Study of Nagari Na Kowa", Harsunan Nigeria vol. IV, 1974, CSNL, B.U. Kano. Compare also Sule, Muhammad, The Undesirable Elements, Macmillan, London, 1978. See also Furniss G.L. "The Application of Ethics in Contemporary Hausa Didactic poetry", African Languages/Langues Afriaines, 4, 1978, pp.129-130.
20. Pamela, Gradon, Form and Style in Early English Literature, London, 1971. p.397.
21. This idea is supported by Koran 34/28: See KLH, v. 55(e) (ii), above, NOTES TO ENGLISH TRANSLATION, for Koran reference.
22. See Yahaya, Ibrahim, Yaro, Oral Art and the Socialisation Process: A Socio-Folkloric perspective of Initiation from Childhood to Adulthood Hausa Community Life, vol. I. Ph.D., Thesis, B.U. K., 1979, Ch.4., pp.89-179, "Hausa system of stratification".
23. see IM v. 5(a), above, NOTES TO ENGLISH TRANSLATION. See more details in Ibn Ahmad al-Qadi, Imam Abd ar-Rahim, Islamic Book of the Dead, (SCD), pp.24-26.
24. See KHW v. 8(d), above, NOTES TO ENGLISH TRANSLATION.
25. This is clearly supported by Koran, 5/4:
"....This day have I perfected your religion,
For you, Completed My favour upon you,
And have chosen for you Islam as your religion".

26. See AK v. 13(a), (ii), below, NOTES TO ENGLISH TRANSLATION. See also the discussion on Aliyyaa, in the introduction to ABM, below, under III, CONTENT.
27. See ABM v. 4(b), below, NOTES TO ENGLISH TRANSLATION.
28. Ingawa, Ahmadu, Iliya Dan Maikarfi, NNPC, Zaria, 1970, p.13.
29. Imam, Alhaji Dr. Abubakar, Magana Jari Ce wo, I. NNPC, Zaria, 1971. p.62.
30. Compare Labarin Jaki Da Sa in, Imam, Alhaji Dr. Abubakar, ib. pp. 54-57. Also compare Labarin Tanimuddari, "The Story of Tanimuddari", NQRLA, Zaria, 1958, pp.13-14, where it is said that Tanimuddari saw two men in a certain mysterious cave being tortured because they chose on their own to suffer in this world so that they might obtain Paradise in the Hereafter, just as the donkey has done.
31. The idea that the world is personified as a deceitful woman may originate from the following hadith:

"...The Angel of Death says to him: "How did you see this world?"
He says: "I saw it as cunning and deceitful".
Then Allah-ta'ala will create the world in the form of a woman. The world will say : "O rebellious one! Are you not ashamed that you did wrong in me....?"

[Taken from Ibn. Ahmad al-Qadi, Imam
Abd al-Rahim, Islamic Book of the Dead, p.30.]
32. It is commonly believed among the Hausas that on the Day of Rising everyone will awake to find the whole lot of his/her load of sins waiting for him to carry (see Koran 6/31: "For they bear their burdens on their backs. And evil indeed are the burdens that they bear." see also Koran 99/6-8.

I have heard it mentioned by a maalam during a tafsiri. It is said that some people's load will be as big as Goron Dutse or Dalla hill (see f.n. 33 below) while others' will be as big as a house, etc.,
33. Goron Dutse and Dalla hills are two adjacent big hills in Kano. They are near each other, and Dalla especially has a historic significance, for it used to be a Shrine and home of the first settlers in Kano. See Smith, Abdullahi, "The Early States in the Central Sudan", in History of West Africa, edited by Ajayi, JF Ade, and Crowder, M., vol. 1. Longman, 1977, pp.181-182, and 187-189.

34. See WW v. 5(b-c) above, NOTES TO ENGLISH TRANSLATION, for Koran reference.
35. See Islam, Khawaja Muḥammad, The Spectacle of Death, p. 309. "...Those who are wretched would live in Hell in such a state as donkeys, crying continuously."

TUNA MUTUWAA DA LAHIRAA (TML)

TA

Liman Aliyyu Isa

- V.I(a) Yaa Allaa/hu naa kirai / ka inaa / kuuzaamii,
(b) Baa ilimii / garan ba baa / ni da kwaa/zon koomii,
(c) Ammaa naa / sanii nufin/ka ka saa / a yi koomii,
(d) Bismillaa/hi Rabbanaa / kai nay yoo / koomii,
(e) Kai kay yoo / mu Jalla kai / ka nufii a yi / koomii.
- 2(a) Mai kamnaa Rasuulu naa murna fiiraata(a),
(b) Suu'il mar'i yaa fi soo shi ji mootsin Shaataa,
(c) Rabbul Khaalki naa kiraika inaa garkaata(a),
(d) Arrahmaani mai gamammaa kyautaa.
- 3(a) Mu bi Allah Ubangijii tun bai aikoo ba(a),
(b) Tafiyaa Laahiraa mukai koo ba mu shiryoo ba(a),
(c) Kok ki Batun Ubangijii in bai luuroo ba(a) -
(d) Da zuwaa Laahiraa Jahannama nai mai zoobaa.
- 4(a) In kwaananka sun cikaa baa mai kaaroo maa,
(b) Duk uzurin da kaf fadii baa mai karbam maa,
(c) Kuma laifin da kai gidan duuniyaa yaa girma(a),
(d) Kaitoonaa Ubangijii don Manzoon girmaa,
(e) Allah aagazan ni baa don kwaazonaa ba(a).
- 5(a) In an sunce(e) ran mutum yaa koo zam gaawaa,
(b) Baa shi batun diyaa da maataa ballee baayuu,
(c) In an kai shi can cikin kabrii sai keewaa,
(d) Kaa san tattalin gidan duniyaa sai waawaa,
(e) Har raanad da anka kam maa ba ka shiryoo ba(a).
- 6(a) Koowaa ad da rai shi san mutuwa ab baaya(a),
(b) In kaa saami laafiyaa ciyyoo a baaya(a),
(c) Bari saaboo tutub anaa kaaraa maa keewaa,
(d) Shaidan naa ga zucciyakka shinai maa karyaa,
(e) Tuuba ga Jalla baa da taakhiirin koomee ba(a).

- 7(a) Tsarci Ubangijii ka san Allah yaa aikoo -
(b) Musuluncii gareemu tauhiidii a farkoo,
(c) Sallaa koo ga lookacii mu tsaree tun farkoo,
(d) Har azumii abin da kab'baataa sai rankoo,
(e) Kok'ki batun ga yaa yi kaafircii sai tuubaa.
- 8(a) In kaa saami duukiyaa ka yi zakkaa dai dai,
(b) Har noomanka liisafaa ka hukuntaa daidai,
(c) Gaa na biyat cikonsu in liisafaa daidai,
(d) In wahalakka taa yi ban da sakeewaa kai dai,
(e) Tafi Hajji ka yoo shi baa yaawon banzaa ba(a).
- 9(a) Kai bari tattalin ka ii ma yawan aiboobii,
(b) Sai ka ci dai ka shaa kanaa ta yawan ruuboobii,
(c) Koo taarin buhuuwaa ka ajee tsaaboobii,
(d) Kyankyandii da riigunaa wasu koo jabboobii,
(e) Har mutuwa ta sabka baa da shirin koomee ba(a).
- 10(a) Shi⁷waawaa shinaa zaton hairii naa yay yoo,
(b) Bai shiryaa ma Laahiraa duniyaa yas shiryoo,
(c) Naashi nufii shi aadanaa koomee yay yaayoo,
(d) Alfah'shaa da munkarin suu dai yay yaayoo,
(e) Bai tuna yau da goobe baa ta bar koomee ba(a).
- 11(a) Kaa san duuniyag ga baa ta zamoowaa kullum,
(b) Luura da 'yan'uwaa sunaa ta wuceewaa kullum,
(c) Kwaanakkinka koo sunaa ta rageewaa kullum,
(d) Sai haukarka dai ka kaara tureewaa kullum,
(e) Kaa mancee, kamar Tabaaraka bai aikoo ba(a).
- 12(a) Kai koomoo ga Goodabee shiriyaa shii yaf fi(i),
(b) Tsarci Ubangijii ka zamka kixanyaa kaa fi(i),
(c) Koo Shaidan da kag ga naa kaaraa maa karfii,
(d) Naashi gidan Wutaa da yaf fi Wutaitai zaafii -
(e) Nan shika tabbataa cikii nata ba aa hissai ba(a).
- 13(a) Kob bi ta duuniyag ga yaa laalaacee banzaa,
(b) In don tattalin ka tsar ma rashii yaa haazaa !
(c) Kada ka dasaa albasaa walau taabaa koo gwaazaa,
(d) Koomii ag gareeka yaa tafi baakin banzaa -
(e) Kul an turbudee ka baa da shirin koomee ba(a).

- 14(a) Yaa ahlul ukuuli kada mu sakee don karyaa,
(b) Kob bi ta duuniyaa shinaa koomaawaa baaya(a),
(c) Tsuufaa naa zuwaa kanaa ta fadaa don gaayaa,
(d) Shaidan yaa tsaree ka baa gaba baa baaya(a),
(e) Har kaa kwanta daama baa da shirin koomee ba(a).
- 15(a) In ilimii gareeka shii ka hanaa maa tuubaa -
(b) Luura da mallaminka yaa tafi bai daawoo ba(a),
(c) In koo duukiyaa gareeka kanaa wata kaabaa,
(d) Taaajirran garinku sun tafi ba su daawoo ba(a),
(e) Waawaa yaa bacee ga banzaa bai luuroo ba(a).
- 16(a) In iikoo gareka shii ka hanaa maa tuubaa -
(b) Kaa ga ubangidanka yaa tafi bai daawooba(a),
(c) Zancee gaskiyaa nikai maa baa karyaa ba(a),
(d) Tsari hakkin Ubangijii nii baa don nii ba(a),
(e) Koo laifin da ag garan maa ban gyaaroo ba(a).
- 17(a) Tsarci Ubangijii ku san Allah as Sarkii,
(b) Duubi samaa'u taa tsayaa da nufiinai Sarkii,
(c) Gaa raanaa kazaa wataa kuduraatai Sarkii,
(d) Waa' iya yin abinga sai Shii Babban Sarkii,
(e) "Kun fa ya kuunu" baa da taasiirin koomee ba(a) :
- 18(a) Kuma Yaa shimfidee kasaa da wurairai bambam,
(b) Da tudunnii da raahunaa da duwaatsu bambam,
(c) Duubi tsirin hakuukuwaa da itaacee bambam,
(d) Duka Rabbul Ibaadi maasu kamannuu bambam,
(e) Shii yay yoo mu baa da koo wahalaa koomee ba(a).
- 19(a) Gaa Aljanna can gidan ni'imaatai yaa yi(i),
(b) Baabu zufaa cikii walau iskaa koo sanyii,
(c) Huuril iinu naa cikii nata balle baayii,
(d) Shimfiduu iriiriii da gidajee yaa yi(i),
(e) Koowaa ac cikii ba zaa shi rashin koomee ba(a).
- 20(a) Yaa yi gidan Wutaa bakwai da nufiinai Sarkii,
(b) Yaa kooɗɗaa maruuruwaa ciki gaa sarkookii,
(c) Can aka damre Kaafirii a azaa mai kulkii,
(d) Hargoowaa shikai cikii nata tamkar jaakii,
(e) Har abadaa shinaa cikii nata ba a hissai ba(a).

- 21(a) Mutuwaa zaa mu yi(i) mu bar aikin gangancii,
(b) In yaa'jii gareeka baa ta barii ka yi shancii,
(c) In karfii gareka baa ta barii ka yi shancii,
(d) Nii dai zulluminta baa shi barii naa barcii,
(e) Ban san rad da zaa a aikoo manzoonaa ba(a).
- 22(a) Koo ga zaton da kay yi ranka anaa bar maa shii?
(b) Shaidan yaa shigee cikinka shinaa lallaashii,
(c) Duka abin da kag ganii shii nay yoo maa shii,
(d) Zamakin yaa fi son ka zoo a nasaa garwaashii,
(e) Kai kab baa da kanka baa don laifiinai ba(a).
- 23(a) An haifee ka tun kanaa yaaroo kaa girma(a),
(b) Jinkai wanda duk akai Allah yaa yoo maa,
(c) Aayooyin Ubangijii kuma naa sabkoo maa,
(d) Gaa Wa'azii gareeka kaa zaama tamkar kurmaa,
(e) Gaa nasiihaa da anka yoo maa ba ka hangoo ba(a).
- 24(a) In Allaahu yaa yi maa shiriyaa kaa falkoo,
(b) Duubi mutantanin da sunka wucee tun farkoo,
(c) Mutuwaa baa ta rangwamee in koo taa sabkoo,
(d) In taurii gareeka duubi su Kumbaa Kaskoo,
(e) Mutuwaa taa wucee da shii tun bai shiryoo ba(a).
- 25(a) In ramnin jikii gareeka dadaa kai waawaa !
(b) Koo kabrin jikii kamar Babanii Aadaawaa,
(c) Duubi Hasan Namutti yaa zamnaa Badaraawaa,
(d) Malakul Mauti yaa ri'kee yaa koo zam gaawaa,
(e) Dada sai tuntunin da yat tafi bai daawoo ba(a).
- 26(a) Daga bisa Adamu har bisaa aikoo'waa Muusaa,
(b) Har ga Nabiyu Ahma har bisa sabkat Iisaa,
(c) Duk tafiyaa sukai balee muu nan 'yan kuusaa!
(d) Kai duubaa akhii ka san tafiyaa tai niisaa,
(e) Sai mu yi tattalinta tun dai ba ta sabkoo ba(a).
- 27(a) Mai zancee huluuliyaa bari kwaazon banzaa,
(b) Zamka salaati kar ka zoo ka bakalcee banzaa,
(c) Kof ki batun Nabiyu yaa laalaacee banzaa,
(d) Duka kwaazon da kay yi yaa tafi baakin banzaa,
(e) Zamakin baabu maaganin zunubii sai tuubaa.

- 28(a) Tammat wa'azu mun gamma Allah bai laadaa,
(b) Daga nan 'yan'uwaa ku zamka fadii har abadaa,
(c) Baa faharii nikai ba, nii don kamnaa laadaa,
(d) Mai kamnar rasuulu duk shi rikaa don laadaa,
(e) Don shiriyaa akan bi baa aikin banzaa ba(a),
- 29(a) In sunka tambayee ka mai waakaa waa yay yi(i),
(b) Gee Liiman Aliyyu na Iisu dadaa shii yay yi(i),
(c) Dauri tanaa huluuliyaa saakeewaa yay yi(i),
(d) Don kamnaa Rasuulu shii dai beegge yay yi(i),
(e) Da yabon Jalla baa huluuliyaa banzaa ba(a).

NOTES TO HAUSA TEXT (A)
(Grammar and lexis)

- 1 (a) kūuzaamii = kazaamii = marar tsarki.
- 1 (c) nufinka ka saa = nufinka shii nee yakee saawaa
Note the ka is a Sokoto lexical item equiv.
to shii nee yakee or shii kee in Kano Hausa.
- 1(d) Kai nayyoo is a Sokoto expression equivalent
to Kai nee ka yiwco = Kai nee ka halitto.
- 1(e) (i) Kai kay yoo = kai nee ka yiwoo, cf. 1 (d) above.
(ii) Kai ka nufii = Kai nee kakee nufii.
- 2(a) (i) naa = zai yi
(ii) murnaa: One would expect murnar. Note the
omission of genitival link -r. Ref. HIV, p.198.
- 2(c) garkaa is a Sokoto alternative for gidaa.
See Bello Sa'id, "Hausar Sakkwato", Harsunan Nijeriya, II,
B.U. Kano, 1972, p.21, item 28.
- 2(d) gamammaa: One would expect gamammar, Note
omission of genitival link -r. cf. 2(a), (ii), above.
- 3(b) mukai: One would expect zaa mu yi; mukai
seems to be used as an alternative future.
- 3(c) (i) Koƙƙi = koowaa ya ki = duk wanda ya ki
(ii) Luuroo: One would expect luura, because,
verbs ending in -oo indicate motion towards
the speaker. However, luuroo in the context is
acceptable if the hemistich is taken to mean
--- in bai luuroo ga abinda nakee ceewaa ba.
- 3(d) (i) nai: This contraction appears at first sight to
arise from tanaa yii. However, it ^{can} also arise from other
persons and has the meaning of a future rather than a
continuous. For example, Idan ba ka zoo makarantaa ba,
Malam zai maka buulaalaa = ---Maalam zai maⁿka buulaalaa.
Accordingly, I believe that in its present position it is
equivalent to zaa ta yi.

(ii) zoobaa = zoobee. The substitution of -aa for -ee is for the rhyme.

4(c) ellipsis, the adverbial particle a is to be understood before duumiyaa.

4(d) ellipsis; understand:

Kaitoonaa Ubangijii /ka gaafartaa min/ don ----.

5(a) suncee = kwancee = ciree.

5(b) (i) diyaa is a Sokoto word for 'yaa'yaa', a plural form that includes both male and female.

See also TM v. 9b(i), NOTES TO HAUSA TEXT (A).

(ii) baayuu = baayii. The substitution of -uu for -ii is neither for the rhyme nor for the meaning; baaya would be inappropriate because it has a different meaning. But there is no apparent reason for not using baayii.

5(e) anka kammaa = aka cim maa = aka kaamaa ka.

6(a) (i) Koowaa ad da = koowaa kee da = duk wanda kee da.

(ii) ab = cee a.

6(b) ciwoo a baaya = ciwoo nee a baaya.

6(c) tutub = tutut = tutur = kooyaushee.

7(a-b) Note a run-on in these hemistichs; understand:

--- Allah yaa aikoo//Musuluncii---

7(b) a = nee.

7(c) inversion; the normal order would be:

Mu tsaree Sallaa ga lookacinta tun farkoo.

7(d) rankoo = raamuwaa.

7(e) kok ki : see 3 c(i) above.

8(b) liisafaa = lissaafaa.

8(d) In wahalakka taa yi = In wahalarka taa

biyaa = in kaa saami yadda kakee so = idan bukaataarka ta biyaa.

9(a) Ka ii ma = ka iyaa wa.

9(c) There seem to be two possible interpretations of this:-

(i) ellipsis; the hemistich is the object of the verb

bari tattalin in v 9 (a). Understand:

/Kai bari (koo) tattalin/ taarin buhuuhuwa---.

(ii) ellipsis (b-d) ---ruu boobii// Koo/Ka/ taara buhuuhuwa
ka ajee tsaaboobii /da/ kyankyandii da riigunaa---.

10(a) naa is a Sokoto verb "to be", equivalent to nee.

10(b) Ellipsis; The second negative ba is omitted after Laahiraa. This is poetic licence.

10(c) Naashi nufii = nufinsa.

10(e) The second negative ba is unexpected if the first b_{aa} after goobe is to ^{be} read with a long vowel.

12(a) goodabee shiriyaa = gwadaben shiriyaa.

12(b) (i) Ka zamka : Sokoto expression = Ka rika

(ii) Kiranyaa = Kiran.

(iii) ellipsis, understand:

--- kiranyaa /tasa/ = kiransa.

12(d) inversion and ellipsis; the normal order would be:

Gidansa /shii nee/ gidan Wutar da ya fi
/koowadanne irin/ Wutaacee zaafii.

12e (i) shika = zai.

(ii) hissai = fitarda shi, probably through fisshe shi to
hisshee shi.

14(b) shinaa = yanaa = zai.

14(e) Kwanta daama = mutu.

15(c) kaabaa = kaabaabaa = tinkaaahoo.

15(e) luuroo: See 3c(ii) above.

16(a) shii ka = shii nee yakee.

16(c) (i) zancee gaskiyaa: From the context it seems clear that this must be equivalent to zancen gaskiyaa. But the omission of the genitival -n is most unusual. Moreover, there seems to be no good reason for it.

- 16(c) (ii) ni kai maa = nakee yii maka.
- 17(a) as Sarkii = shii nee Sarkii. cf. 7(b) above.
- 17(c) ellipsis; understand:
--- wataa /duk/ kudurarsa /cee/ Sarkin.
- 17(e) ellipsis, understand:
/Sai kawai ya cee/ "Kun" fa ya kuunu,---
- 18(a) wurairai bambam = wuraaree daban daban.
- 18(b) raahunaa = raafukaa.
- 20(c) a azaa mai kulkii = a dookee shi da kulkii.
- 21(b) ta refers to Mutuwaa in line (b).
- 22(a) anaa bar maa shii = zaa a bar maka shii.
- 22(c) Shii nay yoo maa = shii nee ya yiwoo maa. cf. 1(d) above.
- 22(d) (i) zamakin: appears to be an archaic word. From the context it could mean zamaa dai, gamaa dai = doom. Compare - v. 27(e) below.
- (ii) poetic; understand:
Kooyaushee ya fi son in kaa jee /Laahiraa/ a sakaa
ka cikin garwaashin wataa.
- (iii) ellipsis, understand: a nasaa /ka a/ garwaashii.
- 22(e) Kai bab ba da = Kai nee ka baa da.
- 23(b) inversion; the normal order would be:
Duk /irin/ jin kan da akee yi, Allah yaa yii maa.
- 24(b) mutantanii: appears to be an archaic form of the usual mutaane in modern Hausa.
- 24(c) wucee da shii = tafi da shi.
- 25(a) (i) ellipsis, understand: dadaa /shii ya saa ka ki tuubaa/
kai waawaa !
- 25(a) (ii) ramni = rauni = Lago-lagon jikii.

- 25(b) Babanii Aadaawaa = Mutumin Bani Aada: See both NOTES TO HAUSA TEXT (C) and NOTES TO ENGLISH TRANSLATION. The Ba- in Bab^hanii is the Hausa lexical item (prefix) indicating place of origin, as in Bakano, = a man from Kano.
- 25(d) ellipsis, understand:
--- yaa ri^hkee /shi/ yaa koo ---.
- 25(e) (i) tuntunii = tunaanii.
(ii) da yat ta fi = ceewaa yaa tafi.
- 26(c) 'yan kuusaa = 'yan beeraayee.
- 27(a) huluuliya = huluulu = abinda baa shi da faa'idaa.
- 27(b) (i) Zamka = rika yin.
(ii) ƙaƙalcee = laalaacee, shiriiriicee.
- 27(e) Zamakin = doomin, sani dai. Compare v. 22(d) (i) above.
- 28(a) bai = baa da, baayar da.
- 28(c) ellipsis; understand:
---nii don kamnar laadaa /na yi/.
- 29(a) poetic; normally this would be:
Idan aka tambayee ka ceewaa waanee nee
mai waakar/ya yi waakar.
- 29(c) (i) Dauri = daa can, da farkoo, asalii.
(ii) huluuliyaa, see 27(a) above.

NOTES TO HAUSA TEXT (B)
(Rhyme)

As was said in the introduction to the poem, it has no regular metre. Therefore no attempt has been made to comment on metre in the text. However, the following incidental points deserve mention.

- v. 1(e) The rhyme has broken down in that - mii appears instead of the usual -baa.
- 2(d) Note that the verse has four hemistichs instead of the usual five. See also v. 3.
- 5(b) The rhyme in this hemistich has broken down. It has final -uu instead of -aa.
- 11(a-d) Note the consonant rhyme in -m.
- 18(a-d) Note the consonant rhyme in -m.

NOTES TO HAUSA TEXT (C)

(Arabic and other loan words)

- v.1(b) ilimii; : Cilm; see KLH v. 64(e), above,
NOTES TO HAUSA TEXT (C).
- 1(c) ammaa; Ar. amma, "but",
- 1(d) (i) bismillaahi; Ar. bismillāh, "in the name of God".
Compare KLH v. 1(a), NOTES TO HAUSA TEXT (C).
(ii) Rabbanaa, Ar. Rabbānā, "O our Lord".
- 1(e) Jalla; Ar. Jalla, "God the Omnipotent".
- 2(a) Rasuulu ; Ar. Rasūl, "Messenger".
- 2(b) Suu'il mar'i, Ar. su' al-mar'i. "evil man".
- 2(c) Khalki; from Ar. root KH.L.Q., "to create",
cf. WBZ v. 32(a), below, NOTES TO HAUSA TEXT (C).
- 2(d) Arrahmaani; Ar. al-rahman, "The Merciful", God.
- 3(b) Laahiraa; Ar. al-ākhir; see KLH, v. 3(b),
above, NOTES TO HAUSA TEXT (C).
- 3(d) Jahannama; Ar. Jahannam; See NOTES
TO ENGLISH TRANSLATION.
- 4(b) uzurii; Ar. ʿuḏhr, "excuse".
- 5(a) rai; possibly from Ar. rūh: see WG
v. 46(a), above, NOTES TO HAUSA TEXT (C).
- 5(c) kabrii; Ar. qabr, "grave".
- 6(d) Shaidan; Ar. Shayṭān, "Satan", "Devil".
- 6(e) tuubaa; Ar. tūba; see KHW v. 2(d), above,
NOTES TO HAUSA TEXT (C).
- 7(c) Lookacii, Ar. al-waqt, "the time".
- 7(e) Kaafircii; from Ar. root K.F.R. "to be
ungrateful," thus "to disbelieve"
- 8(b) (i) liisafaa; from Ar. al-hisāb, "reckoning".
(ii) hukuntaa; from Ar. root H.K.M. "to judge"
, thus "to give the legal ^{uḡ}required amount".
- 9(a) aiboobii; from Ar. Cayb, "fault". It is treated

as a Hausa plural. Cf. HDK, v. 18(b),
above, NOTES TO HAUSA TEXT (C).

- 9(d) jabboobii; Hausa plural from Ar. jibba, "robe".
- 10(a) hairii, Ar. al-khayr, "goodness". Cf. HDK
v. 20 (d), above, NOTES TO HAUSA TEXT (C).
- 10(d) alfahshaa; Ar. al-fahshā', "abomination",
- 10(d) munkarin; Ar. munkar, "evil work".
- 11(a) kullum; Ar. kull, "every"; Compare KHW, v. 1(b)
above, NOTES TO HAUSA TEXT (C).
- 11(e) Tabaaraka: See HDK v 2(a), above, NOTES
TO HAUSA TEXT (C).
- 13(b) yaa haazaa ; Ar. yā hādḥā, an expression of
surprise.
- 13(c) (i) albasaa: Ar. al-basal, "onion"
(ii) walau; Ar. wa law, "nor even", "even if only";
see HD v. 5(c), above, NOTES TO HAUSA TEXT (C).
(iii) taabaa; English, "tobacco".
- 14(a) yaa ahlul ukuuli; Ar. yā ahl al-^Cuqūl, "O
/you/ the wise/ learned ones".
- 15(d) taajirrai; Ar. tājir, "wealthy".
- 16(d) hakkii; Ar. ḥaqq, "God's due".
- 17(b) samaa'u; Ar. samā', "skies", "heavens".
- 17(c) kuduraa; Ar. qudrā, "power", "will"
- 17(e) kun fa ya kuunu; Ar. kūn fa ya kūn, "become/be!"
And it is; see NOTES TO ENGLISH TRANSLATION.
- 18(d) Rabbul ibaadi; Ar. Rabb al-^Cibād, "Lord of
His Servants/worshippers".
- 19(a) ni'ima; Ar. ni^Cma; See KHW, v. 36(d), (ii),
above, NOTES TO HAUSA TEXT (C).
- 19(c) Huuril iina; Ar. ḥūr al-^Cayn, "the large-eyed
maidens of Paradise".

- 20(e) abadaa; Ar. abadan, "forever".
- 21(d) zullumii; from Ar. root Z.L.M. or possibly from zalām, one of the derived meanings of which is "gloom", thus "deep thought". Compare WW v. 15(d) above.
- 23(c) aayooyii; Ar. ayah, "a sign" or "verse of the Koran".
- 23(e) nasiihaa; Ar. nasīha. "good advice."
- 25(b) Bab̄anii Aadaawaa; from Ar. Banū CAd. See NOTES TO ENGLISH TRANSLATION; see also NOTES TO HAUSA TEXT (A).
- 25(d) Malakul mauti; Ar. mala'iku 'l-mawt; "the Angel of Death".
- 26(b) Nabiyyu; Ar. nabī, "Prophet"
- 26(d) akhii; Ar. akhī, "my brother".
- 27(e) zunubii; Ar. dhanb; see KHW v. 34(a), above, NOTES TO HAUSA TEXT (C).
- 28(a) laadaa; Ar. al-āda', see KLH, v. 44(a), above, NOTES TO HAUSA TEXT (C).
- 28(c) faharii; Ar. fakhr, "pride", "boasting".
- 29(b) Liiman; Ar. al-imān; See NOTES TO ENGLISH TRANSLATION.
- 29(d) beegee; According to Abraham this word is from Arabic root B. GH.Y. However, this seems open to doubt.

TUNA MUTUWAA DA LAHHIRAA (TML)

"REMEMBERING DEATH AND THE LAST DAY"

By

Liman Aliyyu Isa

- V.1(a) O God I call you while I am in a state of impurity,
(b) I am neither learned, nor am I diligent in anything,
(c) But I know it is Your will which causes everything /to happen/,
(d) In the name of God, our Lord, it is You who have created everything,
(e) You created us, Glorious God, it is Your will that causes everything.
- 2(a) He who loves the Messenger will be happy with what I say,
(b) The evil man will prefer to hear the sound of Shata,
(c) O Lord of the Creation, I call You, I am in my house,
(d) The Merciful God who extends His gifts to all.
- 3(a) Let us obey God, the Lord, before He sends for us,
(b) To the Hereafter we must go, whether or not we are ready,
(c) Whoever rejects the Word of God, if he does not watch out -
(d) As soon as he goes to the Hereafter, the Fire of Jahannam will surround him.
- 4(a) When your days are done, none will give you more,
(b) Whatever excuse you make, none will accept it,
(c) And the sins you have committed in the world have grown bigger,
(d) Woe is me, O Lord, /forgive me/ for the sake of the noble Prophet,
(e) O God help me /for his sake/ not because of my diligence.
- 5(a) When a man's life is untied, he /at once/ becomes a corpse,
(b) He cannot talk about children or wives, let alone about slaves.
(c) When he is taken there, to the grave, there is only loneliness,
(d) You know that no one makes plans for this world except a fool,
(e) Until the day that you are overtaken /by death/ all unprepared.
- 6(a) Whoever lives should know, death comes behind,
(b) If you are healthy, sickness comes behind,
(c) Stop sinning all the time otherwise your solitude /in the grave/ will be increased,
(d) Satan is there in your heart, lying to you,
(e) Repent before the Glorious God without further delay.

- 7(a) Fear God and know that God has sent -
(b) Islam to us; belief in God's Onness is the first [requirement],
(c) As to the prayer, let us observe it from the start,
(d) And the Fast, those that you miss, you must repay,
(e) Whoever denies these words, he has committed unbelief, there is nothing for him except to repent.
- 8(a) If you obtain wealth, give the correct Alms,
(b) Even your farm produce, calculate and give the correct amount,
(c) The fifth [of the pillars of Islam] that I may list them accordingly,
(d) [Is that] if your hard work is well repaid, do not slacken [but],
(e) Go on Pilgrimage, perform that, not useless trips.
- 9(a) Stop planning to commit numerous sins,
(b) So that you do nothing but eat, drink and boast,
(c) Or piling up sacks in order to store grains,
(d) [And] kit-bags and gowns, some even store up robes,
(e) Until death descends without any preparation.
- 10(a) The foolish one thinks that it is good he has done,
(b) He does not plan for the Hereafter, he plans for this world,
(c) His intention is to set aside whatever he gathers,
(d) Obscenity and evil works are all that he gathers,
(e) He does not consider that today and tomorrow leave nothing behind.
- 11(a) You know that this world does not remain forever,
(b) Take care, kinsmen are passing away everyday,
(c) Your days are becoming less everyday,
(d) But only your madness becomes worse everyday,
(e) You have forgotten, as if the Blessed God has not sent [a Messenger].
- 12(a) Return to the Path of Guidance [Islam], that is best,
(b) Fear God and constantly call upon [Him], that you may be better of,
(c) Or is it because you have seen Satan encouraging you,
(d) His abode is the Fire which exceeds all Fires in pain -
(e) There [the sinner] will stay forever, he will not be taken out.
- 13(a) Whoever follows the affairs of this world is ruined to no good purpose,
(b) If it is because you are planning to escape destitution, Oh how foolish !
(c) Do not [bother] to grow onions, let alone tobacco or koko-yam,
(d) For whatever you possess, will in the end be useless -
(e) Be warned ! If you are buried without any preparation.

- 14(a) O, the wise ones, let us not slacken because of a lie,
(b) Whoever follows the affairs of this world will be left behind,
(c) Old age is approaching but you are fighting for mere scraps,
(d) Satan has intercepted you from the front, let alone from behind,
(e) Until you finally lie on your right side without any preparation
- 15(a) If your possession of knowledge is what stops you from repenting -
(b) Pay heed, your teacher has gone, he has not returned,
(c) And if it is your possession of wealth that causes you to put on airs,
(d) The wealthy ones of your town have gone, they have not come back,
(e) The foolish one has gone astray for nothing, he has not paid heed.
- 16(a) If it is your possession of power that stops you from repenting -
(b) You have seen that your master has gone, he has not come back,
(c) It is the truth that I am telling you, it is not a lie,
(d) Observe what is due to God, not for my sake, [but for your own sake],
(e) For even my own sins, I have not corrected.
- 17(a) Fear God and acknowledge that Allah is the only King,
(b) Behold, the skies remain because of His will, the King,
(c) There is the sun as well as the moon, because of His decree, the King,
(d) Who can do such a thing, save He, the Great King?
(e) He only says, "Be!" And it is, without the influence of anything.
- 18(a) [And] He spreads out the earth [and there are upon it] many different places,
(b) There are hills and steams and many different mountains,
(c) Behold the plants and different kinds of trees,
(d) All [are created by] the Lord of His servants, who have many different characteristics,
(e) It is He who created us without any difficulty.
- 19(a) Behold, there is the pleasant Garden, He created it,
(b) There is no [excessive] heat, let alone wind or cold,
(c) In it there are the beautiful large-eyed maidens, to say nothing of slaves,
(d) He has spread out many carpets and dwellings,
(e) Whoever is in it will want for nothing.
- 20(a) He has created the seven Hell Fires, by His will, the King,
(b) He has put fetters in it. Behold ! the chains !
(c) That is where the Unbeliever will be bound and beaten with a cudgel,
(d) Braying he will be there, just like a donkey,
(e) Forever he will be there, he will never be taken out.

- 21(a) Die we must, let us stop doing deliberate evil,
(b) If it is a hot temper you have, death will not permit you to
play shancii,
(c) If it is strength you have, it will not allow you to play shancii,
(d) As for me, the thought of death does not permit me to sleep,
(e) I do not know the day when my summoner will be sent.
- 22(a) Do you, in your own mind, think that your life will be left to you?
(b) Satan has entered into you, persuading you,
(c) Whatever you see, it is he who causes it to happen to you,
(d) Because he prefers that you should go and be cast into hot embers,
(e) It is you who give yourself up, it is not his fault.
- 23(a) You were born; from the time you were young up to your maturity,
(b) God has bestowed on you all possible favours,
(c) And the Signs of the Lord God have descended upon you,
(d) A warning has come to you, but you have become like a deaf man,
(e) Good advice has come to you, but you have not seen it coming.
- 24(a) When God bestows Guidance upon you, perhaps you will wake up,
(b) Behold the people who passed away before,
(c) Death has no favorites, no clemency when it descends,
(d) If it is charms against weapon cuts that you have, behold people
like Kumba Kaskoo,
(e) Death swept him away before he was prepared.
- 25(a) You think death will spare you because you are weak, you fool !
(b) Or because you are sturdy like the sons of the people of ^CAd,
(c) Behold, Hassan Namutti lived through the Battle of Badr,
(d) But the Angel of Death seized him and he became a corpse,
(e) What remains is only the remembrance of the fact that he
has departed, he has not come back.
- 26(a) From the time of Adam, up to the time that Moses was sent,
(b) To the time of the Prophet Ahmad, to the time of the second
descent of Jesus -
(c) Perforce, they all had to go, let alone us, the sons of rats !
(d) Behold my brother, know that time is running out,
(e) Let us prepare for death before it descends.

- 27(a) The one who chatters idly, stop, do not exert your effort for
nothing,
- (b) Constantly invoke blessing [on the Prophet] that you may not
waste your time in vain,
- (c) Whoever desobeys the word of the Prophet, will waste his time
in vain,
- (d) Whatever effort you make will be in vain,
- (e) [Because], know that there is no cure for sins except repentance.
- 28(a) The sermon is complete, we have finished, may God give us the reward,
- (b) From now on, my kinsmen, chant it for ever,
- (c) I am not boasting, [I composed it] for love of divine reward,
- (d) He who loves the Messenger, let him hold to it, for the sake of
divine reward,
- (e) Because it is Guidance which should be followed, not useless
work.
- 29(a) If they ask you [the name] of the poet, who composed it,
- (b) Say it is Liman Aliyyu of Isa, he composed it,
- (c) At first it was an idle song, then he changed it,
- (d) For the love of the Messenger he made an eulogy of it,
- (e) And praise of God, not an idle song.

NOTES TO ENGLISH TRANSLATION
(Islamic and Hausa cultural aspects)

v. 1(c-e) "God causes everything to happen....creates everything".

This echoes Koran 29/20:

"....then behold how He originated creation -
then Allah causes the second growth to grow -
Allah - every single thing is in this power".

Compare also Koran 3/47. see v. 17 (e). below, for Koranic reference.

2(b) "Shata" is the most popular Hausa folk singer of the present time. His full name is Alhaji Muhammadu Shata. In this verse, Shata is taken as a symbol or representative of secular song which is commonly attacked by wa'azii poets. See also the introduction to this poem, above, and see Shata Da Wakokinsa, Dangambo, A. B.A., dissertation, B.U. Kano, 1973.

2(d) Compare KLH v. 1(b), above.

3(d) "The Fire of Jahannama": see KLH v. 42(a) above, TSK v. 26(b), below, NOTES TO ENGLISH TRANSLATION.

4(a) The line echoes Koran 10/49:

"When their term comes,
They shall not be put back by a
Single hour, nor put it forward".

6(a-b) Compare KHW v. 2(d-e) above, NOTES TO ENGLISH TRANSLATION.

7-8. These verses set out the five pillars of Islam - Belief in God, Prayer, Giving the due Alms, Fasting and Pilgrimage to Mecca. For further details and Koran and hadith references, see WG vv. 21-22 (i-v), above, NOTES TO ENGLISH TRANSLATION.

9(d) (i) "kit-bags": (H. Kyankyandii); a type of bag made from locally woven cloth.

(ii) "robes": (H. Jabboobii): The jabbaa is a kind of loose, sleeveless gown which came to the Hausas through the Arabs. It is usually worn by chiefs or rich person^s.

- 10(b-d) "...he gathers": (H. yay yaayoo): Note the imagery here; yaayoo is a word which usually means "to gather up useless things, rubbish, etc". in[^] disorderly manner". So the inner meaning of these hemistichs is that anything in this world, no matter how valuable it may seem, is worthless compared to a good work which saves from Hell Fire. Thus the verse discourages people from zealousness in the acquisition of wordly wealth, considered as useless here.
- 12(b) acquisition of wordly wealth, considered as useless here. suggests that the poet is a sūfī, because kiran Allah usually refers to H. zikirii, Ar. dhikr, "remembrance", especially that practised by the Tijāniyya order.
- 12(d) The Hell Fire referred to here is Hāwiyā. It is the seventh and the lowest of the seven Islamic Hell Fires. See TSK v. 24(b) (i), below, NOTES TO ENGLISH TRANSLATION.
- 14(c) "mere scraps": (H. gaayaa) form a striking image; gaayaa is tuwoo without soup (cf. WW v 8(b), above, NOTES TO ENGLISH TRANSLATION), which is a most unenjoyable food. The mention that one fights for gaayaa is therefore another way of saying fighting for something that is not worth the effort and which will be of no benefit to one even if one obtains it.
- 14(e) "Until you finally lie on your right side...": The expression simply means "until you are dead and buried in your grave". The idea arises from the fact that in Mālikī Islam, a dead person is laid on his right hand in his grave, his head to the north, while his face faces east. The line recalls the common fixed phrase kwanta daama which means "dying".
- 17(b-d) See KHW v. 6(c) and WW v 5(b-c) below NOTES TO ENGLISH TRANSLATION.
- 17(e) "Be! And it is : This is a translation of an Ar. fixed phrase which is used to explain the power of God to create anything with such startling quickness and ease that no human being can comprehend. See. Koran 3/47.

"She said: "O my Lord!
 How shall I have a son
 When no man has touched me?"
 He said: "Even so: God createth
 What He willeth: When He hath
 A plan, He but saith To it,
 "Be", and it is!"

18(a-b) Compare v. 17(b-d), above.

19(a-b) This echo Koran 76/13 "...in the Garden(of Paradise)
 they will see there neither the sun's (excessive heat)
 nor (the moon's) excessive cold"

19(c) "The beautiful large-eyed maidens" (Ar. Hūr al-Cayn):
 These are the virgin girls of Paradise. It is believed that
 each inhabitant of Paradise will have seventy thousand
 maidens, and each maiden will have seventy thousand servants
 to do her biddings. It is also believed, especially in
 Hausaland, that each maiden has breasts as huge as a water-
 pot (tuuluu), her body is so beautiful and clear that one
 can see the marrow in her bones! Some maalams, in trying
 to describe the beauty of the maidens of Paradise, say that
 if perchance, a maiden were to be brought down to this
 world, all the men, when they see her, would have their
 sperm dried up and would be rendered impotent. Compare
GYZ vv. 75-78, below. See more details of the description
 of the maidens of Paradise in Islam, Khawaja Muhammad,
The Spectacle of Death, pp. 329-332 "The Woman of Paradise",
 and Ibn Ahmad al-Qādi, Abd-ar Rahīm, Islamic Book of the
Dead, pp. 129-132. See also Koran 55/72:

"Houris cloistered in cool pavilions"

20(a) "The Seven Hell Fires": These are:

- (i) Jahannam; see TSK v. 26(b), below, NOTE TO ENG. TRANS.
- (ii) Lazā; " " v. 25(a) (ii) " " " "
- (iii) Jahīma; " " v. 25(a) (i) " " " "
- (iv) Sa'īrā; " " v. 24(b) (ii) " " " "
- (v) Saqrā; " " v. 25 (b) " " " "
- (vi) Huttama; " " v. 26(a), " " " "
- (vii) Hāwiyā; " " v. 24(b) (i), " " " "

The above order is how many Hausa ^amalams classify them. There is, apparently, no fixed order, as is evident from two books I consulted. In Spectacle of Death (SOD), p.286, and in What Happens After Death (WHAD) II, p.6, although the authors both omit Lazā, yet the order they list the Hell Fires differs, as follows:-

A. SOD p. 286:-

1. Jaheem
2. Jahannama
3. Sa^Cir
4. Saqar
5. Nāta
6. Hāviyā
7. Hutama

B. WHAD II, p.6 :-

1. Hāviyā: for Fir'auna and his gangsters.
2. Jaheem: for non-believers.
3. Saqar: for atheists
4. Nāti: for Iblīs (Satan) and his followers.
5. Huttama: for Jews
6. Sa^Cira: for Christians
7. Jahannama: for Muslim Sinners.

This contrasts the usual order adopted by the Hausa ^aMalams, as given in the first list.

20(b-c) The chaining of unbelievers in Hell Fire is mentioned in Koran 76/4:

"For the Rejecters We have prepared
Chains, Yokes and a Blazing Fire!"

21(b) (i) "hot-temper" translates from H. yajii. Note that yajii literally means "hot pepper". Thus the expression yanaa da yajii means he is hot-tempered. But the expression has acquired the meaning of "brave", as indicated in the proverb namiji barkoonoo (= yajii), mace daddawaa, "a male is a hot pepper a female a locust bean-cake".

(ii) "Shancii": is a contest practised by Maguzawa (Hausa pagans) with a sharp armlet with which a man's hand, head, or any part of his body can be cut off, whereupon blood will gush out, the man or the severed part will drop down, but when the part is joined again, it will be as if nothing has touched it. This is accomplished by a magic trick.

- 21 (e) "my summoner": See KHW v. 26 (b), above,
NOTES TO ENGLISH TRANSLATION.
- 23 (c) "the Signs of the Lord God": This echoes Koran 36/46:
"Not a Sign comes to them from
Among the Signs of their Lord,
But they turn away therefrom!"
and passim.
- 24 (a-c) Compare IM as a whole, and especially vv. 6 (a) and
34 (b).
- 24 (d) "Kumba Kasko"; was a famous ḍan taurii, ie a knife charmer,
that is, a man who has medicine against weapons such as
knives, swords, razor, etc., It is common in Hausaland for
people, especially those exposed to danger, threats from
rivals and enemies etc., to prepare themselves in this way.
The practice is an ancient one but it was continued at least
up to the 1960's. Before 1966, especially during the
NPC-NEPU (political parties) confrontations, it was very
common to see young men preparing taurii charms in order
to defend themselves. When a man feels that he is
"uncuttable" he begins to make trouble, feeling that he is
above the law. In each town and hamlet there used to be a
leader of the group of these taurii people. Many of these
leaders became well known in Hausaland, such as Sabo Wakilin
Tauri, Tankon Gwamma, Na-Allah Mai Kare, Kuriwa Jikan Bage,
Danjuma Mai Kanya, all of Kano, and Kumba Kasko of Sokoto.
- 25 (b) "the sons of the people of Ād": (Banu Ād): The people of
Ād were the successors of the people of Thamūd to whom the
Prophet Hūd was sent. Their ancestor Ād, was one of the fourth
generation from Noah. Their county was believed to lie in
Southern Arabia extending to ^{the} Persian Gulf and Yemen. They
were believed to have been tall in stature. They disbelieved
in the Prophet Hūd and were punished by a three year famine
and when they disbelieved again after this warning, a terrible
blast of wind destroyed them and their land. But a remnant,
known as the second Ād, or the Thamūd (see AK v. 15 (a), below,
NOTES TO ENGLISH TRANSLATION) survived. Eventually, they, too,
were destroyed in a similar way.

- 25(c) (i) Hassan Namutti was probably one of the Unbelievers who fought in the Battle of Badr and survived. By implication, therefore, he was a very strong man.
- (ii) Badr: ~~Was~~ the site of a fierce battle between the early Muslims led by the Prophet Muhammad and the Unbelievers of Mecca. See the account of the battle in Ahmad, Fazl, Muhammad: The Prophet of Islam, Idara Ishāte-Diniyat, New Delhi, (undated), pp. 84, 92. See also Bashumail, Muhammad Ahmed, The Great Battle of Badr, Lahore, 1978.
- 25(d) The Angel of Death : see ABM v. 44 (a) (ii), NOTES TO ENGLISH TRANSLATION. See more details under TM V, STYLE, (i) "Personification", above. A further details about the description of the Angel of Death can be found in the following:
- Siddiovi, A. Jalil, What Happens After Death, part I, pp. 41-118.
 - Ibn. al-Qādi, ^CAbd ar-Rahīm, Islamic Book of the Dead, pp. 27-35.
 - Islam, Khawaja Muhammad, The Spectacle of Death, pp. 82, 158-159, 165-167.
- 26(a) (i) Adam : see TM v. 5(a), above, NOTES TO ENGLISH TRANSLATION.
- (ii) Moses = Prophet Moses (H. Annabi Musa) .
see KHW v. 8(d), above, NOTES TO ENGLISH TRANSLATION.
- 26(b) (i) Prophet Ahmad = the Prophet Muhammad.
- (ii) "the second descent of Jesus": see AK v. 13(a), (ii) below, NOTES TO ENGLISH TRANSLATION.
- 26(c) "Sons of rats": This implies the worthlessness of ordinary men in comparison with the Prophets.
- 27(b) Compare 12(b) above.

- 27(c) "Prophet" = the Prophet Muhammad.
- 29(b) (i) Līman Aliyyu : The composer of the poem who was the Imām of Isa town. See "Authorship" above.
- (ii) Isa : Isa town lies between Longitude $13^{\circ} 20'$ North of the Equator, and Latitude $6^{\circ} 20'$ East of G.M.
- 29(c) See discussion on "Content", above.

VOLUME 2

PART III

THE SIGNS OF THE COMING OF THE HOUR AND THE APPEARANCE OF THE MAHDĪ
(Alaamocnin Tashin Kiyamaa da Bayyanar Mahadii)



CHAPTER 5

A

"The Song of the Signs of the Mahdi's Appearance"

(Wackar Alaamocmin Bayyanar Mahadii, ABM)by

Dikko Dan Bagine, 20 century AD

I. AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuuci / Mawallafii)

This poem can be firmly attributed to Malam Dikko Dan Bagine, otherwise known as Muhammadu dan Hayaatu, son of Salihu dan Geno, for the poet identifies himself in vv. 57-58 :

H. Waa nee yai ta'aliyinga na aahiruz zaamaanu ?

Ku cee Muhammadu dan Hayaatu na aahiruz zaamaanu,

Idan ba ku san shi ku cee masa Dikko^I Dan Bagine,

Bunu Saalihu dan Geeno, maalam Fannu

E. Who is it who has written this composition about the End of Time?

Say Muhammadu, son of Hayaatu, [a man] of the last days.

If you do not know him, call him Dikko, Dan Bagine,

Son of Salih, son of Geno, the teacher of Islamic sciences"

There appears to be no record of Malam Dikko's life history. Even the Waziri of Sokoto, when I asked him about Dikko, and the sources of what he says in his ABM, was reluctant to commit himself. He said simply ,that people believed Dikko was a contemporary and follower of the Shehu, but that there was no further record about him, other than what he himself said in his ABM, namely that he lived in Degel, Gwandu, Sifawa and Sokoto, with the Shehu and had studied under him (v.3) :

H. Tun can zamammu Degel ga Usmaanuj jii ta,

Har Gwandu Siifaawaa, too Sakkwatonsa ka(a)nu(u).

E."It was while we were living in Degel that I heard it from Usman,

And [I heard it again] in Gwandu, Sifawa and of course [in] his city of Sokoto".

The way in which Dikko relates what the Shehu said leaves little doubt that he did , in fact, hear it direct from the Shehu, and that he was his contemporary. It is clear that Dikko himself felt that he might not be well known to many who read his compositions, for in ABM and in his

other work Tsooratarwaa kan zuwan mutuwaa,² he often uses such phrases as Idan ba ku san shi /ba/ ku cee masa...., "If you do not know him call him" (ABM v.58a) and in Tsooratarwaa kan zuwan mutuwaa (v.69) he said:

H. Waa nee yai ta'aliyinga fa Dikko dan Baginee
Minal kiraini , kul ba ka san shi ba laa ainu

E. "Who is it who has written this composition, know it is Dikko dan Bagine, It is what I am called, if you do not know him, you have no eyes/you are ignorant"

In ABM, there is no indication either of the date of composition of the poem, or of the poet's own date of birth. In Tsooratarwaa kan zuwan mutuwa however, he gives a ramzi both for the composition of the poem, namely I232/I816, and for his own date of birth, namely II79/I764 . He was thus fifty years of age when he composed the Tsooratarwaa .If we assume he lived an average life span³, then he probably died some times between I239/I823 and I249/I833.

(ii) Provenance (H. Bayaanin diddigii/salsalaa)

The texts from which the present edition is compiled were obtained by me from the following sources :

Ajami text A was sent to me on request from Kano, by Alhaji Sani Ibrahim^m, of the Department of Nigerian Languages, BUK,. It was copied from the original housed in the CSNL, Kano.

Ajami text B was obtained by me from Malam Mahe Hubbare in Sokoto.

There are also two cassette recordings . The first was obtained by me from Dr. Ibrahim Yaro Yahaya's personal collection. The second was bought by me in Sokoto from a trader. It is not known for certain to whom the voices on the tapes belong, but an informant told me that the voice of the second cassette was that of Malam Umaru Gwandu. The fact that tapes of this poem are prepared and sold commercially is an indication of its popularity.

(iii) Date (H.Sheekaraa / Hijiraa)

The poem has no ramzi and therefore we cannot know from the internal evidence when it was composed. However, if we compare it with Tsooratarwaa, it seems likely that ABM was composed before that work. For, in ABM, the poet gives a rather more detailed account of himself, as if he were introducing himself to his audience for the first time. The following lines exemplify this :

H.ni ji ga Usmaanu (v.2b)

Tun can zamammu Degel ga Usmaanu nij jii ta (v.3a)

Usmaanu yaa cee da muu ...(vv.4a, I2a, I5a, 20a, etc)

Idan ba ku san shi bav.58a).

E.I have heard from Usman (v.2b)

It was while we were living in Degel that I heard it from Usman (v.3a)

Usman told us ... (vv. 4a, I2a, I5a, 20a, etc)

If you do not know him ... (v.58a)

Since the Tsooratarwaa was written in I282/I8I6 , we may propose ca. I225/I8IO as a possible date for ABM.

II FORMAT, RHYME AND METRE

(i) Format (H. Zubii / Tsaarii)

The poem is composed in couplets (H. kwar-biyu / uwar tagwai), of which there are 62. It conforms to the traditional structure, namely, Doxology, main theme, and then a closing section. In this case the closing section is unusually long for it consists of two couplets (vv.57-58) being a colophon and four couplets (vv.59-62) being a doxology.

The poem has a clear-cut structure and an overall unity. It can be conveniently sub-divided into sections, as is shown by the summary given under CONTENT below.

Text A differs considerably from text B in the order of verses. However, all the 62 verses that occur in A are also found in B.

(ii) Rhyme (H. Amsa-amo / Amsa-kuwwa)

The rhyming vowel of the last hemistich (b), which is also the main rhyme, is u(u). Also, the consonant which contain this rhyme is constantly -n-, thus the poem is a Nuuniyyaa. However, in MS A, V. I7 and 62 have -nee and nii respectively. Other minor variations between the two Mss A and B are commented upon in NOTES TO HAUSA TEXT (B).

There is no constant rhyme in the penultimate syllable. Nor is there any consistent internal rhyme between hemistich (a) and hemistich (b).

(iii) The Metre (H. Karii/Muryaa)

The poem is based on the classical Arabic metre, Basit, (H. Basiidiyaa) Its basis is Mustaf^filun / Fa^cilun (--v- / -v-), which may be changed to v-v- and vv- or -vv-, v vvv and vv- , -- . Although according to Wright, "the changes in the second place are very rare"⁴ in the classical Arabic metre, yet these have been found to be common in Hausa poetry as Dr. MKM Galadanci has shown, "Deviations/ zihaa^fii are changes which occur

freely in the feet without restriction, except that they are found only in the affixes of the feet and never in the stems"⁵. In this poem, nearly all the verses have either -- or vv- in the last foot. There are also considerable changes in the second foot. Thus the poem is best considered as an irregular Basiṭ Example ;

v.4(a) Usmaanu yaa / cee da muu / ai wanga zaa/maauu,

(b) A zaamanin / Mahdi(i) nee / muka saami Us/maanu(u).

I3(a) Rujulul ari(i)/ju(u) dag/ga Yamal fa zaa / shi fitoo,

(b) Shi zoo shi sau/ka a Baa/bi Hudan ga zaa/maanu .

26(a) Koowaa da yaa / ki da yaa / soo duk shinaa / taashii,

(b) Hee! duuniyaa / naa runtumaa / a gabas shigar / fitinuu.

Other incidental deviations from Basiṭ are dealt with in NOTES TO HAUSA TEXT B).

III CONTENT (H.Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaarin jiigoo / kwaayar jiigoo)

The main topic is stated in ;

H. V.2(a) Hee! Mutaanee ku sauraaraa ku ji abin da zaa ni fadii.

(b) Im bayyanaa muku abin da ni(j) ji ga Usmaanu(u).

4(a) Usmaanu yaa cee da muu ai wanga zaamaanu ,

(b) A zaamanin Mahdi(i) nee muka saami Usmaanu(u).

6(a) Hee! Mutaanee mu raazina, hee! mutaanee mu hankalta(a).

(b) Gaa zaamani yaa tahoo a gabammu gaa fitnuu.

E. "Hey! you people pay attention and hear what I shall say,

I will explain to you what I have heard from Usman.

Usman told us this age / is a difficult time/,

It is in the time of Mahdi that we obtain Usman.

Hey, you people, fear! Hey, you people, give thought!

There is a difficult time ahead of us, there is civil strife ahead of us".

(ii) Content summary (H. Jiigoo a gajarcee)

At this point, it will be useful to summarise the poem in order that the reader can see in more detail how the poet develops the argument set out below ;

V.I(a) doxology.

I(b)-2(a) Introduction of the topic; I am going to talk about the affairs of the Age; Listen.

2(b)-5 Sources; I heard it from Usman in Degel, Gwandu, Sifawa and Sokoto. Usman is the Mahdi's brave warrior.

- 6-9 There is a difficult time ahead of us.
- 10-11 Sources; According to a ḥadīth by Hudhayfa b. Yemen we must migrate from the Sudan at the time of civil strife.
- 12-14 Usman told us that a man called Kadanu will come from Yemen, he will help the Mahādī.
- 15-19 Usman told us that an ugly man called Sufyān will come from Iraq. If he appears from Iraq he will be a Muslim; if not he will be an infidel. He will wage war.
- 20-27 Usman told us that a lame man called Ismā'il will come from Iraq, he will lodge in Egypt. He will be 300 fathoms tall and his sword will be 70 fathoms long. That day settled life will cease: people will migrate to the east when the world is about to end.
- 28-30 Usman told us that a mountain of gold will appear at Eupharates, to test people.
- 31-36 Usman told us that a thousand young women will ^{come} from the Sea of Amman to seek men for fornication.
- 37-48 Usman told us that a white bird will appear from the River Eupharates to say "The End of Time is nigh". An angel will shout; there will be terror and confusion.
- 49-54 God protect us. Repentance is urgent.
- 55-56 Usman called us to the religion and we obeyed.
- 57-58 The composer's identity.
- 59-62 Conclusion and doxology.

(iii) Treatment of the theme and background to it (H. Warwarar jiigoo da shimfidarsa)

The content or subject matter of ABM and AK, which follows it, is among the most ~~the most~~ interesting and exciting topics dealt with in Hausa Wa'azii verse. For both poems deal with the "Coming of the Mahādī" and the "Signs of the Hour" or the "End of Time", perhaps the most dramatic and colourful aspect of popular Islamic belief. Before proceeding to study these two poems, it seems appropriate to give some account of this aspect of Islamic belief, both in its universal form, as held throughout Islam, and in its local form, as held in Hausaland. For this is essential for the full understanding of the poems that are discussed in this chapter. The section CONTENT seems the most suitable place in which to do this.

Islam teaches that the "End of Time" or the "Hour" will be preceded by a succession of "Signs of the Hour" (Ar. alāmāt al-sā'a)⁶, which will announce the divine event. These Signs will take the form of natural and man-made disasters, monstrosities, etc. They will culminate in the

appearance of Anti-Christ (Ar. Dajjāl, H. Duujal)⁷, who will seek to lead the world into damnation. But the reign of Dajjāl will be interrupted by the appearance of the Mahdī⁸, the Islamic messiah who, in most accounts, will be accompanied by his right-hand man Jesus, the Islamic ^CIsā (H. Annabi Isa). The Mahdī and ^CIsā will fight Dajjāl and defeat and destroy him. They will then introduce an era of justice and perfect Islam that will endure for a period - some say of seven hundred years, some seven thousand⁹, and so on. At the end of this period the world of time will come to an end; after that the Resurrection^{IO} and the Judgement^{II} will take place and all mankind will be consigned to divine reward or punishment. This basic sequence of event is common to all Sunnī Islam.

The main sources of this belief are, in the first instance of course, the Koran itself; for example, Koran 7/187 and 75/6-II :

"They ask thee about the Final Hour -- When will be its appointed Time? say: "The knowledge thereof is with my Lord alone: None but He can reveal as to when it will occur. Heavy were its burden through the heavens and earth . Only, all of a sudden will it come to you ... most men know not" (Koran 7/187)

and :

"He questions: "When is the Day of Resurrection?" At length when the Sight is dazed, and the moon is buried in darkness; and the sun and the moon are buried together -- That Day will man say: "Where is the refuge?" By no means! No place of safety" 75/6-II)

and passim.

The second source is the hadīth or Prophetic tradition. As the reader can readily imagine, there are vast number of tradition bearing on this subject . The following taken from books of hadīth collections are typical:

(a) "...Inform me about the Hour", Muḥammad, on whom be Allah's blessing and peace, says : "About that the one questioned knows no more than the questioner! So he said: "Well, inform me about the Signs thereof (i.e. of its coming", Said Muḥammad, on whom be Allah's blessing and peace, : "They are that the slave girl will give birth to her mistress, that you will see the bare-footed ones, the naked, the destitutes, the herdsman of the sheep building arrogantly high houses ..." I2

(b) "ON the authority of Huḍhayfa b. Usaid; who said; The Messenger of God, peace be upon him, drew near us while we were mentioning the Hour. Then he said, "It will not happen until ten things have happened before it". He mentioned the smoke, Dajjāl , Gog and Magog, the [second] descent of Jesus, the Rising of ^{the} sun from west, and the three eclipses - one in the east, one in the west, and the last in Arabia. After that a Fire will come from Aden to lead people to the place of gathering ..." I3

and (c) "Narrated by Abī Idrīs al- Khaulānī, from Huḍhayfa bin al-Yamān who said; " I am the one who knows best every calamity that will

happen up to the Day of Resurrection . It happened that the Messenger of God, peace be upon him, told me secretly ... about events and calamities , some of which will be minor, some severe ... The Messenger of God, peace be upon him, said;"Count six things as the Signs of the Hour. The first of them is my death...; the second is the conquest of Jerussaleḥ ...; the third is two /mass/ deaths that will happen to my community /destroying them/ as cattle plague destroys cattle ...; the fourth is that a great calamity will fall upon my community that will never leave a single house of the Arabs without entering it ...; the fifth is that there will be a treaty between the Arabs and the Yellow/Whites¹⁴ ; then they will come and fight you; the sixth is that you will have abundance of money..."¹⁵

In addition to these classical Arabic sources, a mass of accretional oral folkloric tradition about the "Signs of the Hour" , the "Coming of the Mahdī", and the "End of Time" has grown up among the Hausas.¹⁶ Much of it seems to originate from tafsīr, Koran exegesis . For the classical exegetes have themselves enlarged and extended the initial reference, in the Koran. The Hausa maalams have added their own glosses to this. The result is the huge volume of Hausa folklore on this subject that exists at the present day. It must be emphasized at this point that, whereas the classical origins of the Islamic account of the Signs , the Mahdī etc, are available only to those literate in Arabic, accretional stories are more generally known. They form probably the most popular and colourful category of Hausa folklore. Their affective impact on a Hausa audience is correspondingly great. Moreover, it should also be understood that Dajjāl , Mahdī, and ^CIsā are Islamic figurae . Dajjāl represent the ideological enemy . The Mahdī and ^CIsā represent, between them, the ultimate triumph of Islam. As Hiskett¹⁷ has shown in his forthcoming article, "The Community of Grace ..." , the slogans frequently seen on taxis and lorries in West Africa such as "A day will come", celebrate this popular expectation.

The Hausa political verse¹⁸ of zaamanin siyaasaa, also provides many examples of how the Mahdī functions as an Islamic figura . For example,

H. Mun rooki Allah Ta'aalaa Sarkin Gaskiyaa,
NPC sai taa mallakee Nijeeriyaa.
Don Siidi Abdulkaadiri Jailaani,
Mulkinka sai dai bayyanar Mahadaaniyaa.

E. "We pray God, the Glorious , the King of Truth,
 NPC will surely rule Nigeria,
 For the sake of the Lord, ^CAbd al-Qādir al- Jaylānī,
 May your rule last until the appearance of the Mahdī

It would be impossible to summarise all the folkloric materials .
Rather, a few examples of the kind of stories that are so popular among
the Hausas will be recorded here.

The most popular of all is the story known as the Aliyyaa , from the
name 'Alī b. Abī Ṭālib, the fourth Caliph of Islam¹⁹. Thus zaamanin Aliyyaa
"Aliyyaa's time" is used by the Hausas to mean the present era, that is,
the terminal time of this world. The following story of the Aliyyaa
was given to me by a Kano Koran exegete called Alhaji Malam Yakubu
Mai Tafsiirii. It goes as follows :

Hausa text:

"Farkon alaamocin Taashin Kiyaamaa shii nee Aliyyaa. Ita Aliyyaa an
dādee yanzu a cikinta. A yanzu dai a bugun Hisaabii kamar yadda aka
nuunaa ita Aliyyaa taa dāuki sheekaraa dārii, ammaa a cikin dārin an
ci sheekara tamaanin da biyu waatoo sauraa sheekaraa goona shaa ta-
kwas ya ragee Aliyyaa ta kaaree, waatoo zaman duuniyaa cikin rikicii.
Kaafin shaa takwas dīn nan zaa a yi ta ganin abuubuwa daban daban
marasaa kyan gani, kuma maasu baa da maamaakii. Abin da mutum bai taɓa
gani ba , zai gan shi, wanda ya ji daa zai zoo bai zoo ba, zai ga
wani daga cikii yaa zoo.

Ita Aliyyaa- da farkoo, baa tanaa nuuna karshen duuniyaa ba nee;
domin Allah kawai shii nee kawai ya san lookacin da duuniyaa zaa ta
kaaree kwata-kwata. Ammaa ita Aliyyaa tanaa nuuna rikicin duuniyaa
waatoo yadda abuubuwa zaa su gurbaata, kamar yadda na gayaa maka a
baayaa. Abuubuwa marasa kyau zaa su yawaita. Haram zaa ta kaurara,
abin da yake halas zai yi karancii. Zaa a nuuna fin son abin duuniyaa
da fin son abin laahiraa. Abin da Aliyyaa takee nuunaawaa keenan.

Ma'anar Aliyyaa, a yadda muka saami salsalarta, shii nee: zaamanin
Annabi, sallallaahu alaihi wasallamaa, kaafin ya kaura, ya rooki Allah
a kan , baayansa, Allah ya sanyaa wa al'uumarsa zaman laafiyaa taare
da addiinii. Kuma muka saami ceewar yaa rooki misaalin kamar sheekaraa
dārii uku. Sayyadinaa Abuubakar kuma shii maa ya rooki Allah a kan
sheekaraa dārii uku, dārii shida keenan. Sayyadinaa Usmaanu kuma shii
maa ya rooki Allah a kan sheekaraa dārii uku, ya zama dārii tara
keenan. Too Sayyadinaa Aliyyu, wata fadar an cee, shii an saami dai
dārii dāya a cikin du'aa'insa, kamar yadda zan yi cikakken bayaani
a nan gaba. Too a cikin wannan akee jin an ci sheekaraa 82 a cikin
Aliyyaa; waatoo, sauraa dārii taran na Annabi, da Abuubakar da
Usmaanu duk sun kaaree, har an shiga dārii dāyan da aka cee an bai wa
Aliyyu.

Abin da ya saa aka cee shii Aliyyu darii daya aka baa shi mai-
makon darii uku-ukun da aka cee an bai wa 'yan'uwansa shii nee ;
Sabooda tun Annabi (S.A.W.) bai bayyana ba aka yi bayaanin cewaa
Annabi Iisaa zai zoo a karshen zaamanii. Too ammaa a wannan looka-
cin Ma'aikii bai bayyana ba, Iisaa koo ya zoo a karshen zaamanii.
Ya yi naasa yaayii, ya saami misaalin sheekaraa 33 sannan Allah
ya mai da shii ya zuwaa garee Shi. Too, ammaa kaafin Allah ya daukee
shii zuwaa garee Shi, Ya baa da laabarin ceewaa baayansa, akwai
Annabi Muhammadu (S.A.W.) zai zoo. Too baayan an cee Annabi zai zoo
aka cee, "Too an cee Annabi Isa kai nee karshen zaamaanii?" Ya cee
"I, nii a karshen zaamaanii nake, amma zuwan Annabi yaa zama
kurbatus saa'ati nee waatoo kusaacin kaareewar zaamanii nee". Too,
shii nee, baayan Annabi Isa Allah yaa daukee shi i zuwaa garee Shi,
sai da aka saami sheekaraa darii biyar da sittin (560) , baa Annabii
a duuniyaa. Baa aa kocnee sai jaahiliyyaa da kaafircii kurum. Aka
saami tsawon sheekaraa darii biyar da sittin duuniyaa tanaa zaune
kurum baa addiinii, sai dai mafii yawan addiinii na kaafircii. Kuna
idan maa a wannan lookacin kaa nuuna kai mai son addiinii nee na
Musuluncii, too sai dai ka yi a booye. Sabooda duuniyar baa mai
ceewaa "I" bare "Aa'aa". Daa maa suu Annabaawaa suu nee maasu yin
umurnii da aikin alherii, su yi hani da aikii mummunaa. Lookacin
baa annabii wanda zai yi wannan. Too shii nee akee ceewaa "zaamanu
fatarati" , fatarar da akee nufii, rashin annabii.

Too, shii nee kuma Annabi (S.A.W.) ya bayyana. Da ya bayyana, aka
saami sheekaraa sittin da uku (63) ya kocmaa ga Allah. Too, lookacin
da ya rage sheekaraa biyu Allah ya karbi ransa, waatoo lookacin da
aka saukar da Suurar "Izaa jaa'a Nasrul laahi", sai ya yi addu'aa
Ya cee, "Kad diki taraba ajalii", waatoo, hakiifaa lookacin karbar
rainaa yaa kusa. A wannan lookacin ya yi addu'aa a kan zaman
laafiyaa da addiinii ga al'uumaa tasa , a kan karshen zaamanin nan.
Ubangijii kuma ya amsa addu'arsa kamar misaalin adadin sheekaraa
dari uku kamar yadda na fadaa a can baaya. A wannan lookacin Sahabbai
duk sunaa nan. Sai Annabi (S.A.W) ya yi wafaatii baayan sheekaraa
biyu da addu'ar. Too, da ya yi wafaatii, a Madiina, Sayyadinaa
Abuubakar ya hau Haliifaa, ammaa Sahaabii nee baa annabii ba. Sai
ya tunaa ceewaa Annabi yaa yi wannan addu'aa sabooda karshen
zaamaanii. Shii maa Abuubakar (Ralliyallaahu anhu) ya yi addu'aa.
Da ya yi addu'aa, ya saami ansaawar addu'ar nan misaalin tsawon
sheekaraa darii uku, waatoo an saami sheekaraa darii shida keenan.

Baayan Sayyadinaa Abuubakar yaa yi wafaatii, sai kuma Sayyadinaa Umaru ya hau Haliifaa. Shi kuma Umaru ya saake yin addu'aa a kan zaman laafiyaa ga al'uumar Annabi da addiinii. Kuma shii maa aka karbi misaalin sheekaraa darii uku, yaa zama darii tara keenan. Too, sai kuma ta zoo kan Sayyadinaa Usmaanu. Too shii an cee yaa rooki darii daya, waatoo ya zama dubuu keenan. Too shii nee sai Haliifaa ta zoo kan Sayyadinaa Aliyyu. Too, shii maa an cee yaa rooki Allah. Too, a yadda muka saami bayaanii, da ya yi rookoo, farkoo dai ba a cee masa "I" ba koo "Aa'aa" . Too sai ya jaddada rookoo dai har Allah ya saa aka nufaaci karbar wannan rookoo i zuwaa darii daya. Too darii dayan nan, a yadda muka saami hakiiikaninta, da kyar, cikin jidaalii aka karbee ta. Too a cikin darin nee aka saami tamaanin da biyu yanzu, waatoo, sauraa sheekara 18 ya ragee a cikin Aliyyaa.
Alaamun Aliyyaa na farkoo suu nee:

-Rashin biyayyaa tsakaanin :

- ubaa da daa
- waa da kanee
- mijii da maataa
- dan'uwaa da dan'uwaa
- maalami da almaajirii
- saraakii da talakka

- | | |
|---|--|
| <u>-Wulaakanta addiinin Musuluncii</u> | <u>- halatta haram</u> |
| <u>-wulaakanta sallaa</u> | <u>-yawan zina</u> |
| <u>yawaitar 'yan kaasuwaa</u> | <u>-shaidar zur</u> |
| <u>- yawaitar rantsuwaa</u> | <u>-karancin ruwan shaa (farii)</u> |
| <u>- yawan kisan kai</u> | <u>-faasikancii</u> |
| <u>-sanin tauhiidi zai karancii</u> | <u>-karanta Alkur'aanii zai karancii</u> |
| <u>- albarkaa zaa tai karancii</u> | <u>- taashin hankalii, yaa-ke-yaa-ke</u> |
| <u>-yaa'kii tsakaanin Musulmi</u> | <u>-maalamai zaa su ki gaskiyaa</u> |
| <u>- saraakii zaa su ki aadalci</u> | <u>- rashin shari'a bisa Alkur'aanii</u> |
| <u>-maasu duukiyaa zaa su hana zakka,</u> | <u>- kaaruwai zaa su yi yawaa</u> |
| <u>- 'yan iskaa zaa su yi yawaa</u> | <u>- marookaa zaa su yi yawaa</u> |
| <u>- gine-gine zaa sui yawaa</u> | <u>- yaaraa zaa su yi mulkii</u> |
| <u>- Son duukiyaa/duuniyaa zai yawaa"</u> | |

English translation :

The first of the Signs of the Resurrection is Aliyyaa. This Aliyyaa has been in existence for a very long time . Now, according to what has been calculated, Aliyyaa was one hundred years, but eighty-two of these hundred years have passed, so that eighteen

are left,²⁰ and Aliyyaa will end; this is to say, it is the time when the world will enter civil strife. Before these eighteen years are finished, one will begin to see many different things that are unpleasant to behold and amazing. That which has never been seen before, will be seen. That which has been heard of as yet to come but has not yet come, some of them will come.

This Aliyya from the start does not indicate the End of the world. For God alone knows when the world will end completely²¹. But this Aliyya indicates civil strife in the world, that is to say, how things will be stirred up, as I have already told you. Evil things will be many. Illegality will be wide-spread. Legality will diminish. One will see an increase in love of the things of this world and neglect of love for the things of the Hereafter. This is what the Aliyyaa indicates.

The meaning of Aliyya, according to how we received it, from earlier authorities, is as follows : In the time of the Prophet, before he passed on, he prayed God that, after him, God would grant his community a time of peace and religion. And we have been informed that he prayed for about three hundred (300) years. Our Lord Abubakar, he too, prayed God for 300 years, which makes six hundred years. Our Lord Usman, he too, he prayed God for three hundred years, which makes nine hundred years. Well, our Lord ^CAlī, according to one version it is said he prayed for 300 years but it is said that he only received 100 years for his prayer, as I will explain in more detail, below. It is of these (100) that it is thought 82 have already expired, That is to say, the remainder of nine hundred belonging to the Prophet, Abubakar and ^CUthmān have all expired, so that we have even entered the 100 given to ^CAlī.

The reason it is said that ^CAlī was given 100 instead of 300 that was given to his companions is this : Since before the Prophet appeared, it has been explained that the Prophet ^CIsā (Jesus) would come at the End of Time, But at that time, the Messenger (Muhammad p.b.u.h.) had not appeared. Jesus indeed came at the End of Time. He lived his life for about 33 years. Then God took him back. Well, it was thought that Jesus marked the End of Time, but before God took him back, He announced that after him there will be the Prophet Muhammad, he would come. The people said to Jesus, "You are the End of Time"! He said, "Yes, I am the End of Time, but the coming of the Prophet [See Koran 61/6] marks the nearness of the Hour", that is, the nearness of the End of Time. Well, the fact is, when God had taken the Prophet Jesus back to Him, then 560 years passed without a prophet in the world. There was nothing save ignorance and unbelief. For the length of 560 years the world remained without a religion except the prevailing religion of unbelief. Moreover, if at the time you showed yourself to be one who loved the religion of Islam, well, you had to practise it in secret. Because, in the world there was none to say "Yes" let alone "No". As from the beginning, it was the prophets who enjoined good works and forbade evil works. But at that time there was no prophet to do this. Well, that is the time that is called the time of religious laxity. The laxity that one refers to, is the lack of a prophet.

Well, then the fact is, the Prophet appeared. When he appeared he lived for 63 years and returned to God. Now, when there remained two years before God took his life, the time when Sūrat al-Naṣr (Koran 110) was revealed he made a prayer. He said, "The time for taking my life is near". At this time he prayed for a time of peace and religion for his community, on account of the End of Time [which

was near⁷. God answered his prayer for about 300 years; at this time all the Companions were present. Then the Prophet passed away about two years after the prayer. Well, when he passed away, in Medina, our Lord Abubakar²² succeeded to the Caliphate. But he was a Companion, not a prophet. Then he remembered that the Prophet had prayed this prayer because of the End of Time. He, Abubakar, (may God be pleased with him), he made a prayer. When he made his prayer, he received an answer to his prayer for about 300 years, that is to say, /ā total of/ six hundred years was given.

After our Lord Abubakar passed on, our Lord ^CUmar²³ succeeded to the Caliphate. ^CUmar too prayed for a time of peace and religion for Prophet's Community. In his case about 300 years were granted, that is to say, it became 900 years. Then it came to our Lord ^CUthmān.²⁴ It is said of him that he prayed for one hundred years, that is to say, it became one thousand. Then the Caliphate came to our Lord ^CAlī /b. Abī Talīb /²⁵ He too prayed God. Well, according to the explanation we have heard, at first God did not say "Yes" or "No". Then he renewed his prayer until God caused his prayer to be accepted up to one hundred years, according to how we heard the true version of it, it was with difficulty and with argument that it was accepted. Well, of the one hundred years 82 have expired up to now /1978/, that is to say, 18 remain of the Aliyya.

The first Signs of the Aliyya are :

- lack of obedience between :
 - father and son
 - Senior brother and junior brother
 - husband and wife
 - brother and brother
 - teacher and pupil
 - chief and commoner
- disrespect for Islam
- disrespect for prayer
- great increase in traders
- murders and suicide
- immorality, profligacy
- neglect to read the Koran
- troubles and wars will be frequent,
- the learned will refuse to speak the truth
- judgement will not be based on the Koran
- idlers and loafers will be many
- an increase in prostitutes
- love of wealth and of the world will increase".
- legalising what is illegal
- increase in fornication/adultery
- giving false witness
- drought
- lack of knowledge of tawhīd
- prosperity will decrease
- wars between Muslims
- the rulers will refuse to guide with justice
- the wealthy will refuse to give Alms
- hanger-ons will be many
- youth will rule

Arising from the Aliyya are many other stories in which ^CAlī figures as a kind of precursor of the Mahdī.²⁶ Here is one of them :

One day the Prophet said that the only thing he feared was Jarabar Duuniyaa , "the Trial of the World" . When ^CAlī heard this, he wondered what Jarabar Duuniyaa was and so he set out to hunt for it and kill it and kill it. First, on his trip he came upon an old man who had cut too much grass to carry but was still trying to cut more. ^CAlī asked him, "Are you Jarabar Duuniyaa that the son of

Āmina /the Prophet/ fears ? If so, I will cut you down with my sword, Bi Sulaymān." The old man replied, "Gaba dai, baa nii nee ba" "Go ahead, it is not I". Ālī continued on his journey, seeing many surprising things , such as a well full of water but its edges were dry, a donkey with green grass before him but growing thin for lack of food, and so on. Eventually he came upon an old woman with two large ears . And when she lay down she used one as a mat to lie on, and the other as a quilt to cover herself . Ālī asked her the usual question and eventually she admitted that she was Jarabar Duuniyaa . He seized her with one hand, hurled her to the ground with such force that she sank in until she reached the seventh earth /Hausa, kasan bakwai/. Then she bounced up again and he seized her again and hurled her up into the sky until she touched the seventh heaven /Hausa, kasan bakwai/She cried out and asked him to forgive her"²⁷.

There are also many folkloric stories about Dajjāl circulating among the Hausas. Here is one of them :

Hausa text:

Da na shiga koogon sai nai arbaa da wani mutum zaune bisa kan wani gadon bakin karfee, da maruuruwaa na bakin karfee kafa da hannu. Da ya jii ni ya daga kansa sama.. Kwamfa ashee mai idoo daya nee . Sai ya cee da nii, "Kai daga inaa?" Na cee masa daga duuniyar 'yan Adam. Daga jii sai ya kwaare rufin kansa har ya kocmaa kamar aljanii.. Ya cee, "Kai samaarii, lookacin fitocwaata yaa yi nee? Yaayaa ka baroo mutaane? ..." Can wajee daya na hangi wasu mutaane biyu anaa yii musu azaabaa mai tsananii. An zuba wuta a hannuwansu kuma wutaa cee suka taakaa da kafaafuwansu. Sunaa ta kuruuruwaa da hargoowaa amaa a banzaa. Da kocmaawaata wurin mutumin nan na faari sai na gayaa masa duk abin da na gani da na ji . Ya cee min, "Kaa ga mai idon nan daya, Duujal nee, shii nee wanda zai fitoo a karshen duuniyaa. Cikin zaamaninsa al'umar Manzoni Allah (S.A.W.) zaa ta toozarta. Mutaanee zaa su hana zakkaa. Makaryataa zaa su yi yawaa, zaa a halatta haraamiyaa, baa hooroo da alheerii, baa a barin abin kii. Mutaanee zaa su kocmaa kamar dabboobii, kunyaa zaa ta yi kadan gun maataa, laalaataa kadai cee cinikinsu. 'Yaa'yan zina zaa sui yawaa, zaa a daukee albarkar kasaa, amaanaa zaa ta gushee zukaataa zaa su buushee, baa kaskantacce sai Muminii, saraakunaa

zaaa su yi zaaluncii²⁸

English translation:

'When I entered the cave my eyes fell upon a man sitting on a black iron bed chained with black leg-irons on hands and feet. When he heard me, he lifted up his head. Thereupon I realised he was one eyed. He said to me, "Where do you come from?" I said to him, I am from the world of men. As soon as he heard this he uncovered his face so that he became like a djinn. He said, "Young man, is it now the time of my coming out? How have you left men?".. To one side I saw two men being tortured severely. Fire was put on their hands, and it was fire that they walked on. They were wailing and roaring, but in vain. When I came /out of the cave/ to the first man, I told him all that I had seen and heard. He said to me, "Did you see the one-eyed man, he is Dajjāl. He is the one who will come at the End of Time. In his time the Community of the Prophet will be humiliated. People will refuse to give Alms. Liars will increase; dishonesty and usury will increase. What is illegal will be legalised; people will not be admonished to do good; what is disapproved of will not be avoided; people will become like animals. Modesty will decrease among women, only fornication will be their trade. Bastards will be many; soil fertility will be taken away; trust will disappear; hearts will dry up; there will be none who are despised except true Believers; the rulers will oppress the people ..."29

In Hausaland the prophecy that the world will only last for a given number of years is also associated with the empire established by the Shehu Usman dan Fodiyo in the early 19 century. It is said that this will last for one hundred years and then, after that, the Signs will begin to appear. People point out that, from the Battle of Tabkin Kwatto in June 1804 to the flight of Sultan Attahiru I, in July 1903 is almost exactly one hundred years. Referring to this prophecy, Hogben and Kirk-Greene³⁰ remark that when the fugitive Sultan Attahiru died in 1903 it was thought that this prophecy had come true. Lugard, the then High Commissioner, is said to have attributed the prophecy to the Shehu in person. Although some people in Sokoto at the time, such as Major Burdon, one of the Lugard's Senior Resident; maintained that they had never heard the prophecy, yet Sir William Gowers narrated how he was told of it by a certain Fulani headman of Goila in Adamawa, who said he read it in a manuscript of Bello.³¹

Among the natives, this prophecy is popular.³² It is believed among the Hausas that^{at} the fulfilling of this prophecy, the people of Hausaland will be scattered and they will have to migrate from the Sudan to Egypt (H.Masar) and Mecca. There are in fact three popular Hausa poems which mention this migration. Two of these were composed by the Shehu's own daughter, Maryamu 'Yar Shehu. In her poem Fadar Shehu kan waatsee-

war Hausa³³, "The Shehu's prophecy on the dispersion of ^{the} Hausa", she said:

- H. V.3(a) Ku san Bello yaa ansoo ga Sheehu Mujaddadii -
(b) Batun Hausa naa taashii a waatsee a bar ta duu;
4(a) Munaa tafiyaa lau laafiyaa har mu zoo ^{MSar}
6(a) Sa'an nan mu zoc ~~an~~ Duurissiina anka cee.

E. "Know that Bello had taken it from the Shehu, the Reformer -
The issue that ^{the} Hausa will migrate, all ^{the} people will
disperse and leave.

We will go safely until we reach Egypt

And then, we will proceed up to Turissin, it is said." ^(people of the)

Her other poem, Lookacin da Suudaaniyaa zaa ta taashi³⁴ "When the Sudan
(Hausaland) will migrate", reinforces this idea with added details :

- H. 9(d) An cee Musulmi na Suudaaniyaa naa tafiyaa -
(e) Su saaba gabas har mu kai Nil baabu mai tariyaa.

E. "It is said that ^{the} Muslims of the Sudan will set out -
They will pass beyond east until we reach the Red Sea, none will
stop us".

The third poem, Waakar zuwan Annasaara Kasar Hausa³⁵, "The Song of the
coming of the Christians to Hausaland" written by the Sultan
Ahmadu Attahiru himself also confirms this prophecy (See KLH, III,
CONTENT, above, see also the present poem, ABM, v.IO(b), (ii), NOTES
TO ENGLISH TRANSLATION).

Poems such as the above, contribute greatly to the belief that not
only ^{the people of} Hausaland will "migrate", but ^{also those of} the world itself.

Now, having seen this aspect of Islamic belief, Alaamocin bayyanar
Mahadii da na Taashin Kiyaamaa, "The Signs of Mahdi's appearance and the
End of Time", both in its universal form, as held in Islam at large
and in its local form as held in Hausaland, it is appropriate to
study the poem, ABM.

The poet introduces his topic right at the beginning of the poem,
as was mentioned under (i), "Statement of theme", above. From that
point on, he develops his topic namely, that the time of the Mahdi
is approaching; that there is a difficult time ahead, to be brought
about by the appearance of the Signs, and that repentance is thus
all the more urgently necessary. It is, of course, the last message
that justifies us in regarding verse on the subject of the appearance
of the Mahdi, and End of Time (Alaamocin bayyanar Mahadii) as a sub-

category of the main category of Wa'azii verse.

It may be useful at this point, to extract from the poem and summarise the various events etc, that make up the Signs in order that they may be compared with those set out under the Aliyya above, and with those set out in other poems of this class discussed in Section B, (AK) of this chapter, below :

1. Civil strife, vv. 7, II(b).
2. Migration out of homeland, v.IO(b).
3. Drought, II, I4(a).
4. Famine, v. II(b).
5. The appearance of the lame man out of Yemen, the cessation of settled life when this happens, vv. I2-I4, 2I-23.
6. The appearance of a man called Sufyan, vv. I5-I9.
7. A man called Ismā'īla of the West will appear, v. 20.
8. The people of the world will gather in the east when the time of civil strife occur. The reason for this is that the creation of the world started from the east, vv. 26-27.
9. A mountain of gold will appear at the Euphrates to tempt people, vv. 20-28.
10. A thousand young women will come from the Sea of Amman to seek men for fornication, vv. 3I-36.
- II. A monstrous white bird will appear from the Euphrates, vv.37-43.
- I2: An angel will appear, he will shout and throw people into terror and confusion, vv. 44-48.

Detailed comments on the Signs and the significance that the Hausas place upon them will be made in NOTES TO THE ENGLISH TRANSLATION.

Other poems that may also be placed in the sub-category Alaamar Dayyanar Mahadii are Gangar Wa'aazu³⁶, Mahazurat al - saa'ati³⁷, Alāmat khurūj al-Mahdī (a prose text)³⁸, Juuye-juuyen zaamanii maasu tsooratarwaa³⁹, Lookacin da Suudaaniyaa zaa ta taashi⁴⁰; Jirkitar zaamaanii⁴¹; Lotton jirkitar zaamaanii⁴²; Sharuddan Kiyamaa⁴³, ~~among many others~~. Some of these will be referred to for comparison in Section B, under AK below.

IV LANGUAGE (Sarrafa harshee)

The language of ABM is complex both syntactically and lexically. Points of syntax are commented upon in NOTES TO HAUSA TEXT (A); so too are points of lexis. A particular characteristic of the poem is the use of unnaturalised Arabic loans, only fully comprehensible to the

learned. These loans are noted and explained in NOTES TO HAUSA TEXT (C).

Also, many hemistichs and distichs are ambiguous, or bear more than one interpretation. However, ^{this} ~~it~~ is perhaps a matter of deliberate choice, and thus of style. For the nature of the subject pre-supposes some degree of uncertainty. Examples of such ambiguities are v. 17(a) and v. 25(b). These and other examples are remarked on in detail in NOTES TO HAUSA TEXT (A).

As for dialect, the language shows the lexical and grammatical characteristics of Sokoto speech. One cannot say that this was Malam Dikko's mother tongue, since it is not known where he was born and brought up⁴⁴. But since he was obviously closely associated with the Shehu over a considerable period of time, his use of Sokoto dialect is to be expected. And it certainly seems likely that ~~that~~ it was part of his natural idiolect rather than his stylistic choice.

V STYLE (H. Saloo)

Attention was drawn in IV above to the frequent occurrence of Arabic loans in the poem. The fact that they occur and the frequency with which they occur is, ^{to some extent,} a matter of language. Why they occur is a matter of style.

In writing of early English literature, Pamela Gradon says:

"It is perhaps not unreasonable to assume that there are certain conventional themes and forms which arouse certain kinds of expectation in the reader, in the way for example, a "Western" rouses certain expectations in regard to character, situation and plot".⁴⁵

It seems likely that, in the case of Hausa Islamic verse, certain configurations, in this case those associated with Alaamar bayyanar Mahadii, evoke the expectancy of ^{the} Arabic lexicon. That is to say, a poem on Alaamar bayyanar Mahadii which was not freely scattered with Arabic loans would disappoint a Hausa audience. The message of the poem would become, in consequence, less effective. Indeed it seems likely that this whole question of how, and to what extent the configuration of topics raises expectation of ^a given lexical set, is crucial to the understanding of style in Hausa Islamic verse. The question will be taken up again in CONCLUSIONS.

In addition to the use of Arabic loans the poet has other effective techniques. One is the way in which he uses words to escalate feelings of fear, uncertainty, excitement, the anticipation of impending disaster

and confusion in his audience. Thus he uses lexical items and phrases such as Hey ! (vv. 2a, 6a, 7a, and passim), kuuraa /ta yaakii/ tana binsa ... "the dust /of war/ is following him ..." (v. 5b), mutaancee ku raazina "people fear" (v. 6a, 7a, etc.). Another technique that produces a similar reaction, that of escalating awareness and anxiety, is his use of the "echo effect". This will be discussed under ANAPHORA AND ECHO EFFECT ... below.

The author uses several other stylistic devices, exemplified below:

Other stylistic Devices (H. Sauran dabaarun salon sarrafaawaa)

(i) Personification (H. Mutuntarwaa)

The poet uses some personifications in this poem. The first example occurs in v. 39 (b) :

"Hey ! duuniyaa fa taa kaaree", tsuntsuu yai maganuu

("Hey ! the world has ended", the bird has spoken)

This image is complex, for it is also a symbol. It is therefore discussed under (ii) below.

Another personification occurs in v. 53(a), ...mutuwaa ta yi sallamaa, literally "...Death asking permission to enter a house" thus, call upon someone. This can be described as a metaphor of the commonplace. But it is also closely associated with a well-known Hausa folktale set out above, and the image which it creates in the minds of Hausa listeners is certainly pre-formed by this knowledge of the tale which narrates how in the old days Death used to come to her victim openly and ask his permission to take back kaayan aroo, "what has been borrowed", namely life, and how one day Death ta yi sallamaa, "calls upon" a woman cooking beans and asks her permission to take her child's life. (detail of this story is given under TM, V, STYLE, (ii), above). It thus becomes clear how, for a Hausa audience, steeped in the folklore, the simple phrase mutuwaa ta yi sallamaa has a very wide range of reference.

Another personification can be found in v. 56(a) :

Addiini baa yaa bin mutaancee, hey! mutaancee fa kan bii shi

"The religion does not obey people, hey! it is people who obey it" This personifies religion not only as a human being, with human qualities, but also as a Master, a Lord, that is to be obeyed. The overall effect is to show that no one is above the laws of Islam and that all should desist from their son zuuciyaa, "heart's desire" and submit to the Shari'a.

(ii) Symbolism (H. Alaamaa / Alamtarwaa)

There are several instances of symbolism in the poem. There are, also, several interesting examples of what is often referred to in the context of early European literature as "patristic" symbolism. That is, symbolism based on literature or legend that has an ancestral authority. Thus there is farin tsuntsuu the "white bird"⁴⁶ in vv. 37-43. This creature clearly symbolises both the supernatural character and the monstrous nature of the Signs. But it is also a surrogate symbol in that it stands instead of the monstrous Naakata Saalih, "the She-camel of Ṣāliḥ (see NOTES TO ENGLISH TRANSLATION, vv.37-44). The Camel of Ṣāliḥ originates from Koran. Its ability to assume other monstrous forms is, apparently, an accretional characteristic, certainly of some antiquity among the Hausas. For this reason it seems appropriate to describe it as "patristic". It may be added that the function of a patristic symbol, is to produce a stock response - in this case ^{fear of} the monstrous quality of the portents of the End of Time. On other hand, wani namiiji, "a certain man" (v.I2a), dubun dangii na 'yammaataa, "a thousand young women" (vv.3I-36) ; and duutsii na ziinaaree, "a mountain of gold", (vv.28-30) appear to be original symbols (see NOTES TO ENGLISH TRANSLATION).

The word tsaawaa, "crying out" (v.44a) , in reference to the Angel of Death, may also be symbolic, perhaps even a kenning, for Buusa Kahoo, the 'First Trump' that will draw out the lives of all creatures when the End of Time comes. At any rate, it is certain that this is how it is interpreted by many Hausas.

The idea that "the dust (H. kuuraa) of the Mahdī's war is following behind him ..." (v.5b) is also symbolic. The "dust of the Mahdī's war" represents the civil strife that is one of the portents of the End of Time, and also, a prelude to eternal doom for those who do not realise that "the End of Time is near" and so repent.

(iii) Metaphor (H. Siffantaawaa)

The poet uses ^{certain} metaphors. Particularly striking is his use of concrete imagery. Thus in vv. I5-I7 he creates a picture of ^a frighteningly disfigured individual who is nonetheless so real that his audience will go away actually looking out for an Anti-Christ to appear among them. That this is indeed so is borne out by the fact, ~~that~~ recorded in NOTES TO THE ENGLISH TRANSLATION, that many Hausas , from time to time,

identify certain individuals as Dajjāl. Some indeed identified the Isra'eli leader Moshe Dayan as the Dajjāl or the Anti-Christ. This tendency to look for an Anti-Christ in the world of today constantly intensifies their awareness that the End of Time is near. Indeed, a certain maalam,⁴⁷ who is knowledgeable both in Western learning and Islamic learning, told me that Dajjāl will certainly be a white man, (H. Batuuree) . He went on to describe the attractions that are attributed to Dajjāl, namely modern luxuries such as Tvs, Video recorders, radio, stereo and other seductive objects that lure Muslims in particular, and people in general, into worldly temptation, lust and greed. These are compared to jaakar Duujal, "Dajjāl's ass" which passes out kaashii, "excreta" which is sweet like naakiyaa,⁴⁸ and nice like meat, etc. The miracles and powers of Dajjāl, he described as modern inventions. For instance, it is said that Dajjāl can command the sky to rain, and the dead to rise, the plants to grow, and many other wonderful things. The Batuuree can now do similar things. This idea is in line with the popular Hausa belief that, when Dajjāl appears, he will come with a kind of kidaa, music, that will attract all that hear it, and, whoever follows him to listen to the music, is dan Wuta, one destined for Hell Fire. Some go to the extent of suggesting that Dajjāl's music will be the baduujalaa⁴⁹, which is a kind of drum, the name of which is coined from Dajjāl, and a beegila, "bugle", used by the Nigeria Police and the army, introduced by the colonial administrators. Others suggest that Dajjāl will come with the "Indian music", probably because they observe that many Hausas love Indian music. Similar observations are pertinent to the poet's description of the Mahdī. For it is well known how prone the Hausa Muslims are to recognize the Mahdī in any charismatic public figure. The Shehu, whose verse we have studied earlier, was once regarded as ^{the} Mahdī, but he disclaimed the assertion in some of his verses.

Two other metaphors are specially interesting in that they are "metaphors of the commonplace". The first is sakiyar wutaa (v.52a) . As is explained in NOTES TO ENGLISH TRANSLATION v.52(b), sakiyaa is associated with the intense pain of cauterizing a wound or a boil. But here it refers metaphorically to the pain of Hell Fire. The other metaphor occurs in v. 55(b), waasa addiinii . Waasa literally means to sharpen a knife. But here it is used metaphorically, to represent the reformation of Islam.

The word malaaloo, literally, "to flow" (v.33a) applied to the appearance of the young women in the world, to seek men for fornication, is another interesting metaphor. The use of the word malaaloo ensures that the audience get the impression that the invasion of these women into the world of men is like the sea itself, flooding towns, leaving nothing, sparing no one. Thus the audience are asked to pay heed.

(iv) Allegory (H. Dooquwar Siffantaawaa)

There is no example of allegory in this poem.

(v) Simile (H. Kamantaawaa)

There is one simile in this poem, which is of particular significance to the Hausas, namely v.40(b):

Ginnansa ai yaa fi giwaa, "It is ^γgreater in size than an elephant" To the Hausas, ^{the} elephant is the largest, real, known creature on earth, while a bird is regarded as one of the smallest creatures. Thus to say that a bird is greater in size than an elephant is, to them, a big mystery. The bird therefore must be a doodoo, "a monster".

(vi) Anaphora and Echo effect of Rhetoration and Alliteration:

(H. Jaddadar karfafaawaa da Gaagara-gwaari/ Karangiyaa)

Another technique that produces an effect, that of escalating awareness and anxiety, is the poet's use of the "echo effect". Thus he constantly repeats the opening Usumaanu yaa cee da muu, "Usman told us", (see vv. 4a, 12a, 15a, 20a, 28a, 31a, 37a, 40a), so drawing the attention of his audience constantly back to his impressive source, the truthfulness of which no Muslim Hausa can question. The constant repetition of the phrase creates the impression of inevitability and impending doom.

There are also some notable examples of interweaving (interlacement) which involve echo-effect. Thus in v.I(b), the poet says he will explain the affairs of the Age but does not say what the Age is. He keeps this back until vv.5,7, and 8. But when he reaches these verses he links the thought back to v.I(b) with his mention of "a time of civil strife", "the breaking up of Mahdi's community", and so on. A similar idea of interweaving is the breaking up of the community, mentioned above, and the notion that settled life will cease, which he takes up in v. 23. Such interweaving contributes to the suspense and excitement of his themes.

There are also several other examples of anaphora and the echo effect of rhetoration. The phrase WANI NAMLIJI ZAA SHI FITOO in v. 12(a) is picked up again in vv. 15(a), and 20(a). FARIN TSUNTSUU FA ZAA SHI FITOO is repeated in vv. 37(a) and 40(a); SHINAA CANEEMAA "FA KARRABU AMRU ZAAMAANU is repeated in vv. 41(b) and 42(b), while (NA) AAHIRUZZ ZAAMAANU occurs in vv. 57(a), (b), 59(b) and 60(b). Other notable examples are:

- v.6(a) HEE! MUTAANEE MU RAAZINA , HEE! MUTAANEE MU hankalta
 (b) GAA ZAAMANII YAA TAHOO A GABAMMU GAA FITINUU.
- 7(a) HEE ! MUTAANEE MU RAAZINA , HEE ! MUTAANEE MU bar gafalaa
 (b) GAA ZAAMANII YAA TAHOO A GABAMMU GAA FITINUU.
- v.44(b) Mutaanee DUBUU SABA'IN SU macee ...
 45(a) DUBUU SABA'IN SU kuumta, DUBUU SABA'IN SU beebanta
 (b) DUBUU SABA'IN SU makauta ...
 46(a) DUBUU SABA'IN da cikinSU duk shi zube

Alliteration (H. Gaagara-gwaari / Karangiyaa)

There are also a few examples of alliterations but these ~~mostly~~ appear to be not intentional. Examples are :

- V.II(b) Sai keekasar da kishirwaa da
 - 53(b) yaa wailatii yaa laitani
 - 62(b) Taabi'it taabi'iina da maasu iimaanii
- and so on.

(vii) Context-bound lexical items (H. Kalmoomin Fannu / dangantattun kalmoomii / Bii-dangi)

The poet uses many context-bound lexical items. Examples are :

- | | | |
|---------------------------------|------------------------------|---------------------------------|
| 4(b) <u>Mahdii</u> | 9(b) <u>Dajjaalu</u> | 10(a) <u>Hadiisu</u> |
| 18(a) <u>Musulmii</u> | 19(b) <u>addiinu</u> | 32(a) <u>faasikkii</u> |
| 32(b) <u>zina</u> | 36(a) <u>Allah tsaree mu</u> | 36(a) <u>Allah kiyaashee mu</u> |
| 38(b) <u>tuubuu</u> | 44(a) <u>malaa'kaa</u> | 44(b) <u>Ramalaanu</u> |
| 49(b) <u>gufraanu</u> | 52(b) <u>Jahiimaanu</u> | 52(b) <u>Wuta</u> |
| 54(a) <u>Aljanna</u> | 56(b) <u>Ma'aikii</u> | 62(a) <u>waliyyii</u> |
| 62(b) <u>taabi't taabi'iina</u> | | 62(b) <u>iimaanii</u> |

(viii) Collocational shift (H. Baubaawan burmii / gamin bautaa)

There are perhaps only three examples of this in this poem. The first is keekasad da kishirwaa(v.IIb) which for convenience we rendered as "intense thirst" in the translation. The word keekasad (+da), "to dry" something up, especially kasaa , "land/ground" etc, is here applied to kishirawaa, "thirst". Normally, we do not talk of

keekasad da kishirwaa but keekasad da kasaa , etc.

In v. 33(a) the poet talks of some young women who will "flow into the world, seeking men for fornication", thus: Su malaaloo cikin duuniyaa sunaa neeman mazaa da zina. The collocation of su "they", which of course refers to the young women mentioned earlier in v.3I, and malaaloo, "to flow", is unusual. Normally, water etc, flow, , but not "young women". But of course, as discussed under (ii) "Metaphor" above, this unusual collocation gives rise to an effective image describing the nature of these young women's' invasion of the world of men. Similarly, the collocation of waasa and addiinii in v. 55(b) is unusual; also, as discussed in (iii) above, it has a metaphorical effect.

(ix) Mystic Structure (H. Zubii mai jan rai / daga hankalii)

This poet does not use this device often. The only notable example occur in v.45 :

H. Dubuu saba'in su kurumta, dubuu saba'in su beebanta

Dubuu saba'in su makauta don tsooroo fa ihiwaanu

E. Seventy thousand [people] will become deaf and seventy thousand will become deaf-mute,

And seventy thousand will become blind, because of fear, my brother.

Normally,

H. Don tsooroo fa ihiwaanu [sai mutaanee/ dubuu saba'in su kurumta

Dubuu saba'in su beebanta, dubuu saba'in su makauta

E. Because of fear, my brother, seventy thousand [people] will become deaf,

Seventy thousand will become deaf-mute, seventy thousand will become blind.

(x) Arabic and other loans (H. Laarabci da sauran baakin kalmocmi)

As was pointed out above, there are considerable number of Arabic loans in this poem, a consequence no doubt of the topic. The poet has a tendency to manipulate the forms of some individual Arabic loans for the purpose of metre or rhyme. Examples :

V.6(a) mu hankalta, usually, mu yi hankalii, from Arabic Caql.

I8(b) Kufraanu, usually, Kaafirai from Arabic sing. Kāfir.

20(b) garbaanu usually, magaribu from Arabic maghrib.

23(b) hijiraanu usually, hijiraa from Arabic hijra.

29(b) gufraanu usually, gaafaraa from Arabic ghafara.

33(b) nih(i) raanu usually, niiraanu from Arabic nīrān.

(xi) Ellipsis (H. Tsallake / ciibin jimlaa / tsumburee jimlaa)

The poet uses ellipsis frequently. Below are examples.

- Omission of conjunction da , v. 3(b).
- " of phrase akwai fitinuu cikinsa, v.4(a)
- " of " kuma tanaa, v. I6(b)
- " of shii nee, vv. I9(a), 55(b)
- " of adverbial a , vv. I9(a), 27(b), 44(a)
- " of " daga , vv. 3I(b), 37(a) -(b)
- " of verb "to be" nee, vv. 22(a), (b), 32(a) 34(b)
- " of 2nd negative ba , vv. 24(a), 53(a) 58(a)
- " of pronoun su , v. 26(b)
- " of adverb of time lookacin, vv. 26(b) ,27(b)
- " of future particle zaa , v. 27(b)
- " of adverbial cikin , v. 32(a)

These are remarked upon in NOTES TO HAUSA TEXT (A).

(xii) Sentence type: Simple and Compound Sentences (H. Nau'in jimlaa / zancee: sassaukar jimlaa da jimlaa mai sarkaa / gabaa)

This poet uses both Simple and Compound sentences, but his use of Compound Sentences seems more frequent. Below are some few examples:

(a) Simple Sentence (H. Sassaukar jimlaa)

- v.3(a) Tun can zamammu Degel ga Usmaanu nij jii ta
- 4(b) A zaamanin Mahdii nee muka saami Usmaanu
- 6(a) Hee! mutaane mu raazina, hee! mutaane mu bar gafalaa
- 8(a) A zaamanin rarrabar jama'aa ta Mahdii mukee
- 9(a) Mii nee abin nan da akée ga canee wa taawaayee?

and so on . Other examples are vv. 9(b), I3(a), (b), I4(a), (b), I8(a), (b), I9(a), (b), 2I(a), (b), 23(a), (b), and many others.

(b) Compound Sentence (H. Jimlaa mai sarkaa /gabaa)

- v. I(a) Kadiftu da tuu da bismillaahi naa yi nufii
 - (b) In(aa) fassaraa muku al'amaruu na zaamaanuu
- 2(a) Hee mutaane ku sauraraa ku ji abin da zaa ni fadii
 - (b) Im bayyanaa muku abin da nij ji ga Usmaanu
- I2(a) Usmaanu yaa cee da muu wani namiji zaa shi fitoo-
 - (b) Daga caana Birnin Yamal suunansa Kaadfaanu .

Other examples are vv. I0-II, I5(a-b), I7(a-b), 20(a-b), and so on .

FOOT NOTES

(Tuushen Bayaanii)

- I. The word Dikko is a Fulani title for a headman of a group of nomadic Fulani. See Hogben and Kirk-Greene, op. cit. p.568.
2. See Sa'id, Bello, GMJ vol.II, pp.536-539.
3. It is popularly believed among the Hausas that the people of this era, the terminal time, or "people of the End of Time", have an average life span of 60 to 70 years; as the Arabic fixed phrase goes sittuuna aw saba'iina, "sixty or seventy". The idea originates from the hadīth; "Hazrat ibn. Abbas narrated....That the Holy Prophet (Sal'am) said that the life of the people among his following are (usually) between sixty and seventy years". See Siddioui, A. Jalil, WHAD, p. II.
4. Wright, W., A Grammar of the Arabic Language, p. 365.
5. Galadanci, MKM, "Poetic Marriage between Arabic and Hausa", p.6.
6. See v.IO(a), (i), NOTES TO ENGLISH TRANSLATION, for a hadīth reference. See also introduction to the poem for Koran reference.
7. See v.9 (b), NOTES TO THE ENGLISH TRANSLATION.
8. Cf. al-Hajj, MA, The Mahdist Tradition in Northern Nigeria, Ph.D. thesis, ABU, Zaria, 1973. See also Kani, Ahmed Muhammad, Literary Activity in Hausaland in the Late Eighteenth and Early Nineteenth Centuries with special reference to Shaykh Uthman B. Fudi, M.L.S, (Master of Library Science), thesis, ABU, Zaria, 1978, pp.120-122, "The origin of Mahdism", and pp. 122-128, "The Shaykh's view on Mahdism in Hausaland"
9. Personal interview with Alhaji Malam Yakubu Mai tafsiri, Kano, 1978.
10. See details in Islam, Khawaja Muhammad, The Spectacle of Death, Part III, "The Account of the Day of Resurrection", pp. 205-281.
11. See Siddioui, A. Jalil, What Happens After Death (WHAD), Part II, 7, "The Reckoning", pp. 65-69.
12. An-Nawawi, Imām, The Forty Hadīth, hadīth No. 2, p. 2.
13. Taken from an Arabic text, Kharīdat al-'ajā'ib wa farīdat al-gharā'ib, by Umar Ibn al-Muzaffar, called Ibn. al-Wardi, EGYPT, 1939, p. 254. I am grateful to Mr. Alī Sha'aban and Muhammad al-Shazli for helping me with the translation, II/5/1979..
14. According to the view of Muhammad al-Shazli, Bani asfir, "the Yellow" is associated with the Jews, but it is more generally associated with "Whites", who, of course, may also be Jews.
15. See Ibn . al-Muzaffar, Umar, KAFG, p. 255.

16. See Kani, Ahmed Muhammed, Literary Activity in Hausaland., pp.122-128.
17. Forthcoming in ALS.
18. Hiskett, M. "Anthology of Hausa Political Verse", SOAS, 1977.
19. Details of Ali's life history can be in Ahmad, Prof. Fazl, Ali : The fourth Caliph of Islam, "Heroes of Islam Series", Lahore, 1975.
20. Views on this are divided. I was told by Malam Mahe Hubbare, in Sokoto, that according to their calculation now (1978), there remain only two years for Aliyya to end ! That is , it will end in 1400-1/1980.
21. See Koran 7/187.
22. See Ahmad, Prof. Fazl, Abūbakar: The first Caliph of Islam, Lahore, 1975
23. See Ahmad, Prof. Fazl, Omar : The Second Caliph of Islam, Lahore, 1975.
24. See Ahmad, Prof. Fazl, Othman : The third Caliph of Islam, Lahore, 1975.
25. See fn. 19, above.
26. Cf. Kani, Ahmed Muhammad, op. cit., p. 121.
27. An unpublished Hausa verse sung orally by female beggars . This version was obtained by me from Malama Usaina Ibrahim Yaro, the voice is that of one Malama Hasatu Almajira, recorded in 1978.
28. Taken from Laabaarin Tanimuddaari, NORLA, Zaria, 1958, pp. 12-14.
29. The Hausa text will be found in ib. pp. 12-14.
30. Hogben and Kirk-Greene, op. cit., p.416.
31. Quoted in JA Burdon, Historical Notes in Certain Emirates and Tribes, 1909, p. 67. See Hogben and Kirk-Greene, ib. p. 416.
32. Cf. Yahaya, IY, Oral Art and the Socialisation Process : a Socio-folkloric perspective of Initiation from childhood to adult Hausa Community life, Ph.D. thesis, ABU/BUK, 1979, pp. 185-191.
33. See Sa'id, Bello, CMJ, II, p. 361.
34. See ib. p. 362-367.
35. See Waakar Zuwan Annasaara Kasar Hausa, By Sultan Ahmadu Attahiru, edited and translated by Mervyn Hiskett and Abdulkadir Danganbo, forthcoming, probably in Kano Studies .
- 36 See Gangar Wa'azu, NNPC, Zaria, 1970; especially vv.16-147, pp.1-9.
37. Awwal, Muhammadu,; an unpublished MS housed in CSNL, BU, Kano, Ref, CSNL, MS 21.

38. Rufa'i, Ahmadu; an unpublished prose text housed in CSNL, BU, Kano; Ref. CSNL, MS 293.
39. Bubakar, Waziri; See Sa'id, Bello, GMJ, II, pp. 483-485. (See also CSNL, Ms 68).
40. See 'Yar Shehu, Maryam, in Sa'id, Bello, *ib.*, pp. 362-367.
41. Maikaturu, Abubakar; an unpublished Ms housed in CSNL, BU, Kano, Ref, MS 203.
42. Maikaturu, Abubakar; an unpublished Ms housed in CSNL, Ref. MS 202.
43. Nana, Asma'u; see Sa'id Bello, GMJ, II, pp. 246-252. See also CSNL, MS 38.
44. The use of the Sokoto dialect is found to be common among the Hausa poets, even if the composer is not from Sokoto. An example of this can be found in Imfiraji of Aliyu Namangi, a poet from Zaria. See for instance, Imfiraji I, NNPC, Zaria, 1972, p. I v. 4(a), wagga waakaa = wannan waakaa. Some people argue that the Sokoto dialect is regarded as the "literary language of Northern Nigeria". See Muhammad, Liman; "Comment on John Paden's "A Survey of Kano Hausa Poetry" , in Kano Studies No. 1; Kano Studies No. 2, July, 1966, p. 44. See also John Paden's reply in the same issue of Kano Studies, July, 1966, p. 53 item I.
45. Gradon, Pamela; Form and Style in Early English Literature, London 1971, p. 193.
46. My informant Malam Yakubu, told me that the She-camel of Ṣālih (see AK v. 15(a) below, NOTES TO ENGLISH TRANSLATION) is regarded by some people as an ostrich, because a camel looks like an ostrich in physical shape, except that an ostrich has only two legs. But he was not sure whether the "white bird" really refers to this She-camel, as Hajiya Binta Yahaya mentioned (see vv. 37-44, above, NOTES TO ENGLISH TRANSLATION).
47. I am indebted to Dr. Sani Zahadeen, of the Department of Islamic Studies, BU, Kano, for this explanation.
48. Naakiyaa is a traditional Hausa sweet made of rice which is pounded into pulp and mixed with honey or sugar. It is a symbol of luxury.
49. The word baduujalaa is coined from the name Duujaal (Ar. Dajjāl). Although it specifically refers to the 'drum' or 'bugle' used by the police, yet it has acquired the meaning of any drum or music that Dajjāl will bring.

TA

Malam Dikko ɗan Bagine

- V.I(a) Kaɗiftu da / tu da bis/millaahi naa / yi nurii,
(b) In(aa) fassaraa / muku al/'maruu na zaa/maanu,
2(a) Hee! mutaa/nee ku sau/raaraa ku ji a/bin da zaa / niɗfaɗii,
(b) Im bayyanaa / muku abin / da nij(j)i ga Us/maanu(u).
3(a) Tun can zaman/mu Degel / ga Usumaanu nij / jii ta(a),
(b) Har Gwandu Sii/faawaa / too Sakkwaton/sa Ka(a)nu(u).
4(a) Usmaanu yaa / cee da muu / ai wanga zaa/maanu,
(b) A zaamanin Mahdii nee / muka saami Us/maanu(u).
5(a) Usmaanu bar/dee naa na Mah/dii da yaa rigai / da harii,
(b) Kuuraa tanaa / binsa baaya / ta Mahdii gaa / fitinuu !
6(a) Hee! mutaa/nee mu raa/zina, hee! mutaa/nee mu han/kalta(a),
(b) Gaa zaamanii / yaa tahoo / a gabammu gaa / fitinuu !
7(a) Hee! mutaa/nee mu raa/zina, hee mutaa/nee mu bar / gafalaa,
(b) Gaa zaamanii / yaa tahoo / a gabammu gaa / fitinuu !
8(a) A zaamanin / rarrabar / jama'aa ta Mahadii / muke(e),
(b) Jama'aa ta taa/waaye taa, / jama'aa ta Suf/yaanu(u).
9(a) Miinee abin / nan da akee / ga canee wa taa/waayee ?
(b) Jama'aa ta Duj/jaalu nee / kazzabu buhuu/taanu(u) .
10(a) Hadiisul Yadai/ni(i) Huzay/fat al Yamaan / ya(a) kaawoo,
(b) Jama'aa munaa / taashii / ga kasaa ta Suu/daanu(u).
11(a) Ga saa'ar rikkee/waa ruwaa sama / a can da baa / a sakoo,
(b) Sai keekasad / da kishir/wa(a) da yunwaa gaa / fitinuu.
12(a) Usumaanu yaa / cee da muu / wani namiji zaa / shi fitoo -
(b) Daga caana Bir/nin Yamal / suunansa Kaa/daanu(u).
13(a) Rujulul ari(i)/ju(u) dag/ga Yamal fa zaa / shi fitoo,
(b) Shi zoo shi sau/ka a Bea/bi Hudan ga zaa/maanu(u).

- 14(a) Ga saa'aa ta im/sakul madari / fa zaa / shi fitoo,
(b) Shii maa yanaa / taimakon / Mahadii ga zaa/maanu(u).
- 15(a) Usumaanu yaa / cee da muu / wani namiji zaa / shi fitoo -
(b) Daga caana Bir/nin lraƙ / suunansa Sufu(u)/yaanu(u).
- 16(a) Farii naa, gajee/ree naa / shinaa da cin / zanzanar /fuskaa,
(b) Ijiiyarsa dai / taa da tsaa/wurayaa ta suu/'aanu(u).
- 17(a) Shinaa da bab/ban kai / har duk da goo/shinsa(a),
(b) Geeme(e) wajee / dai da baakii / da kankanen / kunnee.
- 18(a) In yaa fitoo / ta lral / an san Musul/mii naa,
(b) Shi keetaree / wani waadii / shi zamoo fa kuf/raanu(u),
- 19(a) Farkoo fa yaa/Kiinai / birnii na / Zauraa'a(a),
(b) Dubuu darii / zaa shi yan/kaa sabooda ad/diinu(u).
- 20(a) Usumaanu yaa / cee da muu / wani namiji zaa / shi fitoo -
(b) Daga caana mau/laa'a, ls/maa'iila gar/baanu(u).
- 21(a) Rujulul ari(i)/ju/ da fa garibu zaa / shi fitoo,
(b) Shi zoo shi sau/ka Masar / a cikin fa ihi/waanu(u).
- 22(a) Darii uku zi/raa'anin / tsawoo / nasa har / takoobinsa(a),
(b) Saba'in ziraa/'in tsawon/sa na firgitar / zaamaanu(u).
- 23(a) Ran da yab / bayyana(a), / rannan fa baa/bu zamaa,
(b) Rannan zamaa / fa ya(a) kaa/ree sai ta hiji/raanu(u).
- 24(a) Na baayanmu baa / zaa su zoo / su iskee mu, mun / taashi(i),
(b) Eaa zaa mu zoo / mu iske(e) / na gabammu don / fitinuu.
- 25(a) Wa yarkabuu /na(a)su ba(a)/lihumuu ilaa / ba'alin,
(b) Koowaa shinaa / kooke juu/naa baabu kaa/ma hanuu.
- 26(a) Koowaa da yaa / ki da yaa / soo duk shinaa / taashii,
(b) Hee! Duuniyaa / naa runtumaa / a gabas shigar / fitinuu !
- 27(a) Farkonta can / duuniyaa / a gabas fa taf / faaroo,
(b) An zaa ta kaa/ree ta taa/ru gabas shigar / fitinuu.
- 28(a) Usumaanu yaa / cee da muu / duutsii na zii/naarii -
(b) Shinaa bayyanaa / a Furaa/tu na jarrabar / zaamaanu(u).

- 29(a) Koowaa fa yat / taaka duu/tsin don shi dec/boo shi(i),
(b) Wannan fa yaa / yanke kam/naatai ga guf/raanu(u).
- 30(a) An cee maza / fa da maataa / sunaa kashee / juunaa,
(b) Mam maa fa da man/yaa sunaa /tattaake sib/yaanu(u).
- 31(a) Usumaanu yaa / cee dubun / dangii na 'yam/maataa -
(b) Sunaa fitoo/waa cikin / ruwan Baharu Um/maanu(u).
- 32(a) In sun fitoo / ga ruwa(a) / aikinsu faa/sikkii,
(b) Aikinsu sai / zina sai / fa su baata zaa/maanu(u).
- 33(a) Su malaaloo cikin / duuni(i)yaa / sunaa / neeman maza / da zina(a),
(b) kamijin da yaa / zoo garee/su gidansa nih(i)/raanu(u).
- 34(a) Sunaa yaawoo cikin / duuniyaa / doomin su ai/ka zina(a),
(b) Halinsu kyaf/ta idaa/nuu da kyaafacee / da hanuu.
- 35(a) Tufaafin Masar / na azur/foofii da zii/naarii -
(b) Suu at tufaa/fin kawar/su na jarrabar / zaamaanu(u).
- 36(a) Allah tsaree / mu da suu / allah kiyaa/shee mu(u),
(b) Allah huwaa/cee mu / fa da jarrabar /zaamaanu(u).
- 37(a) Usumaanu yaa / cee farin / tsuntsuu fa fa zaa / shi fitoo -
(b) Gulbin Furaa/tu ga har/bu Biriji Sul/taanu(u).
- 38(a) In yaa fitoo / daga caana(a) / kwaanaa fa ar/ba'in na(a) shikai,
(b) Tuubuu ilal/laahi jaa/mi'an ayyuhal / Muuminu(u).
- 39(a) "Wa yaa ma'a/shar an naa/su", yakee kiran / jama'aa,
(b) "Hee! Duuniyaa / fa taa kaa/ree," tsuntsuu yai / maganuu.
- 40(a) Usumaanu yaa / cee farin /tsuntsuu fa zaa / shi fitoo -
(b) Girmansa ai / yaa fi gii/wa(a) ga Baharu Um/maanu(u).
- 41(a) Shi zoo shi sau/ka a kan / jigaawaa har shi kwaa/na uku(u),
(b) Shinaa canee/waa, "Fa kar/rabu amru zaa/maanu(u)".
- 42(a) Tsuntsuu shi mai /da gaban/sa yamma shinaa/ kuukaa,
(b) Shinaa canee/waa, "Fa kar/rabu amru zaa/maanu(u)".
- 43(a) Tsuntsuu shi koo/maa cikin / ruwa shi doo/ra nitsoo,
(b) Shinaa tunaa/nii ruwaa / zaa su kafee su bar / shi ga baddiinu.

- 44(a) Gulbii na Haa/laku can / mala'ikaa / zaa shi yin / tsaawaa,
(b) Mutaanee dubuu / saba'in / su macee ga nis/fu Kamalaanu(u).
- 45(a) Dubuu saba'in / su kurum/ta dubuu/ saba'in su bee/banta(a),
(b) Dubuu saba'in / su makau/ta don tsooron / fa ihi/waanu(u).
- 46(a) Maataa dubuu / saba'in / da cikinsu duk / shi zubee,
(b) Kanaanuwan / yaaraa / maa su bugee da hai/laanu(u).
- 47(a) Na kwance shi(i) / taashi zau/ne shi yi ta / zamaa,
(b) Na zaune shi(i) / taashi tsaye / da ajab da taa/ba hanuu.
- 48(a) Rannan kau / su zaaburoo / da gudu, u,
(b) Sunaa tambayar / juunaa / da ajab da taa/ba hanuu.
- 49(a) Allah tsaree / mu shi baa / mu cikaa da ii/maanuu,
(b) Mu saami hur/mas Sa'aa/du mu saami guf/raanu(u).
- 50(a) 'Yaa'yan Musul/mii mu tuu/ba mu kaama ad/diinii,
(b) Mu zan da him/maa daga/ke mu bar ta waa/saanu(u).
- 51(a) Mu rooki Al/lah Ta'aa/laa Jalla Mai / Kuduraa -
(b) Shi tsarshee mu taj/riihin / ga na aahiruz / zaamaanu(u).
- 52(a) Koowaa ya yi sa/kee bai / tuuba tun / daga nan,
(b) Sakiyar Wutaa / naa jiran/sa Wutar Jahii/maanuu(u).
- 53(a) Koowaa bai / tuuba har / mutuwaa ta yi / sallamaa,
(b) Kuukansa "Yaa / wailatii / yaa laitani / huzunuu".
- 54(a) Tuubaa fa koo/faa fa ta(a) / shigaa fa Al/janna(a),
(b) Koowaa fa ya(a) / tuuba yaa / dammaani gufu/raanu(u).
- 55(a) Uumaanu yaa / yi kiran / addiini mun / bii shi(i),
(b) Uumaanu dan / Foodiyo / mai waasa ad/diinu(u).
- 56(a) Addiini ba(a) yaa / bin mutaa/nee, hee! mutaa/nee fa kan / bii shi(i),
(b) Wa lau jiyoo/kin Ma'ai/kii Husaini / wal Hasanuu.
- 57(a) Waanee yai ta'a/liihin / ga na aahiruz / zaamaanu(u) ?
(b) Ku cee Muhammadu / dan Hayaa/tu na aahiruz / zaamaanu(u).
- 58(a) Idan ba ku san / shi ku cee / masa Dikko dan / Lagine(e),
(b) Eunu Saalihii / dan Gee/no, Maalamin / Fannu(u).

59(a) Alhamdu lil/laahi Rab/bil Aalamii/na na'am,

(b) Dada(a) naa / cika waa/kar aahiruz / zaamaanu(u),

60(a) Mu rooki Al/lah Ta'aa/laa Jalla mai / ni'ima -

(b) Da yab baa mu ta'a/liihin ga na aahiruz / zaamaanu(u).

61(a) Mu zam salaa/tii dubuu / ga abin da yaf / fi dubuu,

(b) Ga Sayyadin/mu Rasuu/lullaahi zul / amnu(u).

62(a) Kazaa annabaa/waa, waliy/yai nai,

(b) Da taabi't / taabi'ii/na da maasu ii/maanii.

NOTES TO HAUSA TEXT (A)
(Grammar and Lexis)

- v.3(a) nij jii ta : ta refers back to "abin da na ji" in v.2(b), B has su which must also refer back to 2(b).
- 3(b) Ellipsis; understand: Har Gwandu /da/ Siifaawaa , too /da/ Sakwatonsa ...
- 4(a) Ellipsis; understand: ...ai wanga zaamaani /akwai fitinuu a cikinsa/
See v.5(b).
- 5(a) For naa B has nee
- 6(a) Mu hankalta = mu yi hankalii.
- 8(b) taa = nee .
- 9(a) (i) mii nee: archaic form of meenée nee .
(ii) akee ga canee wa taawaayee?: archaic/ poetic akee cee wa taawaayee? B has mii nee nee abin da fa anka canee fa taawaayee?
- 9(b) nee : B has yaa.
- 10(a) Hadiisul yadaini : This is probably an error for Hadith dhi 'l yadayn.
- (b) Munaa taashii ga kasaa ta Suudaanuu = Zaa mu taashi daga kasar Suudan.
- II(a) (i) B has :
Ga saa'ar rirrikeewa(r) ruwaa sama da(ga) can da baabu sakau.
Both readings can be paraphrased as
A lookacin da aka riƙee ruwan sama daga can sama.
Both readings are acceptable but the first is the one adopted in the English translation.
(ii) baa a sakoo = baa aa sakoowaa /ruwaa/.
- I2(b) caana: archaic ; poetic = can.
- I3(a) (i) dagga = daga .
(ii) Zaa shi is a Sokoto and Katsina form, = Zai in Kano Hausa.
- I3(b) ga zaamaanu = a zaamanin; the fully explicit phrase might be idan lookacin ya zoo.
- I4(b) ga zaamanu: See I3(b) above.
- I5(b) caana: See I2(b) above.
- I6(a) naa : is equivalent to Sokoto nee
- I6(b) (i) ijiyarsa : Sokoto form, normally in Kano Hausa, idonsa.
(ii) dai : Sokoto form, in Kano Hausa, daya.
(iii) tsoawurayaa = hakiyaa.
(iv) taa is a Sokoto equivalent of the Kano "verb to be" cee.
(v) ta is a possessive particle.
(vi) ellipsis; understand: kuma tanaa before da.

I7(a) through (b) poetic ambiguity: There seem to be two possible interpretations to lines (a) and (b). The first is to consider (a) as a self-contained hemistich, in which case it could be paraphrased as Yanaa da babban kai da /babban/ gooshii. In this case the first word in (b) should read geeme, "beard" and thus line (b) could be paraphrased as : /kuma yanaa da/ ^{geeme} wajee daya /a habarsa/ da /babban/ baakii da kankanen kunnee. The second possibility is to regard the two hemistichs as run-on lines, in which case the first word in (b) should read game, "joined to", Thus the two lines could be paraphrased as Yanaa da babban kai da /babban/ gooshii a game wajee daya da baakii, /kuma yanaa / da kankanen kunnee.

Text B has :

Yanaa da babban kaayii hal ga baakinsa , Da geeme wajee dai fa da gooshii da kankanan kunnuwaa

B's reading supports the first interpretation , which is the one adopted in the English translation.

I8(a) naa; see I3(a) above.

I9(a) (i) Zauraa'a : from the Ar. zurra^{-C}a. B has zauraa'u. See NOTES TO HAUSA TEXT (C).

(ii) ellipsis and poetic; understand to read: Yaakinsa na farkoo /shii nee yaakinsa a/ birnin Zauraa'a.

2I(a) da = daga.

2I(b) Ellipsis; understand the preposition a before Masar.

22(a) through (b); One would expect :

Ziraa'anin tsawonsa darii uku nee, har takoobinsa maa yaa kai tsawon ziraa'ii saba'in don firgitar da zaamaanii.

in normal Hausa.

22(a-b) Ellipsis; understand nee after uku (in hemistich (a) and after sab'in in hemistich (b).

24(a-b) The second negative ba is omitted after mu in (a) and after gabannu in (b).

25(b) (i) Ambiguity; understand:

Kocwaa shinaa yin kuukaa ga juunaa ammaa baabu kaama hannu /taimakoo/.

(ii) kaama hanuu: There appears to be two possible interpretations to this :

(a) baabu taimakoo, "no assistance"

(b) baabu deenaawaa, "relentlessly and bitterly".

Both are acceptable, but because the first alternative is more frequently used in the fixed phrase baabu kaama hannun jaaroo, that is the one adopted in the English translation.

26(b) Ambiguity and ellipsis; understand:

Kai duk mutaanen duuniyaa naa runtumaa /su/ taaru a gabas /lookacin/ da fitinuu suka shigoo.

B has:

Duuniyaa ta taaru, taaron tumaa a gabas /lookacin/ shigar fitinuu.

27(a) inversion: duuniyaa stands in apposition to farkonta. The normal order might be: Farkonta duuniyaa ta can gabas ta faaroo.

(b) Ellipsis; understand: In zaa ta kaaree /zaa/ ta taaru /a/ gabas /lookacin/ shigar fitinuu.

31(a) inversion: dubun dangii = dangii dubuu.

(b) (i) Sunaa fitoowaa = zaa su fitoo.

(ii) ellipsis; understand; ...fitoowaa /daga/ cikin ruwan Baharu Unaanu.

32(a) (i) Ellipsis; understand: In sun fitoo /da/ga /cikin/ ruwa aikinsu /kawai shii nee/ faasikkii.

(ii) faasikkii = faasikancii.

34(a) su aika = su aikata. The omission of the ta syllable is for the metre

35(b) Suu at tufaafin: Sokoto gemination, for the normal Suu nee tufaafin The at is equivalent of the verb "to be", nee.

36(b) huwaacee, poetic, = kiyaayee. B has hawaacee. It is probably an archaic form.

37(a-b) Ellipsis; understand: /Daga/ Gulbin Furaatu.

8(a) (i), arba'in naa = arba'in nee.

(ii) Shikai = shi ka yii. Sokoto alternative for the more usual Hausa zai yi.

40(b) There seem to be two possible meanings for this line. The first is to consider that ga Baharu Umman, in (b), qualifies the verb fitoo in(a), in which case there is an inversion, and the normal order might therefore be: tsuntsuu zai fitoo daga Baharu Umman gimansa yaa fi giwaa, or, the second, gimansa yaa fi giwaa, a Baharu Umman. The first alternative is the one adopted in the English translation.

41(a). jigaawaa = tuduu, in the sense of "dry land".

41(b) & 42(b) caneewaa = ceewaa.

43(b) su refers back to ruwaa. This word is normally treated as singular

in Hausa. But Sokoto people often say ruwaa sun yi zaafii, thus pluralizing ruwaa. B has yanaa tunaanii kada ruwaa ya kapluralizing rinu. 'He thinks, let the water not dry up and run away into the mud'.

44(a) The adverbial particle A is omitted at the beginning.

46(b) Kanaanuwan = Kanaan.

49(b) husmas = darajar, albarkacin, probably from Ar. humma.

51(b) tajariishin ga = tajariihin nan.

53(a) Ambiguity and ellipsis; understand:

Duk wanda bai tuuba /ba/ har mutuwaa ta yi sallama /a gareeshi/

54(a) fa...fa...fa : In normal H. construction, one would not expect to find the modal particle fa used three times in a simple sentence

55(a) (i) Ellipsis; understand:

Usumaanu yaa yi kiran/mu don mu bi/ addiinii, mun bii shi.

(ii) shi can refer both to addiinii or to Usumaanu.

(b) Ellipsis; understand: Usmaanu dan Hoodiyo /shii nee/mai waasa addiinii

56(a) Ellipsis; understand:

Addiinii ba yaa bi mutaane /ba/ hee, mutaane /nee/ fa kan bii shi

(b) jiyookin is an archaic form, now usually jiikookin.

57(a) Ta'aliihin ga: Sokoto form, in Kano Hausa, = ta'aliifin nan.

58(a) Ellipsis; understand the second negative ba after shi.

60(b) ta'aliihin ga : See 57(a) above.

61(a) (i) ga : There appears to be two possible meanings for ga. (1) It may work as the conjunction da maa, ie. Mu zan salaatii dubuu /da maa/ abin da ya fi dubuu; or (2) as the preposition ie. Mu zan salaatii dubuu ga abin da ya fi dubuu, in which case the ga refers to the Prophet; but since there is another ga at the beginning of line (b), it seems appropriate to regard the ga of hemistich (a) as a conjunction rather than as a preposition, with the meaning of "and indeed". This is the alternative adopted in the English translation.

62(a) through (b) Ellipsis; understand:

(i) Kazaa annabaawaa da waliyyai nai /suu maa sun yi sa'aatii garee su/.

(ii) Da /kuma/ taabi'it taabi'iina. Therefore the whole of

the verse is an object of the verbal phrase mu zam salaatii dubuu in v. 6I(a).

NOTES TO HAUSA TEXT (B)

(Rhyme and Metre)

The rhyme :

V.4 Note that (a) rhymes with (b) in -uu. See also vv. 36, 4I, 48, 49, 57, and 6I.

IO. Note that (a) rhymes in -uu, which is the main rhyme, while (b) rhymes in -oo. According to the ajami orthography, which does not distinguish -oo from -uu, the lines can be said to rhyme with each other. See also vv. II, I2, I3, I4, I5, 20, 2I, 27, 37, 40, and 43.

60(a) The rhyme in this hemistich is unusual. It has -am, ie, a consonant rhyme. One would expect the vowel -ii, -uu, -aa or -oo.

62(a) Note that this hemistich ends in -ai, to rhyme with -ii, in (b).

The metre: As mentioned in the Introduction to this poem, the poem is an irregular Basit. A verse by verse comment in this NOTE is therefore not practicable. Nevertheless, an outline of the irregular deviations found in the poem may be useful in giving a rough picture. Below is a summary of the irregular deviations that are found in this poem. Round brackets indicates where the fault is, if it is an addition:

First foot:

v-v(v) in v. I(a)

v-v(v v) in v22(a)

(v) -- - \overline{VV} in vv. I6(a), 24(a), 28(a), 35(a), 44(a), 5I(b).

(-) --v(v) in vv. 52(a), and 57(a).

(-) --v- in v. 56(a).

(vw)--v- in v. 33(a).

(v-)--v- in v.34(a).

v-(v)v- in vv. 45(a) and 58(a).

Second foot:

w-(v) in v. 38(a).

(-)-v- in v. 5(a).

(-)vw \overline{V} in vv. 9(a) and 47(b).

-- \overline{V} - in v. I3(a).

-v-(-) in v. I7(b).

vv-(-) in v.I8(b).

Third foot:

v-(v)v- in vv. 2(b) and 42(a).

(v)vv -v- in v. 3(a).

(v)---v- in vv. 24(a) and 38(b).

--v eg V. I9(a).

(v-)---v- in v. 4I(a).

(-)vv-v- in vv. 43(b) and 46(b).

vv vv in v. 47(a).

Fourth foot:

(v)-- in vv. IO(a) and 29(b).

-(-)- in vv. 22(b), 28(b), 35(b), 5I(b), 57(a), (b), and 60(b).

(v̄v̄ v)-- in v. 44(a) instead of -- or -v-.

-(v)v- in v. 56(b).

The deviations which occur in the first foot and third appear to be of the same nature; but those affecting the second foot are different from those found in the fourth foot.

Another significant variation which occurs in the poem is the addition of an extra foot (or syllable) in some verses. There is an addition of (i) v- in vv. 22(a) and 33(a), and, (ii) vv- in vv. 43(h) and 45(a), and (iii) -v- in vv. 44(a) and 56(a). These can be considered as a repetition of the second foot. On the other hand, in v. 52(a) the third foot is reduced to --- while the whole of the fourth foot is deleted. This irregularity can be compared to those found in KLH discussed in Chapter 2;B, above.

NOTES TO HAUSA TEXT (C)

(Arabic and other Loan Words)

I(a) Kadiftu da tuu da bismillaahi, Ar. Qad ib̂tâda'tu bi bismilāhi:

I have begun with the bismillāhi. MS B substitutes Ar. bi for H. da, thus bi bismillahi .

I(b) al'amaruu: from Ar. root ^CM.R. = "affairs". Cf. KHW v. I3(e),

NOTES TO HAUSA TEXT (C).

4(a) zaamaanu : See I(b), above.

5(b) fitinuu : from Ar. root F.T.N., "trouble, civil strife" or

misfortunes". Cf. KHW, v. I2(b), NOTES TO HAUSA TEXT (C).

7(a) gafala : An Ar. word from the root Ch.F.L. "careless".

(b) fitinuu : See 5(b) above.

9(b) (i) kazzabu: from Ar. kadhhaba. It appears to be the Ar. noun from kadhhab, used as a H. verb.

(ii) buhutaanu : Ar. buhtān; See HDK, v. I8(a) Notes TO HAUSA TEXT (C).

IO(a) Hadīsul Yadaini Huzaifatul Yamaalu : An Ar. phrase Hadīth dhi'l -yadayn Hudhayfat al-Yaman, "The Hadīth of Dhul al-Yadayn, Hudhayfat of Yamen". See NOTES TO ENGLISH TRANSLATION v. IO(a) (i).

I3(a) Rujulul aariju is an Ar. phrase, rujūl a'arāju, "lame man".

I3(b) Baabi Hudan : Ar. Bāb al-Hudā, "the Gate of Guidance".

14(a) saa'aa /ta'imsakul madari, an Ar. phrase, sā'a insāk al matr, "the Hour of withholding rain".

I6(b) suu'aanu is from the Ar. sū'un, "ugly".

I8(b) (i) waadi, Ar. wādī, "valley".

(ii) kufuraanu: Ar. kufrān, "unbeliever". Compare TML v. 7(e), NOTES TO HAUSA TEXT (C).

I9(a) Zauraa'a ; Ar. zurra^Ca / zawra^C, "cultivators".

20(b) maulaa'a: Ar. mawlā, "Lord". The additional syllable is presumably for the metre.

20(b) garbaanu (magaribu) is from the Ar. gharb, "west". Compare AK v. I6(b), NOTES TO HAUSA TEXT (C).

2I(b) ihiiwaanu : from Ar. ikhwān, "brethren", "brother". Compare AK v. I7(a) (ii); NOTES TO HAUSA TEXT (C).

22(a) ziraa'alin : from the Ar. dhira^C "cubits", "fathoms".

22(b) ziraa'in : See 22(a) above.

23(b) hijiraanu : from Ar. hijrān, "migration"

25(a) Wa yarkab^{un} naasu baalihumuu ilaa ba'alin : is from the Ar. phrase Wa yarkabu al-nās ba^Cḍuhum ala ba^Cd, "And the people will trample on each other".

29(b) gufraanu : Ar. ghufrān, "forgiveness".

30(b) sibyaanu : Ar. sibyān, "the young".

32(a) faasikkii : from Ar. root F.S.Q. "to be immoral, profligate".

33(b) nihiraanu : Said to be from Ar. plural nīrān, from nār, "fire".

35(a) azurfoofii : derived from Ar. al-ṣirf, al-sarīf, "pure" silver.

37(b) harbu Biriiji Suldaanu : Ar. ḥarb birj al-sultān, "the war of the Sultan's citadel". See NOTES TO ENGLISH TRANSLATION.

- 38(b) Tubuu ilallaahi jaami'an ayyuhal muuminu : Ar. Tubū ilā allāhi jama^Ca^ā ayyuhā al-mu'mīn. but it appears corrupt. One would expect jama^Ca^ān "repent before God, all of you, O Believers".
- 39(a) Wa yaa maa'asharan naasu : Ar. wa yā ma^Cashar al-nās, "O Community of the people".
- 41(b) ƙarrabu amru zaamaanu : Ar. qarraba 'amr al-zamān, "the End of Time is nigh". B has Yannan ya cee, "Qad qarraba al-amru ga zaamaan, a mixture of Ar. and H; Ar, qad qarraba 'amr al-zamān, meaning "then he will say, "Fore sure the End of Time has come near".
- 42(b) ƙarrabu amru zaamaanu : See 41(b) above.
- 43(b) baddiinu is from the Ar. al-tīn, "mud". See also NOTES TO THE HAUSA TEXT (A).
- 44(b) nisfu : Ar. nisf, "half". See also NOTES TO THE ENGLISH TRANSLATION.
- 45(b) ihivaanu : See 2I(b) above.
- 46(b) hailaanu : Ar. haylān, "menstruation".
- 47(b) ajab : Ar. ʿajab; See KLH v. 57(c) above, NOTES TO HAUSA TEXT(C).
- 48(b) ajab : See 47(b) above.
- 49(a) iimaanu is from the Ar. īmān, "faith, belief". Compare WG v. 2I(a) above, NOTES TO HAUSA TEXT (C).
- 49(b) humas : B has husnu, from the Ar. ḥusn, "beauty". Huma, which is from the Ar. ḥuma, "sanctity", "blessing", is a better reading.
- 49(b) gufraanu : See v. 29(b) above.
- 51(b) (i) tajariishii : from Ar. tajriḥ, "defamation".
(ii) aahiruz zaamaanu : Ar. ākhir al zamān, "the End of Time".
- 53(b) (i) yaa wailatii : Ar. yā waylatī, "woe is me".
(ii) yaa laitanii : Ar. yā laytanī, "would that I had known".
(iii) huzunuu : Ar. ḥuzn, "sorrow".
- NB. Understand kaitoona daa naa sanii akwai irin wannan bakin ciki
da zai saamee ni, daa ban ...
- The fixed phrase yā waylatī, yā laytanī ḥuzn, to which the above H. fixed phrase is the equivalent, is used commonly in wa'azii verse.
- 54(b) (i) ɗammaani is normally written tsammaaci. This word may derive from the Ar. ṭamma.
(ii) gufraanu : See 29(b) above.
- 56(b) wa lau : Ar. wa law, "even if "; Compare HD v. 5(c), NOTES TO HAUSA TEXT (C).
- 57(a) (i) ta'aliihi : from Ar. ta'alīf, "composition".

- 57(a) (ii) aahiruz zaaman : See 5I(b) (ii) above.
- 58(b) Bunu: A Hausaized form of the Ar. ibn., "son of "; But B has ubassa, "his father".
- 59(a) Alhamdu lillaahi Rabbil Aalamiina na'am : Ar. Alḥamdu lillāhi Rabb al-ʿālamīn, "praise be to God, Lord of the created worlds". See NOTES TO ENGLISH TRANSLATION; na'am is Ar. na^Cam, "yes", equivalent to Hausa too.
- 59(b) aahiruz zaamanu : See 5I(b) above.
- 60(a) Ta'aalaa, Jalla : Ar. ta^Cala, jalla, "Most High", "the Glorious God".
- 60(b) ta'alihi : See 57(a) (i) above.
- 6I(a) salaatii is from the Ar. salā, "blessing".
- 6I(b) Sayyadimmu Rasuulullaahi zul amnu :
- Sayyadī, Ar. sayyid, "Master".
- Rasuulullaahi, Ar. Rasūl Allāh, "the Messenger of God".
- zul amnu, Ar. ḍhu 'l -amn, "trustworthy".
- 62(a) (i) kazaa : Ar. kaḥā, "so also", "thus".
(ii) waliyyai : A Hausa plural formed from Ar. walī, "a holy man", "a ṣūfī saint". Compare HD v. 43(a), NOTES TO HAUSA TEXT (C).
- 62(b) taabi'it taabi'iina: Ar. tābi^Ci al-tābi^Cīn, "the Followers of the Followers", that is, the second generation after the Prophet's Companions. See Koran 24/3I.

WAAKĀR ALAAMOOMIN BAYYANAR MAHDĪ (ABM)

"THE SONG OF THE SIGNS OF MAHDĪ'S APPEARANCE"

By

Dikko Dan Bagine

- V.I(a) I have started with the name of God, I intend -
(b) To explain to you the affairs of this Age.
- 2(a) Hey ! you people, pay attention and hear what I shall say,
(b) I will explain to you what I have heard from Usman (dan Fodiyo).
- 3(a) It was while we were living in Degel that I heard it from Usman,
(b) And /I heard it again/ in Gwandu, Sifawa and of course /in/
his city, Sokoto.
- 4(a) Usman told us this age /is a difficult time/,
(b) It is in the time of the Mahdī that we obtain Usman.
- 5(a) Usman was the Mahdī's brave warrior, he came to fight before the
Mahdī,
(b) The dust of the Mahdī's war is following behind him, behold
the civil strife!
- 6(a) Hey you people, fear ! Hey you people give thought,
(b) There is a difficult time ahead of us, there is civil strife
ahead of us !
- 7(a) Hey you people fear ! Hey you people stop being careless !
(b) There is a difficult time ahead of us, there is civil strife
ahead of us !
- 8(a) We are now in the era of the breaking up of the Mahdī's community,
(b) It is a community of rebellion, the community of Sufyan.
- 9(a) What is this thing seen in the distance called rebellion ?
(b) It is the community of Anti-Christ /that/ tells nothing but
lies.
- 10(a) It is from a hadīth reported by Dhil'-Yadayn Hudhayfat of Yemen
/that says/ -
(b) O community /that/ we must migrate from the country of the Sudan.
- II(a) Behold, on the Hour /when/ the rain is withheld, /and/ it is not
released from the sky,
(b) There will be nothing but intense thirst, hunger and civil strife.
- I2(a) Usman told us that a certain man will appear -
(b) From there, the city of Yemen, his name is Kātān .

- 13(a) A lame man, from Yemen he will appear,
(b) He will come and lodge at Bāb al-Hudā, when the time comes.
- 14(a) He will appear on the Hour of imsakul maṭr when the rain is withheld,
(b) He too will help the Mahdī when the time comes.
- 15(a) Usman told us a certain man will appear -
(b) From there, the City of Iraq, his name is Sufyān .
- 16(a) He is white, short and he has smallpox marks on his face,
(b) He has but one eye with a white spot which makes him ugly.
- 17(a) He has a large head and forehead,
(b) And a beard on one side of his mouth he has small ears.
- 18(a) If he appears from the direction of Iraq, one will know that he
is a Muslim,
(b) But if he crosses a certain valley, he will be an infidel.
- 19(a) He will first wage war against the city of the cultivators,
(b) One hundred thousand men he will slaughter for the sake of
the Faith.
- 20(a) Usman told us that a certain man will appear -
(b) From there, the Lord Ismā'il, from the West.
- 21(a) The lame man from the west, he will appear,
(b) He will come and lodge in Egypt, among the brethren.
- 22(a) He is three hundred fathoms tall, and even his sword -
(b) Is seventy fathoms long, to frighten the people of
the time.
- 23(a) On the day that he appears, there will be no more staying in
one place,
(b) On that day, settled life will cease, there will be nothing
but migration.
- 24(a) Those who come after us, will not find us, we will have departed,
(b) Nor shall we come up with those who went ahead of us, because
of civil strife.
- 25(a) And the people will mount trample on each other,
(b) Each will cry to the other, but there will be no help.
- 26(a) Everybody will have to set out, whether he likes it or not,
(b) Hey ! the people of the world will make for the east at the time
of civil strife.

- 27(a) The creation of the world started from the east,
(b) When it is about to e^{and}, /the people/ of the world must
gather in the east at the time of civil strife.
- 28(a) Usman told us that a mountain of gold -
(b) Will appear at the Euphrates, in order to test the /people
of/ the Age.
- 29(a) Whoever steps on the mountain to pick up /the gold/,
(b) That one has cut off his desire to obtain forgiveness.
- 30(a) It is said that men and women will kill one another,
(b) And even the adults will tread on the young /in the rush to
obtain the gold/.
- 31(a) Usman told us that a thousand young women -
(b) Will appear from beneath the waters of the Sea of Amman.
- 32(a) When they appear from the water, their only work will be profligacy,
(b) Their work is fornication and the demoralisation of the
/people of the/ Age.
- 33(a) They will flow into the world, seeking men for fornication,
(b) Any man who goes to them, his /eternal/ house will be the
conflagration /Hell/.
- 34(a) They will wander about the world in order to commit fornication,
(b) Their behaviour is to flutter their eyes and beckon with the
hand.
- 35(a) Egyptian dress of silver and gold -
(b) Such are their decorative dresses, so that they may tempt
/the men of/ the time.
- 36(a) May God guard us from them, may He protect us from them,
(b) May God preserve us from the misfortunes of the Age.
- 37(a) Usman said that a white bird will appear -
(b) From the River Euphrates, at the time of the "War of the
Sultan's Citadel".
- 38(a) When it comes from there, it will remain for only forty days,
(b) O you community of Muslims, repent before God !
- 39(a) "O community of the people", it will be calling out to people,
(b) Hey ! the world has ended !" Thus the bird has spoken.
- 40(a) Usman said that a white bird will appear ,
(b) Know that it is greater in size than an elephant, /it will
appear/ from the Sea of Amman.
- 41(a) It will come and settle on dry land, and stay for three days;
(b) It will be saying, "The End of Time is nigh".

- 42(a) The bird will turn to face the west, crying out,
(b) It will be saying, "The End of Time is nigh"!
- 43(a) The bird will return to the water and go deeper and deeper in to it,
(b) It will think that the water is about to dry up and leave it exposed in the mud.
- 44(a) There, at the River of Destruction, the Angel will cry out,
(b) And seventy thousand people will die in the middle of Ramaḍān.
- 45(a) Seventy thousand [people] will become deaf, and seventy thousand will become deaf-mutes,
(b) And seventy thousand will become blind because of fear, my brother.
- 46(a) Seventy thousand pregnant women will all abort,
(b) And young girls will be afflicted by menstration.
- 47(a) The one who lies [sick] will sit up and remain sitting,
(b) The one who sits will stand up in surprise, clapping his hands.
- 48(a) On that day, they will all be rushing away,
(b) They will enquire of each other in surprise, clapping their hands.
- 49(a) May God guard us and may He cause us to die in the Faith,
(b) That we may obtain the sanctity of Sa'ād and forgiveness.
- 50(a) O you sons of Muslims, let us repent and cleave to the Faith,
(b) Let us exert our effort and stop playing.
- 51(a) Let us pray to God the All-Powerful -
(b) To protect us from the defamation of the End of Time.
- 52(a) Whoever slackens and does not repent as from now,
(b) Causterizing Fire awaits him, The Fire of Jahīm.
- 53(a) Whoever does not repent until death calls upon him,
(b) His cry [will be] "Woe is me, would that I had [known that there would be such]sorrow".
- 54(a) Repentance is a gate by way of which to enter Paradise,
(b) Whoever repents can hope for forgiveness.
- 55(a) Usman called us to the Faith, we have obeyed [the religion],
(b) Usmanu, son of Fodiyo, is a Renewer of the Faith.
- 56(a) The religion does not obey people, hey, it is the people who obey the religion!
(b) Even the grandsons of the Messenger, Husayn, and Hassan [must obey the religion].

57(a) Who is it who has written this composition about the End of Time?

(b) Say Muḥamadu, son of Hayatu, /ā man/ of the last days.

58(a) If you do not know him, call him Dikko 'Dan Bagine,

(b) Son of Ṣāliḥ, son of Geno, the teacher of Islamic Sciences.

59(a) Praise be to God, Lord of the worlds, yea,

(b) Know that I have completed the song of the End of Time.

60(a) Let us pray to God Almighty, The All-Powerful, the Lord of
prosperity -

(b) Who gave us this composition on the End of Time.

61(a) Let us invoke a thousand blessings; Nay, more than that,

(b) Upon our Master, the Messenger of God, the Trustworthy one.

62(a) And also on the other prophets and God's walīs,

(b) And the Followers of the Followers and on /āll/ other
Believers.

NOTES TO ENGLISH TRANSLATION

(Islamic and Hausa cultural aspects)

- V. I(b) "the affair of this Age" : The Signs of the fact that the world is ending; (compare KHW vv.II-I3, above, and Muhammadu Awwal's Mahzūrāt sā^cati , and Ahmadu Rufa'is prose work entitled Alāmat khurūj al-Mahdī. The line also recalls ḥadīth No2 in the Forty Ḥadīth, of An -Nawawi, p.2 in which it is reported that the Angel Gabriel came to the Prophet in the shape of a man, in white dress, and said: "...Inform me about the Hour...the Signs thereof..."
- 3(a) (i) "Degel": See TM v. 27(a) , above, NOTES TO THE ENGLISH TRANSLATION.
(ii) "Usman": The Shehu Usman ḍan Fodiyo, whose verse was studied in Chapter I , A, above. See also TM v. I2(a) , and KHW v.IO(c) , above, NOTES TO THE ENGLISH TRANSLATION.
- 3 b) (i) "Gwandu": One of the two capital towns of the Shehu's empire, established in 1812. See Hiskett, Sword of Truth, p. 92.
(ii) "Sifawa": A town near Sokoto where the Shehu used to go and preach. He finally went to live there for about three years before his death in 1817..
(iii) "Sok^oto": The capital of the eastern half of the Fulani empire, founded by Sultan Bello in 1812.
- 4(b) "the Mahdī: See Kani, AM, Literary Activity in the Late Eighteenth and Early Nineteenth Century, with special reference to Shaykh Uthman B. Fudi; M.L.S. thesis , ABU, Zaria, 1978, pp. 120-128
It is believed that the Mahdī and his people will lodge at a mosque called Dumisqi al-Shām , where they will be praying in congregation. The Mahdī, a helper of Jesus (see AK v. I3(a) (ii), below), Will fight Dajjāl and kill him between Mecca and Bayt al-Muqaddis, the "Mosque of Jerusalem". Some people in Nigeria interpret, ^{what happened} in the Iranian Revolution of 1979 as a confirmation of what the poet says in vv. I5-I9. According to some, the idea of the Mahdī started from Iraq/Iran and especially among the Ḥī^ca, ie, the supporters of Alī b. Abī Ṭālib , who, it is said suffered at the hands of the Banū Umayya.
- 5(a) "Mahdī" : See 4(b) above.
- 9(b) "Anti-Christ" : Ar. Dajjāl (H. Duujal) ; The Islamic Anti-Christ, a legendary person, who, it is said, will appear at the End of Time to lead people astray. He is believed by the Hausas to have one eye and to be ugly, but he will come with all the attractins^o

possible to draw people to him (compare vv. I6-I9). It is also believed that Dajjāl will claim to be God (see Buulaaliyaa in Sa'id, Bello, op. cit., vol.II, p.248, v. 25) and will show signs to this effect, such as bringing back to life people who have long been dead, commanding the sky to rain and it will happen (see ib. p. 248, v. 28) and so on. Dajjāl will kill anyone who does not believe him. It is also believed that when things worsen, the Mahdī will appear and Dajjāl and Mahdī will fight each other. The Mahdī will redeem the world and then after that the world will end. See more detail in the introduction to this poem.

IO(a) (i) "Ḥadīth reported by Dhi'l- yadayn Hdhayfat of Yemen": Ar. Ḥadīth Dhi'l-yadayn, Hdhayfat al- Yemen, "The tradition of Dhi'l Yadayn, Hdhayfa of Yemen". Hdhayfa al -Yemen, who was nick-named, Dhi'l- Yadayn, " Owner of two hands", was a noted reporter of prophetic Tradition. See also AK v. 4(a) and 4(b), below. See introductory discussion of this poem for a ḥadīth reference. There is also another ḥadīth said to be reported by Hdhayfa :

"O Hdhayfa, by the One whose hands I am in, the Trumpet will be blown, and the Hour will come ..." (IBD, p.68).

IO(a) (ii) There are a number of Traditions according to which the Prophet gave details of the Signs of the End of Time. See the ḥadīth reference in I(b), above, and those given in the introduction to this poem, under CONTENT, as examples.

IO(b) (i) "Sudan" : This is the wide savanah grassland lying south of the Sahara and north of the rain forest which the Arabs called Bilād al-Sūdān, meaning, "the country of the black people". Later geographers called it "Western Sudan" to distinguish it from the "Nilotic Sudan",

IO(b) (ii) The reference of this verse is as follows : It is believed that when the final Signs of the End of Time appear all Muslims must migrate to Bayt al-Muqaddis, that is, Jerusalem, where it is believed the Judgement will take place. One version is that they must migrate to Mecca and Medina and meet the Judgement in the vicinity of the Prophet's tomb. It was, in fact, this belief that caused Sultan Attahiru Ahamadu to leave Sokoto and set out for the East after the British conquest of Sokoto in 1903. He refers to this belief in his poem Waakar Zuwan Annasaara Kasar Hausa:

v.5(a) Idan mun saami iikoo muka taashi,

(b) Ka kai mu Madiina neesa ga Annasaara.

- 23(a) Mu maida gabammu Makka mu zoo Madiina,
(b) Madiina da Makka dai ab baa Nasaara.
- 47(a) Sa'aa taa taa kusaata ta Alkiyaamaa
(b) Sharudda mun ga dai don gaa Nasaara.

"When we obtain the will and we leave,
[God] take us to Medina, far from the Christians.
We will turn our face towards Mecca, [and] we will go to
Medina,
For it is in Medina and Mecca alone where there are no
Christians.
It is the Hour that is approaching, the Hour of Resurrection,
Of the conditions [of its coming], we have seen one, for
behold, [here are] the Christians

According to the Waziri of Sokoto, Dr. Junaidu. this obligation is stated in certain works of the 15-century Egyptian Calim Jalāl al-dīn al-Ṣuyūṭī.

II(a-b) It is believed by Muslims, especially Hausa Muslims that some of the Signs of the world ending will be drought, famine, misfortune, etc. This is clearly described in Gangar Wa'azu, by Malam Muhammadu Na Birnin Gwari, (NNPC, Zaria, 1970, vv.16-131). Also, a maalam in Kano gave me a long list of the Signs (see CONTENT under Aliyyaa, above, and compare with the list under AK, CONTENT, below).

I2(b) "Kātānu" /H. Kaadaanu/: There are a number of different opinions as to the identity of this person. My informant, Malam Yakubu Mai tafsiri, believes that he is simply a friend of the Mahdī. Others hold that it is the name of the lame man mentioned in vv. I3(a) and 2I(a), or possibly another name for Dajjāl.

I3(a) "the lame man" (Ar. Rujūl a^caraju): See v. I2(b) above.

I3(b) "Bāb al-Hudā": "The Gate of Guidance". Probably refers to a gate of one of the mosques in Yemen or Iraq which is where it is believed the Mahdī will appear.

I5(a) "Sufyān"; The tribe of Banū Sufyān.

I8(b) "a certain vally^q": (Ar. wādī) . The valley referred to is probably the valley of the River Amman, mentioned in v. 3I(b) below. It may also be a reference to a valley in the country of the Thamūd people, the successors of the Ad people (see TML v.25b, AK v.15a, above, NOTE TO THE ENGLISH TRANSLATION . Their story belongs to the Arabian tradition according to which they were

related to Noah. Their seat was in the North-west corner of Arabia between Medina and Syria. It included both the rocky country (hijr, Koran I5/80) and the spacious fertile valley (Wādī) and the plains country of Qurā, which begins just north of the city of Medina.

19(a) It is said that at the time of the coming of Dajjāl, Gog and Magog, at the head of their armies, will march across the world, destroying crops. Compare Bakandamiya, Hiskett, HIV, p.90. See AK v.I4(a), below, NOTES TO ENGLISH TRANSLATION.

20(b) "Isma'il of the West": Is said to be the name of one of the Mahdī's warriors.

21(a) "the lame man": See v.I2(b) and I3(a) above.

27(a) This verse seems to echo Koran, ḥadīth, or some Islamic notion, but I have been unable to trace its source.

28-30 "a mountain of gold": These verses echo a ḥadīth which says that one day the Angel Gabriel came to the Prophet and said that if the Prophet wanted all the mountains of Mecca and Medina to become gold, they would thereupon become so. The Prophet said "No". This ḥadīth was told to me by Alhaji Malam Yakubu Mai^ḥ tafsiri, in Kano; he was not sure of its authority.

28(b) "Euphrates": The River Euphrates.

31-36 "a thousand young women...": This reference to the young women who will come from beneath the water is of special interest at the present time. The major cities of Northern Nigeria, especially Kano and Kaduna, are centres of large numbers of harlots, who have multiplied since the oil boom and the civil war. They are to be seen frequenting the major hotels and the Sabon garis of these Hausa cities. Because many of them come from Southern Nigerian tribes whose place of origin is the Atlantic coast, the maalams regard them as the "young women from beneath the water" and maintain that their presence is the proof of the accuracy of the Shehu's prophecy.

31(b) "the Sea of Amman": Amman is said to be another name of the River Jordan.

37(b) I have been unable to find a satisfactory explanation for this. But the reference may be to the Buḥī Mamluks (Mamluks of the citadal), in Cairo.

37-44 "a white bird"...": I have consulted a number of maalams in Sokoto and Kano, and also a number of those who chant wa'azii

verse. None of them were sure as to the nature of this bird, or the source from which the story originates. However, the most reasonable explanation seems to be that of Hajiya Binta Yahaya, a singer of wa'azii verse. She said that she believes that the bird is in fact Naakata Saalihu, "Sālih's She-camel" (Koran 7/71-77, II/67, 7/73 and passim). This monstrous camel will appear at the End of Time and will distinguish between Believers and Unbelievers by placing a mark on them. But it will not necessarily appear as a camel but in many different forms. This explanation is supported by the following passage in Waaƙar Buulaaliya said to be by Abdullahi dan Fodiyo, op. cit., vv 191-193 :

" Her appearance is that of domestic animals and wild animals; she will wander round the world because of the rank of Muhammad ; Her eyes are the eyes of a pig, her head the head of an ox and her neck - like that of an ostrich, her ears are the ears of an elephant but not as big; Her breast is that of a lion, and so is her tail, you have heard".

As was suggested under "Style" , above, the She-camel and other monsters are symbolic of the chaos of the End of Time. Compare AK v. 15(a) , below, NOTES TO ENGLISH TRANSLATION.

- 3(b) See NOTES TO HAUSA TEXT (A) and (C). The line indicates the way in which people will find themselves helpless, confused and exposed to the heat of the sun at the End of Time. The drying up of the water leaving the bird exposed on the mud, recalls a method of suu , Hausa fishing. The fishermen drain off the water from a small lake or pond, thus leaving the fish stranded in the mud.
- 44(a) (i) "The River of Destruction": Perhaps refers back to River Amman, referred to in v. 31(b) and 40(b).
- (ii) "the Angel": referred to is probably Izrā'īl, the Angel of Death. See Siddioui A. Jalil, What Happens After Death, p. 43 especially ḥadīth No 5 . See also Ibn Aḥmad al-Qāḍī, Imām Abū ar-Rahīm, Islamic Book of the Dead, pp.29-30.. But it is also said of the Angel of the Trump, Isrāfīl "...he will blow three times. One breath is the blast of terror, one the blast of swooning, and one the blast of Rising". (see IBD , p.68). So, "the Angel will cry out..." probably refers to the first blast of terror. See also ib. pp. 72-73.

44-48; These verses echo Koran 22/1 :

"Surely the earthquake of the Hour is a mighty thing !"

This is expanded as follows by Ibn. Ahmad al-Qadī :

"The Trumpet will be blown The mountains will melt and the sky will sway and the earth will shake greatly like a ship in the water. Pregnant women will drop their burdens, nursing mothers will forget their suckling children, young children will become grey-haired, the shayatin will be confused, the stars will be scattered and the sun eclipsed and the heavens removed above them..."
(IBD, P.69).

44 (b) "the middle of Ramadān": translates from Ar. nisf al-Ramadān, H. nisfu Ramalaanu. Ar. nisf, "half", Ar. Ramadān, "the month of Ramadān".

It is believed among the Hausas that the End of the world May occur half way through the month of Ramadān

49 (b) "Sa⁴ād": One of the honorific names of Prophet Muhammad.

52 (b) (i) "Cauterizing Fire": The Hausa word sakiyaa refers to the traditional practice of heating a pointed iron rod to the red-heat and then puncturing an ulcer with the red-hot point. Sometimes refers to the branding of an animal with a similar instrument.

(ii) "Jahīm " : is the name of the sixth Islamic Hell Fire. It is assigned to the idolators. See Koran 26/9I.

53 (b) "His cry [will be] "Woe is me, would that I had [known that...]" : This echoes Koran 78/40, 89/24, & 75/34-35.

55 (a-b) "Usman, son of Fodiyo": See 3(a) (ii), above.

56 (b) (i) "Husayn": was one of the twins grandsons of the Prophet Muhammad, born of his daughter Fatima who was married to ^CAlī bin Abī Ṭālib. ^CAlī was a famous warrior who helped the Prophet in the holy wars. He became the fourth Caliph of Islam.

(ii) "Hassan " : The twin brother of Husayn. See 56 (b) (i), above.

58 (a) "Bagine": A man from Geno, a village near Sokoto.

58 (b) "Salih" is said to have been one of the Shehu's followers.

59 (a) "Praise be to God Lord of the created worlds": Ar. alḥamd lillāhi rabb al-^Calamīna is from the first Sūra of the Koran.

62 (b) "The Followers of the Followers": This echoes Koran 24/3I. See NOTES TO HAUSA TEXT (C).

β

"The Signs of the Day of Resurrection"

(Alamocmin Kiyaanaa, AK) by Abubakar

Maikaturu, 20 century AD.

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuucii / Mawallafii)

This poem, AK, is firmly attributed to a certain Abubakar, who was nick-named Maikaturu because he came from Katuru. Katuru is a town just south of Isa on the Sabon Birni-Kaura Road near Sokoto. I was told that any person from Katuru can be called Maikaturu or Nakaturu. However, even if a person does not come from a place, he can be identified with it if there is a reason behind it, as is the case with Isan Kware¹ and Maibodinga².

The composer of this poem, Abubakar Maikaturu, should not be confused with Abubakar Maikaturu, the Sultan of Sokoto from 1837-42. The composer, so a bafaadee of the Waziri of Sokoto told me, died some 30 years ago. The Waziri was himself present when this assertion was made and he did not contradict it. But another informant, Malam Muhammadu Mahe Hubbare, also in Sokoto, said later that Maikaturu, whom he knew well because he was related to him, died some 25, not 30 years. Malam Mahe gave me several more poems composed by Maikaturu. One of them, Buulaaliya³, also a wa'azii, which he composed during a drought⁴ in Hausaland. has a ramzi (chronogram), Shasdamu, the numerical value of which is 1344/1925. In another poem, Waakar 'yan jihaadii⁵, there is the ramzi Sharnakabu, the numerical value of which is 1352/1933. The poet was certainly alive in this year. It seems probable that Malam Mahe is correct and that he died in or about AD 1953.

Malam Mahe reported that Malam Maikaturu did not hold any office but was a Koranic teacher. His hobby was writing Hausa verse and he is said to have composed many pieces.

(ii) Provenance (H. Bayaanin diddigii / Salsalaa)

The edition is compiled from an ajami copy housed at CSNL, BU, Kano, under the Reference number CSNL, MS 204. It is labelled under 20-century compositions. The original copy was obtained from Malam Jilani Mai Unguwa, Sokoto, borrowed by Malam Bello Sa'id in Feb. 1974.

(iii) Date (H. Sheekeraa / Hijiraa)

The poem has no ramzi, and there is therefore no indication of the date of composition. However, in another poem, Waakar 'yan jihaadii⁶ this author gives 1352/1933 as its date of composition. We therefore

know that the author was flourishing at this date.

II. FORMAT, RHYME AND METRE

(i) Format (H. Zubii / Tsaarii)

This poem is composed in couplets (H. ƙwar-biyu / uwar-tagwai), of which there are 23. The poem conforms to the traditional structure which is - doxology, subject matter and doxological colophon. Perhaps it is appropriate to note here that some poets in the 20 century break this convention. The poem of Aliyu dan Sidi (Emir of Zazzau from 1903-1920) are considered, especially in Kano, to have significance as regards the form of poetry in the 20th-centuries, for his poem, Tahamiisin Aliyyu dan Siidi⁷, is regarded by many as a literary marker between the old, or the 19-century poems, and the modern, or the 20-century poems. This is due to the fact that Aliyu's poem is the first to break the normal convention by not starting with a doxology or a pious prayer and, for the first time, to introduce modern or baduuniyaa "secular" topics. The poem starts straight into the topic, "Aboka zoo nan mu bataa" (Friend, come here, let us talk), in v.1(a). But his other poems Waakar mu shaa falalaa⁸ and Waakar saudulkuluubi, otherwise known as Buulaalyaa ga zukaataa⁹, also a wa'azii poem, a long one, both have the opening and closing doxologies.

In the present poem vv.1-3 are allocated to the opening doxology, vv. 4-18 constitute the subject matter, while vv.19-23 contain the doxological colophon. Thus the poem has a clear -cut structure. Within these divisions, there are instances of overlaps, however.

The couplets are mostly self-sufficient; some of the hemistichs too are self-contained. The development of thought in the poem also proceeds step by step, as can be seen from the summary given under III, below. Thus the poem has an overall unity.

(ii) The Rhyme (H. Amsa-am / amsa-kuwwa)

This poem has an internal rhyme only; there is no consistent external rhyme. That is to say, (a) normally rhymes with (b), but (b) of one couplet does not rhyme consistently with (b) of another.

The internal rhyme is consistent except in v.3, where (a) has -u(u) while (b) has -aa. The rhyming vowel may be -aa, as in vv. 1,2,5, etc; or -ii as in vv. 4,6,7,8, etc; -oo also occurs as in v. 9; also -ai, as in vv. 14 and 15.

The rhyming vowel in the penultimate syllable in (a) through (b) varies. For example, vv. 1,3,4,7,8, etc, have -aa ; vv. 9,13 have -ii; and so on.

But some of the vowels of the penultimate syllable do not rhyme with each other, eg, in v.2, (a) has -ii while (b) has -aa; 5, (a) has -aa while (b) has -ii, and so on. Thus there is no constant rhyme in the penultimate syllable.

(iii) The Metre (H. Karii / Murjaa)

The poem is composed in the classical Arabic metre Rajaz (H. Barajaa-ziyaa / Rajazu). Its basis is Mus^{ta}filun / Mustaf^{ilun} (--v-/--v-) or v-v- /v-v-, which can be varied by -vv- or possibly by vv v-. In catalectic verse, to which this poem belongs, the last foot may be v -. With the exception of very few places, this poem fits neatly into the classical Arabic metrical pattern of Rajaz. For example:

- v.5(a) In kaa ga zam/ba tai yawaa, / amaanaa -
(b) Baabu ta; booyee yi ta naa/ka kiinaa.
- 7(a) Da mai da kar/yaa ta zamoo / halaalii,
(b) Da shan giyaa / don fa a baa/ta maalii.
- 8(a) Rashin hukun/cii bisa Al/kur'aanii,
(b) Duk sharadii / naa, da yawan / bunyaanii.

The poem is a trimeter catalectic. Minor deviations which occur infrequently are remarked upon in NOTE TO HAUSA TEXT (C).

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin gundarin jiigoo / kwaayar jiigoo)

The poet does not specifically state the aim of this poem as do some poets, but goes straight into the subject matter after the opening doxology. However, from time to time he reminds the audience that he is listing the Signs or the Conditions for the End of Time. For example:

- v. 8 (a) Rashin hukuncii bisa Alkura'aanii,
(b) Duk sharadii naa, da yawan bunyaanii.
- 10(a) Yawaita maataa da yawaa baa shakkaa,
(b) Duk sharadii naa, da yawan gafakkaa.

E. 8(a) "And lack of legal judgement based on the Koran;

(b) All of these are Signs and [also] many buildings.

10(a) And an increase in women, without doubt,

(b) All these are Conditions, and an excess of satchels".

(ii). Content summary (H. Jiigoo a gajaroe)

The following is a summary of the verse content:

v.v.1-3 doxology.

4. It is from the hadith of Hudhayafa of Yemen.

- 5-12 Certain Signs that the world is near to its ending have already appeared. The poet lists them.
- 12-18 Other Signs which the Prophet mentioned, are yet to appear. The poet lists them.
- 19-20 Prayer for salvation.
- 21-23 doxological colophon and the poet's identity.

(iii) Treatment of the theme and background to it (Warwarar jiigoo da shimfidarsa)

Considerable attention was devoted to a discussion of the End of Time, etc, in the introduction to the previous poem, ABM, and it need not be repeated here. The present ^{poem} is also concerned with the End of Time, etc,. However, as will be seen under V below, the treatment is much less elaborate, and in some respects more succinct.

The poet divides his subject matter into two broad categories: First, the Signs of the End of Time that have already appeared; second, those that are yet to appear. They are as follows :

Group One

- (i) - an increase in cheating / fraud, v.5(a)
- (ii) - lack of trust, v.5(a-b)
- (iii) - illegal gain, v. 6(a)
- (iv) - oppression, v. 6(a)
- (v) - turning lie into legality, v. 7(a)
- (vi) - drinking beer and squandering money, v. 7(b)
- (vii) - Lack of legal judgement based on the Koran, v. 8(a)
- (viii) - an increase in buildings, v. 8(b)
- (ix) lack of good brotherhood, v. 9(a)
- (x) - murders and suicides, v. 9(a)
- (xi) - an increase in the number of women, v. 10(a)
- (xii) - an excess of satchels, v. 10(b)
- (xiii) an increase in divorce, v.11(a), (b)
- (xiv) -drought, v. 11(a)

Group Two

- (i) - the Coming of the Mahdī, v.12(b)
- (ii) - the Coming of Dajjāl, v. 13(a)
- (iii) - the Coming (descent) of Jesus from the sky, v. 13(a-b)
- (iv) -the Coming of Gog and Magog, v. 14(a)
- (v) - the appearance of the She-camel of Sālih, v.15(a)
- (vi) - the rising of the sun from the west, v. 16(a-b)

(vii) - the days (time) will disappear, v. 16(b)

(viii) - The blowing of the First Trump (for all to die), v.18(a)

It is worth noting that both this poet and Dikko in ABM above, as well as many others such as Asma'u Nana,¹⁰ make reference to a hadīth reported by Hudhayfa of Yemen (see v,14, and ABM x.10). According to some maalams whom I have consulted, there are many hadīths in which it is said that the Prophet talked about the Signs of the End of Time and which are said to have been reported by Hudhayfa.. However, I have been able to trace only two hadīths about the Signs of the Hour from an Arabic text, Kharīdat al-'ajā'ib wa farīdat al-gharā'ib¹¹ (see introduction to ABM,III, above), said to be reported by Hudhayfa.

Whatever the main source is, what is certain is that the End of Time is a main issue among the maalams, as can be seen from their tafsir verse and academic discussions etc. My discussion with Malam Yakubu Mai tafsiri, a Kano Koranic teacher and exegete, throws much light on this subject. He gave me what the maalams call the Sakandamii or mnemonic which they have drawn up to explain the stages of the End of Time. The first main Sign, Malam Yakubu said, is the Aliyyaa, discussed in ABM, above. This is not part of the Sakandamii because Aliyyaa, I was told, is itself an entity. In vv. 12-18 of the present poem, AK, the poet gives the Signs of the End of Time in consecutive order (see Group Two, above). It is useful to compare these with the Sakandamii given by Malam Yakubu, which is as follows :

M	A	D	A	I	Y	A	N	A	G	U	K	A
↓	↓	↓		↓	↓		↓	↓	↓	↓	↓	
(1)	(2)	(3)		(4)	(5)		(6)	(7)	(8)	(9)	(10)	
→	→	→		→	→		→	→	→	→	→	
Mahadi zai bayyana (The Mahdi will appear)	Daujaj zai bayyana (Dajjal will appear)			Annabi Isa zai bayyana daga sama (The Prophet Jesus will descend from the sky)	Yajujju da Majuj zaa su fitoo (The Gog and Magog will break out)		Naakata Saalih zaa ta bayyana (The She-camel of Saalih will appear)	Ɔulɔ'u'i shamsi min magaribi (The rising of the sun from the west)	Faana daga yamma: (The sun will rise from the west)	Ɔulɔ'u'i alshams (The sun will rise from the west)	Ɔandu (Ar. qahṭum) (The drought in the entire world)	Farin duniyaa duka (The entire world will be in drought)
12	13			14	15		16	17			18	

Having seen the stages given by Malam Yakubu, let us see how Maikaturu gives them in his poem.:

1. The Coming of the Mahdī, v.12(b)
2. The Coming of Dajjāl, v. 13(a)
3. The descent of Jesus from the sky, v. 13(a-b)
4. The breaking out of Gog and Magog, v. 14(a)
5. The appearance of the She-camel of Ṣālih, v. 15(a)
6. The rising of the sun from the west, v. 16(a-b)
7. The days will disappear, v. 16(b)
8. The blowing of the First Trump, v.18(a).

As ^{can be} seen above, from numbers 1 up to 6, the stages are in the same order in the poem as in the Sakandami. The poet, however, does not mention No.7, namely, "the drought"; instead, he gives two others, namely the disappearance of the days¹⁹ and the sounding of the First Trump²⁰. Although these are not mentioned in the Sakandami, yet in the course of our discussion, Malam Yakubu did so, saying that the disappearance of the days and the universal drought ^{will occur} just before the First Trump, which will "suck away" the life of all living things. This, he said, will occur after: the "Gate of Repentance has been shut" (H. rufe kooфар tuubaa)²¹.

It is clear that while there is some variations in detail from account to account, this poem, like AMB, above, is based upon a well known, established corpus of Hausa Muslim tradition relating to the coming of the Mahdī and the End of Time.

It may be useful at this point to give a summary of the Signs of the Hour as these are found ⁱⁿ hadīths so that this may be compared with what the Hausa poets say. Fortunately, The Spectacle of Death (SOD) has given the list of these Signs, and, will therefore, simply be quoted below: (pp.430-451):-

"THE SIGNS OF THE DOOM

- The Signs of the Doomsday (p.430-432)
- The followers of Muḥammad will imitate the deeds of the Jews, Christians and Magicians (pp.432-433).
- False prophets shall appear (pp.433-434)
- People shall refrain from calling a spade a spade (p434)
- Naked females shall lay the snare of temptation for men (pp.434-437)
- Red windstorm^s will blow, quakes will rock the earth, appearances will be distorted and the sky will shower stones upon earth (pp. 437-438).
- Homicide will become the order of the day (pp.438-439)

- Decline in population of men and mounting trends in the drunkenness and Debauchery (p.439)
- New beliefs and new practice will gain currency (pp.439-440)
- Each successive period will be worse than the former (pp.44)-441)
- Infidelity shall be widespread (p.441)
- One class of people shall remain firm in righteousness and the revivalists will continue to come (pp.441-442)
- Islam will survive in name only and the Koran shall be extant in words: Evil scholars shall be born (pp. 442-445)
- The mosques shall be decorated and will serve as a platform for worldly speeches (pp.445-446)
- Birth rates of intelligent children will increase(pp.446-447)
- When the Doomsday approaches (pp447-451):-
 - True Believer will pass away
 - People of Abyssinia will gain supremacy, their empire shall include all countries, they will pull down the House of God.
 - Hajj (Pilgrimage) will be abolished
 - The Holy Koran will be effaced from the hearts, tongues, and the leaves of paper.
 - Virtues and Godliness will vanish
 - Shame and modesty will disappear
 - Unlawful sexual intercourse will take place in the open
 - Tyranny and ignorance of the rulers will increase
 - Villages will become desolate
 - Big towns will be reduced to villages and the big cities will decrease to the size of hamlets
 - Famine, epidemics and bloodshed (will increase)
 - Sexual intercourse will increase
 - Births will increase
 - Truth will disappear
 - Ignorance will increase
 - During this time the country of Syria will have more peace and prosperity; due to hardship all kind of people with their families will start migrating from all other countries to Syria
 - A great conflagration will appear from the south and will be following people; it will drive them to Syria.
- The last indication of the approach of ~~the~~ Doomsday are these:
 - worldly pleasure and lust will be widespread
 - A voice will be heard by the people early on a Friday morning,

on the day of Ashura ; this will be the Trumpet sound.

- Gradually this voice will rise hard and sharp, there will be commotion among the people, people will start dying out of fear.
- An earthquake will come, people and beast will panic.
- The earth will divide into fissures here and there
- The oceans will overflow their shores, the fire will die out
- Mountains will break into pieces and will fly about
- The universe will be plunged into darkness
- The voice of the doom will grow louder until the skies burst asunder and the stars are shattered.

Other Signs are:

- world-wide wars
- When the most stupid person becomes the richest man
- When men of evil nature and foul character capture authority and rule

The Signs have been communicated by God through His Messengers, but the exact time of the actual End of Time has not been revealed even to Prophet Muhammad (peace be upon him....)"

These Signs, taken from hadith literature, and collected in the The Spectacle of Death (SOD), are, of course, those that are expected throughout Islam. They are not peculiar to the Muslim Hausas. By listing them above, I seek merely to demonstrate how closely Hausa Islam is integrated into the whole, wider Islamic tradition.

Finally, having examined the Signs in ABM, in AK, in the Sakandamii as well as in Islam at large, it may now be of interest to examine three more Hausa poems on the subject of the Signs, and list them, together with those of ABM and AK, to give what must surely be an authoritative statement of how ^{the} Muslim Hausas envisage this climatic event in their religious and folkloric culture. The poems that I have chosen are Mahazurat al-sati²² (MZS), Sharuddan Kiyaamaa²³ (SHK) and Buulaaliyaa²⁴ (BL). The following table lists all the events, Signs, etc, associated with the impending End of Time, taken from all the five poems. From this the reader will be able to see not only what the Signs are, but will also be able to judge the degree of their popular acceptance from the frequency with which they occur in more than one poem :

Signs and events for world ending	ABM	AK	MYS	SHK	BL
1. civil strife.....	7, 11b	-	26, 48 49	24b	-
2. migration out of homeland	10b	-	-	-	-
3. drought	11, 14a	-	74	-	-
4. famine	11b	-	74	16a	-
5. the appearance of the lame man and the cessation of settled life.....	14, 21-23	-	-	-	-
6. The appearance of a man called Sufyan	15-19	-	-	-	-
7. a man called Isma'il of the west will appear	20	-	-	-	-
8. The people of the world will gather in the east when civil strife occurs	26-27	-	-	-	-
9. A mountain of gold will appear at the Eupharates	28-30	-	-	-	-
10. A thousand young women will appear from the Sea of Amman to seek men...	31-36	-	-	-	-
11. A white bird will appear	37-43	-	-	-	-
12. An Angel will shout.....	44-48	-	-	-	-
13. an increase in cheating /fraud.....	5a	-	-	13a	-
14. lack of trust	5a-b	-	25a	13a	-
15. illegal gain	6a	-	-	13a	-
16. oppression	-	6a	29b	-	-
17. turning lies into legality	-	7a	-	13a	-
18. drinking beer and squandering money..	-	7b	-	13b	-
19. lack of legal judgement based on Koran	-	8a	7	14a	-
20. an increase in births	-	8b	-	-	-
21. lack of good brotherhood	-	9a	-	14b	-
22. murders and suicides	-	9a	-	15a	-
23. an increase in female population ...	-	10a	-	15a	-
24. an excess of satchels(bogus learning)	-	10b	-	-	-
25. an increase in divorce	-	11a	-	-	-
26. the Coming of the Mahdī	8a	12b	35-37	23b	159
27. the Coming of Dajjāl	9b	13a	83, 85	25-31	166-167
28. the descent of Jesus from the sky..	-	13a-b	85-87	34	173
29. the breaking out of Gog and Magog..	-	14a	-	40-42	179-181
30. the appearance of the She-camel....	-	15a	-	50-52	188-196
31. the rising of the sun from the west	-	16a-b	-	58	197
32. the day(time)will disappear	-	16b	-	-	-

Signs and events for world ending	ABM	AK	MZS	SHK	BL
33. the blowing of the First Trump....	-	18a	-	66	202
34. the learned will be greedy and world-loving	-	-	6	-	-
35. youths will become rulers.....	-	-	8a	-	-
36. the rich will be mean and miserly..	-	-	8b	-	-
37. only the immoral will be honoured	-	-	9	-	-
38. the poor will become impatient.....	-	-	10	-	-
39. lack of pity and abusing of neighbours -	-	-	11	-	-
40. lies will be set in place of truth	-	-	12	13b	-
41. gossip and abusing brothers/sisters	-	-	13	-	-
42. modesty will be removed	-	-	14	-	-
43. only a few will seek to do good....	-	-	23	-	-
44. the hypocrites will be honoured....	-	-	24	-	-
45. greed and betrayal of trust	-	-	25a	13a	-
46. the free-born and the slave will not be distinguished from one another -	-	-	25b	-	-
47. male and female sinners will intermingle and cause civil strife to happen -	-	-	26	-	-
48. respect for the learned will diminish -	-	-	28	-	-
49. ignorant ones will be made chiefs..	-	-	29	-	-
50. After the Prophet Muhammad there will be 12 Reformers: They are: (i) Umaru (ii) Shafi'i (iii) Ashara'iyyu (iv) Gazaalii (v) Bailaani (vi) Raziyyu (vii) Idiyyu (viii) Bulkiinu (ix) Shuyuudii (x) Ujhuuri (xi) Ahmad Baaba and (xii) Usmaanu. The Mahdi will appear after them.....	-	-	31-35a	-	-
51. The Mahdi will appear when the Hijra reaches SHAHA after SHASSU AUSADU, that is when the Hijra reaches 1369/1947.....	-	-	35b-37	-	cf. 161
52. misfortunes/calamities will befall elders/leaders.....	-	-	45-46	-	-
53. young men and girls will commit fornication and other immoralities	-	-	47	-	-
54. The world will last for 8 years in prosperity, and people will forget the civil strife, and then civil strife will return, the Mahdi will appear.....	-	-	75-85	-	-
55. during the time of pestilence the Mahdi will appear.....	-	12b	80	-	-

Signs and events for world ending	ABM	AK	MZS	SHK	BL
56. Dajjāl will set out to fight and defeat the Mahdī in the morning...	-	-	85	33	-
57. In the night ^C Isā will descend from the sky, in the morning Dajjāl will be killed.....	-	13a-b	86-87	34, 35	174
58. an increase in high storied buildings	-	-	-	14a	-
59. seeking for knowledge for the sake of worldly fame.....	-	-	-	15b	-
60. shortening the length of the hour of the day, so that it passes quickly	-	-	-	16b	-
61. an increase in earthquakes.....	-	-	-	17b	-
62. the outburst of a Fire in the Hijāz	-	-	-	19, 69	-
63. The Mahdī and ^C Isā will stay for forty years. The world will be reformed, prosperity and peace will prevail to the extent that.....	-	-	-	38-39	175-178
(i) Children will play with snakes safely	-	-	-	389	176
(ii) The lion and cattle will graze on the same grazingland peacefully	-	-	-	38b	178
(iii) The tiger and the sheep will be on good terms.....	-	-	-	399	177a-b
(iv) The hyena will play with the goat	-	-	-	39b	177a
64. While the Gog and Magog are destroying the world, killing people etc, Jesus will pray, God will send down ^{a wind} to kill them.....	-	-	-	43-46	184-5
65. Then ^C Isā will return to Paradise...	-	-	-	47	-
66. The Koran will be taken away.....	-	-	-	48	186b
67. The people of Habasha (Abyssinia) will go to Mecca to attempt to demolish the sacred Ka'aba, then civil strife will return.....	-	-	-	49	187
68. The "Gate of Repentance will be closed	-	-	-	62	200
69. There will be nobody on earth for forty years.....	-	-	-	67	204
70. The Second Trump will be blown for all to rise from the dead.....	-	-	-	68	217
71. The Mahdī will appear when the Hijra reaches NURAASHIDU plus SHIRIF (1260/1844 * 1280/1863=2540/3707) ..	-	-	cf. 35b-37	-	161
72. There will be no other Reformer after Shehu Usman except the Mahdī.....	-	-	-	-	164
73. Dajjāl will travel all round the world except Mecca and Tayba	-	-	-	29	170

From the above table it seems clear that the Signs which receive most attention are : civil strife, universal drought, the break-down of trust, the coming of the Mahdī, of Dajjāl, the second coming of Jesus, the appearance of the monstrous she-camel of Ṣālih, the rising of the sun in the west, the blowing of the Trumps and the slaying of Dajjāl. But in addition to these, there are a large number of other Signs on which the poets can draw at will, thus enabling each poet to embellish his own account according to his own poetic fancy.

The fact that some Hausa poets continuously keep their eyes on the advent of the End of Time, to the extent that they suggest particular dates for the Mahdī's appearance, can be compared to some modern views expressed by certain military historians and others who anticipate a third world war, and who, too, believe that when it occurs there will be no difference between the winner and loser, since the world will then be totally annihilated. For example, Muhammadu Awwal and Abdullahi dan Fodiyo in their Mahzūrat al-sā'ati and Buulaaliyaa respectively, cited above, mentioned that the Mahdī will appear when the Hijra reached 1369/1947 (see Sign No.51 in the table, above; and 2540/3707 (see Sign No.71, above) respectively. This can be compared to what General Sir John Hackett and others have said in their future history, The Third World War,²⁵ in which they forecast that the "First Blow will happen in August, at dawn, 1985". In these days, even among eminent astrologists and scientists, the notion of the End of Time and the destruction of human society is becoming universal. Two more authorities have released their discoveries on the impending doom in the following article, taken from the British newspaper, The Guardian,²⁶

"DOOMS PROPHETS HAVE LAST WORD

(from Robert Whyment in Tokyo)

As they hurry about their daily business, many Japanese may be wondering whether the effort is worthwhile - if civilisation has only 19 years to run.

The seed of anxiety was sown by a compelling television documentary last week, watched by several million Japanese. The audience was given the chilling news that two eminent authorities had independently arrived at the same conclusion, that human life would be wiped out in 1999.

Nostradamus - the French physician who absorbed ancient Persian and Egyptian astrology, foretold events, with names and dates, years before they occurred. The great fire of London, The Spanish civil war, The rise of a man called Hisler - Hitler, were among his predictions. This uncanny ability has earned him a reputation as the greatest prophet Europe produced.

Nostradamus's amazing ability to foretell the future has disturbing implications for anyone who counts on being 19 years from now.

But the Japanese worry has been compounded by a scientist announcing here, that an abnormal phenomenon called the Grand Cross would occur in the solar system on August 18, 1999.

Professor Hideo Itokawa, the pioneer of Japan's rocket technology discovered through calculation with a computer that on that date, the planets surrounding the sun would take up the shape of a cross. This phenomenon, he asserted, would probably coincide with an inauspicious happening on earth - the destruction of human society.

Professor Itokawa who describes astrology as his hobby, employs a team of futurologists who recently forecast environmental devastation caused by conflicts about energy and food resources, and who pinpointed 1999 as doomsday year.

Professor Itokawa presented the findings of his computer and his researchers in the fictional form last December, in a book called Case D (meaning worst-case scenario). Earlier last year he wrote a scholarly work about the coming apparition of the Grand Cross.

A further intriguing point is Professor Itokawa's assertion that he was unaware of Nostradamus's forecast about the destruction of mankind.

As the programme made clear, no one could dismiss Nostradamus as a charlatan, given the uncanny accuracy of his predictions. Professor Itokawa is more at home with a computer than a crystal ball. It all adds up to a nagging sense of uncertainty about the closing year of this century."

Whatever the difference in culture, religious background and criteria for judgements among these various 'prophets' of doom, whether 19-century Muslim reformers or 20-century academic military historians, astrologists, scientists, only the most cynical can fail to be impressed by the fact that so many of the Signs are all too apparent in the world today !

IV LANGUAGE (H. Sarrafa harshee)

The language of this poem is simple and straightforward, especially as compared to ABM, above. Most of the Arabic loan words are fully naturalised, except some few, which, one might argue, may not be familiar to an unlettered Hausa Muslims. Such words are probably not more than ten (see v.7b maali, 8(b) bunyaani, 15(b) Masajidil iharaami, 16(b) mugaaribaa, 18(a) mafha aulaa, 18(b) muhaalaa, 19(b) husnul haatima, 20(a) Jiiliiyun, 20(b) jinaana and 21(b) Makiiyuuna).

All the same the occurrence of these Arabic loans is consistent with the point made in reference to ABM above, that there is an expectation that such words should occur in verse on this topic. The loans are remarked upon in detail in NOTES TO HAUSA TEXT (C).

There are few traces of archaism and of Sokoto dialect. These are remarked in NOTES TO HAUSA TEXT (A).

V STYLE (H.Saloo)

The style of this poem, like its language, is in marked contrast to ABM above. It is direct, factual and indicative, entirely free from metaphor, simile and symbolism except for the single brief reference in v.15 to the She-camel of Ṣāliḥ. But even this is more indicative than symbolic. However, "gifts" in v. 12(b) could be symbolic. See NOTES TO THE ENGLISH TRANSLATION, v.12(b) (ii). Dajjāl et. al, are of course still figurae. But in contrast to ABM, no attempt is made to develop the symbolism. Indeed, to adopt the metaphorical convention of describing style²⁷, this style can be described as "bald". It is nonetheless effective, for all that. Its very directness lends starkness to the image it creates; its lexical economy creates sharp semantic focus. There are, so to speak, no blurred edges to the image the poet creates. Of what does this economy consist?

First, the poet dispenses with the need to state his purpose upon which other poets spend some time and effort. He clearly feels that his topic is, of itself, sufficiently well known and impressive as to make this unnecessary. The mention of the word Kiyaamaa in his first hemistich is sufficient. This brings to mind a total image that makes further explanation unnecessary. This may be contrasted with the technique of those poets, such as the composer of TML, above, who, by constantly repeating a nodal term such as Laahiraa etc, seek to make their points by "echo effect".

Above all else, this poet relies on a visual effect. His technique is to make his audience constantly aware of what they will see happening in front of their very eyes. Here are some typical examples:

H. v.5(a) In kaa ga zamba tai yawaa, amaanaa -

(b) Baabu ta, booyee yi ta naaka kiinaa.

E. 5(a) "When you see fraud increasing, and there is -

(b) No trust, hid yourself away and get on with your own bussiness".

He repeats the same device in v.9 :

H. (a) Rashin zumuntaa da kashin kai shii koo,

(b) In ka ganee shi baabu sauran iikoo.

E. (a) "And the absence of brotherhood; and murder,

(b) When you see it, there will be nothing more that can be done about it".

Then, in order to increase the tension, the sense of inevitability and to make his audience more aware of the urgent need for repentance,

he emphasizes that these Signs are no distant prospect. Those of the first category have already appeared (v.12):

- H. (a) Wadanga duk an yii su baabu sauraa,
- (b) Kirgin Mahdiinu shi zoo da gaaraa.

- E. (a) "All these have come to pass, there is nothing left,
- (b) All that is left for us is for the Mahdī to come with his gifts."

But at the end, lest his audience should succumb entirely to a sense of hopelessness, he puts their minds at rest with a prayer which seems to promise salvation at the end of all these terrors, through the Shehu Usman dan Fodiyo and ^CAbd al-Qādir al Jaylānī (vv. 19-20)

Syntactically, the same simplicity is maintained as was remarked upon above with regards to lexis. There *are*, for instance, only a few examples of ellipsis and perhaps only two inversion. Moreover, each hemistich is self-contained. There are also few examples of run-on (H. sabi-zarcee).

As was stated above, this poem is lacking in symbolism, metaphor and simile. It is also lacking in personification and allegory. For this reason sections on (i) Personification, (ii) Symbolism, (iii) Metaphor, (iv) Allegory and (v) Simile will not be included here. Comment on stylistic aspects will start with Anaphora :-

(i) Anaphora and echo effect of Rhetoration and Alliteration

(H. Jaddadar karfafaawaa da Gaagara-gwaari / Karangiyaa):

The poet uses three main phrases to produce the echo effect; this strengthens the topic and emphasizes the inevitability of the coming of the Hour :

- IN KAA GA..... v. 5(a)
- IN KAA GAN SHI v. 6(a)
- IN KAA GANEE SHI..... v.9(b)
- IN KAA GANEE SU v. 6(b)
- TAI YAWAA v. 5(a)
-TAI YAWAA bunyaani, v.8(b)
- YAWAita maataa da YAWAA,.... v. 10(a)
- YAWAN gafakkaa v. 10(b)
- YAWAN rabaswaa v. 11(a)

And :

- DUK SHARADII NAA v. 8(b)
- DUK SHARADII NAA

These not only inspire the audience to keep a watchful eye for the coming of the Hour, but they also insist on its inevitability.

Alliteration (H. Gaagara-gwaari / Karanqiyaa)

There is probably no intentional alliteration in the poem. But there are low-key, unintentional examples :

v.10(a) Yawaita maata da yawaa

22(a) Kottambayaa wash shi ga wanga gulbii, etc.

(ii) Context-bound lexical items (H. Kalmoomin Fannu / Dangantattun Kalmoomii / Bii-dangi)

The poet uses many context-bound lexical items. Some of these, however, only become context-bound due to collocation with certain other words eg amaanaa baabu ta (v.75a-b); rashin zumuntaa (v.9a); etc. Others such as tsiiraa, "escape", "salvation"; gaafaraa, "forgiveness", become context-bound in association with Laahiraa or Kiyaamaa, etc. Below are examples of the context-bound lexical items used by this poet :

- | | | |
|------------------------------------|------------------------------------|-------------------------------------|
| (1) <u>Kiyaamaa</u> v. 1(a) | 2. <u>Annabin Sharii'aa</u> , 2(a) | 3. <u>Sahabu</u> , v.3(a) |
| 4. <u>allansa</u> , v.3(a) | 5. <u>Rasuulu</u> , v. 4(b) | 6. <u>Hadassa (Hadiisii)</u> , 4(a) |
| 7. <u>riba</u> , v.6(a) | 8. <u>halaalii</u> v.7(a) | 9. <u>Alkuraanii</u> , v. 8(a) |
| 10. <u>Mahdiinu</u> , v.12(b) | 11. <u>Dujjal</u> v.13(a) | 12. <u>Yaajuuju</u> , v. 14(a) |
| 13. <u>Naakatu (Saalihi)</u> , 15a | 14. <u>sharaaru</u> , v. 17(a) | 15. <u>Annabi</u> , v. 17(b) |
| 16. <u>nafha aulaa</u> , v.18(a) | 17. <u>husnul haatima</u> , 19 (b) | 18. <u>jinaana (Aljanna)</u> , 20b. |

(iii) Collocational Shift (H. Baubaawan burmii / gamin-bautaa)

Most of the words are used with their usual connotations. However, there are three instances where the poet uses words in an unusual collocations. In v.4(b) there is Daga Rasuulu ya rikoo bayaanii. The collocation of rikoo and bayaanii sounds unusual, what would be expected is saamoo / karfoo / daukoo bayaanii, etc. Also, the collocation of Mahdi and gaaraa, in Mahdi ya zoo da gaaraa (v.12b) is unusual. The word gaaraa is usually associated with the ceremony (wedding, naming, etc) in which relatives of a wife bring to the husband home presents, usually consisting of foodstuff, cooking oil, butter, etc. Thus, "coming with gaaraa is only associated with women, not men, let alone with the Mahdi himself. The collocation in a yar da kwaanaa (v.16b) is also unusual,, a yar lit. means "to throw away", and is not normally associated with kwaanaa, "day". In normal speech one would expect a shaafe kwaanaa, ie, "days will be made to disappear", that is, there will be no distinction between day and night.

(iv) Mystic Structure (H. Zubii mai jan rai / daga hankalii)

There are some minor examples of this stylistic device in this poem:

v.6(a) Cin riba in kaa gan shi, gaa zaaluncii,

(b) In kaa ganee su bari bidat amincii.

"Illegal profit and tyranny, When you see them, stop seeking for trust".

Normally:

Bari bidat amincii idan kaa ga cin riba, gaa /kuma/ zaaluncii /sun yi yawaa/.

E. Stop seeking for trust when you see illegal profit and tyranny /increasing/.

v.9(a) Rashin zumuntaa da kashin kai shii koo,

(b) In kaa ganee shi baabu saura iikoo.

E. And the absence of brotherhood and murder, When you see it there will be nothing more that can be done about it.

Normally:

Baabu saura iikoo in kaa ga rashin zumuntaa da kisan kai /sun yi yawaa/.

E. "Nothing can be done about it when you see the absence of brotherhood and murder /increasing/".

Of course, there are also examples of inversion, but there is perhaps an intention to mystify involved as well.

(x) Arabic and other loans (H. Laarabci da sauran baakin kalmoonii)

Most of the loans used arise out of linguistic demand, but like the composer of ABM, above, the poet ^{changes} the spellings of some individual Arabic loans. Examples :

v.4(a) Hadassa, instead of the usual Hausa form; hadiisii, Ar. Hadīth

20(a) Jiiliyun, instead of Jiilaani, from Ar. al-jaylānī.

20(b) jinaana, instead of Aljanna, from Ar. jīnan, janna.

23(b) ahayyu, instead of ahii, from Ar. akhī.

See NOTES TO HAUSA TEXT (C).

These examples are, perhaps, to be accounted for by the desire to make a show of learning and are thus stylistic.

(xi) Ellipsis (H. Tsallake / giibin jimlaa / tsumburee jimlaa)

Ellipsis in the poem, compared to ABM, is infrequent. There are a few examples as below :

- omission of relative da / wanda, or possibly of the possessive na , v.4(a). See NOTES TO HAUSA TEXT (A).
- omission of conjunction sannan kuma, v. 6(a).
- omission of noun, rahamar , v. 19(b).

- omission of the phrase koowaa shii nee, v.21(a-b)

Also, one has to understand the phrase duk sharadii nee in vv. 7(a)-8(a) and 11(a-b).

(xii) Sentence Type: Simple and Compound Sentences (H. Nau'in Jimlāa : Sassaukar Jimlāa da Jimlāa mai sarkaa / gabaa).

This poet uses more Simple Sentence than Compound ones. Examples:

(i) Simple Sentence (H. Sassaukar jimlāa)

v.1(a) Mu goode Jalla wanda yai Kiyaamaa.

(b) Yay yi sharuddanta da aa' alaamaa.

2(a) Mu sallamaa ma Annabin Sharii'aa.

(b) Ga Goobe koowag gan shi yaa yi saa'aa.

Other examples are vv. 4(a), (b), 12(a), (b), 14(a), (b), and so on.

(ii) Compound Sentence (H. Jimlāa mai sarkaa / gabaa)

v. 3(a) Mu saa da allansa da koo Sahaabu.

(b) Da mai biyas su koo mu sam sawaabaa.

5(a) In kaa ga zanba tai yawaa, amaanaa -

(b) Baabu ta, booyee yi ta naaka kiinaa.

Other examples are vv. 6(a)-7(b), 8(a-b), 10(a-b), 13(a-b), 15(a-b), 16(a-b), and many others.

FOOT NOTES
(H. Tuushen bayaani.)

1. See HD, I (i), Author, (a), above.
2. See HD, I (i), Author, (b), above.
3. An unpublished ajami Ms obtained by me from Malam Mahe Hubbare, Sokoto, 1978.
4. There is the possibility that the poem was composed during the drought in Hausaland which caused a famine called 'Yargusau. There was a similar drought in the early 1940's.
5. An unpublished ajami MS given to me by Malam Mahe Hubbare, Sokoto, 1978.
6. See fn. 5 above.
7. An unpublished ajami MS and bookoo MS housed in the CSNL, Kano.
8. Dan Sidi, Aliyu, Sarkin Zazzau, in Wakokin Hausa, NNPC, Zaria, 1977, pp. 10-17.
9. Published in Gaskiya Newspaper of 8/10/65, 15/10/65, 22/10/65. The copies were given to me by Professor DW Arnott, of SOAS, in 1973.
10. See Asma'u Nana, Sharuddan Kiyamaa, in Sa'id, Bello, GMJ, Vol. II, p. 247, v. 22.
11. See Ibn. al-Muzaffar, Umar, Kharīdat al-'ajā'ib wa farīdat al-gharā'ib, pp. 254, 255.
12. Mahdī : See ABM v. 4(b) , above, NOTES TO THE ENGLISH TRANSLATION.
13. Dajjāl: See ABM v. 9(b) , above, NOTES TO THE ENGLISH TRANSLATION.
14. Descent of Jesus : See AK v. 13(a) (ii), NOTES TO ENGLISH TRANS.
15. Gog and Magog : See AK v. 14(a), NOTES TO ENGLISH TRANSLATION.
16. She-camel : See AK v. 15(a), NOTES TO ENGLISH TRANSLATION.
17. The rising of the sun from the west : See AK v. 16(a-b), NOTES TO ENGLISH TRANSLATION.
18. The drought : See ABM v. 11(a-b), above, NOTES TO ENG. TRANS.
19. The disappearance of the day : See AK v. 16(b), NOTES TO ENG. TRANS.
20. See more details in the IBD, by Ahmad al-Qadi, p. 67.
21. It is believed among Muslims, especially Hausa Muslims, that when the world is about to end, one's rewards or sins will not be recorded. The Hausas refer to this as Rufe koofar taubaa "Closing the Gate of repentance". That, it is believed, will happen after the appearance of the She-camel, cited above. The source of this idea is not certain. But it is reported that "...Hadarat Bakr bin 'Abdullāh... said that the time allowed for repentance is very long but it ends with the appearance of the Angel of Death when the person also loses consciousness". (see SOD, pp. 167-168).
22. See Awwal Muhammad, an unpublished MS housed at CSNL, Kano.
23. Nana, Asma'u, in Sa'id, Bello, GMJ, pp. 246-252.
24. See Sa'id, Bello, ib. pp. 200-203, vv. 159-207.
25. Hackett, General Sir John, The Third World War August 1985 : A Future History, London, 1978, especially pp. 17-48, Compare also, Gradon,

Pamela, Form and Style in Early English Literature, p. 163, who remarked that, "A wise man, the poet tells us, will understand the desolation which will come to the world in its last days".

26. See The Guardian, Tuesday 26/2/1980, p.6. I am grateful to Malam M.B. Hassan for drawing my attention to this article.
27. As opposed to the attempt of modern linguists to describe style in more rigorous and scientific terms. Cf, Gradon, Pamela, op.cit. p.8.

ALƁANƁOƁILIN KIYAAMA (AK)

TA

Abubakar Maikaturu

- V.I(a) Mu goode Jal/la wanda yai / Kiyaamaa,
(b) Yay yi sharud/danta da aa' / alaamaa.
- 2(a) Mu sallamaa / ma Annabin / sharii'aa,
(b) Ga Goobe koo/wag gan shi yaa / yi saa'aa.
- 3(a) Mu saa da al/lansa da koo / sahaabu(u),
(b) La mai biyas/su koo mu sam / sawaabaa.
- 4(a) Hadassa naa / Khuzaiifatu / Yamaanii,
(b) Daga Rasuu/lu ya rikoo / bayaanii.
- 5(a) In kaa ga zan/ba tai yawaa, / amaanaa -
(b) Baabu ta, foo/yee yi ta naa/ka kinaa.
- 6(a) Cin riba in / kaa gan shi, gaa / zaalumcii,
(b) In kaa ganee / su bari bidat / amincii.
- 7(a) Da mai da kar/yaa ta zamoo / halaalii,
(b) Da shan giyaa / don fa a baa/ta maalii.
- 8(a) Rashin hukun/cii bisa Al/kur'aanii,
(b) Duk sharadii / naa, da yawan / bunyaanii.
- 9(a) Rashin zumun/taa da kashin / kai shii koo -
(b) In ka ganee / shi baabu sau/ran iikoo.
- 10(a) Yawaita maa/taa da yawaa / baa shakkaa -
(b) Duk sharadii / naa, da yawan / gafakkaa.
- II(a) Yawan rabas/waa da farii, / kwaanukkaa -
(b) Su yi ta wu/ceewaa mazaa / naa tash shikaa.
- I2(a) Wadanga duk / an yii su baa/bu sauraa,
(b) Kinginmu Mah/diinu shi zoo / da gaaraa.
- I3(a) Dujjal shi taa/soo anaa jid / da Iisaa -
(b) Daga samaa/'u koo, abin / da niisaa.
- I4(a) Yaa juuju san/nan su tafoo / gabaa dai,
(b) Don addu'aa / baa ta barin / guda da dai.

- 15(a) Sannan fitat / Naafatu shii / ka bii mai -
(b) Ga Masjidi(i) / Iharaami waa / ka kausai!
- 16(a) Baaya garee/ta sai a fid / da raanaa -
(b) Daga mugaa/ribaa, a yar / da kwaanaa -
- 17(a) Sannan, sharaa/ru kaa jiyaa, / ahiinaa !
(b) Annabi yaf / fadée su baa/bu saunaa.
- 18(a) Baayan hakan / ga sai a naf/ha aulaa,
(b) Shii aa' hakii/kaa, riki baa / muhaalaa.
- 19(a) Allah ka aa/gajee mu Jal/la Sarkii,
(b) Mu saami hus/nul haatima(a) / da Sarkii.
- 20(a) Don Shaihu don / Jiilliyun don / Nabiinaa,
(b) Mu saami tsii/raa mu shigee / Jinaanaa.
- 21(a) Mu yoo salaa/tii inda wan/da yaf fi(i),
(b) Makkiiyuuna / Ahmadu mai / sifoofii.
- 22(a) Kot tambayaa / wasshi ga wan/ga gulbii -
(b) Na rajazu, yai / shi'iru, ku cee / sahaabii -
- 23(a) Abuubakar / naa na gidan / Aliyyu(u),
(b) Dan Bello dan / Shaihu, jiyaa / ahayyu(u).

NOTES TO HAUSA TEXT (A)
(Grammar and Lexis)

- V.1(b) aa' alaamaa= da suke suu nee'alaamu. The aa' is a Sokoyo lexical item equivalent to nee .
- 2(b) koewag gan shi : In Sokoto Hausa, the pronoun ya is frequently dropped and koowaa geminates with the following consonant.
- 3(a) Koo: One would expect Kuma.
- 3(b) sam = saami.
- 4(a) Hadassa naa; Read: Shii nee Hadiisin da / wanda..... or Hadiisii nee /na/ Huzaifatu.
- 4(b) ya rikoo bayaanii : One would expect ya daukoo bayaanii.
- 5(b) (i) ta = ita.
(ii) booyee : One would expect the use of intransitive buuyaa.
(iii) kiinaa : This is probably an archaic word. From the context it seems to mean "business" . Unfortunately there is no second copy of this poem available, from which to make a comparison. The word may therefore be simply a scribal error.
- 6(a) Ellipsis with inversion; understand : In kaa ga cin riba /sannan kuma/ gaa zaaluncii-
- 6(b) (i) ganee su : Sokoto form, ganinsu in Kano Hausa.
(ii) bidat : Sokoto; bidar = neeman .
- 7(a)-8(a) Ellipsis; the nominal phrases are dependant on duk sharadii naa for the full meaning. Cf. 11(a-b) .
- 8(b) naa is a Sokoto equiv. of nee.
- 9(b) baabu sauran iikoo = baabu sauran iya yin wani abu.
- 10(b) (i) naa: See 8(b) above.
(ii) gafakkaa : See NOTES TO ENGLISH TRANSLATION, "satchel".
- 11(a) (i) rabaswaa = rabuwaa.
(ii) kwaanukkaa : Sokoto plural form; kwaanakii.
- 11(a-b) See 7(a)-8(a), above.
- 11(b) tash shikkaa : archaic Sokoto form equiv. to ta sakii. Note that shikaa = sakii is often used in Hausa rural areas and by some old men. However , the gemination tash shikkaa is unusual.
- 12(a) Wadanga : Sokoto form, wadannan, in Kano Hausa.
- 12(b) kingii, archaic word, sauraa in modern Hausa.
- 13(a) anaa jid da is a Sokoto expression equiv. to zaa a saukar da.
Note the use of anaa to indicate future action.
- 13(b) abin da niisaa : There appear to be two possible meanings for this:

(i) abin da zai auku keenan a nan gaba

(ii) daqa wurin /can sama/ da Annabi Iisaa zai saukoo, akwai niisaa.

The first possibility is the one adopted in the English translation.

14(a) Inversion, understand: Sannan Yaajuuju su tahoo gabaadayansu. Yaajuuju is often treated in Hausa as plural.

15(a) (i) fitat = fitar.

(ii) Naakatu; understand Naakata Saalihi, a fixed form in which the genitival -r does not appear (ie not Naakatar Saalihi). It is from the Ar. Naqatu Saalihin.

(iii) shii ka bii mai is a Sokoto form equiv. to shii nee zai biyoo baayansa.

15(b) waa ka kausai = waanee nee zai kawar da shi (zuwansa). The possessive pronoun -sa refers to fitar Naakata Saalihi inv. 15(a).

16(a) (i) Baaya gareeta = Baayanta. -ta refers to Naakatu.

(ii) fid da = fitar da.

16(b) a yar da kwaanaa = ya zama baa a iya bambanceewaa tsakaanin daree da raanaa, waatoo baa a iya gaane lissaaafin lookacii.

16(b) through 17(a): There is a run-on in these lines; understand:

.....a yar da kwaanaa // /A/ sannan...

17(b) baabu saunaa = baabu shakkuu. It is an archaic expression.

18(b) shii aa' hakiikaa = shii nee hakiikaa. See 1(b) above.

19(b) (i) Sarkii = Sarkii Allah.

(ii) ellipsis; understand: Mu saami husnul haatima da /rahamar/ Sarkii.

20(a) Jiiliyun = Abdulkaadir Jeelaani.

20(b) (i) mu shigee : One would expect mu shiga. It is emphatic.

(ii) Jinaana : See NOTES TO HAUSA TEXT (C):

21(a-b) Ellipsis, understand: ...wanda yaf fi /kocwaa, shii nee/ // Ahmadu....

2i(a) inda wanda = ga wanda, nan ga wanda.

22(a) (i) kot tambayaa : Sokoto form equivalent to duk wanda ya tambayaa.

(ii) wasshi ga wanga gulbii :

1. Wasshi, Sokoto form equiv. to waanee nee ya yii shi.

2. ga wanga, Sokoto form equiv. to cikin wannan / a wannan.

3. gulbii is often used in Hausa as the equiv. of Ar. bahr

"sea", "river", with the meaning of "metre". Thus the

obvious meaning of 22(a) through (b) is ".Who is it who has

composed this poem in the metre of Rajaz...", and this is

supported by the fact that the poem is, in fact, in Rajaz.

However, my informant in Sokoto, Malam Mahe Hubbare, insisted

that gulbii means manufaa / jiigoo, "theme", and that rajaz means tsaawatarwaa, "warning". There is no support in the Ar. dictionary for rajaz with this meaning. But rajaz, from the same root, does mean "punishment of God". It may therefore be that a pun is intended.

23(a) naa : See 8(b) above.

23(b) ahayyu is probably from Ar. akhī. See NOTES TO HAUSA TEXT (C).

NOTES TO HAUSA TEXT (B)

(Rhyme and Metre)

v.3(a) Rhyme: The rhyme in this hemistich is inconsistent with the normal pattern in the poem where the last vowel in (b) rhymes with that of (a), Compare 2(a) and 2(b), 4(a) and 4(b), and so on.

4(a) The second foot is irregular with v[~] vv instead of v[~]v[~] or -vv-.

6(b) The second foot has v vv v -. This resolution of one long syllable into two short syllables is very common, however, and should not be considered as a fault in Hausa verse.

11(b) The first foot has vv vv.

11(b) Since the poem is a catalectic, the occurrence of the basis --v- in the last foot is unexpected.

13(a) The second foot has -v-- instead of --v-. This is not permissible according to the classical Arabic rules.

15(b) IN the second foot, note the resolution of the first long syllable into two short syllables.

20(a) The second foot has ----; IT can be corrected by reading Jiiliiyu don.

NOTES TO HAUSA TEXT (C)

(Arabic and other loan words)

1(a) Kiyaamaa, from Ar. al-qiyaama, "The Resurrection Day"

1(b) (i) sharuddaa, from Ar. al-shurūṭ, plur. of al-sharṭ, "condition".

(ii) Alaamaa, from Ar. al-āma, "a sign". But since the context demands a plural form, either Ar. al-āmat or H. alaamoomii would be expected. The present form involves some poetic licence.

2(a) (i) Sallamaa, from Ar. sallama, "to invoke blessing on", but it has acquired the meaning of "asking permission to enter (a house),

"dismiss from work", "agree to sell at a price", etc. Compare
WW v. 31(d)

(ii) sharii'aa is from the Ar. sharī'a, "law".

3(a) (i) allansa, from Ar. ahl, "family". It is used to refer to the Prophet's family.

(ii) Sahaabu, from Ar. ṣahāba, "Companions". It is used to refer to the Prophet Muhammad's Companions.

3(b) sawaabaa, from Ar. thawāb, "eternal reward".

4(b) Hadassa, Ar. ḥadīth. It appears to be a Hausaized plural form.

4(b) Rasuulu, Ar. rasūl. See TML v.2(a), above, NOTES TO HAUSA TEXT(C)

5(a) anaanaa, Ar. ʿamāna, "security, trust".

6(a) (i) riba, AR. ribā "usury, illegal profit".

(ii) zaaluncii, Ar. root Z.L.M., "to act tyrannously" See WG v25(a) above, NOTES TO HAUSA TEXT (C).

7(b) maali, Ar. māl, "money", "wealth".

8(b) (i) bunyaani, Ar. bunyan, "buildings".

(ii) sharadii; See 1(b) above.

15(a) Naakatu, Ar. nāqa, "she-camel". See NOTES TO THE ENGLISH TRANS.

15(b) masjid iharaami : Probably an alternative form of al-masjid al-ihārām, "the Holy Mosque" at Mecca . Ihārām is an Ar. plur. from hārām .

16(b) mugaaribaa, Ar. magharib, "west". Compare ABM v. 20(b) , NOTES TO HAUSA TEXT (C) .

17(a) (i) sharaaru, Ar. al-sharār, "evil ones", "immoral ones".

(ii) ahii, Ar. akhī, See TML v. 26(d) above, NOTES TO HAUSA TEXT(C).

18(a) nafhu aulaa , Ar. al-nafkh al-ūlā/awwal, "the First Trump".

18(b) baa muhaalaa, Ar. lā muhāla, "no doubt", "for sure".

19(b) husnul haatima, Ar. ḥusn al-Khātima, an Ar. genitival construct meaning , "the beauty/perfection of the seal [of the prophets]".

20(a) (i) Jiiliyun =(Jīlī), ^CAbd al-Qādir al-Jaylān. See NOTES TO THE ENGLISH TRANSLATION.

(ii) Nabiinaa, Ar. nabīyu, with the Ar. 1st person possessive pronoun nā, "our Prophet". Compare TML v.20(b) above, NOTES TO HAUSA TEXT (C) .

20(b) Jinaana . apparently from Ar. jinān, being the Ar. plur. from janna , "Garden"(of Paradise); as in jinān al-firdaws. Compare WG v.49(a) NOTES TO HAUSA TEXT (C) .

21(b) Makkiyuuna, Ar. Makkī, "of Meccan", with 1st person plur. poss. "our Meccan Prophet".

- 22(b) (i) rajazu : Ar. R.J.Z. which gives Rajaz, a classical Ar. metre and rujz, "punishment of God". See NOTES TO IIAUSA TEXT (A), v. 22(a) (ii).
- (ii) shi'iru, Ar. shi^Cr, "poetry".
- (iii) Sahaabii, Ar. ṣahib, "friend". Contrast with Sahabbai, (sing. Sahaabii) from Ar. al-ṣahāba which refers only to the Companions of the Prophet Muhammad. See for instance, WG v. 48(b), KHW v. 9(c), etc.
- 23(b) ahayyu : This appears to be from Ar. akhi, "my brother". Compare 17(a) (ii) above. See TML v. 26, above.

ALAAAMOOMIN KIYAAMAA (AK)

"THE SIGNS OF THE RESURRECTION DAY"

By

Abubakar Maikaturu

- V.1(a) Let us give thanks to God , the All-Powerful, who has created
the Resurrection Day.
- (b) He has created its Conditions, which are the Signs.
- 2(a) Let us invoke blessing upon the Prophet of the Shari^Ca,
(b) On the Last Day, whoever sees him is fortunate.
- 3(a) Let us include his Family and his Companions,
(b) And those who follow them, that we may obtain eternal comfort.
- 4(a) It is an hadith from Hudhayfa of Yemen,
(b) It is from the Messenger that he took the explanation.
- 5(a) When you see fraud increasing and there is -
(b) No trust, hid yourself away and get on with your own business.
- 6(a) Illegal profit and tyranny,
(b) When you see them, stop seeking for trust.
- 7(a) And the turning of lies into legality,
(b) And drinking beer to squander money.
- 8(a) And the lack of legal judgement based on the Koran,
(b) All of these are Signs, and [also] many buildings.
- 9(a) And the absence of brotherhood, and murder -
(b) When you see it there will be nothing more that can be done
about it.
- 10(a) And an increase in women, without doubt -
(b) All are Conditions, and an excess of satchels [of bogus
scholars].
- 11(a) An increase in divorce, and drought, the days -
(b) Pass and men continue to divorce [their wives].
- 12(a) All these have come to pass, there is nothing left,
(b) All that is left for us is for the Mahdi to come with his
gifts.
- 13(a) Then, Dajjal will arise and come, and God will send down Jesus -
(b) From the sky, this is what will happen in the future.
- 14(a) Gog and Magog will come in their great numbers,
(b) For prayer cannot cause even one of them to remain behind.

- 15(a) Then, the appearance of the She-camel /of Sālih/ is what follows -
(b) At the Holy Mosque of Mecca, who can prevent this !
- 16(a) After /the appearance of the She-camel/ the sun will be made
to rise -
(b) In the west, and the days will disappear -
- 17(a) At that time; hear ! You, the evil one, and my brethren !
(b) It is the Prophet who mentioned them, there is no doubt about
it.
- 18(a) After that will come the First Trump,
(b) This is the truth, hold to it, be sure of it.
- 19(a) Assist us O Lord God, the All-Powerful, King,
(b) That we may obtain the perfection of the Seal of the prophets
and the King,
- 20(a) For the sake of ^CAbd al-Qādir al-Jaylānī, for the sake of the
Prophet.
- 21(a) Let us invoke blessing upon him who excels,
(b) The Meccan Ahmad, possessor of /fine/ characteristics.
- 22(a) Whoever asks, who it is who composed this poem in the metre-
(b) Of Rajaz, about the punishment of God, tell him it is a
friend,
- 23(a) It is Abubakar, of the family of Aliyu,
(b) Son of Bello, son of Shehu, hear my brother.

NOTES TO ENGLISH TRANSLATION

(Islamic and Hausa cultural aspects)

- V.1(b) "Conditions": Ar. al-shurūt (see NOTES TO HAUSA TEXT C). Certain conditions must conjoin to indicate that the Hour is about to occur. See KHW v. 1(e), above, NOTES TO THE ENGLISH TRANSLATION, for Koran reference.
- 2(a) "The Prophet of the Shari^Ca": According to the Islamic belief, it is the Prophet Muhammad who brought the Shari^Ca.
- 4(a) "Hadīth from Hudhayfat of Yemen": See ABM v 10(a) (i), NOTES TO ENGLISH TRANSLATION for hadīth reference.
- 4(b) "It is from the Messenger that he took it": See ABM v. 10(a) (ii), NOTES TO ENGLISH TRANSLATION. It is also reported, on the authority of ^CUmar ibn. al-Khattāb, the second Caliph, that one day the Angel Gabriel came [in the shape of a man in white clothes, black hair, but unknown to the people who were with the Prophet] and said: "... tell me about the Hour [of the Day of Judgement]". The hadīth is quoted in full under ABM, CONTENT, (iii), (a), above.
- 8(b) "many buildings": It is widely believed that one of the Signs of the End of Time will be that there will be many buildings (see the hadīth quoted in 4(b) above). This is the hadīth upon which some people in Hausaland base their argument that the world is now about to end, because there are too many building and the land is very expensive, yet people are still eager to build concrete houses. These concrete houses are known in Hausa as Mahadii kaa ruushee, "For the Mahdī to demolish".
- 10(a) "an increase in women": Many Hausas now believe that there is an increase in female birth and that, as prophesied in poems such as this, it is a sign of the impending end of the world. Some maalams are saying that at the present time, seven out of every ten births are female.
- 10(b) "an excess of satchels": The significance of this is that, since the satchel, (H. gafakaa) is a sign of learning, because it is used to hold books and that any person seen with a satchel is to be regarded as a maalam, an excess in the display of satchels indicates pretence and showing-off of learning. According to this poet such bogus learning is one of the Signs of the End of Time.
- 11(a) "drought": This is also regarded as one of the Signs. The 1973/74 drought in northern Nigeria was interpreted by some maalams as

proof of the prophecies made in this poem and similar poems such as Ganagar Wa'azu, by Malal Muahammadu Nabirnin Gwari, and Waakar Farii or Buulaaliyaa, by Ibrahim Halilu, cited above.

12(a) The Signs listed here are by no means complete. Compare ABM v. 11(a-b), KIW V.1(e), NOTES TO ENGLISH TRANSLATION. See also the list given under ABM and AK under III, CONTENT, above.

12(b) (i) "Mahdī": See ABM v. 4(b), KHW V.12(b), NOTES TO ENG. TRANS.

(ii) "gifts": (H.gaaraa) refers to the good tidings that the Mahdī will bring to the world. It is believed that the Mahdī will appear when the Muslim community is in great danger from Dajjāl, who will torture and kill Muslims. The Mahdī will come to rescue them from the tyranny of Dajjāl. This is the "gifts" referred to here. Compare ABM v. 9(b), NOTES TO ENGLISH TRANSLATION.

13(a) (i) "Dajjāl": See ABM v. 9(b), NOTES TO ENGLISH TRANSLATIO.

(ii) "Jesus": The Muslims believe that at the End of Time Jesus, (H. Annabi Isa) will return to save the world from the calamity of Dajjāl. The Mahdī, who is believed to be the helper of Jesus, will come first to fight Dajjāl. He will be followed by Jesus, who will first lodge at Medina and then proceed to Jerusalem to meet the Mahdī and reinforce him in his war against Dajjāl. My informant, Alhaji Malam Yakubu, said that, first, the Mahdī will kill Dajjāl with his sword. Jesus will then come and ask him, "Where is Dajjāl who was oppressing you and your people?" The Mahdī will reply. "I have cut him down with my sword". Then Jesus will pray to God for Dajjāl to be brought back to life. God will raise Dajjāl up and Jesus will then chop off his head in order to fulfil his wish that he should be the one to kill Dajjāl. After Dajjāl has been killed for the second time, Jesus will establish peace and strengthen Islam. He will go back to Medina and marry for the first time and will beget a son. The son will be called Muhammad. Compare TML above, NOTES TO ENGLISH TRANSLATION, v. 26(b) (ii).

14(a) "Gog and Magog": The following is an English translation of the account given to me by Alhaji Malam Yakubu:

According to the belief of Hausa maalams Gog and Magog are not insects, not birds, not djinns, not human beings, they are beasts.

They are said to be like dogs in shape but each is bigger than a bull elephant. They have large ears, so big that they use one as a mat to lie on and the other as a blanket. It is said that God did not create any beings in so great a number as Gog and Magog. The total of all created beings from the beginning of the world to the end, will not amount to the number of Gog and Magog. Each "Gog and Magog" will give birth to one thousand young. These do not die, not a single one of them, but continue to multiply.

It is said that Gog and Magog are kept back from the world by a high, thick wall made of iron, coated with lead and polished with quicksilver. It is said that everyday they are burrowing through it into the world and that they will go on doing this until there is only a little left to break through; then it will be dark and they will be very tired. They will say, "Tomorrow we will come and finish the job". But the "tomorrow" never comes. For, when they arrive the following morning, it will be as if nothing has touched the wall, and they will start afresh. They will continue to do this until the day God wishes them to enter the world, then they will break through.

When they break through into the world, they will destroy everything, men, animals, trees and will drink up all the water of the streams, rivers and wells. It is said that they will appear first in the Maghrib. When they finish with the Maghrib, they will make for the East, destroying everything on their way. It is said that the only thing that will hinder their march is Red Sea or the Mediterranean. When they come to the sea, they will dive into it one after the other, filling it up until they have made a bridge for themselves - that is to say, the dead bodies of those in the water will be used by the others to cross to the other side. They will then go on to devour the remaining part of the world. They will bring drought, famine and civil strife, and any person who survives, this will say, "I wish I were dead". It is believed that Gog and Magog will then be destroyed by a certain termites, and that the termites will in turn be destroyed by turbulent waves of water after torrential rains that will last for forty thousand years !"

Compare ABM v. 19(a), above, NOTES TO ENGLISH TRANSLATION. Gog and Magog are mentioned in Koran 18/94-99:

"They said: 'O Zul-qarnain ! The Gog and Magog /people/ do great mischief on earth: Shall we render thee tribute in order that thou mightest erect a barrier between us And then ...?'"

There are some people in Nigeria who say that the great wall of China, is the wall referred to, and that the Chinese are Gog and Magog.

15(a) "the She-camel" (of Ṣāliḥ): It is mentioned in many places of the Koran, such as 7/71-75; 11/67; 26/155; 91/13-14, 113 and passim.

Example:

"To the Thamūd people We sent Ṣāliḥ, one of their own bretheren. He said: O my People ! Worship God; ye have No other god but Him. Now has come unto A clear Sign from your Lord ! This She-camel of God Is a Sign unto you : So leave her to graze In God's earth, and let her Come to no harm, O ye shall be seized With a grievous punishment".

(Koran 7/73).

This story of the She-camel has been greatly expanded in tafsīr and folklore. The story goes that the people of the town of Thamūd, (H. Samuudaawaa) disbelieved in the Prophet Ṣāliḥ. Ṣāliḥ therefore asked God to send a Sign that he was in fact a true prophet, and God caused a monstrous she-camel to emerge from the side of a mountain. He then ordered the people to allow the she-camel to graze freely and drink her fill; and that they must not drink at all on the day that the She-camel was to drink. This was because there was a scarcity of water and the arrogant and privileged class was preventing the poor people from using springs. The people disobeyed and God destroyed them by an earthquake. It is further believed that when the She-camel appears again, as one of the Signs of the Hour, or the End of Time, she will have with her the staff of Moses and the seal of Solomon, son of David. She will then distinguish between a Believer and an Unbeliever by putting the sign "Unbeliever" on the forehead of the Unbeliever, and "Believer" on the forehead of the Believer. Compare Wakar Bulaliya, said to be by Abdullahi dan Fodiyo, vv. 188-190, below :

H. V.188(a) Daga nan fitoowaa kau ta Naaƙata Saaliḥu,

(b) Ɗa sandaa ta Muusaa da haatimin ibn Daawuda.

189(a) Tanaa bayyanaawat Kaafirai dud da Muuminai,

(b) Kocwaa ya san shahaadaa masooyaa Muhammadaa.

v.190(a) Ku san haatimii takee saa qa gooshii na Kaafirii,
(b) Fa sandaa qa gooshin Muuminii na Muhammadaa.

E. "Then after that, the appearance of Ṣālih's She-camel, with the staff of Moses and the seal of Ṣolomon son of David.

It will reveal both Unbelievers and Believers; Let everybody know the Creed, or friends of Muhammad.

Know that she places the seal on the forehead of the Unbeliever, And the staff on the forehead of the Believer who belongs to Muhammad."

See also ABM vv. 37-44, NOTES TO ENGLISH TRANSLATION. Some also believe that the She-camel will consume all the water of the cities and thus cause the drought.

15(b) "The Holy Mosque of Mecca": It is also believed that the Mahdī will lodge at this mosque, and that he and his people will pray there.

16(a-b) "The sun will...rise in the west": It is said that when the sun rises in the west and moves to the east, it will not be allowed to set in the east; it will remain in the centre as at noon. It will stay there for as long as God desires; then, two big, strong angels, using iron chains, will drag it to set again in the west.

16(b) "The days will disappear": The meaning of this is that, when the sun remains stationary as at noon, (see 16a-b, above), there will be no distinction as regards time. Day time will be constant until the angels drag the sun to the west, after which darkness will be constant.

17(b) "It is the Prophet who mentioned them": "them" refers to the Signs of the End of Time. This echoes hadīth No.2 from The FH, See v. 4(a)&(b) above.

18(a) "The First Trump": It is believed that, at the End of Time a Trump will be blown (H. Buusa kahoo, Buusaa ta farkoo) and that all living creatures on the earth and elsewhere, including men, djinns, animals, insects, angels, etc, will die. Some hold the view that at first the Trump will be for "Terror" and "Confusion", but when it sounds again, it will be for all to die. Again, some hold the view that the Trump for all to die, will not be "blown" but "sucked" (H. zuukeewaa), so that the lives of all living creatures will be sucked away. (Compare Islamic Book of the Dead, pp.67-68, example: "...Israfil... So he will blow three times. One breath is the blast of terror, one the blast of swooning, and one the blast of Rising" (p.68). According to this view, this is in contrast

to the Second Trump, when the lives will be blown out again back into the creatures, thus resurrecting them. Koran 39/68 says :

"For the Trumpet shall be blown, and whoever is in the heavens and whoever is in the earth shall swoon save whom Allah wills".

See also TSK v. 5(a) below, NOTES TO ENGLISH TRANSLATION, and, IBD p.72. It is said that there are only eight angels who will not die. These are called the Carriers / Bearers of the Throne. They are the Angel Gabriel, Mikā^{-C}īl, Azrā^{-C}īl, Isrā^{-C}fīl and four others. This is mentioned in Koran 69/17 :

"...And eight will that Day bear the Throne ..."

19(b) "the Seal of the Prophets": In Islamic belief the Prophet Muhammad is the last or 'seal' of the prophets. There can be no prophecy after him. See Koran 33/40 "Muhammad ... is the seal of the prophets...".

20(a) "^CAbd al-Qādir al-Jaylānī": The twelfth-century founder of the Qādiriyya order of ṣūfīs.

21(b) "Ahmad": One of the names of Prophet Muhammad.

22(a) "metre": (H. gulbi) translates from the Ar. bahr = "sea" or "river" But now the popularly accepted equivalent of bahr, "metre", in Hausa is karii or muryaa.

23(a) (i) "Abubakar": is the composer of the poem. See detail in the introductory discussion of the poem, (i), "Authorship".

(ii) "Aliyu": Could be a reference to any of the following :

- Aliyu Babba; the Sultan of Sokoto between 1842-59.
- Aliyu Karami; the Sultan of Sokoto between 1866-67.
- Aliyu; Emir of Gwandu from 1860-1864.

Compare TM v. 17(a) (i), 17(b) (i), above, NOTES TO ENGLISH TRANSLATION.

23(b) (i) "Bello": was the Sultan of Sokoto from 1817-1837, and was the second Sarkin Musulmi after the Shehu. Compare TM v. 13(a) (i), NOTES TO ENGLISH TRANSLATION.

(ii) "Shehu": Shehu Usman ḍān Fodiyo, 1754-1817.

PART IV

THE RESURRECTION, THE JUDGEMENT AND THE
DESCRIPTION OF DIVINE PUNISHMENT AND REWARD.

(Taashin Kiyamaa da Hisaabii da Bayaanin Azaabar

Wutaa da Daadin Aljanna)

CHAPTER 6

A

"The Assembly on the Day of Judgement"

(Tsayin Kiyamaa, TSK) by Asma'u

Nana, 19 century AD.

I AUTHORSHIP, PROVENANCE AND DATE.

(i) Authoress (H. Marubuuciyya/Mawallafiyaa)

The poem is firmly attributed to Asma'u Nana, the daughter of the Shehu. There appears to be no detailed record of Nana's life but from the materials that she wrote we can deduce much. It is clear that she was well educated in the Arabic language and in Koran, hadith and other Islamic sciences, for this can be seen from her work. It is also said that Nana spoke the Asbinanci language¹ fluently, as well as Fulfulde, Hausa and Arabic.

Nana was married to Gidado dan Laima,² a scholarly Tornke maalam who was the Waziri of Muhammadu Bello,³ Nana's senior brother.

It seems that Nana, though a woman, was interested in administrative affairs and that she felt involved in them. For instance she wrote a ballad, (in Fulfulde) mentioned by Hogben and Kirk-Greene,⁴ to commemorate the birth of Islam and the Fulani empire, which was later translated by her brother, Isan Kware, into Hausa. This was probably the Fulfulde Labaran Shehu⁵ or Al'amuran Shehu⁶ cited by Bello Sa'id. But she also wrote a Hausa ballad on the topic, Murna Kan Nasarar Yaki, also to commemorate the victory of a war probably fought sometime in 1254/1838.

The few traces of Nana's record that we find in history here and there, showed her to have been influential in the administrative affairs of her brothers. For example, it is said that after the death of Abdullahi Ma-je-Karofi of Kano (1855-1883), the obvious successor would have been Y€ufu, his eldest son. The Sultan of Sokoto preferred

him, but his Waziri made another nomination, "whereupon Nana, the daughter of Shehu Mujaddadi proposed Bello (the brother of Abdullahi) as a compromise candidate".⁷ Unfortunately, Bello's reign (1883-1892), though otherwise uneventful, produced a bitter civil war in Kano.

Nonetheless, Nana's political interests did not divert her from her academic activities. She is believed to have been interested in verse since she was about fifteen years of age. She is also said to have been interested in women's education. She organised women into groups for the purpose of teaching them Islamic religious knowledge. She also taught the children of her own compound as well as those from the neighbouring compounds. She was herself said to have been taught by the Shehu and Abdullahi as well as by her brother, Muhammadu Bello. Nana composed many poems, some of which were original works in Hausa. Others were Hausa translations of her father's Arabic work. Altogether, she is believed to have composed about fifty poems but few of these have survived.

There appears to be no record of Nana's date of birth and death. Some of the poems that are believed⁸ to be among her earliest work have no ramzi. There are, however, some poems that give us certain information. Her earliest composition with a ramzi that has come down to us, is one called Tawassadi ga Mata Masu Albarka.⁹ This has the ramzi, Nabshiru, ie 1252/1836. There are three other later works called Murna Kan Nasarar Yaki,¹⁰ with the ramzi, Nushradu, 1254/1838; and, Labaran Shehu¹¹ and Al'amuran Shehu¹², which were originally in Fulfulde and later translated into Hausa by Isan Kware. They have the ramzi, Shurafa^Cu, 1282/1865 and again Shurafa^Cu 1282/1865, respectively.

Malam Bello Sa'id claims that Nana was born¹³ in Degel in 1208/1793 to the Shehu's wife A'ishatu, and that she died¹⁴ in 1281/1864. He states that this information was given to him by Malam Ibrahim Mkoshe. There is obviously some discrepancy between the date given by Malam Bello for Nana's death, namely 1864, and the information by Hogben and Kirk-Greene to the effect that Nana proposed Bello (1883-92)¹⁵ as the Emir of Kano. For if this is correct, Nana must have been alive in 1883.

(ii) Provenance (H. Bayaanin diddigii/Salsalaa)

This edition is compiled from an ajami copy housed at CSNL, B.U. Kano, under the Ref. No. CSNL, MS 40. It was labelled under 19-Century Compositions. The original was brought to the CSNL by Dr. Dalhatu Muhammad. It was obtained by him in Sokoto from Marafa dan Baba. Only one ajami text was available and so no comparative textual study has been possible in this case.

(iii) Date (H. Sheekaraa/Hijiraa)

The ramzi Sharā'ifuhū confirms that this poem was composed in 1277/1860. see v. 53(b), NOTES TO ENGLISH TRANSLATION.

II FORMAT, RHYME AND METRE.

(i) Format (H. Zubii/Tsaarii)

This poem is composed in couplet, (H. kwar-biyu/uwar-tagwai), of which there are 54. It conforms to the traditional structure of Hausa Islamic verse in that it starts with an opening doxology (v. 1a-b) then treats the subject matter (vv. 2-49) and finally closes with a doxological colophon (vv. 52-54). There is also a prayer inserted into the poem (vv. 50-51). The ramzi occurs at v. 53(b).

The poem seems to have a clear-cut structure, for it is possible to divide it into sections according to the distribution of the ideas. See CONTENT below.

(ii) The Rhyme (H. Amsa-amo/amsa-kuwwa).

The poem has the external rhyme -a(a), being the last syllable of the second hemistich. It is a Raariyyaa because the rhyming consonant is constantly, -r-.

As regards the penultimate syllable of the rhyming word in (b), this varies considerably, being -hi- as in 1(b), 3(b) etc; -fu- as in 2(b); -ka- as in 4(b), and so on.

There is no consistent internal rhyme as between hemistichs

within the couplet. For example, 6(a), has -uu while (b) has -aa; similarly 9(a) has -oo, 10(a) has -ii, while (b) in both cases has -aa. However, in some verses the rhyme in (a) through (b) is constant, e.g. v. 1(a) and (b) both rhyme in -aa, and so do vv. 2, 17, 20, 21, 24, and so on. Other minor points concerning rhyme are remarked upon in NOTES TO HAUSA TEXT (B).

(iii) The Metre (H. Karii/Muryaa)

The poem is composed in the classical Arabic metre Mutaqarib (H. Bamutakaaribaa). Its basis is Fa^cūlun/Fa^cūlun (√ - - / √ - - /, which may be varied to v - v / v - v, while in a catalectic foot (usually the last foot) the last syllable is dropped (compare HDK) above. This poem is a tetrimeter.

Example:

- 14(a) Tsayii yai/tsawoo baa/bu sauran/kalaamii,
(b) Fa mootsin/kafaafuu/kadai ad/da sauraa,
15(a) Wadansu/zufaa yad/dasoo har/ga baaki(i),
(b) Mutaanee/mu tsarci/fa Allah/mu tsiira(a),

The variation v - occurs frequently throughout the poem. It can occur in both hemistichs and is only found in the last foot.

Other variations which occur less frequently are remarked upon in NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin Gundaarin jiigoo/kwaayar jiigoo)

The poet introduces her topic early and clearly:

- H. v.1(a) Fa naa rooki Allahu Mai Kuduraa,
(b) Fa don shi isam min Tsayin Laahira.
3(a) Zamaa Jalla Sarkii fa shii ka hukuncii -
(b) Bisaa taalikai nai da koo zaahiraa.
5(a) Da buusa Kahoo duk da Taashinmu muu duk,
(b) Gaban Wanda yay yii mu Mai Kuduraa.

- E. (a) "I beg the Lord God, the All-Powerful,
(b) That He may suffice for me on the Last Day,
(a) Know that it is the Glorious God who gives Judgment --
(b) Upon His creatures, this is manifest,
(a) And the blowing of the Trump and the Resurrection of us all,
(b) Before Him who created us, the All-Powerful!"

(ii) Content Summary (H. Jiigoo a gajarce)

The following is a summary of the sequence of ideas in TSK, from which the reader can judge how the poem conforms to the general pattern set out above.

v. 1(a) doxology.

1(b) - 5. Introducing the topic: I fear the Resurrection Day. The Trump will be blown and we will all be resurrected and stand before God.

6-13. Both evil and good works will be exposed. There will be intense heat, and darkness. The Fire will be dragged forward.

14-17. The Standing will be long. There will be excessive sweating. God will be angry on that Day. Fear Him.

18-22. The Best of Mankind will ask for salvation. God will give Judgment.

23-30. The Assembly will be divided into two: some to Hell Fire, some to Paradise.

31-33. Punishments of certain sinners.

34-35. There will be the Reckoning, the Receiving of Records and the Crossing of the Bridge.

36-44. The Righteous will enter Paradise, the House of bounty and prosperity. They will see God.

50-54. prayer, doxology and the ramzi.

(iii) Treatment of the theme and background to it.

(H. Warwarar jiigoo da Shimfidarsa)

The study of this poem introduces a new topic into the general or main category of wa'azii, namely Taashin Kiyamaa, "the Resurrection".¹⁶ Subsumed under the topic are a large number of collocates and associated ideas, of which the most important are (1) Yanayin/siigar Taashin "the nature of the Resurrection",¹⁷ that is how each man will be resurrected from his grave; (2) Gudun Famfalakii, "the Race or "Running" to the Judgement place";¹⁸ (3) Tsayuwar Taashin Kiyamaa, "the Standing, Assembly on the Resurrection Day";¹⁹ (4) Awon miizaanii da Hisaabii, "the Setting-up of the scales for measurement of sin and reward and the Reckoning";²⁰ (5) Karbar Takarduu, "Receiving of Records";²¹ (6) Keetare Siraadii, "the Crossing of the Bridge";²² which may be regarded as the climax of the first phase of this topic (compare JM CONTENT, below), This is followed by one other phase, namely that of dividing the gathering into two,²³ one part consisting of those to go to Paradise, the other of those doomed for Hell Fire. What follows after this, that is, Azaabar Wutaa da Daadin Aljanna, "Torment of Hell Fire and Pleasures of Paradise", constitutes another major sub-category of wa'azii verse, and will be dealt with in the next chapter. But it should be noted that Wutaa, "Hell Fire" and Aljanna, "Paradise" are also briefly mentioned in the present sub-category.

Both the present poem and the one that follows it, are typical of a large corpus of Hausa wa'azii poems that deal with the topic Taashin Kiyamaa. There is great variation in detail between them, as will be seen from a comparison of the present poem TSK and WBZ that follows it. Some poets present the topic baldly; others embroider it with a mass of detail. But the presentation of the broad outline is always similar.

The sources from which the ideas and imagery for the topic are drawn are, predominantly, the Koran and hadith. This is illustrated in NOTES TO ENGLISH TRANSLATION. However, there are two other sources, themselves closely linked, upon which the poets draw. They are the tafsir, Koran exegesis of the maalams, and folklore. In fact, folklore may be regarded as a popular amalgam of the three preceding sources, Koran, hadith and tafsir. The way in which Asma'u Nana exploits these resources will be considered under STYLE below.

IV LANGUAGE (H. Sarrafa harshee)

The main characteristic of the language of this poem is the high incidence in it of un-naturalised Arabic loans. This is, to some extent, a matter of deliberate choice and therefore of style. But in view of Nana's long training in classical Arabic literature, it seems reasonable to assume that at least some of these words are part of her normal idiolect and not there because of deliberate choice. The use of unnaturalized Arabic loans is a normal feature of all Nana's work, especially those she composed herself as opposed to those which she translated from her father's Fulfulde or Arabic works. This is particularly marked in such pieces as Sharuddan Kiyama,²⁴ Alkur'ani (rokon ruwa),²⁵ Tawassudi ga Mata Masu Albarka,²⁶ Sunna Sharifiya,²⁷ Jiragen Tsira,²⁸ Kiran Ahmada,²⁹ among others.

For instance:

Alkur'ani vv. 6-7:

B. (a) Da suuratul Namli Ankabuti Kazaa

(b) Da suuratul Rumu hal Lukumaana naa yi kiraa

(a) Laa raiba Lahaazabu har sab'i da Fadiri duk

(b) Yaasin da saffi da sadda suuratuz Zumaraa.

E. (a) In the name of Sura Naml (Koran 27) (and) also the Sura
Ankabul (Koran 29),

(b) And Sura Rūm (Koran 30) and the Sura Luqman (Koran 31),
I have summoned.

(a) No doubt (and also) Sura Ahzab (Koran 33) and Sab'i (Koran 34)
and Sura Fatr (Koran 35), all.

(b) And Sura Yasin (Koran 26) and Sura Saff (Koran 111) and Sura
Sad (Koran 38) and Sura Zumar (Koran 39).

- Tawassudii ga Mata Masu Albarka v. 12:

H. Dayyibaatun, yaa dayyibii koo saadikaa,
yaa Saadikii Abuubakar mai daukaka.

E. Ō good natured woman, O good natured man, or the truthful woman,
O the truthful Abū, Bakr, the noble one.

Sunna Sharifiya v. 45:

- H. (a) Fa tammam bi hamdullaahi sunna salaatihii
(b) Alal-Musdafaa---
(d) Fa tammam bi hamdullaahi sunna bi aunihi
(c) Fa laulaahu maa kunnaa kaza'a ka kalaamiyaa
- E. (a) Indeed it [the poem] is ended/finished with the praise of God and [with] His blessing,
(b) Upon the chosen one [the Prophet Muhammad].
(d) And it [the poem] is ended with the praise of God and with His help,
(e) Had it not been for him [the Prophet] we would not exist, and so too, the speech [of the poem].

and - Jiragen Tsira v. 8:

- H. Idan Kai Sahaabin Baakiyatu da yaa Giyaa-
Su Almustagisiina a gishi Muhamadaa
- E. If you are always accustomed to saying the du^{ca} of Baqiya [the prayer with tears] ya Ghiyath al-mustaghithina,
[O God, the Helper who helps those who seek His help] ask for help [from] Muhammad.

It therefore seems that Nana's verse was intended primarily for those learned in Arabic rather than for a popular audience. In the present poem we find the following examples, though, unlike in the above examples, the unnaturalized loans consist only of simple words, sometimes a phrase, rather than long phrases, eg. v. 18(b) Ummatii ka'araa, 31 (a) wailu, 37 (b) kaz'araa, 39 (a) daaras salaami, daaran na'iimi, 44 (b) abkaaraa and so on. See NOTES TO HAUSA TEXT (C)

The other characteristic of language in this poem is the use of the Sokoto dialect. This, too, is to be expected. Nana was brought up in the Sokoto area, where she lived all her life. Thus the Sokoto dialect must have been her normal mode of speech. Particular examples of the dialect are remarked on in NOTES TO HAUSA TEXT (A).

V. STYLE (H. Saloo).

A particular characteristic of the poem, that seems unique to Nanca, is the very frequent use of the modal particle fa and a, (a supernumerary particle also used for emphasis. See WG, LANGUAGE C., above). This stylistic characteristic is to be found in many of her poems, for instance:

Examples of a :-

Manyan zunubbai Masu Kafirta Mutum vv. 1(a), 2(a), 3(a), 12(b) etc.,

Examples:

- v. 1(a) A mu goode Mai sama Mai sarautaa Gaskiyaa
(Let us thank the Owner of the heavens the Ruler of the Truth)
- v. 2(a) A mu zam salaati ga Annabinmu da Sallamaa.
(Let us constantly invoke blessing and peace upon our Prophet)
- v. 3(a) A ku karbi waakaa, zaa ni wa'azu don ku ji.
(Accept the song, I am going to admonish, that you may hear).
- v. 12(b) A shi kuuna don hanyaa ta shaidancii yab biyaa.
(Indeed he will burn for he followed the way of Satanism) etc.,

Kiran Ahmada vv. 1(a), 2(a), 3(a), 5(a), 6(b), etc:

Examples:

- v. (a) A mu goode Sarkii Mai sarautaa sarmadan.
(Let us give thank to the King who rules for ever).
- v. 2(a) A mu zam salaati tutut munaa yin sallamaa.
(Let us constantly invoke blessing and peace).
- v. 3(a) A ku karbi waakaa don kiraarii zaa ni yii.
(Accept the song, for I am going to compose a praise epithet)
- v. 5(a) A mu saami annuurii da hasken zucciyaa
(That we may obtain the light and brightness of heart).
- v. 6(a) A shi baa mu shii (tuubaa) doomin darajjaa Ahmadaa.
(That He may give us [a chance to repent] for the sake of the rank of Ahmad)

Examples of the use of FA are as follows:

Godaben Gaskiya:

- v. 6(a) Fa Allah tsaree mu---
(Indeed, God protect us ---).

- v. 30(a) Fa ran Alkiyaamaa ray vinin nan na firqitaa.
(On the Resurrection Day indeed, the Day of fear).
- v. 34(b) Fa kaara fushii, Sarkin da yaa aiki Muhammadaa.
(Indeed, ~~He~~ will not be angry any more, the King who sent Muhammad)
- v. 35(b) Fa tai musu lizzaamee na saabon Muhammadaa.
(Indeed, it has harnessed/bridled them, for their offence against Muhammad)
- v. 36(a) Fa raanaa tanaa tafasaa ga kaanuu da kwalluwaa.
(Indeed, the sun will be boiling on the head and the skulls).
- v. 38(b) Fa koowaa shi firgita sai Fiyayyee Ahmadaa.
(Indeed, everyone will be frightened, except the Best of Mankind, Ahmad)
- v. 47(b) Fa baa su fa saamun caana ceetoo ga Ahmadaa.
(Indeed, they will not obtain salvation there, from Ahmad).

Nana also makes use of certain Hausa fixed phrases from time to time, for instance, v. 6(b), where wurin baa tsimii baabu sauran dabaaraa is based on the fixed phrase baa tsimii baa dabaaraa, the Arabic equivalent of which is la hawla wa la quwata, also commonly used by Hausas. The effect of this is to win the audience's attention by the use of what is familiar to them.

The way in which she arranges the ideas in her poem is a matter of style as well as of content. For the poem acquires "natural shape" as she proceeds from stage to stage through the apocalyptic sequence to the final climax of the Day of Judgement. First, she opens with the idea that Kiyaamaa, the Resurrection, is on the way (vv. 1-4). Then she introduces the dramatic incident of buusa Kahoo, the First Trump³⁰ (v.5). Then she goes on through the Assembly (v. 14) to the Reckoning (vv. 22-24) until finally the whole dramatic sequence of the Last Day is built up in the minds of the audience. They are left with the sense that they now know what will happen. All that remains is to await these events. Thus the urgency of repentance is brought home to them.

Depth and focus are created by certain vivid images. For instance that of the absolute silence of the Last Day (v. 14):

14(a) Tsayii yai tsawoo baabu sauran kalaamii

(b) Fa mootsin kafaafuu kadai ad da sauraa.

"The standing will be long, there will be no talking,
There remains only the shuffling of feet".

Probably what makes this couplet so affective is the clear counterpoint, between baabu sauran kalaamii and mootsin kafaafuu Kadai ad da sauraa.

Another stylistic characteristic of the authoress is the way in which she switches from the 3rd pers. plur. su to 1st pers. plur. mu and then back to 3rd pers. plur. Examples of this are vv. 36, 37, 38, 39 and 40, where she uses 3rd pers. plur. as against vv. 41 and 42 where she switches to 1st pers. plur., and then vv. 43, 44 and 45, where she switches back to 3rd pers. plur., and so on. There is in this a factor of the unexpected. By the sudden use of the 1st pers. the audience is shocked into attention and a sense of immediacy is created. And when she speaks of those who shall enter Paradise (vv. 36-51) eg. she says:

H. v 36(a) Wafanda ayyukansu sunka yi daidai,

(b) Sunaa man ga La'araafu ai koo da tsiiraa,

37(a) Fa maasu shigaa duk na Aljanna suu duk -

(b) A baa su tufaafinsu nan kazdaraa.

38(a) A kai su ga ni'ima su dauwama caana(a),

(b) Ga daadin zumaa gaa su gaa madaraa.

E. 36(a) "Those, whose deeds are good,

(b) They shall be in al-C^oAraf/Purgatory, for sure there is salvation,

37(a) Those, who are to enter Paradise, all of them -

(b) Will be given their clothes, instantly.

38(a) They will be taken to Pleasure, to live there forever,

(b) There is the pleasure of honey, they shall have fresh milk".

The audience is encouraged to believe that they may be among the lucky ones to receive this divine favour.

Other stylistic devices (II. Sauran dabaarun salon sarrafaawaa)

(i) Personification (II. Mutuntarwaa).

The autiress has also used a number of personifications and metaphors. For instance, in v.7., she presents haskee, "light", dufuu, "darkness" as two enemies fighting each other. But there is more to it than this. In an Islamic context light is normally associated with Islam, Islamic knowledge, the Sunna, and so on; while darkness is associated with ignorance, unbelief and so on (cf. Hiskett, "The imagery of light and associated ideas in Hausa Islamic verse").³¹ Thus the image of darkness invading the territory of light and driving it out suggests powerfully the way in which the accustomed order of things will be reversed³² on the Resurrection Day. There may be, too, a more local reference to a common situation in Hausaland, where one tribe or party invades the territory of another and forces it to migrate:

Dufuu shi mayee daɗa haskee shi kaura (v.7b)

lit. (The darkness moves in, the light has to migrate), that is, "Darkness will prevail, light will disappear".

Verses 9-13 contain the common personification in Hausa verse namely, that of Hell Fire as a ferocious wild animal that has to be controlled on the Judgement Day, lest it devour the damned too quickly³³; vv. 9-13:

H. A jaawoo wutaa koo da sarkaa a kaawoo (tanaa)// Da ruffunta ukku na fa inwaa hayaakii//Da halshee--- da tsaawaa da taffi//---ta hadarii, tanaa zaaburaa//Ta kufcee a kam mata---tartsatsinta awaa raakumii (bakii) ta jeefoo (shi kamar ginii koo sooroo)----"

E. "Hell Fire will be dragged and brought in chains...she has three canopies of smoky shadows...she has a tongue...she rumbles more than the thunder of the storm, she leaps forward...she breaks loose, she will be caught again...she throws sparks huge as a black camel (like a building)...!"

A similar image will be found in KHW vv. 31-32, KLH v. 42(a). TM v.3(d), all above, and WBZ vv. 34-37, JM vv. 15(a-b), 16(a) - 17 (b) below. To a Hausas audience, this image has a number of vivid and sometimes frightening associations. For instance, it recalls the tunzurarren bijimii, "frightened, tough ox" being dragged to the place of slaughter on Salla day, or an angry baunaa, "buffalo" charging

the hunter whose laayar zaanaa, "charm which makes one invisible" fails to work, and so on. And for the women and children, it recalls the Doodoo, the legendary Hausa monster who devours people.

W. 29-30 also contain a powerful personification, where the Fire of Cold³⁴ is personified as a butcher butchering a carcass, which he strips right down to the bone.

(ii) Symbolism (H. Alaamaa/Alantarwaa)

There is an example of symbolism in v. 15(a), which is unlikely to be evident to any but a Hausa audience. It is inherent in the image of sinners sunk in their own sweat on Judgement Day. For among the maalams, zuffaa, "sweat", frequently symbolises zunubii, "sin", and they go on to explain that the depth to which a man will be sunk in his own sweat on the Last Day, will be determined by the extent of his sins. Thus, once again, we see the semantic depth (H. Zurfin ma'anaa/ma'anar cikii) that certain apparently random images have for a Hausa Muslim audience, steeped in the folklore accretions of Hausa Koran exegesis. Only against this background does Hausa wa'azii verse acquire its full potential significance.

(iii) Metaphor (H. Siffantaawaa)

Apart from the personification noted above, the poet uses very few metaphors. In v. 27(b), dangin azaabaa is one example. Dangii literally means "relatives" and is not usually associated with azaabaa "torment". The combination of the two, however, has a metaphoric effect. It emphasises the "different kinds of torment" of Hell Fire (compare also JM v. 100(a) dangoogin tufaafii, "many different kinds of clothes"). Similarly, to say fire is "cold" or "coldness of fire", sanyin wutaa (v. 29(a)), though the image is mentioned in Koran itself, (see NOTES TO ENGLISH TRANSLATION, v. 29 a-b) is nonetheless metaphoric and involves a strikingly unusual combination of sensory ideas.

(iv) Allegory (H. Dooguwar Siffantaawaa)

The passage from v.9 through 13 might at first sight be regarded as allegorical. However, it is probably nearer the truth to regard it as strictly literal, in so far as a Muslim Hausa audience are concerned. As is shown in NOTES TO ENGLISH TRANSLATION, the whole passage is Koranic in origin.

(v) Simile (H. Kamantaawaa)

V. 13(a) involves a simile which is based on Koran 77/32-3. This is discussed more fully in NOTES TO ENGLISH TRANSLATION.

(vi) Anaphora and echo effect of rhetoration and Alliteration (H. Jaddadar Karfafaawaa da Gaagara-gwaari/Karangiyyaa).

The authoress uses this device from time to time.

Examples are:

- v. 25(a) WADANSU Jahiima WADANSU Lazaa,
(b) WADANSU SU dauwama can Sakaraa.
- 26(a) WADANSU a saa SU c'ikin HUDDAMAA,
(b) WADANSU Jahannama don kaddaraa.
- 12(b) Fa SUN faadi, SUN tsorta SUN taakura(a).
- 43(a) TUTUT SAI rahaa SAI ta waasaa su KAARAA.
(b) Abin marmarii kau TUTUT SAI a KAARAA.

Also, the conjunction DA is repeated in vv. 5(a), 8(b), 10(a), 11(a), 16(b), 21(a), 27(b), 31(a), 32(b), 39(b), 40(a), (b), 41(a), 42(b), 45(a), 47(a), 50(b) and 51(b).

Alliteration (H. Gaagara-gwaari/Karangiyaa)

There are no examples of obviously conscious alliteration. But there are certain probably unconscious incidences. Example: v. 31(b) Rageewaa ga wansu ga wansu su kaaraa. etc.,

(vii) Context bound lexical items (H. Kalmoomin Fannu/Dangan-tattun Ka lroomii/Bii-dangi).

There are many of these in the poem. Below are some examples:

- | | |
|-------------------------------------|-------------------------------------|
| - <u>Laahiraa</u> , v. 1(b) | - <u>Huddama</u> v. 26(a) |
| - <u>Alkiyaamaa</u> v. 2(a) | - <u>Jahannama</u> v. 26(b) |
| - <u>Zunubii</u> v. 2(b) | - <u>Habhabu</u> v. 28(a) |
| - <u>Nakirii da Munkari</u> v. 4(b) | - <u>Sanyin Wutaa</u> v. 29(a) |
| - <u>Wutaa</u> v. 9(a) | - <u>Hisaabii</u> v. 34(a) |
| - <u>tsooron Allah</u> v. 15(b) | - <u>Siraadii</u> v. 34(b) |
| - <u>Ma'aikaa</u> , v. 20(a) | - <u>La'araafu</u> v. 36(b) |
| - <u>Ma'aa'ikaa</u> , v. 20(b) | - <u>Jannatu Tajrii</u> v. 39(b) |
| - <u>Sunnaa</u> v. 21(b) | - <u>Jannatu Adnin</u> v. 40(a) |
| - <u>Aljanna</u> v. 23(b) | - <u>Jannatu Ma'awa</u> v. 40(a) |
| - <u>Haawiyaa</u> v. 24(b) | - <u>Jannatu Muldi</u> v. 40(b) |
| - <u>Sa'iraa</u> v. 24(b) | - <u>Aljanna Firdausi</u> v. 41(a) |
| - <u>Lazaa</u> v. 25(a) | - <u>Zaatii na Sarkii</u> v. 48(a) |
| - <u>Jahiima</u> v. 25(a) | - <u>Sahabu (sahabbai)</u> v. 53(a) |
| - <u>Sakar aa</u> v. 25(b) | - <u>Wa'azu</u> v. 54(a) |

(viii) Collocational Shift (H. Baubaswan burmii/gamin-bautaa)

There are some collocational shifts found in the poem. Some of them have already been commented upon under "personification", and "metaphor", depending on what image is produced by the unusual collocation. For example, dufuu shi mayee da'ada haskee shi kaura (v.7b), a jawoo Wutaa, (v.9a) etc., are dealt with under personification, while sanyin wutaa (v.29a) is dealt with under

metaphor. However, what should be added here is that it is unusual to say haskee ya kaura; what may be expected is haskee ya qushee/bacee, i.e. light disappears, goes off. Similarly, jaawoo Wutaa would be an unusual collocation in normal speech, since it suggests that Wutaa is an animal.

There is also another collocational shift in v. 15(a), zufaa yaa dasoo har ga baaki, literally, "sweat is planted up to the mouth". We can only normally talk of dasoo (=dasa) shuukaa, in reference to a plant, tree, etc., but not to zufaa, "sweat". The image created by this collocation is discussed under (ii) "Symbolism", above.

(ix) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

There are very few examples of this device. But the following are, perhaps, somewhat mystic:

H. v. 20(a) Ma'aikaa da kau annabaawaa duka(a),

(b) Malaa'ikuu duka sun hallara(a).

E. "The Messengers and other Prophets, all,
/And/ the angels, all have gathered".

Normally:

Duka sun hallara /da/ Malaa'ikuu /da/ Ma'aikaa, da
kau annabaawaa duka.

(x) Arabic and other loans (H. Laarabci da sauran baakin
Kalmoonii):

There are a considerable number of Arabic loans in the poem, as is evident from NOTES TO HAUSA TEXT (C). It remains largely a matter of opinion in the case of this poem, as in others, to what extent these are stylistic and to what extent they arise from simple linguistic demand. However, it certainly does seem that the notion of Taashin Kiyaamaa, the "Resurrection", like that of Khuruuj al Mahadii, the "Appearance of the Mahdi", and so on, does create an audience expectation of certain classical Arabic

nodal terms, which the poet deliberately satisfies. It is difficult to imagine Hausa verse on such subjects that does not include such context-bound Arabic terms as Siraadii, Uusaabii, the Arabic names of seven Hells, Aljanna and its collocates, and so on. Verse on these topics that omitted such terms and substituted native Hausa equivalents would surely be much less effective. Thus, ^{donce ufdin} it seems reasonable to regard the use of such classical Arabic terms as deliberate, and thus stylistic.

(xi) Ellipsis (H. tsallakee/giibin jimlaa/tsumburee jimlaa).

There are some examples of ellipsis in the poem. These involve omission of verb or verb phrase, eg. vv. 10(b) duubaa; v. 25(a) a saa su cikin; v. 40-41. akaisu; and omission of the possessive particle na, v. 10(a); omission of the second negative ba v. 16(b); omission of the conjunction da, vv. 20a-b, 27(a), 45(b); relative phrase Wadanda kee v. 31(b), eclitic or verb 'to be' nee v. 46(a) and so on. See details in NOTES TO HAUSA TEXT (A).

(xii) Sentence Type: Simple and Compound Sentence: (H. Nau'in Jimlaa: Sassaukar jimlaa da jimlaa mai Sarkaa/gabaa).

The poet uses many more Compound sentences than Simple ones.

Below are some examples:

(a) Simple sentence (H. Sassaukar jimlaa)

6(a) Fa aikii shi bayyana mai kyan da muquu.

(b) Wurin baa tsimii baabu sauran dibaaraa.

7(b) Dufuu shi mayee. Dada haskee shi kaura.

Other examples are vv. 14(a), (b), 15(a), (b), 18a, (b), 19 (a), (b), 24(a), (b), and others.

(b) Compound sentence (H. Jimlaa mai sarkaa/gabaa)

v. 1(a) Fa naa rooki Allaahu mai Kuduraa.

(b) Fa don Shi isam min tsayin Laahiraa.

3(a) Zamaa Jalla Sarkii fa Shii Ka hukuncii -

(b) Bisaa taalikai nai da kau zaahiraa.

5(a) Da buusa Kahoo dud da Taashimmu muu duk

(b) Gaban Wanda yay yii mu Mai Kuduraa.

FOOTNOTES
(Tuushen Bayaani)

1. see Sa'id, Bello, "Sokoto Seminar", 1976, p.24.
2. see Hogben, S.J. and Kirk-Greene, AHM, op.cit. p.390.
3. see Hiskett, M., The Sword of Truth, p.9.
4. see Hogben and Kirk-Greene, op.cit. p.390.
5. see Labaran Shehu, Sa'id, Bello GMJ, vol. II, pp.297-305.
6. see ib. pp.306-317.
7. see Hogben and Kirk-Greene, op.cit. pp.202-203.
8. see Sa'id, Bello GMJ vol. I. pp.59-61.
9. see ib. vol. II, pp.253-259.
10. see ib, pp.260-262.
11. see fn . 5, above.
12. see fn. 6, above.
13. see Sa'id B., GMJ vol. I, p.58.
14. see ib. p.59.
15. see Hogben and Kirk-Greene, op.cit. 214. item 5.
16. Details of this can be found in:
 - Spectacle of Death, pp.205-215. "The Account of the Day of Resurrection".
 - What Happens After Death, pp.29-45, "Description of the Day of Judgement".
 - Islamic Book of The Dead, p.87-92, "Concerning The Day of Rising".
17. see Spectacle of Death, pp.216-225, and Islamic Book of The Dead, p.83-85.
18. see Islamic Book of The Dead, p.86, "Driving the Creatures to the Place of Gathering".
19. see ib., p.74.
20. see Spectacle of Death, pp.240-244; "A description of the Assessment and Weighing of Deeds"; see also What Happens After Death, Part II, p.65-69". The Reckoning"; see also Islamic Book of The Dead, p.100, "The Setting-up of The Scales".

21. see Islamic Book of The Dead, pp.96-99, "Concerning The Scattering of the Books on the Day of Rising".
22. see ib, pp.101-102, "Concerning the Sirat (Bridge)". see also Hawan Siraadii by Hassan dan Shehu, in Sa'id, Bello GMJ, vol. II, pp.356-360. I have another poem, Wakar Siradii, by an unknown person, recorded on cassette for me by Malama Hansatu Almajira in Kano, 1978. I have transcribed the poem. It has 29 distichs. See also KHW v. 17(e), KLH v. 3(c), WBZ v. 38(a) and JM vv. 71-92 for more details about Hausa notions of the Bridge. A discussion of the Karaatun Siraadii "Knowledge of the Bridge" and the types of questions to be asked and the answers to be given while crossing the Bridge is undertaken in JM, under CONTENT, below.
23. see v. 23, NOTES TO ENGLISH TRANSLATION.
24. see Said, B . GMJ, pp.264-252.
25. see ib. 269-271.
26. see ib. pp.253-259.
27. see ib. pp.238-245.
28. see ib. pp.226-229.
29. see ib. pp.263-268.
30. The First Trump: see IBD, pp.67-68, 77-82. Compare also Spectacle of Death, (SOD), pp.448-449. "Early on Friday morning ... a Voice will be heard ... Gradually the Voice will rise hard and sharp like a thunderbolt... the voice will rise to the highest pitch, people will start dying....." (pp.448-449).
31. Hiskett, "The Imagery of light and associated ideas in Hausa Islamic Verse", A paper read at the International Conference on Hausa Language and literature, organised by CSNL, B.U. Kano, 1978.
32. This echoes Koran 82/1-19, and passim.
33. see Spectacle of Death, pp.289-291. "Rage and fury of Hell——"
34. see v. 29(a-b), NOTES TO ENGLISH TRANSLATION.

TSAYIN KIYAAMA (TSK)

TA

Asma'u Nana

- V.I(a) Fa naa roo/ki Allaa/hu Mai Kuduraa,
(b) Fa don Shi / isam min / Tsayin Laa/hiraa.
- 2(a) Ku san naa / ji tsooron / Tsayin Al/kiyaamaa,
(b) Fa zunubii / da niy yi/yoo na fur/furaa.
- 3(a) Zamaa Jal/la Sarkii / fa shii ka / hukuncii -
(b) Bisaa taa/likainai / da koo zaa/hiraa.
- 4(a) Tunaawaa / ga lottoo / kadai yaa / isa(a),
(b) Da gamon Al/nakiiri / da koo Mun/karii.
- 5(a) Da buusa / Kahoo dud / da taashim/mu muu duk -
(b) Gaban Wan/da yay yii / mu Mai Kuduraa.
- 6(a) Fa aikii / shi bayya/na mai kyau / da muuguu,
(b) Wurin baa / tsimii baa/bu saura / dibaaraa.
- 7(a) Wutaa dud / da raanaa / gamassu / suu duk,
(b) Dufuu shi / mayee da/da haskee / shi kaura(a).
- 8(a) A tsaagee / fa sammai / a waashee / su suu duk,
(b) Da yin Wan/da yay yii / su Mai Kuduraa.
- 9(a) A jaawoo / Wutaa koo / da sarkaa / a kaawoo,
(b) Ta keewa/yi mutanee / tanaa ku/ma ruuraa.
- 10(a) Da riffun/ta ukku / fa inwaa / hayaakii,
(b) Da halshee, / ga Kur'an / cikin fas/saraa.
- 11(a) Da ziizaa / da habakaa / da tsaawad / da taf fi(i) -
(b) Fa tsaawaa / ta hadari(i), / tanaa zaa/buraa.
- 12(a) Ta kufcee / a kam mata, / bisaa dum / mutanee -
(b) Fa sun faa/di, sun tsor/ta sun taa/kura(a).
- 13(a) Ku san tar/tsatsinta / awaa raa/kumii -
(b) Eakin, taf / fa jeefoo / da giinaa / ga sooraa.

- 14(a) Tsayii yai / tsawoo baa/bu sauran / kalaamii,
(b) Fa mootsin / kafaafuu / kadai ad / da sauraa.
- 15(a) Wadansu / zufaa yad/dasoo har / ga baaki(i),
(b) Mutaanee / mu tsarci / fa Allah / mu tsiira(a) .
- 16(a) Fa don Jal/la Sarkii / fa yaa yi / fushii -
(b) Da bai yi / da dai, ka / jiyaa duk / ku nuura(a).
- 17(a) Zamaa baa / Shi kaara / fushii a/badaa,
(b) Fa baicin / Nabiiyun, / fushin Laa/hiraa.
- 18(a) Sa'an nan / Fiyayyee / shi koo bi/di ceetoo,
(b) A baa shi, / shi cee, "Ummatii ka/daraa".
- 19(a) Shi cee, "Zoo / ka naa baa / ka ceetoo /masooyii,
(b)"Zamaa wan/da yas soo / ka shii ad / da tsiiraa".
- 20(a) Ma'aikaa / da kau an/nabaawaa / duka(a),
(b) Malaa'i/katu du/ka sun hal/lara(a).
- 21(a) Da koo saa/lihaina / da kau ma/sanaa -
(b) Da sunka / bi Sunnaa / da sunka / tsaraa.
- 22(a) Fa Sarkin / Sarautaa / shi kan yi / hukuncii -
(b) Bisaa tah/likai nai / da kau zaa/hiraa.
- 23(a) Akan ra/ba jama'aa / biyu, wan/su zaa su(u) -
(b) Wuta, wan/su Aljan/na sun saa/mi tsiiraa.
- 24(a) Fa 'yan Wu/ta su a/ka kai can / ga zillaa,
(b) A saa su / cikin Haa/wiyaa da / Sa'iiraa.
- 25(a) Wadansu / Jahiima / wadansu / Lazaa,
(b)Wadansu / su dauwa/ma ca Sa/karaa.
- 26(a) Wadansu / a saa su / cikin Hud/damaa,
(b) Wadansu / Jahanna/ma don kad/daraa.
- 27(a) Akwai koo / riyoojii / macizzai / kunammai,
(b) Da dangin / azaabaa / da bea dad/daraa.
- 28(a) A saa su / a Habha/bu duc can / kawa(a),
(b) Ga saakoo / a shaashee / su ga dau/wiraa.

- 29(a) A kai su / ga sanyin / Wutaa ai / su shaa -
(b) Azaabaa / da taf fi / Wutaa har / su kaaraa.
- 30(a) Ta dadda/ke kwabarii / ta kaatsee / jiyoojii,
(b) Ta tartsee / ga boobii / kashii baa/bu sauraa.
- 31(a) Da wailu / na maasu / awoo da / hiyaanaa,
(b) Rageewaa / ga wansu / ga wansu / su kaaraa.
- 32(a) Kazaa ga / awoo kau / na karfee / ga kiiraa,
(b) Da algus/su wailun / duka(a) sun/ka taaraa.
- 33(a) Daree da / dufuu duu / wutaa ak / ka kansu(u) -
(b) Ta ci(i), wan/su Aljan/na aka kai / da nuuraa.
- 34(a) Dadaa a yi / Hisaabii / da amsan / Takardu,uu,
(b) Da taakin / Siraadii / bisaa fu/duraa.
- 35(a) Fa kos saa/mi amsan / Takardu,uu / da daama(a) -
(b) Fa yaa tsii/ra, mai hau/ni shii yai / hasaaraa.
- 36(a) Wadanda / ayukkan/su sunka / yi daidai -
(b) Sunaa nan / ga La'araa/fu ai koo / da tsiiraa.
- 37(a) Fa maasu / shigaa duk / na Aljan/na suu duk -
(b) A baa su / tufaafin/su nan kaz/daraa.
- 38(a) A kai su / ga ni'ima / su dauwa/ma caana(a),
(b) Ga daadin / zumaa gaa /su gaa ma/daraa.
- 39(a) Ga daaras /Salaami / da daaran /Na'iimi(i),
(b) Da Janna/tu Tajrii / sunaa shu/kuraa.
- 40(a) Da Janna/tu Adnin / da Janna/tu Ma'awaa,
(b) Da Janna/tu Khuldi / sunaa bushraa.
- 41(a) Da Aljan/na Firdau/si ita taf / fi ni'ima,
(b) Mu zamnaa / Fiyayyen/mu Hairul / Waraa.
- 42(a) Mu zamnaa / dadaa baa/bu ciyyoo / da mutuwaa -
(b) Da tsuufaa / da baabu / rashii da / hasaaraa.
- 43(a) Tutut sai / rahaa sai / ta waasa / su kaaraa,
(b) Abin mar/marii kau / tutut sai / a kaaraa.

- 44(a) Su shaa sal/sabiilu / da koo jan/zabiilu(u),
(b) Tufansu / na sunduu/si sunaa ab/karaa.
- 45(a) Da koo shim/fidaa ta / sarautaa / ga wansu(u),
(b) Zabarda/ji lu'ulu/'u sai jau/haraa.
- 46(a) Katangin / fa Aljan/na ziinaa/riyaa,
(b) Shigiffun / azurfaa / kasaa ku/wa tibraa.
- 47(a) Da koo za'a/faran ai / fa kamshin/su yaa fi(i) -
(b) Na niddu / da kaafur / da koo am/baraa.
- 48(a) Ku san fa / ganii nai / na Zaatii / na Sarkii -
(b) Na Allaa/hu daadin/sa yaa fi / ishaaraa.
- 49(a) Zamaa caa/na Aljan/na in mun / ganai,
(b) Mu mancee / da Aljan/na naa nan /jiraa.
- 50(a) Fa Allah / shi baa mu / ganii na/sa muu duk,
(b) Da Anna/bi caana / cikin bu/sharaa.
- 51(a) Shi tarshee / mu taare / da Shaihum/mu Jailii,
(b) Da Shaihum/mu, muu duk / mu san gaa/faraa.
- 52(a) Fa naa goo/de Allah / dadaa naa / cikaa ,
(b)Fa naa yi / salaatii / ga Hairul / Waraa.
- 53(a) Da aalu / da sahabu / kaza a taa/bi'iina(a),
(b) SHARAA/'I'UHUU ka / ji ramzii / na Hijraa.
- 54(a) Dadaa ku / ji waakaa / ta wa'azu / ku karbaa,
(b) Mu bii Shi / fa Allah / mu saamu / mu tsiira(a).

NOTES TO HAUSA TEXT (A)
(Grammar and Lexis)

- v. 1(a-b) Fa is an emphatic particle, used only in verse.
Compare the similar usage of the particle A in TM
v. 1(a) (i), WG v. 1(a), and WW v. 12(e), NOTES TO
HAUSA TEXT (A).
- 1 (b) Tsayin Laahiraa = Tsayubar Laahiraa.
- 2(b) (i) Fa : see 1 (alb) above.
(ii) na furfura is a Sokoto expression equivalent to
nake tunaanii, tsooroo, or jinjinaawaa, in Kano Hausa.
- 3(a) (i) Zamaa = doomin, Sabooda.
(ii) Shii Ka hukuncii = Shii nee yakee yin hukuncii.
- 6(b) This hemistich is an adaptation of the fixed phrase
baa tsimii baa dabaaraa.
- 7(a) poetic ambiguity: The hemistich may normally be paraphrased
as: Da wutaa da raanaa duk zaa su gamu.
- 7(b) haskee ya kaura: This is normally expressed as
haskee ya bacee/haskee ya gushee.
- 9(b) keewayi = keewaye.
- 10(a) The hemistich may be paraphrased as:
Akwai ta da rufunaa uku fa /na/ inwar
hayaakii. Note the omission of /na/.
- 10(b) ellipsis; understand: Da halshee /duubaa/ ga Kur'an-----.
- 11(a) Ziizaa is an ideophonic noun equivalent to zaafii, kaifii
or zaloo.
- 12(a) bisaa dum mutaane = baayan duk mutaane.
- 12(a-b) There is a run-on in these lines. Understand:
--- bisaa duk mutane//Fa sun faadi---
- 12(b) Sun tsorta = sun tsoorata.
- 13(a-b) There is a run-on, inversion, and ellipsis in these
hemistichs, understand:
---In ta jeehoo/shi/ awaa bakin raakumii /yake/.
- 13(b) da giinaa ga sooraa = Kamar ginii da sooroo. The
substitution for -aa for -oo in sooraa is for the

rhyme. see NOTES TO ENGLISH TRANSLATION, v. 13.

- 15(a) yad dasoo is a Sokoto expression equivalent to yaa kaawoo in Kano Hausa. It also involves collocational shift.
- 15(b) tsarci = tsooraci = ji tsooron.
- 16(b) (i) Da bai yi da dai = Da bai taƙa yi ba koo sau ɗaya.
Note the omission of the second negative ba.
- (ii) Ku nuuraa appears to be an archaic form of ku luura.
- 16(b) Note the omission of the second negative ba, after dai.
- 17(a) : Zamaa : see 3(a), (i) above.
- 17(b) (i) baicin = baayan.
(ii) Nabiiyun. There seems to be two possible readings of this. (i) Nabiiyun, "the Prophet".
(ii) na biyun, "the second".
- The first possibility is the one adopted in the English translation.
- 17(b) (iii) Ellipsis, understand:
Fa baicin Nabiiyun /yaa yi rookoo/shiga tsakaanii/---.
- 19(a) (i) Shi refers to God.
(ii) zoo ka naa baa ka = zoo naa baa ka. The addition of the first ka is characteristic of a rural Hausa, eg Kademi, Gaya district and of Gumel and Hadeja in Kano.
- 19(b) wanda yas soo ka shii ad da ---. This is a Sokoto expression, equivalent to wanda ya soo ka shii nee zai tsiira.
- 20(a-b) ellipsis; the conjunction da is omitted at the beginning of line (b).
- 21(b) da sunka tsaraa = kuma suka tsaree, wadanda suka tsaree.
- 22(b) da kau zaahiraa = baabu shakkaa kuwa.
- 23(a-b) run-on; understand:
---zaa su/Wuta---.
- 23(b) ellipsis, understand:
...Wasu Aljanna, /wadannan/ sun saami tsiiraa /Keenan/.

- 24(a) suu aka kai = suu zaa a kai.
- 25(a) ellipsis; understand: Wadansu /ā saa su cikin/ Jahii ma---.
- 27(a) (i) riyoojii: archaic form of the plur. riijiyooyii.
(ii) ellipsis; one would normally expect:
---riijiyooyii /da/ maciizai /da/ Kunaamuu.
- 27(b) da baa daddaraa = da baa deenaawaa, baa faashii.
- 28(b) (i) Ga saakoo: This could be interpreted as follows:
(a) Ga saakoo = a cikin saakoo.
(b) Gasaaku = ruwan ciiwoo = abincin 'yan Wuta.
Both are acceptable but (a) is the one adopted in the English translation.
- 28(b) (ii) a shaashee su = a shaayar da suu.
- 30(a) (i) daddake = dandatse
(ii) kwabrii = kaurii
(iii) kaatsee = katse, tsittsinke
(iv) jiyoojii = jiijiyooyii. Cf, 27(a) (i) above.
(b) tartsee = dartsee, katsee, tsinke.
- 31(b) ellipsis; understand /Wadanda kee/ rageewaa ga wansu ---.
- 33(a) wutaa ak ka kansu = wutaa cee a kansu.
(b) (i) Ta ci(i) = Tanaa cii. Note the run-on in (a) through (b).
(ii) aka kai = zaa a kai.
- 34(a) amsan = amsar = karbar. Note the characteristic of Zaria dialect, where the poet uses the masculine link -n where feminine genitive link -r is normally to be expected.
- 34(b) taakin Siraadii = keetaree Siraadii.
- 35(a) (i) Kossaami = Koowaa ya saami = Duk wanda ya saami. Compare HDK, v. 15d(i), NOTES TO HAUSA TEXT (A).

- 35(a) (ii) amsan = amsar. see 34(a) above.
- 35(b) mai hauni shii yai hasaaraa = Wanda ya
karbi takardarsa da haɓu shii yea yi asaaraa.
- 37(a) inversion; the normal order would be:
Suu duk maasu shigaa Aljanna.
- 40-41. ellipsis; the verb phrase a kai su is to be understood for the full meaning.
- 41(b) ellipsis; understand:
mu zannaa /taare da/ Fiyayyenmu ---.
- 42(b) da baabu: one would expect kuma baabu.
- 44(b) ellipsis; understand: sunaa /da/ abkaaraa.
- 45(b) The conjunction da is omitted after zabardaji.
- 46(a) Ellipsis; understand:
(a) Katangi fa Aljanna /na/ ziinaariyaa/nee/.
- 48(a-b) inversion; the normal order would be:
Ku san fa ganin Zatin Sarkii//Allah, daadinsa
yaa fi/gaban/ ishaaraa.
- 49(a) (i) inversion; this would normally be:
Domin in mun gan shi a can Aljanna.
(ii) zamaa = Domin.
- 49(b) Aljanna nan naa jiraa = Aljanna tanaa
nan tanaa jiraa.
- 51(a) Jailii = ^CAbd al-Qadir al-Jaylani.
- 54(b) mu bii Shi fa Allah = Mu bi Allah fa.

NOTES TO HAUSA TEXT (B)
(Rhyme and Metre)

- c. 2(b) The first foot has v vv - . Compare HDK v. 8(a) and 8 (d) (ii), NOTES TO HAUSA TEXT (B).
- 4(b) (i) The first foot has vv - - instead of v - v or v - - .
- 4(b) (ii) The rhyme in (b) is irregular, being -ii instead of the usual -aa.
- 5(a) Note here, the consonant rhyme in -k. This is inconsistent with the normal pattern in which the first hemistich rhymes in the vowel -aa, ii, ee etc.,
- 7(a) (i) The last foot has - -, thus dropping the first short syllables.
- (ii) Note the consonant rhyme here. See 5(a) above. Compare also vv. 8(a), 37(a) and 50(a).
- 9(b) The second foot has vv - - instead of v - - .
- 11(a) The second foot has v vv -, thus breaking the second long syllable into two short syllables.
- 12(a) The second foot has v - vv, thus breaking the last long syllable into two short syllables.
- 20(b) The second foot has v v v .
- 23(a) The second foot has v v v - .
- 34(a) The first foot has v - vv, thus breaking the last long syllable into two short syllables.
- 41(a) The third foot has v vv -. See 11 (a) above.
- 44(b) The third foot has vv - - . Compare 9(b) above.
- 54(a) The third foot has vv vv instead of v - - or v - v. It can be corrected by reading H. Wa'azu with the Ar. pronunciation wa'z.

NOTES TO HAUSA TEXT (C)
(Arabic and Other Loan Words)

- v. 1(a) Kū^hduraa; Ar. qudra, see TML, v 17 (c) above,
NOTES TO HAUSA TEXT (C).
- 2(a) Alkiyaama; Ar. al-qiyāma, see AK v. 1 (a) above,
NOTES TO ENGLISH TRANSLATION.
- 3(b) zaahirii, Ar. zāhir, "manifest". Compare TM
v. 1 (a) (ii) NOTES TO HAUSA TEXT (C) above.
- 4(b) Alnakiiri, Ar. Nakīr. see NOTES TO ENGLISH
TRANSLATION.
(b) Munkari; Ar. Munkar; also see NOTES TO ENGLISH
TRANSLATION.
- 14(a) Kalaamii, Ar. Kalām, "speech", "talk".
- 18(b) Ummati kaḍara; Ar. ummatī qatra. Probably ummatī faḡat,
"my community, that is all". qatra may be for the metre
and rhyme.
- 20(b) (i) malaa'ikatu; Ar. mala^cika, "Angels", Compare KHW
v. 34 (d).
(ii) hallara, Ar. hadara, "assemble", "gather". The
doubling of the consonant ll is a Hausa form, and for
the metre, for the Ar. form II means "to make ready",
which does not fit the context here.
- 21(a) saalihaina, Ar. Sālihīn, "the righteous".
- 24(a) zillaa, Ar. dhilla, see HD v 25 (a), above,
NOTES TO HAUSA TEXT (C).
- 24(b) Haawiyaa, Ar. hāwiya. See NOTES TO ENGLISH TRANSLATION.
- (b) Sa'īraa, Ar. Sa'īra. " " " " "
- 25(a) Jahiima, Ar. Jahīm. " " " " "
- (a) Laza, Ar. Lazā. " " " " "
- (b) dauwama, Ar. dawwama. see HDK v. 19 (e), above, NOTES
TO HAUSA TEXT (C).
- (b) Sakarāa, Ar. Saqarā. See NOTES TO ENG. TRANSLATION.

- 26(a) Huɗɗamaa, Ar. Huɗɗama. See NOTES TO ENGLISH TRANSLATION.
- 26(b) Jahannama, Ar. Jahannam " " " " "
- (b) ƙaddaraa, Ar. qaddara, "to decree"
- 28(a) Habhabu, Ar. Habhab. See ENGLISH NOTES.
- 31(a) (i) wailu, Ar. wayla, "see KHW, v. 30(e), (i), above.
NOTES TO HAUSA TEXT (C).
- (a) (ii) hiyaanaa. Ar. ḥiyāna. "Faithlessness",
"perfidiousness", "deceit" or "dishonesty". Compare GYZ
v. 7(c) below.
- 32(b) algussu: probably from Ar. al-ghashsh, "fraud",
"deceit". Compare WW v. 7(e) above.
- 33(b) nuura, Ar. nūr, "light"
- 34(a) Hisaabii, Ar. ḥisāb, see KHW v. 17(d) above, NOTES TO
HAUSA TEXT (C).
- (b) Siraadii, Ar. Sirāt, "The Bridge". See NOTES TO ENGLISH
TRANSLATION.
- 36(b) La'araafu, Ar. al-ʿarāf. See NOTES TO ENGLISH
TRANSLATION.
- 37(b) ƙazdaraa: I am unable to find a satisfactory explanation of
this word; however, the context suggests an adverb of manner,
nan takee, "instantly".
- 39(a) daarassalaami; Ar. dār al-salām, "the house of peace",
Paradise.
- 39(a) daaran na'iimi, Ar. dār al-naʿīm, "the house
of prosperity", that is Paradise.
- 39(b) Jannatu Tajrii, Ar. al-jannāt Tajrī. see NOTES TO
ENGLISH TRANSLATION.
- 39(b) Shukuraa, Ar. Shukr, see KHW v. 37(a) above, NOTE TO
HAUSA TEXT (C).

- 40(a) Jannatu Adnin, Ar. ~~Ma~~^{Ma}jannāt adnin, "the Paradise which is close/near" ^{of the Garden of Eternity}. See NOTES TO ENGLISH TRANSLATION.
- (a) Jannatu Ma'awaa: Ar. al-jannat al-ma^Cwa, "the Paradise of Hospitality".
- (b) Jannatu Khuldi: Ar. Khuld, "eternity", thus "The Gardens of Eternal Living".
- (b) bushraa, Ar. hishāra, "good tidings"
- 41(a) Aljanna Firdausi; Ar. jannat firdaws. See NOTES TO ENGLISH TRANSLATION.
- (b) Hairul waraa. Ar. khayr al-warā, "Best of the creatures".
- 43(a) rahaa, Ar. rahā, "ease", "tranquility".;
- 44(a) Salsabilu, Ar. Salsabīl, See NOTES TO ENGLISH TRANSLATION.
- (a) janzabiilu, Ar. janzabīl, see NOTES TO ENGLISH TRANS.
- (b) Sunduusi, Ar. sundus " " " " "
- 44(b) abkara: Ar. Abkāra, "virgin girls"
- 45(b) (i) zubardaji: Ar. zabarjad, "chrysolite".
- (b) (ii) lu'ulu'u, Ar. lu'lu', "pearls".
- (b) (iii) jauharii, Ar. jawhar, "jewel".
- 46(a) ziinaariyaa, Ar. dīnār, "gold coin".
- (b) azurfaa. Ar. al-sirf/al-sarīf, "pure silver", cf. ABM. v. 35(a) above.
- (b) tibraa: tibr, "nuggets of gold".
- 47(a) za'afaran, Ar. za^Cfrān "saffron".
- (b) (i) niddu, Ar. nidd, "aloes wood".
- 47(b) (ii) kaafur, Ar. kāfur, "comphor".
- (b) (iii) ambar, Ar. anbar, "ambergris".
- 48(a) zaatii, Ar. dhāt "Essence of God".
- 48(b) ishaaraa, Ar. ishāra, "indication".

- 51 (a) Jailii, Ar. Jaylān, See NOTES TO ENGLISH TRANSLATION.
- 53 (a) aalu, Ar. āl, "family".
- (a) sahabu, Ar. Sahābā, see AK v. 3(a) (ii) above, NOTES TO HAUSA TEXT (C).
- (a) taabi'iina, Ar. al-tābi'in, "followers".
- 53 (b) ramzi, Ar. ramz, "Chronogram".

TSAYIN KIYAAMAAN (TSK)

"THE ASSEMBLY ON THE DAY OF JUDGEMENT"

By

ASMA'U NANA.

- v. 1(a) I beg the Lord God, the All-Powerful,
(b) That He may suffice for me on the Last Day.
- 2(a) Know that I am afraid of the Assembly of the Day of
Resurrection,
(b) For it is the sins that I have committed that I fear.
- 3(a) Know that it is the Glorious God who gives Judgement --
(b) Upon His creatures, this is manifest.
- 4(a) Remembering this moment is itself sufficient,
(b) And the meeting of Nakir and Munkar.
- 5(a) And the blowing of the Trump and the Resurrection of us all --
(b) Before Him who created us, the All-powerful.
- 6(a) For [all] works will be exposed, the good and the bad,
(b) There will be no keeping anything back and no scheming.
- 7(a) [The heat of] Hell Fire and [the sun] will be combined,
(b) Darkness will prevail, light will disappear.
- 8(a) The skies/heavens will be torn, they will be totally
removed,
(b) By the act of Him who created them, the All-powerful.
- 9(a) Hell Fire will be dragged forward, it will be brought in chains,
(b) It will encircle men, roaring with flames.
- 10(a) It will have three canopies of smoky shadow,
(b) And a tongue, so it is explained according to Koran.
- 11(a) There will be intense pain and swelling Fire and shouting which is --
(b) Louder than the thunder of the storm, [Hell Fire] is
leaping forward.

- 12(a) It will break loose, it will be caught again, all the people -
(b) Have dropped down, terrified and huddled together.
- 13(a) Know that its sparks are as huge as a camel -
(b) Burnt black, which it throws, as big as a building,
like a hut.
- 14(a) The standing will be long, there will be no more ^ltaking,
(b) There remains only the shuffling of feet.
- 15(a) Some, the sweat is so deep that it has reached their mouths,
(b) O people, let us fear God that we may escape.
- 16(a) Because the Glorious God is angry -
(b) As He has never been angry before, all of you pay heed.
- 17(a) Because, He will never again be angry,
(b) After the Prophet has interceded, it will be the anger
of the Last Day,
- 18(a) Then the Best of Mankind will ask for salvation,
(b) His request will be granted and he will say, "my community,
that is all".
- 19(a) He will say, come, I grant you salvation, Beloved,
(b) For the one who loves you, he shall have salvation.
- 20(a) The Messengers and the Prophets, all,
(b) And the angels, all have gathered.
- 21(a) And also the righteous and the learned -
(b) Who followed the Sunna and guarded it.
- 22(a) And the Lord of the Judgement will conduct the Judgement --
(b) Upon His creatures, that is manifest.
- 23(a) The Assembly will be divided into two, some will go --
(b) To Hell Fire, some to Paradise, they have obtained salvation.
- 24(a) The people of Hell Fire will be taken to degradation,
(b) They will be cast into Hāwīya and Sa^Cīra.
- 25(a) Some will be cast into Jahīma, some to Lazā,
(b) Some will stay for ever in Saqrā.
- 26(a) Some will be cast in Huttama,
(b) Some into Jahannama, for this has been decreed.

- 27(a) There are pits, snakes and scorpions,
(b) And many kinds of torments that are ceaseless.
- 28(a) They will be cast into Habhab, there, all of them, indeed -
(b) Into a crevice, they will be made to drink ḥawwīraa.
- 29(a) They will be taken to the Fire of Cold and made to taste -
(b) A torment that exceeds the heat of fire, they will suffer even more than this.
- 30(a) It will chop up the legs and pull apart the muscles,
(b) It will slice off limbs, there will be nothing left of the bones.
- 31(a) There will be affliction for those who measure to sell perfidiously,
(b) Who give too little to some and too much to others.
- 32(a) Likewise for the measuring of iron for black-smithing,
(b) And fraud, they ^{gather} up affliction for themselves.
- 33(a) In the darkness of night they will all have fire above their heads -
(b) Devouring them; but some will be taken to Paradise where there will be light.
- 34(a) The Reckoning will be made, and also the receiving of the Record,
(b) And the crossing of the Bridge, according to the will of God.
- 35(a) Whoever receives his Record in the right hand -
(b) He has escaped, he who receives it in the left hand, he has lost his salvation.
- 36(a) Those whose deeds are good -
(b) They will be in al-^ḥArāf purgatory, for sure there is salvation.
- 37(a) Those who are to enter Paradise, all of them -
(b) Will be given their clothes, instantly.
- 38(a) They will be taken to pleasure, to live there for ever,
(b) There is the pleasure of honey, they shall have fresh milk.
- 39(a) There is the House of peace and the House of pleasure,
(b) And the Garden of Flowing Water, they will give thanks.
- 40(a) And the Garden of Eternity and of Hospitality,
(b) And the Garden of Eternal Living, they will be exchanging good tidings.

- 41(a) And the Garden of Paradise, which excels in pleasure,
(b) We will live there with the Best of Mankind, the Best of all men.
- 42(a) We will live there with no illness or death --
(b) And no aging, no poverty, no privation.
- 43(a) There will forever be amusement and play, they will have more than this,
(b) Whatever one longs for, one will get more of.
- 44(a) They will drink the water of Salsabīl and Zanjabīl,
(b) Their dress will be made of silk brocade, they will have virgin girls.
- 45(a) Some will have royal couches,
(b) Of chrysolite, pearls and jewels.
- 46(a) The walls of Paradise are made of gold,
(b) The rooms of silver, the floors of nuggets of gold.
- 47(a) And there is saffron, the fragrant smell of which exceeds --
(b) That of aloes wood and camphor and ambergris.
- 48(a) Know that the sight of the Essence of God the King --
(b) Its pleasure is beyond indicating.
- 49(a) Because, there in the Paradise, when we see Him,
(b) We will forget that Paradise is there, waiting.
- 50(a) May God grant us His vision, all of us,
(b) And of the Prophet there, in the midst of good tidings.
- 51(a) May He raise us together with our Shaykh al-Jaylānī,
(b) And our Shehu, all of us, that we may obtain forgiveness.
- 52(a) I give thanks to God, I have completed my poem,
(b) I have invoked peace upon the Best of Mankind.
- 53(a) And upon his Family and his Companions, as well as on the Followers,
(b) The chronogram, hear, is Sharā'ifuhu.
- 54(a) Listen to the warning verse and accept it,
(b) Let us obey Him, God, that we may obtain salvation.

NOTES TO ENGLISH TRANSLATION.
(Islamic and Hausa Cultural Aspects)

- v. 4(b) "Nakīr and Munkar": The two Interrogators.
see TM v. 52(b) and KLH v. 2(d), NOTES TO ENGLISH
TRANSLATION. Compare also KHW v. 17(c)
matambayaa = Nakīr and Munkar.
- 5(a) "the blowing of the Trump": This refers to the
Second Trump, when lives will be blown out into the
dead, thus resurrecting them. Compare the First
Trump in AK v. 18(a), where it is said the Trump will
be sucked, thus sucking away the lives of all creatures.
The blowing of the Trump is frequently mentioned in Koran.
For example Koran 39/68:
"The Trumpet will just be sounded, when all that are
in the heavens and on earth will swoon, except such as
it will please God [to exempt]. Then will a second
one be sounded, when, behold, they will be standing
and looking on!"
see also Islamic Book of the Dead p. 68, 69-71.
- 6(a-b) "[all] works will be exposed": This echoes Koran
39/79:
"....The Record of deeds will be placed open!"
- 8(a) "Skies/heavens will be torn": This echoes Koran 78/19:
"And the heavens shall be opened as if they
were doors".
and Koran 69/16:
"And the Sky will be rent asunder,
For it will that Day be flimsy".
10. This verse echoes Koran 77/30-31:
"Depart ye to a shadow of smoke ascending
In three columns
which yields no shade of coolness and is
of no use against the fierce blaze".
- 11-12. "Hell Fire....attack...angry". see WW v. 11(d-e).
NOTES TO ENGLISH TRANSLATION. The verses echo
Koran 81/12.
"When the Blazing Fire is kindled to a
fierce heat".
13. This verse echoes Koran 77/32-33:

"Indeed it throws about sparks huge as
forts, as if there were a string of
yellow camels marching swiftly!"

The Koran reference to "forts" (Ar. al-qasūr)
clearly accounts for the other unexpected image
of sparks "as big as a building, like a hut".
There is some difference of opinion among the
exegetes as to what is meant by Ar. qasūr in the
context. Clearly here the maalams have naturalised
it as H. sooras = sooroo.

Note also the double allegory in the idea that the
yellow sparks flying one after the other is like a
string of camels marching swiftly such as the Arabs of
Nejd and central Arabia are so proud of. But the camels
also represent the vanity of worldly pride, as much as
to say, "your fine yellow camels in which you took such
pride in the world are but sparks [of Hell Fire] that fly
away and even sting you in the Hereafter": The smoky
shadows mentioned in v. 107, may suggest that the smoke
will also assume fantastic shapes like long-necked
camels. This image in the original Koran verse is
pointed out by A. Yusuf Ali, see Ali, A. Yusuf, The
Holy Koran (Translation), Jama'at Nasril Islam,
Maiduguri, Nigeria/Lahore, Pakistan, 1968, f.n.5879,
p. 1669.

14(a) "Standing will be long no talking". This echoes
Koran 77/35:

"That will be a Day when they shall not be
able to speak".

and Koran 78/38:

"...None shall speak except who is permitted
by God!"

18-19. "The Best of Mankind will ask for salvation". Compare
WBZ vv. 45-47. The full account of the status of the
Prophet Muhammad on the Day of Judgement can be found
in What Happens after Death, pp.54-64, where it is said that
he alone has the power of salvation on that Day.

- 20(a) "The Messenger and the Prophets": In Islam, prophets of God are classified into ranks. First, into (i) mursalīn or Rasūl/al-nabī, ie "Messenger and prophets", and (ii) salihīn, the "righteous". The first group consists of the prophets sent to a community with a message, sometimes with a Book, such as Muhammad, Jesus, Moses, and so on. The second group consists of people chosen by God to be righteous but who are not sent with a message to anyone.
23. "The Assembly will be divided into two some to Hell some to Paradise:
see Koran 39/71-73:
"The Unbelievers will be led to Hell in Crowds:....
...// And Those who feared their Lord
will be led to the Garden in Crowds:...."
and passim.
- 24(b) (i) Hāwiyā: The Fire of Hāwiyā, the "bottomless pit", is mentioned in Koran 101/6. It is the seventh and the lowest of the Islamic Hells. Cf. Hiskett, The Hausa Kashif al-ghumma, SOAS, 1977, internal publication, 1977, p.51.
(ii) Sa^Cīrā: The Fire of Sa^Cīrā is mentioned in Koran 22/4, 42/5 and 67/5. It is assigned to the Sabians. It is the fourth of the Islamic Hells. See Hiskett, ib, p.51.
- 25(a) (i) Jahīma: The Fire of Jahīma is mentioned in Koran 26/91 and 102/6. It is assigned to the idolators. See Hiskett ib, p.51.
(ii) Lazā is the second Islamic Hell; it is assigned to the Jews. It is mentioned in Koran 70/15. Compare KLH v. 23(d) NOTES TO ENGLISH TRANSLATION. See Hiskett ib, p.51.
- 25(b) Saqra is the fifth of Islamic Hells. It is assigned to the Magicians. It is mentioned in Koran 54/48 and 74/26-27.
- 26(a) Huttama is the Islamic Hell Fire assigned to the Christians. It is mentioned in Koran 104/4-7. Compare KLH v.62 (c), NOTES TO ENGLISH TRANSLATION, above.

- 26(b) Jahannama is the first of the Islamic Hell Fires, assigned to the wicked and negligent Muslims. It is mentioned in Koran 2/202. Compare KHL v.42(a), NOTES TO ENGLISH TRANSLATION, above. See Hiskett ib. p.51.
27. torture by "snakes and scorpions" etc., Compare WG v. 18(a), KLH v. 24(c-e). NOTES TO ENGLISH TRANSLATION; see details in JM vv. 38-42. NOTES TO ENGLISH TRANSLATION, below:
- 28(a) Habhab is not in fact one of the Fires of Hell,, although the Hausa poets frequently mention it as if it was. It is the name of one of the pits of Hell, into which the damned are thrown. In a poem which seems to be wrongly attributed to Abdullahi dan Fodiyo (see JM v. 10(a), below, NOTES TO ENG. TRANS.), the author uses the name correctly in this sense, he says:

H. 33(a) Akwai riijiyaa Koo caana Haawiyaa,

(b) Fa Habhabu suunanta, ta makiyaa Muhammadaa.

- E. (a) There is a well which is a pit there in Hāwiyā,
(b) Its name is Habhabu, assigned to the enemies of Muhammad.

28(b) dāuwiiraa: I have not been able to get a satisfactory explanation of this word. The context, however, suggests a kind of poisonous, hot water similar to "pus" mentioned in JM v. 48(b) below, and believed to be food for the Hell dwellers.

29(a-b) "a Fire of Cold": see Hiskett, HIV, p.40. for an explanation of this. This verse echoes Koran 78/24-25:

"Nothing cool shall they taste save
a fluid, dark, murky, intensely cold.

Compare JM v. 54(b), below.

31-32 "measure fraud": This echoes Koran 83/1-3:

"Woe to those who deal in fraud
Those who, when they have to receive
by measure, From men, exact full
measure, But when they have to give
by measure or weight to men, give
less than due".

v. 31(b) is probably included simply for the play on words since, according to the Sharī'a, there is no fault in giving more than the due weight or measure.

34;36. "Reckoning...receiving of the Record": Koran, passim.

For example Koran 84/7-12:

"Then he that will be given his Record in his right hand soon will his account be taken by an easy reckoning. And he will turn to his people rejoicing! But he who is given his Record behind his back, Soon will he cry for Perdition, And he will enter a Blazing Fire".

34 (b) "the crossing of the Bridge": Ar. Sirāt is mentioned in Koran 1/5-6, 2/136-209, etc., It is believed that the Sirāt or the Bridge must be crossed by all people. It is believed to be a very narrow Bridge which spans the pits of Hell Fire and leads into Paradise. The Hausas believe that Siraadīi is a very narrow Bridge, thin like a "string" or "thread" or "hair". It is also believed that it is as sharp as askaa, a knife. See more details in the discussion of the present poem under CONTENT. See also KIHW v. 17, KLH v. 3 (c) JM v. 71(a). See also Hiskett, Hausa Kāshif al-ghumma, SOAS, internal publication, 1977, f.v. 66, p.38.

36 (b) "al-ʿArāf/purgatory" is a place said to be between Paradise and Hell Fire where those awaiting entry to Paradise will stay before they are given permission to proceed. It is considered as a transition place, equivalent to the purgatory of Christian eschatology. Compare Dante Divine Comedy vol. 2, Penguin Books, Dorothy L. Sayers, London, 1955.

39(a) "House of Peace and House of Pleasure" = Paradise.

39(b) "The Garden of Flowing Water": renders Jannatu Tajrii. This derived from the Ar. tajrī "it flows". It is mentioned in many places in the Koran. For example Koran 85/11:

"...Gardens beneath which rivers flow..."

- 40(a) (i) "The Garden of Eternity": renders Jannatu Adnin
Ar. Jannat al-^Cadnin. It is mentioned in Koran 98/8:
 "...Garden of Eternity beneath which rivers
 flow...."
- (ii) "The Garden of Hospitality" renders Jannatu Ma'awaa
Ar. Jannat al-ma'awa, mentioned in Koran 32/19:
 "For those who believe and do righteous
 deeds,
 Are Gardens of Hospitable Homes, for their good
 deeds...." And passim.
- 40(b) "The Garden of Eternal Living": renders Jannatu Khuldi,
Ar. Jannatu al-khuldi, mentioned in Koran, 25/15:
 "Say, is that best, or the Eternal Garden
 promised to the Righteous?...."
and Koran 98/8:
 "...They will dwell therein forever..."
 see also Koran 41/28, and passim.
- 41(a) "The Garden of Paradise": renders Aljanna Firdausi.
Ar. jannat al-firdaws, mentioned in Koran 18/107:
 "As to those who believe and work righteous
 deeds, they have, for their entertainments,
 The Garden of Paradise".
and Koran 23/11:
 "Who will inherit the Garden of Paradise:
 They will dwell therein for ever".
and passim.
- 41(b) "The Best of all men" is a honorific name of the Prophet
Muhammad. Compare TM v. 2(a), NOTES TO ENGLISH TRANSLATION.
- 44(a) (i) "Salsabīl": Koran 76/18:
 "A fountain therein called Salsabīl".
(ii) "zanjabīl" /H. Janzabiil/, Koran 76/17:
 "And they will be given to drink a
 cup of wine mixed with zanjabīl!"
The usual meaning given to this word is "ginger".

44 (b) "Silk brocade": Koran 76/21:

"Upon them will be green garments of
Fine Silk and heavy brocade....!"

45 (a) "Some will have royal couches": Echoes
Koran 88/15-16:

"And cushions set in rows
And rich carpets, (all) spread out!"

48-50. "the Sight of God": See WW v. 30(d-e) and WG v.
51 (b), above, NOTES TO ENGLISH TRANSLATION, above.

51 (a) "Shaykh al-Jaylānī": see WG I, (i).

51 (b) "Our Shehu": see TM v. 12 (a) (i), NOTES TO ENGLISH
TRANSLATION, above.

52 (b) "The Best of Mankind": see v. 41(b) above.

53 (b) "Sharā'i^cuhū" (= Sharā'ifuhū): This is the ramzi
or Chronogram. See Hiskett, HIV, p. 169. It is a pun
of the Ar. Sharīf, "noble", of which it is a plural
plus Ar. 3rd pers. Sing. poss. pronoun, "His nobilities".
Its numerical value is as follows:

sh	=	1,000
r	=	200
'a	=	1
r ^c _a	=	70
h	=	5
		<hr/>
		1277/1860
		<hr/>

B

"A Whiplash for the Community's Hearts"

(Waakar Buulaaliyar Zukaataa ga

Jama'aa, WBZ), by Alhaji Gambo

Muhammadu, 20 century AD.

I AUTHORSHIP, PROVENANCE AND DATE.

(i) Author (H. Murubuucii/Mawallafii)

The poem is firmly attributed to Alhaji Gambo Muhammadu. Alhaji Gambo hails from a village called Pali in Alkaleri Local Government area in Bauchi State. This information was supplied to me by Malam Aliyu Ahmed, the News Editor of Gaskiya publications, Zaria, (Kaduna Offices) in whose newspaper, Gaskiya Ta fi Kwabo the poem was first published. He told me that he thought Alhaji Gambo Muhammadu was about forty years old when he submitted this poem for publication in 1967.

(ii) Provenance (H. Bayaanin diddigii/salsalaa)

The text from which the present edition is compiled was made from a bookoo copy, published in Gaskiya newspaper, Zaria, in 1967. The newspaper cutting was given to me by Prof. D.W. Arnott of School of Oriental and African Studies, University of London, in 1973. The poem is believed to have been written originally in bookoo, not in ajami.

(iii) Date (H. Sheekaraa/Hijiraa)

The internal evidence confirms that the poem was composed in 1384/1964-65. This is stated in the ramzi of the poem, which is shasfada, the numerical value of which is as above. See v. 57 (d).

NOTES TO ENGLISH TRANSLATION.

II FORMAT, RHYME AND METRE

(i) Format (H. Zubii/Tsaarii)

This poem is composed in pentastichs, (H. kwar-biyar, tahaniisii, muhammasaa) of which there are fifty-seven. The poem is believed to have been written, in the first place, in pentastichs. It is therefore the work of one person, not two, as is the case in some instances such as that of HD, discussed above. Thus the poem is an original kwar-biyar, muhammasaa.

The present edition starts with v. 22, but the poem has 57 verses in all (see v. 57a-b). This is because the copy obtained from the Gaskiya newspaper contains only vv. 21-57 and all effort to recover the first 1-20 verses failed. The Gaskiya record containing the 1967 publication was unfortunately missing at the time I visited Gaskiya office in Kaduna, 1979.

However, it is most likely that the poem opens with the conventional doxology. V. 49-54 are an extended doxological colophon in the form of a prayer.

The pentastichs are self-contained and there is no case of run-on from one to another. However, there are occasionally run-ons from one hemistich to another within the pentastich.

(ii) The Rhyme (H. Amsa-amɔ/Amsa-kuwwa)

This poem has an external rhyme -a(a), being the last syllable of the last hemistich (e). This is regular throughout the poem. The rhyming consonant of the last syllable is also constantly -ra(a). Thus the poem may be referred to as a Raariyyaa. The word which contains this end rhyme in hemistich (e) of the present poem is Laahiraa throughout except in vv. 22 and 26 which have gaafaraa, and v. 24 which has guraaguraa; thus the poem has in the main, a whole-word rhyme in Laahiraa and may be referred to as a Balaahiriyyaa.

As regards the internal rhyme in (a) through (d), this is normally constant in each pentastich, but it varies from pentastich to pentastich (cf. HDK above). For instance, in v. 22(a-d) where there is -aa, 25(a-d), where there is -uu, in v.27(b-d) where there

is -ee, in v. 26 (a-d) where there is -oo and so on.

Note -ai in v. 27 (a) -ee and -ai in v. 36 and -ji and -ee in v. 46. These variations would, of course, not be apparent if the poem were written in unvowelled ajami.

(iii) The Metre (H. Karii/Muryaa)

This poem is composed in the classical Arabic metre, Rajaz (H. Barajaaziyya) the basis of which is Mustaf^Cilun/Mustaf^Cilun (- - v - / - - v -) repeated to give dimeter or trimeter. The dimeter is found to be more common in Hausa. However, the basis - - v - may be varied by v - v - , - w - or vvv -. In a catalectic line the last foot may be varied with v - - .

Apart from this, and some other minor variations from time to time, this poem is regular. Example:

- v. 31 (a) Sannan nu zoo/nu keewayee,
(b) Dukkamu koo/wanee tsaye (e),
(c) Malaa'ikuu/su keewayee,
(d) Baayansu Jun/nu naa tsaye (e),
(e) Baa wanda baa/shi hallaraa.

Note ^{that} the variation vv - - instead of - vv - occurs frequently in this poem. Other variations which occur infrequently are dealt with in NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da kee cikii)

- (i) Statement of main theme (H. Furucin Gundaarin jiigoo/kwaayar jiigoo)

As in the case of TSK above, the main purpose of this poem is to remind the audience of the imminence of the Resurrection and the Day of Judgement. This is specifically stated in v. 30:

- H. (a) Tunaa mana Ran Taashii,
(b) Duk wanda kee kabarinshi(i),
(c) Koowane naa zai taashi(i),
(d) Amsa Kiraa baa faashii,
(e) Tsayaawaa a Coobe Laahiraa.
- E. (a) "Remember, on the Day of Resurrection,
(b) Everyone who is in his grave,
(c) Whoever he is, will rise,
(d) To answer a Call without delay,
(e) To the Assembly, on the Last Day".

(ii) Content Summary (H. Jiigoo a gajarce)

As pointed out above, this edition opens with v. 22. The first section of the poem (vv. 1-20) is not available to us. Nevertheless, v. 21 throws some light on what came before, for it appears to conclude a section, marking a point of departure as well as indicating that the section before it was dealing with wa'azii general or possibly halin duuniyaa, and not Taashin Kiyaamaa. General wa'azii and halin duuniyaa have already been discussed in the early chapters. Since it does not tie in with what follows, v. 21 has been excluded from this edition.

The following summarizes the poem from v.22:-

- vv.22-29 The day you die and go to your grave, you will be entirely alone except for your works and the Interrogators. Perforce you must write down all your deeds. You will stay there until the Day of Resurrection.
- 30-33. On the Day of Resurrection all creatures - men, djinns, angels etc., will rise and go to the Place of Assembly.
- 34-37. ~~the~~ Hell Fire will launch her attack. No one will feel secure.
- 38-40. The Bridge will be set up. All must cross it and there will be questions on each of its peaks. The scales, too, will be placed [to weigh the deeds of everyone].

- 41-48. We will stand for 5,000 years; there will be excessive sweat; everyone will cry "myself". The Prophet will ask for salvation.
- 49-55. doxological colophon and prayer for salvation and declaration of Faith/Belief in the Last Day, Unity of God, the Messenger (Muhammad), other Messengers and the Koran.
- 56-57. Conclusion, title of the poem and its ramzi.

(iii) Treatment of the theme and background to it. (H. Warwarar jiigoo da Shinfidarsa).

As can be seen from the above, the poet has developed the poem stage by stage towards the final climax that will take place on the Judgement Day. Let us attempt to list these stages below with a view to comparing them with those discussed in TSK, above.

They are divided into two groups as follows:

(a) Those events that will occur soon after a man's death, that is, before the Judgement Day:-

- a day when you will resign yourself to death, v. 22(e).
- you will be alone with only your work, v. 23(c-e).
- there will be the interrogation, v 24(a-e),
- you will read out all that you have done, your hands and feet will bear witness, v. 26(a-d),
- the angels will surround you and bind your body, v. 27(b-c).
your relatives will gather round you [on your dying day], v. 27(d),
- you will be taken to your grave, worms will eat you until the Resurrection Day, v. 29.

(b) Those events that will happen on the Judgement Day:-

- On the day of Resurrection everyone will rise to go to the Assembly, v. 30.
- We will stand in a circle, the angels will encircle us, after them the djinns, all will attend, v. 31.
- all will weep and wail, v. 32(a-b),

- the fortunate ones will be provided with shade, v. 32(d0)
- everyone will be naked, v. 33(a-b)
- Hell Fire will launch her furious attack, she will pluck out anyone who loved this world, vv. 34-36.
- God will tell her to halt, her desire will be satisfied, v.37.
- the Bridge will be set up, all must cross it, some will cross; some will fall off into Hell, vv. 38-39.
- the Scales will be placed in position for the weighing of sins, v. 40.
- people will be standing for 5,000 years, sweat will stream from their bodies, v. 41.
- on that day everyone will be concerned only for himself, vv.42-43.
- God will be angry, v.44(a-b).
- Only the Prophet will be able to ask for salvation, God will grant him this, vv. 45-47.
- after him others will be granted the power to save,v48.

It is now possible to compare the two poems, WBZ and TSK, pointing out the incidents that occur in both, in order to illustrate the main features of the Muslim Hausa concept of the Judgement. They are as follows:

- Hell Fire will be dragged in chains, she will launch her attack, TSK vv. 9-13/WBZ vv. 34-37.
- Standing will be long, sweat will stream from the bodies, TSK vv. 14-15/WBZ vv. 41, 31.
- the Best of Mankind will ask for salvation for his community, this will be granted to him, TSK v. 18/WBZ vv. 45-47.
- the Resurrection from the grave TSK v.5/WBZ v.30.
- the Reckoning, Receiving of Record, the Scales, and the Crossing of the Bridge,TSK vv. 16-17/WBZ, v. 44(a-b)
- all will gather on the Assembly Day, TSK vv. 20-21/WBZ v. 31.

These, and many other parallel ideas are found in the poem. The content of this poem also recalls other poems such as Infiraji No. 2¹, Hawan Siraadi², and many others. For instance, v. 29 recalls Infiraji 2, v. 18, as follows:

- H. (a) Sannan a zaaree ranka(a),
- (b) A bar jikin nan naaka(a),
- (c) A kai shi can kabarinka(a),
- (d) Tsuutsaa garaa suu cii ka(a),
- (e) Taashinka Goobe Laahiraa.

(WBZ. v.29)

- (a) Kaa ci kaa shaa kaa yi taibaa,
- (b) Kaa macee kabarii ya karbaa,
- (c) Kaa rubee tsuutsaa ta Sharbaa,
- (d) Yanzu mee ya fi kyan ka zaabaa -
- (e) In baa faralii da naafilaa ba(a)?
(Infiraji 2, v. 18)

- E. (a) "Then, your life will be plucked out,
(b) Your body will be left there,
(c) It will be taken off to your grave,
(d) The worms and termites will eat you,
(e) Until your Resurrection on the Last Day!"
(WBZ v. 29)

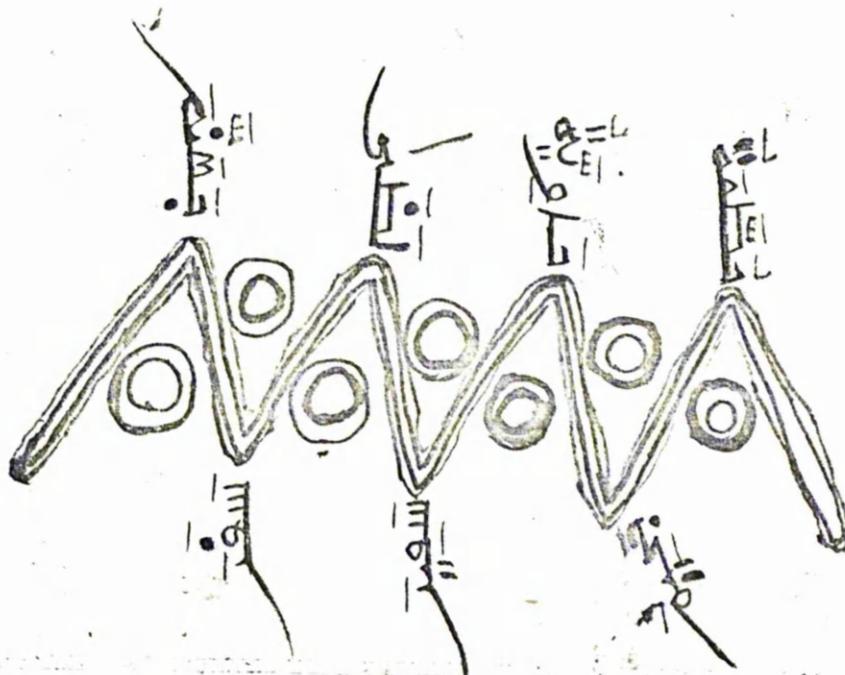
- (a) "You ate, you drank, you have grown fat,
- (b) When you die the grave will get you,
- (c) When you rot the worms will devour you,
- (d) What is now best for you to choose -
- (e) Other than the Obligatories and supererogateries [Of Islam]?"
(Infiraji 2, v. 18, p.13)

There are many other points of comparison between the present poem and other poems which are pointed out in NOTES TO ENGLISH TRANSLATION. They seem to show that the content of the poems on this topic is governed by an established tradition that extends from at least the early 19-century A.D. to the present day, but is probably much older in Arabic literature.

There is one incident in the poem that is best dealt with here, under CONTENT, rather than under NOTES TO ENGLISH TRANSLATION because, although it refers to a particular verse, the explanation required is too lengthy to be conveniently given under NOTES. It is the Crossing of the Bridge, vv. 38-39. These verses mention briefly the idea that, on the Day of Judgement, all mankind will have to cross the Narrow Bridge³ (Ar. al-Sirāt al-mustaqīm). On this Bridge will be seven sharp peaks (H. dooroo or kamfaraa)⁴ each of which must be climbed. More[^]over, each peak has its

karaatuu⁵, or prescribed knowledge. Every individual will be questioned at each peak. If he knows the karatuu appropriate to the peak, he will pass on safely to the next. If not, he will tumble off the peak into Hell Fire below. Thus a man's success in crossing the Bridge depends upon his knowledge and performance of Islam, and so too does the speed with which he crosses it. The nature of the questions and the karaatuu is discussed in more detail under JM below. The importance of the concept and its traditional nature is well illustrated by the diagram below, which was drawn by Malam Adamu, a Kano Koran teacher :

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



It will be noted that each peak has a name, written in Arabic. From left to right (above) these are Jahannama, Lazā, Hāwiya, Huṭṭama; (below) are Saqra, Sa'ira, and Jahim (but the maalam's writing at this point is not legible). These are in fact the names of the Islamic Hells, which lie immediately beneath each of the peaks.

There is also a tradition that, on each peak, the individual will be questioned about a particular aspect of Islamic knowledge or obligation - Koran, Prayer, etc., However, explanation of this aspect will be postponed until the poem Jan Marii (JM) is discussed below. For it is the author of this poem who makes use of this particular aspect of the Siraadii tradition.

Some poets describe Siraadii, the Bridge as Shingen Aljanna, that is the "fence" that prevents unauthorised persons from entering Paradise. Thus in Malama Hansatu's Waakar Siraadii we find:

H. v. 2(a) Allah Ubangijii duka Sarkin Sarautaa,

(b) Yai Aljanna yai mata shingen Siraadii,

3(a) Yai Wutaa tasa bai keewayee ba(a),

(b) Inaa abinda kaa tsaida mutum Siraadii?

E. 2(a) "God, Lord of all, Master of Rule,

(b) He created the Paradise and He fenced it with the Bridge,

3(a) He created His Fire, He did not fence it,

(b) There is nothing to protect one from crossing the Bridge".

Siraadii was also mentioned, in passing, in TSK, v. 34 (b), KLH v. 3 (c) KHW v. 17 (e), above, but without the reference to the peaks and Karaatuu.

Other aspects of Content are commented upon in NOTES TO ENGLISH TRANSLATION.

IV LANGUAGE (H. Sarrafa harshee)

As regards language, this poem will present little difficulty to a Hausa audience. It does contain a number of Arabic loans but these remain for the most part within the range of common naturalized loans. There are, however, a few exceptions, such as miraa'ii in v. 38(d), insi in v. 43(d) and hatama in v. 54(b), which can probably only be understood by the learned. What is noteworthy, however, is that even though this poem was composed in the present century, there is not a single English loan in it. One might attribute this to negative expectation, in that English loans would be inappropriate to this essentially Islamic topic.⁶ However, this explanation is not entirely adequate, since other Hausa wa'azii poets do use English loans, as in KHW, KLH above, and GYZ below. Thus poets have a degree of choice in this matter, which relates to style. We must therefore assume that this particular poet feels English loans to be inappropriate to his subject matter.

There are also non-verbal sentences in this poem, for instance, v.38 (c) and v. 44 (b). These examples will be given in more detail under STYLE, (xii), below.

V. STYLE (H. Saloo)

For the most part this poem is constructed with simple, loose sentences. But there are a number of instances of ellipsis, which are noted in NOTES TO HAUSA TEXT (A). Some, however, are mentioned here too, to illustrate how they produce a poetic and stylistic effect. The stylistic effect of a number of these cases of ellipsis lies in the fact that the reader or listener is required to supply a missing 2nd or 3rd person sing., usually with its verb, construct, etc. See examples under (xii) "Ellipsis", below. This creates a sense of immediacy. For the effort of supplying the missing pronoun brings it home to the individual that he himself, or someone close to him, is involved in the event the poet describes.

This author also uses the patristic image of the harlot. As has been remarked on above, this is an extremely common image for the world, that has already occurred in HD and HDK, above.

Amsa Kiraa in v.30(d) seems to be a kenning for Buusaa ta biyu, the "Second Trump". The central image of v. 31 is an example of what may be termed "folkloric exploitation", since the image depends for its full effect upon the audiences' knowledge of the surrounding folklore. For it is believed among the Muslim Hausa that when the Trump sounds all will rise and run towards a field in Jerusalem, and will gather there to await the Judgement. Mankind will stand in the middle of the circle, while djinns and angels will surround them on the outside, to prevent any from escaping.

The image of v. 27(c) is also worthy of special note, because of its semantic depth. For the idea that death is the result of being bound hand and foot by the relentless angels of death is a common one among the Hausa.

The dependence of this poem upon Koran and hadith for much of its imagery is made clear in NOTES TO ENGLISH TRANSLATION.

Other Stylistic devices (H. Sauran dabaarun Salon Sarrafaawaa)

(i) Parallelism (H. jeerantoo/jeerin sarkee)

There are examples of parallelism in this poem. For example:

- H. v. 22(a) Caa wani babban maganaa,
(b) Akwai fa ran da kaa tunaa,
(c) Raanar da zaa ka dangana,
(d) Raanar fa baa wani maganaa.

- E. (a) "Behold, there is something momentous ƙat hand7,
(b) It will be a Day that you will remember,
(c) A Day when you will resign yourself,
(d) A Day when there will be no talking".

Here the notion of remembering and becoming resigned are presented side by side. An even better example is v. 23:

- (a) Raanar zuwan kabarinka,
- (b) Sai kai kadai aikinka,
- (c) Muugunka har mai kyanka -
- (d) Suu nee kadai suu bii ka,
- (e) Baabu waninsu Laahiraa.

- E. (a) "The day of going to your grave,
(b) You will be there alone with only your work,
(c) Your evil work and your good work -
(d) Will be the only thing to follow you,
(e) There will be nothing else on the Last Day".

Here, there is a striking central parallelism between evil works and good works, which is introduced by the notion that a man takes only his works to the grave and that the only thing that he will have with him on the Last Day is his works. The compactness of this parallelism gives it intense semantic focus; v 24 (a-e) perhaps provides another example; so, too, does v. 25(a-e), where the idea of illiteracy in the world is placed in parallelistic contrast with the fearful effort of having to read, whether you can or not, when the Interrogators demand it.

(ii) Personification (H. Mutuntarwaa)

The poet uses this device frequently. But mostly in reference to the world, Hell Fire and the limbs of the deceased in the grave. Thus in v. 26(a-d) we find that when one is dead, "his hands and feet will bear witness" against him.

The source of this image is the Koran itself (see 75/14):

"Nay, man will be evidence against himself". The original image is expanded in certain hadiths as in for instance, Islamic Book of the Dead, "Concerning the Answers of the limbs:"⁷

The world is personified in v. 28 (a-b) as a woman "making grimaces" at a dying man. This recalls the characteristics of the world that have been remarked upon under HD and HDK above. Another

powerful but common personification is that of Hell Fire. This occurs in vv. 34-37, and has the following aspects:

- v. 34(a) - a swift, fierce creature: Sannan Wutaa ta daadimoo.
- v. 35(a) - a hungry person: Sannan a cee taa kooshi?
- v. 35(b) - an angry person: a lookacin takee fushii.
- v. 35(c) - a living, ^v-breathing (hard) person: tanaa ta yin numfarfashii.
- v. 35(d) - anger against infidels: ga Kaafirai tanaa fushii.
- v. 37(a) - impatience: Sannan a cee ta daakataa.
- v. 37(b) - a greedy, ambitious person: buurinta zaa a cikaa.

Compare also KHW vv.31-32, KLH v.42(a), TML, v.3(d), above, and JM vv. 15(a-b), 16(a) - 17 (b), below.

(iii) Symbolism (H. Alaamaa/Alamtarwaa)

It is perhaps justifiable to argue that there are three examples of symbolism in this poem, if we regard a symbol as a word or expression that conjures up a much wider image than that of its basic meaning. Thus Amsa Kiraa, "Answer the Call" (v. 30d) brings to mind the whole, complex image of the Day of Resurrection and the Judgement, and all the events associated with this that have been discussed earlier in this study.

Zuwaa Tsayin Kiyaama "Going to the Assembly" is to be understood after Amsa Kiraa. This also brings to mind a similar complex of images which are not present in the literal meaning of the phrase. Even Goobe (vv. 30e, 40e) may be regarded as symbolic by reason of the extensive image that it brings to mind.

Kalmaa in v. 54(c) stands for Kalmar Shahadaa, and this, in turn, is frequently symbolic of "Islam" in the minds of the Muslim Hausa.

(iv) Metaphor (H. Siffantaawaa)

There are few metaphors in the poem. The most significant one is in v. 27(c), jikinka sun dabaibayee. Dabaibayee, a verb from dabaibayii, is usually associated with hobbling an animal's

forefeet, but in this context it is used in the sense of entangling or "binding a man's body". The effect is to illustrate how restricted a dying man's body feels to him. The image also likens a man to a beast or domestic animal, especially a donkey, or a horse, that is untrustworthy and should therefore be tied to a tether. This, applied to a man's body illustrates how his movements at the time of death are curtailed. And, in addition, the symbol suggests that such a dying man is a sinner, since True Believers' souls are drawn gently; and the souls of the ^{wicked} are torn out in violence, as Koran 79/1-2 says:

"By the angels who tear out
The Souls of the wicked in violence.
By those who gently draw out the souls of the blessed!"

(v) Allegory (H. Dooguwar Siffantaawaa)

I can distinguish no examples of allegory in the poem.

(vi) Simile (H. Kamantaawaa)

There are no similes in this poem.

(vi) Anaphora and echo effect of rhetoration and Alliteration

(H. Jaddadar karfafaawaa da Gaagara-gwaari/Karangiya).

The poet uses this device frequently. Below are some examples:-

- 22(c) RAANAR da zaa Ka dangana
- (d) RAANAR fa baa wani maganaa
- 23(a) RAANAR ZUWAN Kabarinka
- 25(e) RAANAR ZUWANKA LAHIRAA
- 50(e) RAANAR ZUWANSa LAHIRAA

- 22 (e) RABBU KA BAA NU GAAFARAA
- 26 (e) RABBU KA BAA MU GAAFARAA
- 57 (e) RABBU KA BAA MU GAAFARAA
- 32 (b) KUUKAA DA KUUKAA KOOWAA
- 33 (a) KOOWAA DA KOOWAA KUUKAA
- 51 (a) Yaa Rabbi nii NAA SHAIIDAA,
- 52 (a) NAA SHAIIDA koo MANZONKA,
- 53 (a) NAA SHAIIDA MANZANNINKA,
- 53 (c) NAA SHAIIDA K'ur 'aaninka,

Other repetitions are, LAAHIRAA/GOOBE LAAHIRAA or A LAAHIRAA,

repeated in hemistichs (e) of vv. 23, 25, 27-30, 32-56;

SIRAADII repeated in v 38a, b, & c; NAFSII repeated in v.43a, b, c;

CEETOO repeated in vv. 46, b, e, 48a, b,c,d; and so on.

ALLITERATION (H. Gaagara-gwaari/Karangiyaa)

There are some examples of alliterations but they are mostly low key. Examples:

- v. 32 (b) Kuukaa da kuukaa koowaa
- v. 33 (a) Koowaa da koowaa gaa shi

(viii) Context-bound lexical items (H. Kalmoomin Fannu/Dangantattun Kalmoomii/Bii-dangi).

The author uses many context-bound lexical items. The following are examples:

- | | | |
|-----------------------------|------------------------------|---------------------------------|
| - <u>gaafaraa</u> , v. 22e, | - <u>kaafirai</u> , v. 35d, | - <u>Saabonka</u> , v. 50d, |
| - <u>Laahiraa</u> , v. 23e, | - <u>Siraadii</u> , v. 38a | - <u>wanika (Allah)</u> , v.51c |
| - <u>Sharran</u> , v. 24c, | - <u>Zaatii</u> , v. 45b, | - <u>K'ur 'aaninka</u> , v. 53c |
| - <u>Malaa'ikuu</u> , v.27b | - <u>Shirkaa</u> , v. 47c, | - <u>Saalihai</u> , v.55c |
| - <u>Wutaa</u> , v. 34a, | - <u>Rahamarka</u> , v. 49e. | - <u>Muuminai</u> , v.55c |
| | | - <u>Musulmii</u> , v. 55d. |

(ix) Collocational Shift (H. Baubaawan burmii/gamin-bautaa)

Most of the words with collocational shift in the poem produce metaphoric or personificatory effect and are dealt with under the appropriate headings. However, a few are listed below for the purpose of reminding:

v. 26(c), (Hannu kafaa) su (shaidataa), "Hands and feet will bear witness".

v. 28(b) (duuniyaa) tanai maka (gwaaloo), "the world is making grimaces at you".

v. 34(c-d), (Wutaa) ta (gurqusoo), "the Hell Fire will be moving nearer and nearer (like a person)".

v. 35(b-c), (Wutaa) tanaa (fushii), "Hell Fire is angry".

v. 37(a-b) (Wutaa)...(buurinta), "Hell Fire... its ambition", and so on. Collocational shift is involved in these instances because the words in brackets are not normally associated with one another in everyday speech, and the image created by linking them is an unusual one.

(x) Mystic Structure (H. Zubii mai jan rai/daga hankalii)

This poet makes extensive use throughout his poem of what may be termed mystic structure through semantic "build-up". That is to say, he starts with one idea, for example, that something momentous is about to happen (v. 22a); to this he adds, "a Day that you will remember"; then comes the idea of helpless resignation; then the utter silence. This build-up continues into the next verses until the climax is reached in v. 23(e), where he finally reveals that he is talking about the Last Day. Clearly this technique creates both considerable suspense and expectation in the audience. This mystic build-up appears, to a greater or lesser extent, in almost every verse of this poem. It is clearly characteristic of the poet. Below are some examples:

- H. v. 23 (a) Raanar zuwan kabarinka(a),
(b) Sai kai kadai aikinka(a),
(c) Muugunka har mai kyankea(a) -
(d) Suu nee kadai suu bii kaa.

- E. (a) "The day of going to your grave,
(b) /You will be there/ with only your work,
(c) Your evil work and your good work --
(d) Will be the only things to follow you!"

normally:

Muugun aikinka da mai kyau,
Suu nee kadai zaa su bii ka,
Laahiraa, raanar zuwanka kabarii.

Other good examples are vv. 27(a-e); 30(a-e); 47(a-d);
and 50(a-d).

(xi) Arabic and other loans (H. Laarabci da sauran baakin Kalmoomii)

The poet uses some Arabic loans but these are probably used for linguistic demand rather than for stylistic effect. It should be noted that, although it is a modern poem, there is no use of English loans.

(xii) Ellipsis (H. tsallake/giibin jimlaa/tsumburee jinlaa).

There are some cases of ellipsis in the poem. The following are examples:

- omission of noun aikinka, v. 23(c),
- omission of negative ba, vv. 25(b-c), 37(c),
- omission of adverbial a, vv. 25(c), 32(e), & 42(e),
- omission of the conjunction da, vv. 26(c), 29(d),
- omission of pronoun ka, v. 28(a),
- omission of Harzuwaa, v. 29(e)
- omission of don ya, v. 30(c-e).
- " " continuous, yanaa, v 31(b).
- " " verb to be nee/cee, vv. 32(c-d), 38(b).
- " " question tag In Kuwa, v. 39(c),
- " " verb phrase Ka duubi/haabu, v. 38(c),
- " " " Kawai ya daamu da shii, v. 44(b);

-omission of verb phrase, zai daamu da wasu/ya neemi ceetoo,
v. 44(e).

-omission of verb phrase yanaa rookonka v. 49(e)

As was pointed out above, the effect of this ellipsis is to create a sense of immediacy. For a more detailed examination of ellipsis see NOTES TO HAUSA TEXT (A).

(xiii) Sentence Type: Simple and Compound sentences (H. Nau'in Jimlaa: Sassaukar jimlaa da jimlaa mai Sarkaa/gabaa).

The poet uses Simple sentences more frequently than Compound sentences. Some examples are:

(a) Simple sentence (H. sassaukar jimlaa).

v.22(a) Gaa wani babban maganaa.

(b) Akwai fa ran da kaa tunaa,

(e) Rabbu ka baa mu gaafaraa.

Ra

24(a) Sauraa fa gaa Matambayaa,

(b) Koomee ka yii Su biibiyaa.

(e) Ai baa ka yin guraaguraa.

Other examples are vv. 26c,d,e, 27a,b,c,d,e, 28c,d,e, 29a, b,c, 30a, 31a,b,c,d,e, and many others.

(b) Compound Sentence (H. jimlaa mai Sarkaa/gabaa)

v. 32(a) Dukkan halittaa koowaa

(b) Kuukaa da kuukaa, koowaa

(c) Sai wanda ad da baiwaa

(d) Rabbu shi bae shi inwaa -

(e) Wurin zamanshi Laahiraa.

Other examples are vv. 25(a-c); (d-e), 26(a-b), 28(a-b), 29 (d-e), 30(b-e), and others.

FOOTNOTES
(H. Tuushen bayaanii)

1. Namangi, Aliyu, Wakokin Infiraji vols. 1-4, NNPC, Zaria, 1972, p.13.
2. Dan Shehu, Hassan; see Sa'id, Bello GMJ II, pp.356-360.
3. see Islamic Book of the Dead, pp.101-102. See TSK, fn. 22, above.
4. The illustration of the seven peaks or kandaraa of the Bridge is given under the present poem, WBZ, III, CONTENT; see more details in JM vv. 71-90, below.
5. Karaatuu = Karaatun keetare Siraadii, "Prayer, Knowledge of how to Cross the Bridge". These are discussed in JM under III, CONTENT, below.
6. Compare Jibril, Munzali, "Northern Nigeria: literature and English language", Kano Studies, vol. I, No. 2, 1974/77, p.37.
7. see v. 26(a-d). NOTES TO ENGLISH TRANSLATION.
see also Islamic Book of the Dead, pp.37-38, and 95.

WAƘƘAR FUULAALIYAR ZUKAATAA GA JAMA'AA (WLE)

TA

Alhaji Gambo Muhammadu

-
- 22(a) Gaa wani bab/ban maganaa,
(b) Akwai fa ran / da kaa tunaa,
(c) Raanar da zaa / ka dangana(a),
(d) Raanar baa / wani maganaa,
(e) Rabbu ka baa / mu gaafaraa.
- 23(a) Raanar zuwan / kabarinka(a),
(b) Sai kai kadai / aikinka(a),
(c) Muugunka har / mai kyanka(a) --
(d) Suu nee kadai / suu bii ka(a),
(e) Baabu wanin/su Laahiraa.
- 24(a) Sauraa fa gaa / Matambayaa ,
(b) Koomee ka yi(i) / su biibiyaa,
(c) Hairan da shar/ran duk jiyaa,
(d) Dai dai da dai / fa kaa biyaa,
(e) Ai baa ka yin / guraaguraa.
- 25(a) Ran nan fa kai / rubuutuu,
(b) Koo daa ba kai / karaatuu -
(c) Nan duuniyaa / har ka mutu(u),
(d) Tiilas fa kai / rubuutuu -
(e)Raanar zuwan/ka Laahiraa.
- 26(a) Su cee da kai / ka karantaa,
(b) Abin da duk / ka aikataa,
(c) Hannuu kafaa / su shaidataa,
(d) Doomin da suu / ka aikataa,
(e) Rabbu ka baa / mu gaafaraa.
- 27(a) Kaa mance ran / karɓar rai ?
(b) Malaa'ikuu / sun keewayee,
(c) Jikinka sun / dabaibayee,
(d) Danginka duk / sun keewayee,
(e) Tiilas ka jee / fa Laahiraa.

- 28(a) Gaa dunnihar / naa kalloo,
(b) Kawai tanai / maka gwaaloo,
(c) Gannanka duk / sun zazzaaloo,
(d) Kamar kanaa / wani kalloo,
(e) Rannan fa zaa / ka laahiraa.
- 29(a) Sannan a zaa/ree ranka(a),
(b) A bar jikin / nan naaka(a),
(c) A kai shi can / kabarinka(a),
(d) Tsuutsaa garaa / suu cii . ka(a),
(e) Taashinka Goo/be Laahiraa.
- 30(a) Tunaa mana / Ran Taashii,
(b) Duk wanda kee / kabarinshi(i),
(c) Koowanne naa / zai taashi(i),
(d) Amsa Kiraa / baa faashi,
(e) Tsayaawaa a Goo/be Laahiraa.
- 31(a) Sannan mu zoo / mu keewayee,
(b) Dukkammu koo/wane tsaye(e),
(c) Malaa'Ukuu / su keewayee,
(d) Baayansu Jun/nu naa tsaye(e),
(e) Baa wanda baa / shi hallaraa.
- 32(a) Dukkan halit/taa koowaa -
(b) Kuukaa da kuu/kaa, koowaa,
(c) Sai wanda ad / da baiwaa -
(d) Rabbu shi baa / shi inwaa -
(e) Wurin zaman/shi Laahiraa.
- 33(a) Koowaa da koo/waa gaa shi(i),
(b) Duk baa tufaa / a jikinshi(i),
(c) Baa wanda kan / yi murmushii,
(d) Koowaa yanaa / dai kanshi(i),
(e) Tsiirarka, baa / mu Laahiraa.
- 34(a) Sannan wutaa / ta daadimoo,
(b) Dukkan halit/ta(a) durkusoo,
(c) Ita koo tanaa / ta gurgusoo,
(d) Ta zaare wan/da duk ya soo -
(e) Duniyaa ya bar / ta Laahiraa.

35(a) Sannan a cee / taa kooshi(i) ?

- (b) A lookacin / takee fushii,
- (c) Tanaa ta yin / numfarfashii,
- (d) Ga Kaafirai / tanaa fushii,
- (e) Tsarshee mu Rab/bu Laahiraa.

36(a) Sannan fa koo/wane mai rai -

- (b) Yanaa zaton / taa kam mai ,
- (c) Eaa wanda zaa / ta tsar mai,
- (d) Eaa wanda zai / amincee .
- (e) Koo zaa shi tsii/ra Laahiraa.

37(a) Sannan a cee / ta daakataa,

- (b) Fuurinta zaa / a cikaa ta(a),
- (c) Duk wanda bai / fa gaskataa,
- (d) Raanar Tsayii / shi(i) gaskataa;
- (e) Wutaa ta cii / shi Laahiraa.

38(a) Sannan a gil/ma Siraadii,

- (b) Hawaa bakwai / ga Siraadii,
- (c) Kaifii awaa / na Siraadii,
- (d) Ka hau shi baa/bu miraa'ii -
- (e) Ran tsayuwar/ka Laahiraa.

39(a) A koowanee / da tambayaa,

- (b) Aikinka duk / da kaa yiwoo,
- (c) Aikii na hai/ran kayyoo,
- (d) In koo na shar/rii, wayyoo !
- (e) Kaa faadi can / a Laahiraa.

40(a) Sannan a saa / Miizaanii,

- (b) Kan nee wurin / bayaanii,
- (c) Kan baa ragin / Miizaanii,
- (d) Hairan fa in / yai nauyii,
- (e) Kaa tsiira Goo/be Laahiraa.

41(a) In an gamaa / munaa tsaye(e) ,

- (b) Dubuu biyar / fa koo fiye(e) -
- (c) Da sheekaruu / akee tsaye(e),
- (d) Koowaa jibin/sa naa biye(e),
- (e) Baabu zamaa / a Laahiraa.

- 42(a) Rannan fa koo/waa kansa(a),
(b) Eaa mai bidar / mai sonsa(a),
(c) Ubaa da daa / shii kansa(a),
(d) Kaakaa da jii/kaa naasa(a),
(e) Koowaa ta kan/sa Laahiraa.

- 43(a) Koowaa yanaa / cee,"Nafsii",
(b) Har annabaa/waa,"Nafsii",
(c) Malaa'ikuu /naa "Nafsii",
(d) Har Jinnu bal/lee insi(i),
(e) Koowaa ta kan/sa Laahiraa.

- 44(a) Rannan fa Rab/bu yai fushii,
(b) Koowaa fa sai / shii kanshi(i),
(c) Har annabaa/wan naashi(i),
(d) Sai koo Masoo/yin naashi(i),
(e) Shii nee kadai / a Laahiraa.

- 45(a) Shii nee kadai / zai taashi(i) ~
(b) Ya durkusaa / gun Zaatii,
(c) Ya sujjadaa / bai taashii -
(d) Sai Rabbu yaa / taashee shi(i),
(e) Ya cee da shii / a Laahiraa :

- 46(a)"Mee nee kakee / soo a gareeni(i) ?"
(b) Nan sai shi cee,"Ceetoo nee -
(c)"Kai alkawar / a gareeni(i),
(d)"Kai nee ka cee / kaa baa ni(i) -
(e)"Ceetoo a Goo/be Laahiraa".

- 47(a) Sannan Ya cee, / "Naa baa ka(a),
(b)"Duk daukacin / jama'arka(a),
(c)"Duk wanda baa / yaa shirkaa -
(d)"Ceetosu duk / naa baa ka(a)";
(e) Ka saa da muu / a Laahiraa.

- 48(a) Sannan fa duk / mai ceetoo -
(b) A baa shi ii/kon ceetoo,
(c) Ka san baa / mai ceetoo,
(d) Sai an canee / ya yi ceetoo,
(e) Tunaa fa Goo/be Laahiraa.

- 49(a) Yaa Rabbi don / Zaatinka(a),
(b) Ka duubi dan / baawanka(a),
(c) Don baa abin / da ya aikaa,
(d) Muuguu kawai / ya aikaa,
(e) Rahamarka Goo/be Laahiraa.
- 50(a) Yaa Rabbi kai / nee kaa cee -
(b) Baawanka duk / yaa daacee,
(c) In baa ya shir/kaa kaa cee -
(d) Saaƙonka kaa / gaafarcee -
(e) Raanar zuwan/sa Laahiraa.
- 51(a) Yaa Rabbi nii / naa shaidaa,
(b) Kai nee kadai / Haaliiƙaa,
(c) Baabu wanin/ka hakiikan,
(d) Harshee kazaa / har kalban,
(e) Tseeraɗ da nii / a Laahiraa.
- 52(a) Naa shaida koo / Manzonka(a) -
(b) Muhtaaru baa /naa shakkaa,
(c) Shii nee abin / zaaƙenka(a),
(d) Cikin halit/tar naaka(a),
(e) Geecee ni Goo/be Laahiraa.
- 53(a) Naa shaida man/zanninka(a) -
(b) Dukansu baa / naa shakkaa,
(c) Naa shaida Kur/'aaninka(a),
(d) Da ɗaukacin / maganarka(a),
(e) Tseeraɗ da nii / a Laahiraa.
- 54(a) Yaa Rabbi kai / mana rahamaa,
(b) A duuniyaa / ran hatamaa,
(c) Ka baa mu ii/kon Kalmaa,
(d) Mu shaida ai / baa ka kamaa,
(e) Mu tsiira nan / da Laahiraa.
- 55(a) Kai gaafaraa / ga maalamai,
(b) Da aadalan / saraakai,
(c) Da Saalihai / da Muuminai,
(d) Da ɗaukacin / Musulmii,
(e) Dukansu Goo/be Laahiraa.

- 56(a) A nan wurin / na takaitaa,
(b) Doomin fa kar / in tsawaitaa,
(c) Inaa kiran / suunanta(a),
(d) "Buulaaliyar / zukaataa",
(e) Farkaa tunaa / da Laahiraa.

- 57(a) Hamsin fa nee / baitinta(a),
(b) Sai koo bakwai / a kanta(a),
(c) Ai ga biyan / Hijiranta(a),
(d) SHASFAADA kee / fadinta(a),
(e) Rabbu ka baa / mu gaafaraa.

NOTES TO HAUSA TEXT (A)
(Grammar and lexis)

v. 22(a) wani babban maganaa is a Zazzau form of wata babbar maganaa. In Zazzau Hausa there is usually no distinction between feminine and masculine nouns. Compare Kraft and Kirk-Greene, Lesson, 5, p.27. See also Galadanci, M.K.M. An Introduction to Hausa Grammar, Longmans, Nigeria, 1976, pp.53-53, "Gender of Hausa nouns".

22(b) kaa tunaa: There seem to be two possible meanings of this:

(i) akan tunaa

(ii) zaa\`a tunaa. (= zaa ka tunaa).

I prefer the second interpretation, because kaa is sometimes used with future meaning although it usually occurs as a weak or second future, as in Kaa zoo ka saamee ni, "you may come and meet me". Note in 22(b), the context demands a strong or first future and that is how it has been rendered in the English translation.

22(d) baa wani maganaa. Cf. 22(a), above.

23(c) elliptical and poetic; understand:

Muugun /aikinka\`har /aikinka\`mai kyau.

23(d) suu bii ka = zaa su bii ka.

25(a) kai = zaa ka yi

25(b-c) ellipsis; understand: koodaa ba kai karaatuu // /A\` nan duuiyaa /ba\`.

26(c) (i) ellipsis; one would expect:

Hannuu /da\` kafaa-----.

(ii) Shaidataa = shaidaa. The addition of -taa is for the rhyme.

27(c) inversion; The normal order would be:

Sun dabaibaye jikinka.

28(a-b) ellipsis and ambiguity: The hemistichs could be interpreted in two ways:

(i) Gaa duuniyar tanaa kallonka

Tanaa yii maka gwaaloo kawai,

(ii) Gaa duuniyar kanaa ta kallonta

Ita kadai, tanaa ta yii maka gwaaloo.

The first possibility is the one adopted in the English translation.

28(c) (i) Gannanka = abuubuan da kakee ganii da suu =
= idaanunka.

(ii) zazzaaloo = zazzaaroo = sun firfitoo kuluu-kuluu.

(d) Kamar kanaa wani kalloo = kamar kanaa
kallon wani abu = kaa kura idoo.

29(d) (i) ellipsis; understand:

Tsuutsaa /da/ garaa, Cf, 26(c) above.

(ii) suu ci ka = saa cii ka = zaa su cii ka. Cf, 33d above.

(e) ellipsis; understand.

/Har zuwaa/ Taashinka Goobe Laahiraa

30(c) naa is a Sokoto verb 'to be' equivalent to nee in Kano Hausa.

30(c-e) ellipsis; understand:

/Don ya/ gmsa kiraa—.

31(b) ellipsis; understand: Dukkammu koowane /yanaa/ tsayee.

32(b) ellipsis and inversion; understand:

Koowaa /naa/ kuukaa da kuukaa.

32(c) wanda ad da is a Sokoto form equivalent to wanda yake da = mai.

32(c-d) ellipsis, understand sai wanda adda baiwaa /nee/ //Rabbu —.

(e) note the omission of adverbial a at the beginning.

33(d) yanaa dai kanshi = yanaa dai ta^{as}kansa.

33(e) inversion; the normal order would be:

Baa mu tsiirarka /ā/ Laahiraa.

34(a) ta daadimoo = ta darkaakoo, ta nufoo da saurii.

(b) ellipsis; understand:

Dukkan halittaa /sai ta/ durkusaa.

(c) gurgusoo = gurgusooowaa.

(d-e) There is a run-on in these line^s; understand:

---ya soo/Duuniyaa---

(e) ta is a possessive particle, thus ta duuniyaa
= "wordly affair".

35(a) taa refers to Wutaa in v. 34 (a).

(e) (i) Tsarshee mu = ka tsaree mu/daga azaabaa/.

(ii) inversion ; the normal order would be:

Rabbu ka tsaree mu/daga azaabaa/ a Laahiraa.

36(b) taa kam mai is a Sokoto expression equivalent ~~for~~ to
ta far masa.

36(c) Baa wanda zaa ta(a) tsar mai: This can be interpreted as:

(i) Baa wanda zai tseeree daga gareeta.

(ii) Baa wanda zaa ta tseeree wa.

The first possibility is the one adopted in the English translation.

37(b) ta(a), referring back to buurii, breaks the normal agreement. One would expect shi. Ta(a) is for the rhyme.

(c) ellipsis; the second negative ba is omitted.

(d) shi(i) gaskataa = yaa gaskataa = zai gaskataa.

38(b) (i) inversion and poetic: The normal construction would be:

Siraadii yanaa da hawaa /toozoo/ bakwai.

(ii) ellipsis: The verb 'to be' nee is omitted after bakwai.

38(c) (i) ellipsis; understand:

Ƙa duubi/Baabuƙaifii awaa na Saraadii.

(ii) awaa = kamar.

39(a) Koowane refers to Hawaa bakwai in v. 38(b).

(c) ellipsis; understand:

In kuwa aikii na hairan kay yoo /zaa ka keetaree/

40(c) Ran: is here adverbial. Understand Rannan.

(d) inversion; the normal order would be:

In aikin hairan ya yi nauyii.

41(b-c) There is a run-on and inversion in these hemistichs.

Understand:

sheekaruu dubuu biyar fa koo fiyee, akee tsaye.

42(a) ellipsis; understand:

--- Koowaa yanaa taƙansa.

42(e) ellipsis; understand: koowaa ta kansa /yakee a/ Laahiraa.

44(b) ellipsis; understand:

Koowaa fa da shii kan saƙawai ya daamu da shii/

44(e) ellipsis; understand:

Shii nee kaƙai /zai daamu da wasu/ya neemi ceetoo/
a Laahiraa.

47(e) Ka refers to Rabbu in 45(d).

49(c) ya aikaa = ya aikataa.

49(d) muuguu = muugun abu/muguntaa.

(e) ellipsis; understand:

Yanaa rookonka/ Rahamaa---

52(d) naaka: One would expect taakaa, in Kano Hausa.

57(c) ga biyan Hijirarta = wajen bin diddigin Hijirarta.

NOTES TO HAUSA TEXT (B)
(Rhyme and Metre)

- 22(d) The last foot has vv vv --.
- 23(a) The last foot has vv -- --.
- 28(b) The last foot has vv -- --. See 23(a) above.
- 28(d) The last foot ^{has} vv -- --.
- 30(e) The first foot has v -- v --. The addition of the extra short syllable is unusual.
- 34(c) The first foot has vv - v. Note the resolution of the first long syllable into two short syllables. This resolution is common in Hausa.
- 34(e) The first foot has vv - v --. See 34(c) above.
- 46(a) The last foot has - w -- --. There is no way by which the reading can be corrected, and it must therefore be regarded as a fault.
- 49(e) The first foot has vv - v --. See 34(c) above. This can be however, corrected by reading Rahmarka, where the open syllable is closed, as in classical Arabic.
- 51(d) Note kalban, which breaks the end rhyme. This appears to be the accusative indefinite Arabic inflexion added to the nounstem galb (H. kalba) "heart", but there is, as far as I can see, no reason for adopting this form; kalb plus H. nominal ending -aa has adequate precedent. Perhaps it is simply a scribal error.
- 54(a) The last foot has vv vv - --. See v. 22(d) above.

NOTES TO HAUSA TEXT (C)
(Arabic and Other Loan Words)

- 22(e) (i) Rabbu, Ar. Rabb, see KLH v. 60(d) NOTES TO HAUSA TEXT (C).
(ii) gaafaraa, from the Ar. root GH.F.R. see IM v. 55(b) NOTES TO HAUSA TEXT (C).
- 23(a) Kabarii, Ar. qabr, "grave".
- 24(c) Hairan, Ar. khayr, "goodness"
(c) Shairan, Ar. sharr, "evil".
- 26(c) Shaidataa, from Ar. Shahada, "to bear witness".
- 27(b) malaa'ikuu: Hausa plural of the Ar. mala'ika. See KHW, v. 34(d), above. Compare TSK, v.20 (b), (i), above, NOTES TO HAUSA TEXT (C).
- 31(d) Junnu, Ar. jinn "djinn"
- 31(e) hallara, from Ar. root hadara. see TSK v. 20(b) (ii), above, NOTES TO HAUSA TEXT (C).
- 32(a) halittaa, from Ar. root khalafa, "to create", cf. v.51(b) halikan = the Creator.
- 38(a) Siraadii, Ar. Sirat, "the Bridge". Compare TSK, 34 (b) above. See NOTES TO ENG. TRANSLATION, vv. 38-39, below.
- 38(d) miraa'ii, Ar. miraa'ii, "doubt".
- 40(a) miizaanii, Ar. mizān, "scales".
- 43(a) nafsii, Ar. nafs, "self", here "myself".
(d) insi, Ar. ins, "man", "mankind"
- 45(b) Zaatii, Ar. dhāt, "essence of God". see TSK v. 48 (a), above, NOTES TO HAUSA TEXT (C).
(c) Sujjadaa, Ar. root S.J.D. "to prostrate oneself".
- 46(c) alkawar, Ar. al-qawal, "promise".
- 47(c) Shirkaa, Ar. shirk, "polytheism".
- 51(b) Haalikaan. see 32(a) above.
(d) kalban, from Ar. qalb, "heart".
- 52(b) Muhtaaru, Ar. mukhtar, "chosen".

54 (b) hatama, Ar. khatm, "conclusion" = death.

(c) kalmaa Ar. Kalīma, See NOTES TO ENGLISH
TRANSLATION, v. 54 (-c-d), below.

55 (b) aadalai: a Hausa plural formed from Ar. pres. part.
ʿadil, "just".

(c) Muuminii, Ar. al-mūʿmin, "true Believer".

WAAKAR BUULAALIYAR ZUKAATA GA JAMA'AA, (WBZ)

"A WHIP LASH FOR THE COMMUNITY'S HEARTS"

BY

ALHAJI GAMBO MUHAMMADU

.....

- 22(a) Behold, there is something momentous [at hand],
(b) It will be a Day that you will remember,
(c) A Day when you will resign yourself,
(d) A Day when there will be no talking,
(e) O Lord grant us forgiveness.
- 23(a) The day of going to your grave,
(b) [You will be there] alone with only your work,
(c) Your evil work and your good work -
(d) Will be the only things to follow you,
(e) There will be nothing else on the Last Day.
- 24(a) Moreover, there will be the Interrogators,
(b) Whatever you did, they will track it down,
(c) The good and the evil, all, pay heed,
(d) One by one you will spell them out,
(e) You will not speak indistinctly.
- 25(a) On that Day you will write,
(b) Even if you did not learn to read -
(c) Here in this world, up to the time you died,
(d) Perforce you must write,
(e) On the day that you go to the Hereafter,
- 26(a) They will tell you to read out --
(b) All that you have done,
(c) Your hands and feet will bear witness,
(d) Because it is with them you did your deeds,
(e) O Lord grant us forgiveness.
- 27(a) Have you forgotten the day that life will be taken away?
(b) The angels will surround you,
(c) They will have bound your whole body,
(d) Your relatives will all have gathered round you,
(e) Perforce you must go to the Hereafter.

- 28(a) Behold, the world is just gazing at you,
(b) Making grimaces at you,
(c) Both your eyes are protruding,
(d) As if you are gazing at something,
(e) On that day, you will go to the Hereafter.
- 29(a) Then, your life will be plucked out,
(b) Your body will be left there,
(c) It will be taken off to your grave,
(d) The worms and termites will eat you,
(e) Until your Resurrection on the Last Day.
- 30(a) Remember, on the Day of Resurrection,
(b) Everyone who is in his grave,
(c) Whoever he is, will rise -
(d) To answer the Call without delay,
(e) To the Assembly, on the Last Day.
- 31(a) Then, we will come and stand in a circle,
(b) All of us, everyone will be standing,
(c) The angels will encircle us,
(d) After them the djinns will be standing,
(e) There will be none who will not attend.
- 32(a) All created beings, everyone -
(b) Will weep and wail, everyone,
(c) Only he who has the divine gift of favour -
(d) Will the Lord provide with shade -
(e) At his place of standing in the Hereafter.
- 33(a) Each and everyone, behold him,
(b) None shall have clothes on his body,
(c) There will be none to smile,
(d) Everyone will be concerned for himself alone,
(e) O God grant us Your salvation on the Last Day.

- 34 (a) Then Hell Fire will launch her attack,
(b) All creatures will kneel down,
(c) But she will be moving nearer and nearer,
(d) She will pluck out anyone who loved -
(e) The world and neglected the affairs of the world to come.
- 35(a) Then she will be asked whether she is satisfied,
(b) At that time she will be furious,
(c) Breathing hard because of anger,
(d) At the unbelievers she will be angry,
(e) Protect us O Lord, on the Last Day.
- 36(a) Then, each living thing -
(b) Will think that she will fall upon him,
(c) There will be none that will escape from her,
(d) None will feel secure -
(e) As to whether he will be saved on the Last Day.
- 37 (a) Then she will be told that she should halt,
(b) Her desire will be satisfied,
(c) Anyone who has not believed,
(d) On the Day of Resurrection, he will believe!
(e) The Fire will devour him on the Last Day.
- 38(a) Then the Bridge will be set up,
(b) There are seven peaks on the Bridge,
(c) There is nothing as sharp as the peaks of the Bridge,
(d) You will have to cross it without doubt -
(e) On the Day of Your Resurrection in the Hereafter.
- 39(a) At every peak there will be a question,
(b) Concerning every work that you have done,
(c) If it is a good work that you have done you will cross,
(d) But if it is an evil work that you have done, woe to you,
(e) You will fall off there, on the Last Day.

- 40 (a) Then the Scales will be placed in position,
(b) That is the place of exposure,
(c) On that Day there will be no short measure,
(d) If the good work is heavier,
(e) You will be saved on the Last Day.
- 41(a) When it is finished, while we are still standing,
(b) Five thousand or more it will be -
(c) Of years, during which people will be standing,
(d) And everyone's sweat will stream from him,
(e) There will be no sitting down on the Last Day.
- 42(a) On that Day, everyone will be concerned for himself alone,
(b) None will seek for his friend,
(c) The father and the son, each will be concerned for himself alone,
(d) The grand father and the grandson,
(e) Each is concerned for himself alone, on the Last Day.
- 43(a) Everyone will be saying "myself",
(b) Even the prophets will say "myself",
(c) The angels will be saying "myself",
(d) And also the djinns, let alone human beings,
(e) Everyone is concerned for himself alone, on the Last Day.
- 44(a) On that Day, the Lord God will become angry,
(b) Everyone will be concerned for himself alone,
(c) Even His Prophets,
(d) Only His Beloved the Prophet Muhammad,
(e) He alone will care for others on the Last Day.
- 45(a) He alone will rise up -
(b) And kneel before the Divine Essence,
(c) He will prostrate himself, he will not rise up -
(d) Until the Lord God has raised him up,
(e) Then He will say to him, on the Last Day:
- 46 (a) "What is it that you seek from me?"
(b) Then the Prophet will say, "It is the salvation,
(c) Which You promised me,
(d) You it is who said you have granted me -
(e) Salvation, on the Last Day.

- 47 (a) Then He shall say, "I have granted it to you,
(b) All your community, the whole of them,
(c) Each and everyone who does not practice idolatory -
(d) Their salvation I have granted you",
(e) May God include us on the Last Day.
- 48 (a) Then every other saviour -
(b) Will be granted the power to save,
(c) Know that ~~none~~ can save,
(d) Until he is told to save,
(e) Remember this on the Last Day.
- 49 (a) O Lord, for the sake of your Essence,
(b) Behold your little servant,
(c) For he has done nothing,
(d) Save evil, this alone he has done,
(e) He begs for Your mercy on the Last Day.
- 50(a) O Lord, it is You who have said -
(b) Any servant of Yours is fortunate,
(c) If he does not practise idolatory, You have said that -
(d) His sins against you, You will forgive -
(e) On the day of his going to the Hereafter^t_k.
- 51 (a) O Lord, as for me, I bear witness,
(b) It is You alone who are the Creator,
(c) There is none like You for sure,
(d) This is on my tongue as well as in my heart.
- 52 (a) I bear witness that Your Messenger is -
(b) The Chosen One, I do not doubt that,
(c) He is the one of Your choice,
(d) Among Your created beings,
(e) Save me on the Last Day.
- 53 (a) I bear witness to Your Messengers -
(b) All of them, I do not doubt,
(c) I bear witness to Your Koran,
(d) And all of Your Words,
(e) Save me on the Last Day.

- 54 (a) O Lord, bestow mercy upon us,
(b) In this world, on the day of the conclusion,
(c) Give us the power to utter the Word,
(d) That we may bear witness, "There is none like unto You",
(e) So that we may be saved on the Last Day.
- 55 (a) Give forgiveness to the learned ones,
(b) And the just rulers,
(c) And the Righteous and true Believers,
(d) And the entire [community of] Believers,
(e) All of them, on the Last Day.
- 56 (a) At this point I cut [my poem] short,
(b) So that I will not make it too long,
(c) I call its title,
(d) "A whip lash for the hearts",
(e) Wake up and remember the Last Day.
- 57 (a) Know that its verses are fifty,
(b) Save the seven in addition to that,
(c) As for seeking its Hijra date,
(d) It is called Shasfāda,
(e) O Lord, grant us forgiveness.

NOTES TO ENGLISH TRANSLATION
(Islamic and Hausa Cultural aspects)

- v. 22(d) "A Day when there will be no talking": Cf. TSK v. 14(a) NOTES TO ENGLISH TRANSLATION, above.
- 24(a) "Interrogators": The Interrogators referred to here are Nakir and Munkar. Cf. TSK v. 4(b) and TM v. 52(b) NOTES TO ENGLISH TRANSLATION, above.
- 26 (a-d) The idea that on the Last Day the account of all the individual's actions in this world will be read out to him, or that he will read it himself and that his hands and feet will bear witness is mentioned in many places in the Koran, Examples:
- "On the day when their tongues testify against them", (24/24).
 - "Their hands speak to us, and their feet bear witness as to what they have been earning". (36/64).
 - "Verily We have warned you of a penalty near -- The Day when man will see the deeds which his hands and feet have set forth---", (78/40).
 - "Nay, man will be evidence against himself", (75/14). A discussion of the idea is also found in Islamic Book of The Dead, pp.37-38; and p.95.
- 27-28. Compare Infiraji 3, vv. 12, 13, 20, 21, 22, 23, and passim. (Infiraji of Aliyu Namangi, NNPC, Zaria, 1972, pp. 23-26). eg. v.27 can be compared to Infiraji 3, v.12:-
(a) Yan'u wanka su keewayee ka-----!
"Your brothers will gather round you....!"
- 30(a-d) "On the Day of Resurrection everyone in his grave..... will rise!" see Koran 90/21-22:-
- "Then He causes him to die and put him in his grave. Then when it is His will, He will raise him up again!"
- and:-
- Koran 6/36:
"...As to the dead, God will Raise them up, then they will Be returned unto Him!"
- and passim.

- 32 (c-e) ^{es} echo Koran 76/11: "God will deliver them from the evil of that Day and will shed over them...."
- 33 (b) "None shall have clothes on his body": Echoes Koran 6/94:
"And behold! ye come to Us bare and alone as We created you for the first time. Ye have left behind you all the favours which We bestowed on you"
34. "Hell Fire will launch her attack!" Compare TSK v. 11-12. The idea echoes Koran 81/12:
"When the Blazing Fire is kindled to a fierce heat".
- 38-39 "The Bridge": See III, CONTENT, above, and TSK v 34 (b), KLH v. 3 (c), KHW, v. 17 (e) NOTES TO ENGLISH TRANSLATION.
41. "Standing for five thousand yearssweat": It is widely believed in northern Nigeria that on the Day of Judgement mankind will stand awaiting the judgement for a very long time. The length of time varies according to the opinions of different maalams. Some say forty thousand years, some seven thousand, and so on. During the standing it is said that the sun will be brought as near to the skulls of the people as the space between the thumb and the first digit when the hand is fully stretched. As a result the brains will boil in the skulls and the people will sweat profusely. Some will stand in sweat up to their ankles, some to the knees, the hips, the chest, the neck, the mouth while some will be completely immersed in sweat, according to the nature of the deeds that each has done. The notion of the sun coming near on the Last Day is to be found in many Arabic eschatological texts. See Hiskett, HIV p. 32. See also V, STYLE, (iii), in Section A of this chapter, above, for a comment on the symbolism of this idea.
- 42 (b) "None will seek for his friend". This echoes Koran 70/10:
"And no friend shall ask after a friend".
- 43 (a-e) "Everyone will be saying 'myself'". This also echoes Koran 82/19.
"(It will be) the Day when no soul shall have power to do aught for another;...":
see also fn. 6010 in Holy Koran, text, translation and commentary, by Ali., A. Yusif, Maiduguri, Nigeria, 1968, p.1701.
Compare 42 (b), above.

- 44 (a-b) "The Lord God will become angry": Compare TSK vv. 16-17, above.
- 45-48. The idea that on the Last Day only the Prophet Muḥammad, and he alone, will be able to ask God for salvation is widely discussed among Hausa maalam and commonly occurs in Hausa verse. See for instance, TSK vv. 18-19, NOTES TO ENGLISH TRANSLATION.
- 47 (c-d) & 50 (a-e). The idea that God will forgive any of His servants who does not practise polytheism or idolatry on the Last Day is mentioned in Koran 4/48:
- "God forgiveth not that partners should be set up with Him; But He forgiveth anything else, to whom He pleaseth; to set up partners with God is to devise a sin most heinous indeed".
- 51-53 These verses are an adoption of the hadīth in which it is said that one day Angel Gabriel came to the Prophet and asked:
- "Inform me about----- Imān /Faith/ -----" And the Prophet said: It is that you believe in Allah and His angels and His Book and His Messenger and the Last Day-----"
- (Hadīth Nb, 2, by Iman An-Na-wāwi)
- There are also many places in the Koran where people are enjoined to believe in God, His angels, His Book, His Messenger(s), the Last Day and in the Unity of God. For instance, Koran 4/36:
- "O ye who believe! Believe in God and His Apostle, and the Scriptures which He hath sent His Apostle and the scriptures which He sent before (him). Any who denieth God, His angels, His Books, His Apostles and the Day of Judgement, has gone far, far astray!"
- and passim.
- 54 (b) "the day of the conclusion": the day of passing away.
- 54 (c-d) "Give us the power to utter the Word": The Word or Kalīma referred to here is the Kalīmat al-shahāda, the Islamic Creed. It is believed that whoever dies with the words of the Shahāda on his lips, ie. "I declare that there is no god but Allāh: Muḥammad is His Messenger", will be immediately admitted to Paradise. See also KHW v. 16 (b), NOTES TO ENGLISH TRANSLATION.

57(c) "Hijra" = the Prophet's emigration from Mecca to Medina in A.D. 622, from which the Islamic era begins.

57 (d) Shasfāda : This is the ramzi or chronogram. See Hiskett, HIIV, p. 169. This combination of radicals has no meaning in Arabic and therefore no pun is involved. Its numerical value is:

sh = 1,000.

s = 300.

f = 80.

d = 4.

1384/1964-65.

CHAPTER 7

A

"The Red-hot Fetters"

(Jan Marii, JM)

by Salihu dan Zama.
19 century AD.

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuucii / Mawallafii)

This poem is firmly attributed to Malam Salihu dan Zama, son of Abubakar Siddiku, on the clear authority of v.108. There appear to be no records of Salihu's life history. However, oral tradition in Sokoto states that Salihu was a follower of the Shehu Usman dan Fodiyo, and that he was his contemporary.

It is believed that Salihu wrote many poems, all of which are thought to have been composed in Hausa, but it appears that only two are extant. These are the present poem, JM, and Baidahu¹, a poem dealing with the praise of ^{the} Prophet Muhammad, his mi^cirā^j or Ascension to Heaven, etc, and a description of life beyond this world, ie the life in Paradise.

The internal evidence of Salihu's poems gives us no clue as to when they were written, that is, there is no ramzi. There is no record of Salihu's birth or death. According to Malam Bello Sa'id, Salihu helped the Shehu in the jihād (1219/1804 - 1225/1810):

H. "...Salihu dan Zama ... ya kuma taimaka wajen tafi da wannan jihadi"³

E. "...Salihu dan Zama ... also helped in the conduct of this jihād".

If this is so, then Salihu must have been at least twenty years of age to be able to take part in the jihād effectively. But what Bello Sa'id said further on contradicts his first statement :

H. "Ba shakka Salihu dan Zama shi ya sami tasiri daga waƙar Mamman Tukur, domin shi Mamman Tukur ya yi zamani da Shehu Usman, amma Salihu dan Zama ya zo ne a karshen karni na 20"⁴.
19, h a r m a y a s h i g a k a r n i n a

E. "Of course it was Salihu dan Zama who was influenced by the poem of Mamman Tukur, for, Mamman Tukur was a contemporary of the Shehu Usman, but Salihu dan Zama came at the end of the 19 century, he even entered this 20 century."

In this case Salihu must have lived at least to 1319/1901 to reach the beginning of the 20 century. If he was born at the end of the 19

century, then he cannot have taken part in the jihād, which was fought in the early 19 century and was over by 1810⁵ or 1812⁶.

(ii) Provenance (H. Bayaanin diddigii / Salsalaa)

The MS from which the present edition has been compiled was obtained by me from CSNL, Kano. It is housed there under the Ref.No.CSNL,MS 69. It is an ajami MS labelled as a 19-century composition and was obtained in Sokoto from Malam Boyi by Malam Bello Sa'id.

(iii) Date (H. Sheekaraa / Hijiraa)

As was said above, there is no ramzi or other indication of the date of composition. There is also some doubt as to the chronology of the author's life. However, relying on oral tradition, it may be assumed that this poem was written between early to mid-19 century (1220/1805-1267/1850).

II FORMAT, RHYME AND METRE

(i) Format (H. Zubii / Tsaarii)

The poem is composed in couplets (H. kwar-biyu / uwar taqwai) of which there are 109. It conforms to the traditional structure, that is, it starts with a doxology (v.1-3), then treats the subject matter (vv.4-106) and closes with an envoy and doxology. The envoy dedicates the poem to the author's family. This is somewhat unusual, because such poems are usually dedicated either to the Prophet, his Family, etc, or, as in KLH, to "the sensible ones", (see KLH v.62c-d), that is, to the audience who are reasonable enough to receive admonition.

This poem has a very clear-cut structure. It is conveniently divided as can be seen from the discussion under CONTENT below. There are few run-ons.

(ii) The Rhyme (H. Amsa-amo / Ams-kuwwa)

The poem has the external rhyme -ii, being the last syllable of hemistich (b) of the couplet. This^{is} constant throughout the whole 109 verses except in vv. 12, 18, 62, 86, and 106, where the last syllables end in -in, -in, -aa, -aa, and -ar respectively. As regards the consonant of the rhyming syllable, this is regularly -r-. Thus the poem is a Bariiriyaa.

From time to time (a) and (b) rhyme internally. It is not clear whether this is intended or fortuitous.

(iii) The Metre (H. karii / muryaa)

This poem appears to be composed in the classical Arabic metre, Tawīl (H. Badawīliiyaa). Its basis is Fa^Culun / Mufa^Cilun

(v- / v-). For this v-v / v-v- may be substituted. For example:

- V.5(a) Idan kaa / bi Allah sai / ka saami / farin cikii,
 (b) Gidanka / na annuuri / gadonka / na alharin.
 6(a) Idan ba ka / bi Allah ba / ka saami / bakin cikii,
 (b) Ka dauwama / cikin halak/ka daure / cikin marii.

But the poem is ^avery irregular example of Tawil, as is shown in the table below. The number in the round brackets following each variant shows the number of times this particular variant occurs in the poem:

First Foot	Second Foot	Third Foot	Fourth Foot
-- (13)	vv - vv - (1)	v vv v (2)	v - - - (1)
-- vv (1)	v - - v - (3)	v - vv (5)	vv - - (2)
-- v (3)	-- vv - (1)	v - - v (1)	v vv - (1)
v - (3)	v - vv ((1)	- - v (3)	- v - (1)
vv - (2)	v - - v (12)	v vv (3)	- - - (1)
- - - (1)	v - vv - - (2)	v - (2)	
- v (4)	v vv vv v (1)	- v - (1)	
vv (1)	- vv - (7)	v - - - vv(1)	
- vv - (1)	- v - vv (1)	- v - - - (1)	
vv - - (1)	v vv - v (1)	- v - v (1)	
	v - - (1)		

As has been stated frequently above, the resolution of one long syllable into two short syllables is so common in Hausa ^{verse} as to be regarded as normal. It occurs frequently in this poem but is not commented on in the table above. Because of the frequency of these irregularities, comments on the metre verse by verse is not practicable and will therefore not be included in NOTES TO HAUSA TEXT (C).

III CONTENT (H. Abin da kee cikii)

(i) Statement of main theme (H. Furucin gundarin jiigoo / kwaayar jiigoo)

It is clear from even a cursory glance at this poem that it, too, belongs to the great category of wa'azii. However, there are differences between it and TSK and WBZ discussed above. The latter were seen to be concerned mainly with what will happen on the Resurrection Day, the Day of Judgement, especially during the Assembly. This poem, JM, and the one that follows it in section B of this chapter, are more concerned with what will happen after that divine event has been concluded - that

is to say, with azaabar Wutaa da daadin Aljanna, "the torment of the Fire and the pleasures of Paradise". The topic is made clear quite early in the present poem, JM, at vv.5-6 :

- H. (a) Idan kaa bi Allah ka saami farin cikii,
(b) Gidanka na annuuri. gadonka na alharin.
(a) Idan ba ka bi Allah ba ka saami bakin cikii,
(b) Ka dauwama cikin halakakka dare cikin marii.
E. (a) "If you obey God, you will have happiness,
(b) Your abode will be of light and your bed of silk.
(a) If you do not obey God, you will have sadness,
(b) You will live forever in your self-destruction,
bound in fetters."

(ii) ^tContent Summary (H. Jiigoo a gajarce)

The subject matter of this poem can be summarised as follows :
vv.1-3 doxology and honorific to the Prophet.
4-11 A call to repentance and obedience and the threat of what will happen if this is neglected.
12-17 The Beast of Hell Fire and the attempt of the Fiends of Hell to control it. It will burn for 3,000 years. It has become white, red, and even jet black!⁸
18-70 A detailed account of the torment of Hell Fire.
71-90 The Crossing of the Bridge.
91-104 The joys of Paradise.
105-106 The audience is urged to repent that they may win Paradise.
107-109 Envoy and final doxology.

(iii) Treatment of the theme and background to it (H. Warwarar jiigoo da shimfidarsa)

The chief sources for these topics are Koran, hadith and Islamic ^heschatological literature, as will be clear from perusal of NOTES TO ENGLISH TRANSLATION. All the same, it is simply not practical to draw attention to every single echo from these sources since almost every line of this poem could be traced back to one or the other of them.

There is one passage in JM which is, perhaps, somewhat out of place. It is the "Crossing of the Bridge", the significance of which was discussed above in TSK, Chapter 6, section A. But in the present poem the poet places the incident in such a way that it seems to take place after the Damned have been ^hconsigned to Hell Fire. Perhaps he introduces it only as an after thought. Or perhaps, the verses of the poem have become disarranged. Be that as it may, it is interesting to note that

the poet adds to the notion already noted in connection with the Bridge, in that he says that at each peak the individual will be questioned about his faith and that each peak is associated with a particular category of Islamic knowledge. This is, of course, not peculiar to this poet. It occurs also, for instance, in Buulaaliyaa, attributed to Abdullahi dan Fodiyo, cited above :

Hausa:

- v.263(a) A jeefa Siraadii can tsakaanin Jahannama,
(b) A taashi a hau shi zuwaa ga Tabkin Muhammadaa.
- 264(a) Wutaa daama hauni fa gaa Siraadii cikin duhuu !
(b) Da kaifii da santsii, kaito tsarshee mu Ahmadaa.
- 265(a) Misaalin fa girmaa nai fa gaashin girat idoo,
(b) Fa nij ji da tsiinii, kaito tsarshee mu Ahmada.
- 266(a) Dubuu ukku sheekarruu kwatamcin hawaa nasa,
(b) Fa toozoo bakwai fa garai, ka ceecee mu Ahmadaa.
- 267(a) A tambayi alwallaa ga toozoo na farkoo koo,
(b) Na biyu kuma salla, kun ji Ummaal Muhammadaa.
- 268(a) Na ukku fa Tauhiidii akee kuma tambayaa,
(b) Na fudu koo siyaami, kun ji Ummal Muhammadaa.
- 269(a) Ga toozoo na biyar akee tambayar zakkaa,
(b) Na shidda fa birrul waalidaini da Ahmadaa.
- 270(a) Fa al-amru bil ma'aruufi wal nahayi anil munkarii -
(b) Akee tambayan na bakwai fa Ummal Muhammadaa.
- 271(a) Idan ba ka zoo da suu fa Raanaa ta Laahiraa -
(b) Ba kaa keetaree ba ka zoo ga Tabkin Muhammadaa.
- 272(a) Wadansu kamar iskaa sukee keetaraa tasa,
(b) Kamar walkiyaa wasu koo fa Ummal Muhammadaa.
- 273(a) Wadansu kamar iskaa wadansu kamar dookii,
(b) Wadansu kamar fa gudu fa Ummal Muhammadaa.
- 274(a) Wadansu kamar tafiyaa, wadansu da rarrafee,
(b) Wadansu da jan guutsuu, ka ceecee mu Ahmadaa.
- 275(a) Wadansu ba sun keetaraa, walla kun jiyaa,
(b) Fa sai Muminii ka isaa ga Tabkin Muhammadaa.

The following is an English translationn of the above:

- 263(a) The Bridge will be set there across the Fire of Jahannam,
(b) People will arise to climb it, to the Lake of Muhammad
- 264(a) The Fire is to the right and to the left, behold the Bridge
in the dark !
(b) It has a sharp edge and point, woe to us, ^PProtect us,
O Ahmad.

- 265(a) An example of its thickness ^[is that] it is like the hair of the
eyebrow,
(b) It is what I heard, it has a sharp point, woe to us! Protect us,
O Ahmad.
- 266(a) People will climb it for about three thousand years,
(b) Indeed it has seven peaks, save us, O Ahmad.
- 267(a) Questions on the Ablution will be asked on the first peak,
(b) On the second, ^[questions on] prayer, Listen, O Community
of Muhammad.
- 268(a) On the third, the Unity of Oneness is what will be asked,
(b) On the fourth, it is on the Fast, listen, O Community of
Muhammad.
- 269(a) It is on the fifth peak that ^[questions about] the Alms will be
asked,
(b) On the sixth obedience ^{to} the parents and Ahmad.
- 270(a) Performing what is enjoined and leaving evil work -
(b) Is what will be asked on the seventh peak, O Community of
Muhammad.
- 271(a) If you do not come with ^[the right answers] on the Last day -
(b) You will not cross to reach the Lake of Muhammad.
- 272(a) Some, like ^{the} wind they will cross it,
(b) Some, like the flash of lightning, O Community of Muhammad.
- 273(a) Some like ^{the} wind, some, like the ^[galloping of] a horse,
(b) Some, like running ^[at a high speed], O Community of Muhammad.
- 274(a) Some as if walking, some creeping,
(b) Some moving on their buttocks, save us, O Ahmad.
- 275(a) Some will not cross, by God, listen,
(b) Indeed, only the Believer can reach to the Lake of Muhammad.

The similarities between this ^{notion} aspect of the Bridge in the two poems are obvious. There are differences, however. For there is no agreement between the two poets as to what questions are associated with each particular peak. This can be illustrated from the following table :

Questions / Topics	Peaks of the Bridge						
	1	2	3	4	5	6	7
(a) The religion and Faith	JM		BL				
(b) the bath and Ablution	BL	JM					
(c) the prayer		BL	JM				
(d) the Fast				JM/BL			
(e) the Alms					JM/BL		
(f) Pilgrimage/Lesses Pilgrimage						JM	
(g) Improving relationship							JM
(h) Obedience to parents						BL	
(i) doing good and avoid- ing evil							BL

Thus we see that only in two places do the authors agree, namely that the questions on the Fast and the Alms which will be asked on the fourth and fifth peaks respectively. But they differ even on the fundamental question of the Faith or the Unity of the Oneness of God. JM seems to be more accurate on this issue of the Unity, for many Hausa Muslims believe that this is the first and major question that will be asked not only on the Bridge but also by Munkar and Nakir, who will visit the deceased on the first night in the grave; and that it will be asked again on the first peak of the Bridge, as stated in JM, and not on the third peak as stated in BL. This difference in the way the two poets presents the notion suggests that it does, in fact, arise from variable oral tradition rather than from a well-known standard within Islamic escatological source.

The content of this poem, especially vv. 35-37, also recalls many other Hausa poems such as Du'aain tsoorace-tsooracen Laahira⁹ and karaatuu or "prayers" that circulate among the Hausa women. For example, there are many karaatuu¹⁰ that old women who go from house to house, to teach to the women in kullee or purdah. They claim that these are prayers against the various torments of the Hereafter and Hell Fire. There is, for instance, karaatun kuurar Laahiraa, "the prayer for the hyena of the Hereafter", kuraamar Laahiraa, "the scorpion

of the Hereafter", and many other monstrous legendary creatures - animals, birds, and even creatures with human personalities. For example there is karaatun gidan Dankabiru, which, the Hausa women believe, will protect them from azaabar Laahiraa, "torment of the Hereafter". The following is the transcription of karaatun gidan Dankabiru as recorded from Malama Hansatu Almajra:

Hausa:

Karaatun gidan Dankabiru don tsiiraa daga azaabar

Laahiraa

Wannan karaatuu na gidan Dankabiru ne? Shakuwar Lagafuura shadiidan:

"Waman kashe-kashe, Ubanqijii ka rabaa mu da kwaan gidan Dankabiru.

"In Ya rabaa ki da kwaan gidanaa, ai kyaa jee ki yi kwaan gidan Azundum, kwanciyar taabamaa daya mutum alif. Wal falalu wal salaatihum, Maaluu maatuka wa adada. Mutum yaa sanku, ya san suunan 'yaa'yaanka, ai ba kai masa azaabaa ba. Tahoo in saa ki hanyar gidan Hairatu. In kin jee kyaa san abin da kika cee da ita".

"Salaama alaikun Hairatu".

"Waacee cee ta san Hairatu? Isumahaa cee koo Isumahuu nee?"

"Isumahaa cee".

"Isumahaa, yaayaa kika ji da ciwon nan na fitar rai? Na shakuwar Lagafuura shadiidan?"

"Wa man kashe kashe".

"Isumahaa, yaayaa kika san ni ba ki san suunan 'yaa'yaana ba?"

"Shaafi'i, Maaliki, Laafi'i Hambali".

Ta cee, "Shigoo gidaa Isumahaa". Ta shiga gidaa, tai mata shimfidaa, ta baa ta ruwaa ta shaa. Ta baa ta abinci ta ci. Suka kwaana. Garii ya waayee, ta cee, "Isumahaa, zoo in saa ki hanyar gidan Barahaagumi, in kin jee kyaa san abin da kika cee da shii".

"Salaama alaikun Barahaagumi".

"Waacee cee ta san Barahaagumi? Isumahaa cee koo Isumahuu nee?"

Ta cee, "Isumahaa cee".

"Isumahaa, yaayaa kika san ni ba ki san suunan 'yaa'yaana ba?"

"Inaa Jibiriilu malaa'ikaa? Duuniyan nana duukan dootaraa.

Abu Kursidin da Basaadiyaa, Alhaashimin nana kwainani, kai Barahaagumi, kai Aljan nani".

Ya cee, "Tabiizaroo, gaa wata baiwar Allah, zoo ki saa ta a hanyar koogii, sai taa hayee da ki daawoo".

Suka jee hanyar koogii; ruwaa ya taasoo, ta cee, "Izaazul zullatul larari zulzaalilaa". Ruwaa ya kwantaa, ta wucee. Yaashii ya taasoo,

ta cee, "Wa man tilika, tilika; wa man tilika tilikaini". Yaashii
ya kwantaa, ta wucee.

"Wane garii nee wannan?"

"Yarjuuna"

"Wane garii nee wannan?"

"Bii-juuna"

"Wane garii nee wannan?"

"Haye-juuna"

"Wane garii nee wannan?"

"Samaa'uunan Maa'uuna".

"Wane garii nee wannan?"

"Yarshee wa Arshee".

"Wane garii nee wannan?"

"Yarshee Arshi".

Alhamdu lillaahi, rai yaa jee matseeraa".

English translation :

The Prayer of the House of Dankabiru } for the purpose of
escape from the torment of the Hereafter.

This Prayer is for the House of Dankabiru¹¹ [against] the severe
hiccough of Lagafura¹².

[The deceased should say]: "The one who is dead, is dead; Lord,
protect us from sleeping in the House of Dankabiru".

"If He protects you from sleeping in my House, you will then
go and sleep in the House of Azundum¹³, where a thousand men lie
on one man's mat. There will be prosperity and blessing without
limit, unnumbered, [for him who knows this prayer]. If a man knows
you and knows the names of your children, indeed, you should not
torment him. Come, let me direct you on the road to the House of
Hairatu¹⁴. When you reach there, you will know what to say to her".

"[At the Hairatu's House the deceased will say] "Peace be
upon you Hairatu".

[Hairatu will say] "Who is it that knows Hairatu? Is it a
Female-name or a Male-name?" [Lit. "name" + Ar. possessive pronoun
or "name" + Ar. masc. possessive pronoun].

"It is a Female-name"¹⁵

"You Female-name, how have you felt about the pain of taking
away of life, the pain of the hiccough of Lagafura, the intense
pain?"

[The deceased will reply], "He who is dead is dead". Then Hairatu
will say, "Female-name, how do you come to know me without knowing
the names of my children?"¹⁶

[The deceased will reply], "Shāfi'i, Mālikī,¹⁷ Lāfi'i¹⁸ and Hambalī¹⁹
[are your children]".

[Then] Hairatu will say, "Come into the House, Female-name". She will
enter, she will give her a mat to sit²⁰, she will give her water to
drink. She will give her food to eat. They will spend the night
together. When the morning comes, she will say, "Female-name, come,
I will put you on the road to the House of Barahaḡuni²⁰, when you

go there, you will know what to tell him". When she reaches the House of Barahagumi, she will say, "Peace be upon you, Barahagumi".

"Who is it that knows Barahagumi? Is it a Female-name. or a Male-name?"

She will say, "It is a Female-name".

"Female-name, how do you come to know my name without knowing the names of my children?" She will reply, "Where is Gabriel, the angel²¹; this world is worthless; Abū Kursidin²² and Basādiyā²³, this Hashimite²⁴, say, you Barahagumi, you djinn". Then he will say, "Tabiizaroo, ²⁵ here is a servant of God, come and put her on the road to the River²⁶ see that she crosses it before you return".

They proceed along the road to the River, the water rises up, Tabiizaroo says, "When the earth is shaken to her utmost convulsion"²⁸ The water sinks down, she passes on. Then sand rises up, she says, "He who is soft, should be soft; he who is soft, should be doubly soft". The sand goes down, she passes on.

Then she says as she passes each town on her way, "Which town is this?" She is answered, it is a town of "They agree together"³⁰

"Which town is this?"

"It is a town of" They follow one another"³¹

"Which town is this?"

"It is a town of" They help each other to cross"³²

"Which town is this?"

"It is the town of" The Heaven of Heavens".

"Which town is this?"

"It is a town of" Yarshē wa Arshē"³³

"Which town is this?"

"It is" Yarshē Arshī, the highest of the heavens of Paradise". Praise be to God, the spirit has reached the place of safety".

It may reasonably be assumed that such popular prayers and other folkloric representation of azaabar Wutaa, "Torment of Hell Fire" are "spin-offs" from the more scholarly wa'azii poems which themselves stem from Koran, hadīth and the tafsīr of the maalams.

IV LANGUAGE (H. Sarrafa harshee)

On the whole the language of this poem is not very complex. It can be understood by most Hausa Muslims. However, there are some verses the meanings of which are not straightforward, and which contain obscurities, as for instance, v.68(b), 72(b), 93(b) etc. These, and others, are remarked upon in NOTES TO HAUSA TEXT (A). There are also certain individual words the meanings of which are not clear, for example, tudiyaa, girgirii in v.13(b), faulare in v. 17(a), and some others. These, too, are remarked upon in the NOTES.

The author has used Arabic words unsparingly, but most of these are by now naturalised. There are, however, some that are likely to be unfamiliar to unlearned Hausas; examples of these are vv. 2(b) ashhuri, 14(b) daalat, 43(b) zamharii, 48(b) gasaaku, and so on. He also uses

some Arabic phrases and sentences, as in the last verse. These are remarked upon in NOTES TO HAUSA TEXT (C).

v STYLE (H. Saloo)

The overall style of this poem is simple and straightforward but it is also interesting and effective. Whatever the poet has to say, he says it directly and to the point. For instance, he uses a direct approach to deliver his hooroo "hortation", and hanii, "dehortation" wa'azii which he has based on the two aspects of his topic, namely, azaabar Wutaa da daadin Aljanna, "torment of Hell Fire and joys of Paradise". For example, in v.5, he talks about bin Allah, "obedience to God" and its divine rewards, and in v.6 he talks about Idan ba ka bi Allah ba, "If you don't obey God" and the divine punishment that will follow this. He thus introduces the two aspects of his topic in a contrastive parallelism. They are then further developed and extended. In vv. 7-9 he tries to explain what this "obedience" and "disobedience" to God involve. This is achieved in vv.8-9, where he gives a list of the sins that will cause one to enter Hell Fire. The consequences of committing these sins are seen to be the azaabar Wutaa: a description of this follows in vv.10-70. In vv.91-104, the author shows the other side of the coin, where the results of doing good are listed. The whole poem may thus be considered as an extended and poetic antanagoge (H.bugi jaakii - bugi taikii / fuskaa biyu / rankoo).

From time to time, the poet employs simple but effective contrastive parallelism, or antitheses (H. jeerin sarken bambantoo). For example

V.4(a) mu yaa da ta duuniyaa, "let us discard what concerns this world".

Mu kaama ta addiinii, "let us cleave to what concerns the religion".

This can be compared with the same technique used by the author of TML above. For example:

V.6(c) Bari saaboo tutuf...

6(e) Tuuba ga Jalla baa da taakhiirin koomee ba.

"Stop sinning all the time ...

Repent before the Glorious God without delay".

It is also worth noting that this poet, too, employs the emphatic particle a, discussed above in relation to WG.

The poet also possesses great skill in the creation of concrete and vivid images involving all the human senses. The following list shows how he appeals to all the senses:

- sight and colour : vv.10,11(b),18(a),41(a),52,93,etc.
- smell :v. 98
- sound : vv. 37(a),38(a),46(a),47(a)58(a),70,etc.
- taste : v. 99
- touch /feel : vv.11(b),14,19(b),20,22,36,39,44,45,52,56,etc.
- time :vv.12(a),13(a),15,21(b),39(a),40,41,48-51,88-90,etc.
- amount/size : vv.16,17,20,21(a),40-42, etc.
- speed : vv. 86(b),87(a),88(a), etc.

The description of Hell and its toments vv.9-23,34-57; the description of the passage across the Bridge, vv.71-91(a)and the description of joys of Paradise - vv.91(b)-106 are among the best examples of poetic peristasis (H. jaddadar kwalkwalaa a waakaa) that I know of in Hausa. For the minute detail with which the poet builds up to the climax (H. magaryar tukeewaa)of his description is highly effective.

The passage from vv.58 to 69 may be regarded as a form of apocrysis (H. magooriyancii / kidanka-rawarka), in which the poet answers his own arguments. But he does so by adopting the device of putting the questions in the mouths of the damned and having God answer them.

The more detailed nature and construction of images, whether metaphors, similes, personifications, are dealt with below.

Other stylistic devices (H. Sauran dābaarun salon sarrafaawaa)

(i) Personification (H. Mutuntarwaa)

There are two true personifications in the poem, one of which is a stock personification - that of Hell Fire :

- H. v.15(a) Dubuu saba'in alfin na dubban malaa'ikaa -
(b) Sunaa jan ta, kun jiyaa, su kai ta wurin sararii.
- 16(a) Tsiininta huɗu naa, koowacee tsawonta dubuu shike,
(b) Dubuu da talaatin kai da baakii da haƙoorii.
- 17(a) Talaatin Duutsin Uhudu girmaa duka faularee,
(b) Leeboo wa tsawon duuniyaa da sarkaa su da tsaurii.
- E. 15(a) "Seventy thousand, and a thousand thousand of angels -
(b) Will be dragging the Fire, listen, in order to take
her to an open place.
- 16(a) Her sharp points are four, the length of each is one
thousand [/cubits/],
(b) [/The length of/] her head, mouth, and teeth [/are/] one
thousand and thirty [/cubits/].
- 17(a) Her size is thirty times that of the Rock of ^CUhud, she
will be running in all directions.
(b) Her lips are as long as the world, but they will be
firmly chained."

Personification of Hell Fire has already been discussed in the previous chapters. ^{The} Other personification occurs in v.38(a), macizzai... sunaa cidaa, "snakes ...are rumbling". This personification, or perhaps de-personification, (H. dabbantarwaa / abuntarwaa), has of course, a metaphoric effect. The image attributes the qualities of tsaawaa, "thunderbolt" to the hissing of snakes of Hell Fire, ^{and adds to the fear} which was already instilled by the mention that Hell Fire will herself be angry and that the damned will be tortured forty thousand times (v.21); thus, this hissing of snakes which the poet magnifies as the noise of a thunderbolt intensifies the torments that inevitably await those who "did not heed when they are told to stop".

(ii) Symbolism (H. Alaamaa / Alamtarwaa)

The poet uses many symbols, far too many to be individually commented on here. Most of these have been remarked upon in NOTES TO ENGLISH TRANSLATION. A few of them are however brought up here for general discussion, while the rest will simply be listed, together with what each symbolism stands for, so that the reader can readily see the extent to which this poet employs this stylistic device.

The word halakaa, lit. "to perish" (v.6b) is symbolic, more especially in wa'azii context. In the context in which the poet uses it, halakaa not only means damnation or self-destruction; it also stands for Hell Fire itself, as is clear from the verse:

Ka dauwama cikin halakakka daure cikin marii

"You will live forever in your self-destruction
bound up in red-fetters".

The word halakakka "your self-destruction", here obviously means "Hell Fire", which, it is to be understood, one has willfully planned for himself. One is therefore not entitled to any pity or sympathy. There is another example of symbolism in v. 24(b) saami fitaa wurii, "to escape into the open". Here wurii is a periphrastic expression or a kenning (H. kwanee-kwane / zaagai-zaagai) for Paradise. It has a symbolic quality in that it represents the freedom of Paradise in contrast to the confinement of Hell Fire.

Other symbols are :

- 1(b) dufuu, literally, "darkness" = Wutaa, "Hell Fire".
- 1(b) sararii, " " "an open place" = Aljanna, "Paradise".
- 2(a) Haskee, " " "Light" = Aljanna, "Paradise".
- 2(a) Walkiyaa, " " "Lightning", = Aljanna, "Paradise".
- 7(b) Shirii, " " "Preparation", = Shiriyaa "Suana / Islam".

9(b)	<u>jan marii</u> ,	literally,	"red-hot fetters" = <u>Wutaa</u> ,	"Hell Fire".
19(a)	<u>tsarco</u> ,	"	"Guarding" = <u>Mai gaadin</u>	"The Guard of <u>Wutaa</u> Hell=Malik
29(b)	<u>Wurin kaurii</u> ,	"	"Place of burning" = <u>Wutaa</u> ,	"Hell Fire".
40(b)	<u>Garii</u>	"	"Town" = <u>Garin Wutaa</u> ,	"Hell Fire".
48(b)	<u>Bakin Garii</u> ,	"	"Black Town" = <u>Wutaa</u> ,	"Hell Fire".
92(b)	<u>Farin Garii</u> ,	"	"White Town" = <u>Aljanna</u> ,	"Paradise".
99(a)	<u>Ruwan Kwarai</u> ,	"	"Real/Genuine Water" = <u>Alkausaraa</u> ,	"The Water of <u>Kawthara</u> "

Most, but especially v. 29(b), wurin kaurii, v.48(b) Bakin Garii, v.92(b) Farin Garii and v.99(a) Ruwan Kwarai can also be described as kennings.

(iii) Metaphor (H.Siffantaawaa)

The poet uses some metaphorical expressions. In v.38(a), Ruwanku macizzai, "Your water is snakes", is ironic (H.shaagubee). But it is also a metaphor in that the effect it produces metaphorically describes the number of snakes that will bite the damned. It also illustrates how, instead of having water to drink to quench their intense thirst, snakes will be "poured" on them. The metaphor is ironic in that the poet does not literally mean that they will "drink" the snakes in place of the water they prayed for, but that, instead of water, they will be tortured by the snakes. Two similar metaphors appear in v.55(a), zannoonin wutaa, "wrapper-cloths of fire", and in v.64(a), fayaa-fayen wutaa, "discs of fire". Zannoonii (sing. Zanee) is the traditional wrapper-cloth worn by Hausa women. To say that zannoonin wutaa will be placed on the damned, describes metaphorically how completely the fire will cover them. Similarly, faya-fayee (sing. faifai) is the traditional dish-cover. Thus the metaphor a saa musu fayaa-fayen wutaa bisa ga kaawunaa, "covers of fire will be placed on their heads" recalls the traditional idea of covering hot food etc, with a faifai to prevent it from going cold. This then describes the damned as "hot food in a dish which will be eaten by Hell Fire", thus they have become abincin Wutaa. For a Hausa audience, of course, these are metaphors of the familiar.

The metaphors that occur in v.104(a) and (b) respectively, gidanka na annuurii, "your house made of screens of light", and gidanka na kaafurii "your house built with camphor", are stock metaphors describing "Paradise". But the metaphor of light is also highly allusive. For it has associations with the šūfic idea of al-nūr a-Muhammadī "the Muhammadan Light" and al-ḥaqā'iq al-Muhammadiyya (see Hiskett, "The Imagery of Light

and associated ideas in Hausa Islamic Verse)³⁵.

(iv) Allegory (H. Dooḡuwar siffantaawaa)

There is perhaps no good example of allegory in the poem. The only possibility is where the poet tries to explain the abstract conception of time in the Hereafter which he first calls Hakabu³⁶; then he tries to give the equivalent of Hakabu by trying to explain it in terms of the time span with which we are familiar, i.e., hour, day, month and year. He says :

H. v.49(a) Dubuu fa darii na wataa caana shii af fa sheekaraa,

(b) Dubuu huḡu kwaanaa caana shii yay yi ash'hurii.

50(a) Dubuu huḡu sheekaraa shii a Hakabu,

(b) Dubuu saba'in saa'aa ga kwaanaa na ash'hurii.

51(a) Da koowace saa'aa taa riba sheekarar duuniyaa !

(b) Da taarin dadeewan nan sunaa nan cikin marii.

E. "A hundred thousand months there is what equals ~~400~~ a year,
And four thousand days there is what makes a month,
Four thousand years there is what makes a Hakabu,
A day of a month has seventy thousand hours,
And each hour is double a year of this world !
All this long time they will be there in fetters".

But perhaps Hakabu is best seen as a kenning for the endless passage of time.

(v) Simile (H. Kamantaawaa)

There are four good examples of simile in the poem. The one in v.17(b) likens the length of Hell Fire's lips to that of the length of this world; leeḡoo wa tsawon duuniyaa, "lips as long as the world". The second simile (v.42b) compares the size of Hell Fire's scorpion to a giant mule : akwai ta da girmaa tai wa babban fa alfadarij, "it is huge in size, it is as big as a giant mule". These similes of length and size are very effective. For, to the Hausas, this world is very large — in fact, they believe that only God knows the position of bangon duuniyaa, "the wall of the world" or karshen, baayan duuniyaa, "the edge, back of the world". Thus, to say that even the mere lips of Hell Fire are as long as this world, evokes the question, what is the size of the whole of Hell Fire ? Surely it must be monstrous ! Perhaps a million times bigger than this world ! Similarly, to say that a scorpion is as big as not only an ordinary mule, but a giant mule, is frightening. A man must be a tiny creature at its mercy. What if it stings him ! He will be crushed into unrecognizable pieces by its stings !

Another simile occurs in v. 61(b):

Ku zammaa cikin wahalaa tsugunne kamar birii

"Live in suffering, squatting like a monkey"

This simile describes the helpless state in which the damned will find themselves. The vividness of the idea behind this simile, however, lies in the association that the Hausas have for "monkey", and "squatting". The image is a patristic one, for, to the Hausas, "monkey" is associated with "habitual squatting" as in the proverb, Tsugunne ba ta kaaree ba an sayar da karee an sayi birii,³⁷ "Squatting has not ended that a dog is sold and a monkey is bought". This simile then fully conveys the idea that the damned will be squatting, endlessly, forever, in suffering. It should be added that the Hausa moralists condemn squatting, for, they believe, it is a sign of bad omen. Children are often told not to squat.

In v.10(b), da baa su da haskee koo wa hasken duhun daree, "which have no light, nay, not even the light of the night's darkness", we have a striking oxymoron (H. kambamar zuulake), remarkably similar to Milton's "darkness visible"³⁸.

(vi) Anaphora and echo effect of rhetoration and Alliteration

(H. Jaddadar karfafaawaa da Gaagara-gwaari / Karangiyaa).

This poet uses anaphora and echo effect very frequently. ExampIs:

- v.7(b) AYUKKAN Musulmii NAA FA.....
- 8(b) AYUKKAN Muuyaagu NAA FA.....
- 12(a) DUBUU UKKU ANKA YI SHEEKARAA NA hashin Wutaa
- 13(a) DUBUU UKKU ANKA YI SHEEKARAA NA hawaa nata...
- 20(a) A KAAMA DUBUU GOOMA NA hannuu a saa kafa
- 20(b) A KAAMA DUBUU GOOMA NA cinyaa ta faajirii.
- 36(a) A ZUB DA RUWAA na Wutaa ...
- 44(a) A ZUB DA RUWAN zaafii.....
- 72(a) BISAA KAMDARAA....ANAI MASA TAMBAYAA, repeated in vv. 74(a), 76(a), 78(a), 80(a), 82(a), and 84a).

Similarly, A SAA MUSU is repeated in vv. 14(a), (b), 19(b), 22(a), 45(a), 55(a), 56(a), 64(a), 98(a), (b) and 110(a), (b); DADAA BAABU is repeated in vv. 32(a), (b), 57(a), (b); SU DOORA KIRAN (ALLAH) is repeated in vv. 37(a), 46(a), 47(a), 58(a) and 65(a); DUBUU(SABA'IN/HUDU) is repeated in vv. 43(a), 49(a), (b), 50(a), (b), 104(a) and (b); WADANSU (KAMAR) is repeated in vv. 86(b), 87(a), 88(a), (b), 89(a), (b), and 90(a); A SHAASHEE MU/SU...DA..., is

repeated in vv.99(a) and 99(b); while MU SAAMI GANIN..... is repeated in v. 106(a) and (b).

Alliteration (H. Gaaga-gwaari / Karangiyaa)

The alliterations found in this poem are low-key alliterations and are probably not the result of deliberate intent on the part of the poet. Some examples are:

- v.3(a) assalaatu da sallamaa bisa
- v.22(a) A saa musu sarkookii kukunmaa cikin Wutaa
(b) Akan buga huskookii hakoorii shikan karii

(vii) Context bound lexical items (H. Kalmoomin Fannu/Dangantattun kalmoomii / Bii-dangi)

The poet uses many context bound lexical items, as listed below :

- | | | |
|---------------------------|-------------------------------|---|
| v. 2(a) <u>Sunnaa</u> | 3(b) <u>Sahabbaa</u> | 3(b) <u>aalaayee</u> |
| 4(a) <u>tuubaa</u> | 4(b) <u>addiini</u> | 5(a) <u>bi Addah</u> |
| 7(a) <u>iimaanii</u> | 7(b) <u>Musulmii</u> | 7(b) <u>Shirii</u> (= <u>Shiriyaa</u>) |
| 8(a) <u>faasiccii</u> | 8(b) <u>faajirii</u> | 10(a) <u>Wutaa</u> |
| 12(b) <u>Jahannama</u> | 15(a) <u>malaa'ikaa</u> | 18(a) <u>makii Allah</u> |
| 21(a) <u>azaabaa</u> | 21(a) <u>Kaafirii</u> | 23(b) <u>maakirii</u> |
| 24(a) <u>Ibliisu</u> | 24(b) <u>ceecee su</u> | 30(a) <u>la'anaa</u> |
| 32(a) <u>jinkan Jalla</u> | 46(a) <u>zakkuumi</u> | 48(b) <u>shan fangasaaku/hamimu</u> |
| 50(a) <u>Hakabu</u> | 54(b) <u>Jahiimu, Zamhari</u> | 62(b) <u>Laahiraa</u> |
| 66(b) <u>wa'azu</u> | 66(b) <u>tazkiirii</u> | 70(a) <u>'yan Wuta</u> |
| 71(a) <u>Siraadii</u> | 74(b) <u>alwallaa</u> | 76(b) <u>sallaa</u> |
| 76(b) <u>farillaa</u> | 78(b) <u>azumii</u> | 80(b) <u>zakkaa</u> |
| 82(b) <u>Hajji</u> | 82(b) <u>Umraa</u> | 84(b) <u>saada zumuntaa</u> |
| 84(b) <u>binuwaayee</u> | 87(b) <u>Tabkin Kausara</u> | 92(a) <u>tsarkii</u> |
| 100(b) <u>alhuurii</u> | 105(b) <u>Aljanna</u> | 105(b) <u>Labreeri</u> |
| 108(a) <u>gargadii</u> | | |

(viii) Collocational Shift (H. Baubaawan burmii / gamin-bautaa)

The poet uses this device frequently, too many times to be individually remarked upon here. For this reason a few will be discussed as examples while the rest will be listed. But since many of the words used with collocational shift have either metaphoric or symbolic effect, most of these have already been mentioned under these headings.

There are, however, two particularly interesting collocational shifts in vv.9(b) and 13(a). In v. 9(b) the poet says, suu ka kooshii da jan marii, lit., "it is them who will be satisfied with red-hot fetters".

The collocation of kooshii, "satisfaction", and jan marii, "red-hot fetters" is unusual. This is of course intended to be ironic in that it suggests that those who are ungrateful for the favours bestowed on them by God, and are not satisfied, will be satisfied in the Hereafter by receiving their fill of red-hot fetters, which must surely satisfy them ! Such irony is frequently used by Hausa wa'azii poets, including the Shehu, of course. An example of this is seen in his Fulfulde composition Tabban Hakiikan³⁹ which was later rendered into Hausa by his daughter Asma'u Nana. His posthumous son Isan Kware then added two lines to the original to make it a takm̄is or pentastich. In Tabban Hakiikan, the Shehu says that, the evil ones the wicked, the high way robbers etc, will have their fill of Fire:

H. v. 31(d) Har muyaaguu makeetataa maasu tarbee,

(e) Duk Wutaa ar rabonsu tabban hakiikan.

E. "Including the evil ones, the wicked, the high way robbers,
All shall have their fill of Fire".

A similar device is repeated in this poem in v. 25, 33(d-e), and so on. For a Hausa audience, this irony is very amusing.

Other collocational shifts are the following:

- 2(a) shigaa Sunnaa da Walkiyaa, lit. "admission/entering into Sunna and Lightning"⁴⁰
- 14(a) taakalmin wutaa , "shoes of fire".
- 36(a) ruwaa na wutaa, "fire's water", instead of ruwan zaafii, "hot water".
- 38(a) ruwanku macizzai, "your water is snakes".
- 38(a) macizzai sunaa cidaa, "snakes are rumbling" /like a storm/.
- 55(a) zannoonin wutaa, "wrapper-cloths of fire".

In v 13(a) there is hawaa nata = hawan Wutaa . Thus Hell Fire is seen as a mountain which is to be climbed.

(ix) Mystic Structure (H. Zubii mai jan rai / daga hankalii)

The poet uses this device in a number of places.

- 7(a) Addiinii da iimaanii da Sunnaa bidat sanii -
(b) Ayukkan Musulmii naa

E. "Religion, Faith, the Sunna and the search for knowledge:-
Are the works of Muslims"

Normally:

H. Ayukkan Musulmii naa ... Addiinii da iimaanii da Sunnaa /da/ bidat sanii.

E. "They are works of Muslims ... Religion, Faith, the Sunna and search for knowledge".

and:

40(a) Darii kaka kwaanaa har ka kaara tamaaniyaa -

(b) Ka saami tukee waa tsawon macijii cikin Garii.

E. "You will spend a hundred days and eighty more -

Before you can reach the end of a snake in the Town of the damned."

Normally, Kaafin ka saami tukee wa tsawon macijii cikin Garii

na 'yan Wuta, sai kaa kwaana darii kuma har ka kaara tamaaniyaa.

E. "Before you can reach the end of a snake in the Town of the damned you will spend a hundred days and eight more".

Other examples of mystic structure by inversion can be seen in vv. 8(a-b), and 9(a-b).

(x) Arabic and other loans (H. Laarabci da sauran baakin kalmoomii)

Most of the loans that are used in the poem arise out of linguistic demand. There are, however, some places where the poet uses alternative words - a Hausa word followed by its Arabic equivalent. For example, in v, 15(a) the poet says :

Dubuu saba'in alfin na dubban malaa'ikaa...

"Seventy thousand, and a thousand thousand of angels..."

The word dubuu is a Hausa word which means the same as the Arabic loan word alfin, from the Ar. alf, "a thousand". It seems that the poet employs this device to emphasize the fact that Hell Fire is so big and fierce that it requires such a large number of fiends, who are themselves believed to be giant creatures, to drag the Fire and to control it (see v.15b-17b). The repetition is thus emphatic. It can perhaps be described as "macaronic scesis onomaton" (H. gaurayen maiman jeerantoo) in terms of Western classical stylistics.

(xi) Ellipsis (H. Tsallake / giibin jimlaa / tsumburee jimlaa)

This poet uses elliptical constructions frequently. The following is a list of ellipses, details of which are remarked upon in NOTES TO HAUSA TEXT (A).

- adjectival particle maasu roowaa da ..., v.9(a)

- noun, tsawon, v. 16(b).

- verb "to be", nee, vv. 16(b), 36(a), 41(a), and 108(b).

- verb yaa yi, v. 17(a).

- noun, abu, v. 29(b).

- adverbial a/nan, vv. 29(b), 71(a) and 92(b).

- pronoun suu, v. 34(b).
- quantifier dubuu /-dubuu/, v. 34(b)
- shii nee, vv. 38(a), 99(b)
- adverb of time /kaafin/ ka..., vv.40(b) 88(b)
- 2nd negative ba, vv. 41(b), 44(b), 59(a), 66(a), 102(b), 103(a)
- particle sai, v. 42(a)
- verbal phrase, kanaa tafiyaa kaafin ka, v. 42(a)
- pronoun ya, v.43(b)
- conjunction da, v.48(b)
- shii maa, v. 52(b)
- verbal phrase, kuma a saa musu, v. 64(b)
- purpose clause don, v. 66(a)
- noun hawan, v. 71(b)
- verbal phrase a dauree shi, vv.73(b), 75(b), etc.
- /game/ da..., vv. 78(b), 80(b)
- pronoun shi, vv. 86(a), 89(a)
- verbal phrase zaa su keetaree, v. 86(b)
- phrase sai su yi, v.88(b)
- adverbial daga, v.91(a)
- verbal phrase tanaa da / tanaa rikidaa, v. 93(a)
- possessive /na/ azurfaa, v.95(b)
- specifier koowane /daya daga cikii/..., vv.96(b), 97(b)
- aspect marker /an/ keera, v.96(b)
- pronoun shi + da = an keeraa /shi da/, v. 96(b)
- dative particle wa, + adoo, v.97(b).

(xii) Sentence Type: Simple and Compound Sentences (H. Nau'in Jimlaa:

Sassaukar jimlaa da jimlaa mai sarkaa / gabaa)

This poet uses more Simple Sentences than Compound ones.. Below are some examples :

(i) Simple Sentence (H. Sassaukar jimlaa)

v. 1(a) Fa mun rooki Sarkii Jalla shi yii mana agaazaa.

4(a) Mu tuuba. A mui hinmaa. Mu yaada ta duunivaa.

7(a) Addiinii da iimaanii da Sunnaa bidat sanii -

(b) Ayukkan Musulmii naa maasu bidat shirii.

11(a) Anaa jirkitas su cikii mareecee da saafiyaa.

(b) Jikinsu shinaa kuunaa. Shi nai musu dangurii.

Other examples are vv 9(a-b), 10(a-b), 12(a), (b), 13(a), (b), 14(a), (b), 16(a), (b), 17(a), (b), 18(a), (b), 19(a), (b), 20(a), (b), 21(a), (b), and many others.

(ii) Compound Sentence (H. Jimlaa mai sarkaa / gabaa)

1(b) Mu saami fitaa ga dufuu mu saami shiqaa sararii.

2(a) Mu saami shiqaa Haskee da Sunnaa da Walkiyaa.

(b) Da Haskee da Annuurii da yaf fi na ash'hurii.

3(a) Munaa assalaatu da sallamaa bisa ga Ahmadaa.

(b) Sahabbai da Aalaayee mazaa maasu kookarii.

Other examples are vv. 5(a-b), 6(a-b), 8(a-b), 15(a-b), and others.

The relationship between JM and Bakin Marii of Muhammadu Tukur

There is one aspect of this poem that has not so far been mentioned. It concerns not only style but also format, content and even metre. However, it seems most convenient to consider these all in one place rather than to attempt to spread the discussion across several sections. What is at once obvious is that JM is very much influenced by that well-known classic of Hausa verse attributed to Muhammadu Tukur, known as Bakin Marii (BM).⁴¹

As for format, both these poems are in couplets. Both have similar opening doxologies :

JMv.1(a) Fa mun rooki Sarkii Jalla shi yii mana aagazaa,

BM.v.1(a) Fa mun rooki Sarkii Jalla saukii da taimakoo,

Moreover, the conclusions of both poems consist of envoys addressed to the poet's family:

JM v.107(a) Mutaanen gidaanaa donku niy yii ta kun jiyaa.

BM v.98(a) Mutaanen gidaanaa donsuni niy yii ta sun jiyaa.

E. JM v.107(a) "People of my house, it is for you I composed it, listen".

BM v.98(a) "People of my house, it is for them I composed it, let them listen".

As for content, both poems deal with the topic azaabar Wutaa da daadin Aljanna. This is not stated so succinctly in BM as in JM. Nevertheless, it is implicit in a number of the opening verses of the former, for example :

v. 14(a) Makwabtaa na can tsuutsaa kunaamaa maciijiyaa,

(b) Akaifun karuffaa jan dafii babbakuu kirin.

16(a) Da daadii ga wansu inda fa sun kyauta aikunaa,

(b) A shimfida ziinaaree, gadonsu na alharin.

E. (a) "The neighbours there [are] the worms, scorpions and snakes,

(b) [They have] iron claws, red poison [and] and jet black poison.

(a) For some, there will be joys, for they have done good deeds,

(b) Gold [carpets] will be spread [over] their beds [made of silk]"

This similarity in content can be further illustrated by a large number of parallelisms throughout the poem. For example :

- JM v.19(b) A saa musu sarkaa dagga baakinsu hal duburii

BM v.50(a) Fa an jeefa sarkaa dagga baakinsu hal duburii.

E. JM v.19(b) "Chains will be placed on them, from their mouths up to their anus"

BM v.50(a) "Chains have been thrown on them , from their mouths down to the ground".

- JM v.94(a) Zanee saba'in na adoo budurwaa ta damraa.

BM v.83(a) Zanee saba'in na adoo fa damre ga budurwaa.

E. JM v.94(a) "Each virgin will have seventy beautiful gowns wrapped round her"

BM v.83(a) [There^{are} seventy thousand beautiful gowns wrapped round each virgin".

- JM v.102(a) Ka rungumi budurwaa sheekaraa saba'in farii,

(b) la taa soo ka taashi, tanaa bukinka na mamarii.

103(a) Dadaa baa ka jin gajiyaa fa, ita koo ba taa gaji,

(b) Zamaa baabu aikii sai ta waasaa a mamarii.

and:

BM v.84(a) Fa kooyaushee tas soo rungumar mijii nata,

(b) Su rungumi juunaa sheekaraa saba'in farii.

85(a) Ta kocmoo su kaaraa kuma su kocmaa ba sun gaji,

(b) Fa aikinsu keenan sai ta waasaa a mamarii.

E. JM v.102(a) "You will embrace a virgin for seventy good years,

(b) She will not want you to go, she has need of you out of desire.

103(a) You will not feel tired, nor will she feel tired,

(b) Because there is no work to be done, only the play of desire".

and:

BM v. 84(a) "At any time she desires to embrace her husband,

(b) They will embrace each other for seventy good years.

85(a) She will return so that they shall have more, and they will repeat it they will not feel tired".

Compare also :

<u>JM</u>		<u>BM</u>	
vv:53	with	48	
33(a)	"	66(a) and 69(b)	
49-51	"	86-87	
104	"	89	And passim in both.

As for the metre, both poems are in Tawīl (II. Badawīliiyaa) and both rhyme in -rii, that is, both are Bariiriyai.

Syntactically both poems are similar in sentence construction, the use of common words and phrases and in the nature of their metaphors, similes, personifications and so on. For example :

(a) Sentence construction :-

JMv.8(a) Fadaa koo da faasiccii da kiishii da yin radaa,

9 (a) Roowaa da girman kai da keeta da haasadaa,

(b) Da maasu butulcii suu ka kooshii da jan marii.

BM v.77(a) Mutaanen zina da iadaa da karyaa da game-game,

(b) Da luudu da girman kai da zamba fa, sui shirii.

78(a) Butulcii da kiishii saa da keeta da hasadaa,

(b) Da reena Musulmii /da/ gimama wasu Kaafirai.

(b) Use of common words and phrases :-

	<u>JM</u>	<u>BM</u>
H.	v.44(b) <u>baabu dangin da bai sari</u>	v.53(b) <u>baabu sauran da bai sari</u>
	48(b) <u>Bakin Garii</u>	39(b) <u>Bakin Garii</u>
	30(a) <u>la'anar uwaayee</u>	68(a) <u>la'anar uwaayee</u>
	55(a) <u>zannoonin wutaa</u>	41(a) <u>tufaafin wutaa</u>
	102(a) <u>sheekaraa saba'in farii</u>	84(b) <u>sheekaraa saba'in farii</u>
	103(b) <u>sai ta waasaa a mamarii</u>	85(b) <u>sai ta waasaa a mamarii</u>

	<u>JM</u>	<u>BM</u>
E.	v.44(b) there will be no part of the body that will not disappear	v.53(b) there will be nothing left which will not disappear.
	84(b) Black Town	39(b) Black Town.
	30(a) cursing the parents	68(a) cursing the parents.
	55(a) clothes/wrappers of fire	41(a) clothes of fire.
	102(a) seventy good years	84(b) seventy good years.
	103(b) only the play of desire	85(b) only the play of desire.

Other similarities include the use of similar stylistic devices such as the use of the metaphor gidanka na annuurii, "your house of light", (JM v.104a) and darnin annuurii keewaye da gidanka, "your house fenced with light" (BM v.89); Bakin Garii = Wuta, "Black Town = Hell Fire", (JM v. 48(b) --- BM v. 39b), ie a symbolism; personification of macizai "snakes", ie macizai sunaa cidaa, "snakes are rumbling" (JM v. 38a) and makwabtaa macijjiyaa, "snakes are the neighbours" (BM v. 14a) or macizai sunaa harii, "snakes are launching attacks

["like human warriors"]" (BM v. 24b).

In JM Hell Fire is personified as a fierce animal being dragged in chains by fiends; and then as a monstrous woman with a head, long mouth, teeth and lips :

H. v.15(a) Dubuu saba'in na dubban malaa'ikaa --

(b) Sunaa jan ta

16(a) Tsiininta hudu naa, koowacee tsawonta dubuu shike,

(b) Dubuu da talaatin kai da baakii da hakoorii.

17(a) Ieeboo wa tsawon duuniyaa da sarkas su da tsaurii.

E. 15(a) "Seventy thousand, and a thousand thousand of angels

(b) Will be dragging the Fire

16(a) Her sharp points are four, the length of each is one thousand
[cubits],

(b) [The length of] her head, mouth and teeth [is] one
thousand and thirty [cubits].

17(a) Her lips are as long as the world, but they will be firmly
chained".

In BM too, Hell Fire is personified as a monstrous woman, who can divide into thousands of beings and who is hungry and fierce:

H.v.43(a) Jahannama fa taa duukaa taa rabu dubuu dubuu,

(b) Gareesu tanaa tanna tanaa cabkaa ga Kaafirai.

E. (a) "The Fire of Jahannam is determined [to devour the infidels], she
divides into a thousand places,

(b) To them, [the infidels], she grinds her teeth [with anger,
hunger] and snaps at the infidels".

One might have expected that Salihu dan Zama would have composed a takhmis upon Muhammadu Tukur's BM, for this is the more usual way of following of the footsteps of the master. In fact, however, what he has done is in many ways more subtle . For instead of simply adding lines to Muhammadu Tukur's original, he has rather woven, or "inter-laced" (H. sassarka = sarkakkiyaa) his own ideas into the total fabric of the earlier poem. Certainly this requires more poetic skill than the simple composition of a takhmis.

FOOT NOTES

(H. Tuushen Bayaani)

- 1 See Sa'id, Bello, EMJ, II, pp.546-560.
2. See Hiskett, M., HIV, pp.48-49,50,53,55,59,61,138 and 139. See also, Muhammad, Dalhatu, Individual talent in Hausa poetic tradition : a study of Akilu Aliyu and his art, Ph. D thesis, SOAS, London, 1977; "Isra'i and mi'iraj", p.208.
3. See Sa'id, Bello, GMJ, I, p.91, item 3.20.
4. ib. p. 109.
5. See Hogben and Kirk-Greene op. cit., p. 118. The authors also remarked in fn., p. 118, that "The ~~the~~ main authority is Bello's Infag al-Maisuri, from which E.J. Arnett compiled his account of the jihād in his Gazetteer of Sokoto, pp. 23 to 31. See also pp. 3 to 6 in the introduction to The Occupation of Hausaland 1900-04 by H.F. Backwell".
See also Adeleye, R.A. "Hausaland and Borno" in History of West Africa, vol.I, by Ajayi, JFA, and M. Crowder, Longmans, 1976, p.596.
6. See Hiskett, HIV, p. 13.
7. See more detail in SOD, pp. 283-314, "The description of Hell", and, pp.315-394, "Glimpses of Paradise". See also WHAD, Part II, pp.2-10, "Description of Hell", and, IBD, pp.104-106, "Concerning the Fire".
8. The idea of Hell Fire as being red, as in the case of the present poem Jan Marii "red-hot fetters", white, as in the case of Isan Kware's Farin Marii (housed in the CSNL under Ref.No.CSNL,MS 45) "White-hot fetters", or black, as in the present reference to it as "jet-black pits of Fire and in Muhammadu Tukur's Bakin Marii, "Black-hot fetters" (see Hiskett, HIV, pp.32-37) originates from the following hadīth :
"The Holy Prophet, peace be upon him, stated : "Hell had been inflamed continuously for one thousand years. Consequently its fire became RED. Again it had been burnt for one thousand years and its red colour became WHITE. Still again it had been kindled for one thousand years and its white-coloured flames turned into BLACK. So the existing colour of Hell is Black - as Black as a dark night" Another authority states that the flames of Hell Fire do not illuminate, it always remains dark" (The Spectacle of Death (SOD), p.285.)
The same idea occurs in What Happens After Death (WHAD), Part II, p.3. Compare v.10(a) and TSK v. 28(a), NOTES TO ENGLISH TRANSLATION.
9. See Sa'id, Bello, GMJ, II, pp.224-5.
10. See Karaatun Tauhiidi in KLH v. 2(d), above, NOTES TO ENG. TRANS.
11. The name Dankabiru appears to be a Hausa invention. It symbolises a person with mystic powers whose favour can save one from the torment of Hell Fire. Dankabiru is probably a wali, "saint" invented by Hausa women.
12. This "hiccough of Lagafuura" is probably a reference to the death rattle or possibly a torment of the grave.
13. Probably a reference to the Hell Fire fiends..who torment the denizen of Hell, such as Mālik, the gate-keeper of Hell. See vv. 19(a) and 43(b) (i), NOTES TO ENGLISH TRANSLATION.

14. Probably a reference to the angel in charge of Paradise. The name, derived from al-khayr, "goodness", here personified as a woman.
15. This suggests that the deceased is a woman.
- 16-19 These are the names of the sons of Hairatu, surely a reference to the four Imams of the Islamic mazahaba, or "paths", who, it is believed, will also be in Paradise.
20. It is not clear who Barahagumi is. It is presumably a Hausa name given to someone considered as a saviour, but the context, as well as the sound of his name, indicates that he is a djinn, not a human being.
- 21-24 These are said to be the sons of Barahagumi.
25. Tabiizaroo sounds a Hausa name. She is presumably the messenger or house-maid of Barahagumi; she is the one ^s who leads the deceased and helps him or her to cross the River (see below) to reach the place of salvation.
26. The River referred to here is probably an alternative notion for the Bridge over which one must cross. Compare TSK, v. 34 (b), NOTES TO ENGLISH TRANSLATION.
27. The "water" may represent the fire beneath the Bridge, which, it is said, will be roaring and rising up, snapping at a person as he crosses the Bridge; if one is guilty he will be frightened and slip off the Bridge and fall into the Hell Fire beneath.
28. This is a quotation from Koran 99/1
29. The sand is also probably a reference to one of the terrors that will threaten one as he crosses the Bridge. Compare "water" in fn. 27, above.
- 30-34 The towns of "They agree together", "They follow one another", "They help each other to cross" etc, symbolise places of salvation. Perhaps they are references to five of the seven Paradises. The Ar. Arsh is the Throne, which is in the highest point in heaven. Yarshee appears to be a word coined from Arsh, introduced for emphasis or for alliteration.
35. Hiskett, "The imagery of Light and Associated Ideas in Hausa Islamic Verse", to be published in the "Proceedings of the International Conference on Hausa Language and Literature, Kano, 1978."
36. See v, 48(a), NOTES TO ENGLISH TRANSLATION.
37. See Merrick, GRA, Captain G, Hausa Proverbs, London, 1905, p.65, No. 370.
38. I am indebted for this interesting comparison ^{between} Milton and the image of the present poet to Richard A. Lanham, A handlist of rhetorical terms, Barkeley and London, 1969, p. 70.
39. See Mujaddadi, Shehu, Tabban Hakikan, in Wakokin Hausa, NNPC, Zaria, 1963, p.30, v.31(d-e).
40. See v. 2(a) (ii), NOTES TO ENGLISH TRANSLATION.
41. See Hiskett, HIV, pp. 32-37.

JAN MARI (JM)

TA

Salihu dan Zama

- V.I(a) Fa naa roo/ki Sarkii Jal/la shi yii ma/na aagazaa,
(b) Mu saami / fitaa ga shufuu / mu saami / shigaa sararii.
- 2(a) Mu saami / shigaa Haskee / da Sunnaa / da wal'kiyaa,
(b) Da Haskee / da annuurii / da yaf fi / na ash hurii.
- 3(a) Munaa as/salaatu da sal/lamaa bisa / ga Ahmadaa,
(b) Sahabbai / da salaayee, / maza'a maa/su kookarii.
- 4(a) Mu tuuba / a mui himmaa / mu yaada / ta duuniyaa,
(b) Mu kaama / ta addiinii / da Sunnak/ka jauharii.
- 5(a) Idan kaa / bi Allah sai / ka saami / farin cikii,
(b) Gidanka / na annuurii / gadonka / na alharii.
- 6(a) Idan ba ka / bi Allah ba / ka saami / bakin cikii,
(b) Ka dauwama / cikin halakak/ka daure / cikin marii.
- 7(a) Addiinii / da iimaanii / da Sunnaa / bidat sanii -
(b) Ayukkan / Musulmii naa / fa maasu / bidat shirii.
- 8(a) Fadaa koo / da faasiccii / da kiishii / da yin raddaa -
(b) Ayukkan / muyaaguu naa / fa suu naa / su faajirii.
- 9(a) Roowaa / da girman kai / da keeta / da hassadaa -
(b) Da maasu / butulcii, suu / ka kooshii / da jan marii.
- 10(a) A saa su / cikin raamun / Wutaa bab/bakuu kirin,
(b) Da haa su / da haskee koo / wa hasken / duhun daree!
- II(a) Anaa jir/kitassu cikii, / mareecee / da saafiyaa,
(b) Jikinsu / shinaa kuunaa / shinai mu/su dangurii.
- 12(a) Dubuu uk/ku anka yi shee/karaa na / hashin Wutaa,
(b) Jahanna/ma taa yi farii / da jaa har / bakii kirin!
- 13(a) Dubuu uk/ku anka yi shee/karaa na / hawaa nata koo,
(b) Suna ta/fe sunaa tudiyaa, / su faadaa / ga girgirii.

- 14(a) A saa mu/su taakalmin / wutaa su / tafasad / da kulluwaa,
(b) A saa mu/su garwaashii / ga baakin/su daalat tsaurii.
- 15(a) Dubuu sa/ba'in alfin / na dubban / malaa'ikaa -
(b) Sunaa jan/ta, kun jiyaa, / su kai ta / wurin sararii.
- 16(a) Tsiininta hu/du naa, koowacee / tsawonta / dubuu shike(e),
(b) Dubuu da / talaatin kai / da baakii / da hakoorii.
- 17(a) Talaatin / Duutsin Uhudu / girmaa du/ka faularee,
(b) Leeboo wa / tsawon duuniyaa / da sarka(a)/su da tsaurii.
- 18(a) A koora ma/kiyaa Allah / idaanun/su sun yi jaa,
(b) Sukan ru/fa baakinsu / da fuskaa / bakaa kirin.
- 19(a) A jaa su / a kaawoo har / ga koofaa / a saa tsaroo,
(b) A saa mu/su sarkaa dag / ga baakin/su hal duburii.
- 20(a) A kaama / dubuu gooma / na hannuu / a saa kafaa,
(b) A kaama / dubuu gooma / na cinyaa / ta faajirii.
- 21(a) Dubuu ar/ba'in anka yi / azaabaa / ga Kaafirii,
(b) A su yi ta / cikin saa'aa / zamaa baa / su jin bari(i).
- 22(a) A saa mu/su sarkookii / kufummaa / cikin wutaa,
(b) Akan bu/ga huskookii / hakoorii / shikan kari(i).
- 23(a) A taara / uwaayee har / diyaa ga / marii daya(a),
(b) A kaaraa / da lbliisu / su babban/su maakirii.
- 24(a) Su cee ma/sa, "lbliisu, kai /fa sunka / bi duuniyaa,
(b)"Sunaa soo / ka ceecee su, / su saami / fitaa wuri(i)".
- 25(a) Shi cee ma/su, "Koo nii ban / da iikoo / gareeku yau,
(b) "Kun bi / garan, kuu koo / dadaa ku yi / ta hanfurii.
- 26(a)"Sarkin/ku yaa yi kiraa / gareeku / fa kun jiyaa,
(b)"Kun tafi kun bii ni / dadaa kun / yi taasarii".
- 27(a) Su cee ma / uwaayensu, "Uwaayen/su , kun jiyaa,
(b) "lbliisu / fa yaa yaashee / su", su yi mu/su kookarii.
- 28(a) "Zamaa kuu / fa sunka bi can / zamanku / na duuniyaa,
(b)"Sunai mu/ku waswaasii / sunai mu/ku ban tsaurii".

- 29(a) Su cee ma / diyaa koo, "iun / kiyaa baa / mu sonku yau,
(b) "Wanee kun/ka amfaanaa / gareemu / wurin faurii?"
- 30(a) Su doora / sunaa la'anar / uwaayee, / sunaa kiraa -
(b) "Ilaahi / ka saa la'anaa / gareesu / ka saa su marii."
- 31(a) Shi cee mu/su koo, "A ku bar / hasuumii / ku bar fadaa,
(b) "Gidanga / fa shii yau ag / gareeku / na taasarii".
- 32(a) Dadaa baa/bu jinkan Jal, 'la baabu / ganii nasa(a),
(b) Dadaa baa/bu ceetoo, baa/bu saamun / fitaa wurii.
- 33(a) Su duuma / bisaa ga haka sar/madan daa/'imam dadaa,
(b) Ba sun kaa/ra gaanaawaa / ba sai koo / da faajirii.
- 34(a) A haushee / su bisa duutsin / Sa'uudu / da Huskanu(u),
(b) Dubuu su/ka tahiyaa har / su faadaa / ga girgirii.
- 35(a) Su rooki / ruwaa suu dai / su saamuu / su sam su shaa,
(b) A cee mu/su, "Aa'aa, baa / a shaashee / ku faajirii".
- 36(a) A zub da / ruwaa na wutaa / duwaatsuu / sukee biyaa,
(b) Sukan fa/sa kaanuu har / su zaagee / ga al'aurii.
- 37(a) Su doora / kiran Allah / a baa su / ruwaa su shaa,
(b) A cee mu/su, "Aa'aa, baa / a shaashee / ku faajirai.
- 38(a) "Ruwanku / macizzai gaa / su caana / sunaa cidaa,"
(b) "A jid da / macizzai koo/wanee baa / shi cin tarii.
- 39(a) Su ciiji / mutum ciiyyon / dubuu shi/ke(e) sheekaraa,
(b) Su koomoo / su faarasoo / zamaa baa / su cin tarii.
- 40(a) Darii ka/ka kwaanaa har / ka kaara / tamaaniyaa -
(b) Ka saami / tukee wa tsawon / maciijii / cikin Garii.
- 41(a) Kunaamaa / ta halbi mutum, / dafinta / bakii kirin,
(b) Tanaa shee/karaa sab'in / dafin nan / ba yaa sarii.
- 42(a) Ka kwaana / talaatin nan / tsawonta / fa yat tukee,
(b) Akwai ta / da girmaa tai / wa babban / fa alfadrii.
- 43(a) Lubuu sa/ba'in suka shee/karaa kul / kul sunaa kiraa -
(b) Ga Maali/ki baa su ruwaa / su shaa koo / na zamharii.

- 44(a) A zub da / ruwan zaafii / su faadaa / cikin jikii,
(b) Su zub da / faroocii , baa/bu dangin / da bai sarii.
- 45(a) A saa musu / ruwan zaafii / su tafasad / da kulluwaa,
(b) Sukan tafa/sa hanjii har / su faadaa / ga al'aurii.
- 46(a) Su doora / kira(a) ana baa / su don / su sam su ci(i),
(b) A ciishee / su zakkuumi / da baaban / magaatarii.
- 47(a) Su doora / kiran Allah / a nai mu/su jin kai,
(b) A cee mu/su, "Aa'aa, baa/bu jin kai / ga Kaafirii.
- 48(a) "Ku zamnaa / cikin Hakabu / , cikin baa/bu cii da shaa -
(b) "Sai fan / gasaaku, hami/mu caana / Eakin Garii".
- 49(a) Dubuu fa/darii na wataa caa/na shii af / fa sheekaraa,
(b) Dubuu hu/du kwaanaa caa/na shii yay / yi ash'huurii.
- 50(a) Dubuu hu/du sheekaraa / caana shii / a Hakabuu,
(b) Dubuu sa/ba'in saa'aa / ga kwaanaa / a ash'huurii.
- 51(a) Da koowa/ce saa'aa taa ri/ba sheeka/ra(r) duuniyaa !
(b) Da taarin / dadeewan nan / sunaa nan / cikin marii.
- 52(a) Sunaa a/za kumcii maza / shi koonee / a jirkitaa -
(b) Ga wancan / shi koonee hal / hafoorii / su zam wurii.
- 53(a) A jaa mu/su lebbaa na / bisa a yas / can ga bai,
(b) Na kasa bisa / gabaa da cikii , / su koonee / hafoorii.
- 54(a) A yaashee / su rub-da-ciki(i) / cikin gar/washin wutaa,
(b) A jaa su / tsakaanin ta / Jahimu / da Zamharii.
- 55(a) A saa mu/su zannoonin / wutaa duka / su babbakee,
(b) Jikii duk / shi koonee baa/bu kyaawun / ganin garii.
- 56(a) A saa mu/su kaswaa, gaa / akaifuu / na jan karfee,
(b) Su duuma / sunaa suusaa / , su fid da / kashii wurii!
- 57(a) Dadaa baa/bu kwaanaa baa/bu yin daa/riyaa dadaa,
(b) Dadaa baa/bu taaraawaa / da maataa / na marmarii.
- 58(a) Su doora / kiraa Allah, / "Zamaa mun / ji mun gani,
(b) "Yalla / akwai hanyaa / mu saamu / fitaa wurii?"

- 59(a) A cee mu/su koo, "A ku shaa / azaabaa / ba kun fita(a),
(b)"Inaa ku/ka san hanyar / fa, zaa ku / ga faajirii !
- 60(a)"Idan an/ka cee Allah / kunaa can / ga duuniyaa -
(b)"Ku cee baa / ku bin Allah / ba, / zaa ku / ga faajirii.
- 61(a)"Dadaa Yai / hukuncii, baa / ku saamun / fitaa dadaa,
(b)"Ku zamnaa / cikin wahalaa / tsugunnee / kamal birii".
- 62(a) Shi cee mu/su, "Kun ji zamaa / kunaa can / ga duuniyaa -
(b)"Kunaa ran/tsuwaa kuu baa / ku kauraa / a Laahiraa.
- 63(a)"Dadaa gaa / shi kun zaka yau / ga hannun/mu kun jiyaa,
(b)"Mu saa mu/ku dangoogin / azaabaa / da jan marii".
- 64(a) A saa musu / fayaa-fayen / wutaa bisa / ga kaawunaa,
(b) Da gaushen / wutaa da kar/kashinsu, / kazaa marii.
- 65(a) Su doora / kiraa Allah , / "A maishee / mu duuniyaa -
(b)"A mu yi ma/ka aikin can / wanin wan/ga faajirii".
- 66(a)Shi cee mu/su, "Shin yalla ba / mu raayasshee ku bi / ga duuniyaa?
(b)"Ga saa'ad / da aka wa'azu / anai mu/ku tazkiirii?"
- 67(a) Su cee mi/shi, "Allah mun / ji laabar / fa sun fadii,
(b)"Abin ya / buwai kar'baa / gareemu , munaa shirii".
- 68(a) Su cee, "Mu / a maishee mu / mu koomaa / ga duuniyaa";
(b) Idan sun/ka koomaa, suu / ka waa kan/su taasarii.
- 69(a) Shi cee mu/su,"A ku zaunaa / cikin kar/kashin wutaa,
(b)"Kar in ji / batun wani nan / gareeku / wa faajirii".
- 70(a) Dadaa baa/bu kaara kiraa / ga 'yan Wu/ta sai niishii -
(b) Da kuukaa / da shassheekaa / fa sun ga/za hankurii.
- 71(a) Anaa tam/bayaawaa gun / Siraadii / wurii bakwai,
(b)Mutum duk / shi yoo tsooron / biyaawaa / ga kam'ariii.
- 72(a) Bisa kam/daraa farkoo / anai ma/sa tambayaa -
(b)"Addiinin / da iimaanii / ka kaawoo / su a yi shirii".
- 73(a) In an / ishee su garai / shi zaagee / zuwaa gaba(a),
(b) In baabu / koo a bugee / shi naana / cikin marii.

- 74(a) Bisa kam/darara ta biyu / anai ma/sa tambayaa -
(b) "Wankaa / da alwallaa / ka kaawoo / su a yi shirii".
- 75(a) In an / ishee su garai / shi zaagee / zuwaa gaba(a),
(b) In baabu / koo a bugee / shi naana / cikin marii.
- 76(a) Bisa kam/darara ukku / anai ma/sa tambayaa -
(b) Ga sallaa / farillaa yaa / ^{ka}kaawoo / ta a yi shirii.
- 77(a) In an / ishee ta garai / shi zaagee / zuwaa gaba(a) ,
(b) In baabu / koo a bugee / shi naana / cikin marii.
- 78(a) Bisa kam/darara ta hudu / ani ma/sa tambayaa -
(b) Azumii / farillaa yaa / ka kaawoo / shi a yi shirii .
- 79(a) In an / ishee shi garai / shi zaagee / zuwaa gaba(a),
(b) In baabu / koo a bugee / shi naana / cikin marii.
- 80(a) Bisa kam/darara ta biyat / anai ma/sa tambayaa -
(b) Zakkaa / farillaa yaa / ka kaawoo / ta a yi shirii.
- 81(a) In an / ishee ta garai / shi zaagee / zuwaa gaba(a),
(b) In baabu / koo a bugee / shi naana / cikin marii.
- 82(a) Bisa kam/darara shidda / anai ma/sa tambayaa -
(b) "Hajji / da al-Umraa / ka kaawoo / su a yi shirii."
- 83(a) In an / ishee su garai / shi zaagee / zuwaa gaba(a),
(b) In baa su / koo a bugee / shi naana / cikin marii.
- 84(a) Bisa kam/darara tabakwai / anai ma/sa tambayaa -
(b) "Saada / zumuntaa, bin . uwaayee / saaliman, kaawoo / su
a yi shirii".
- 85(a) In an / ishee shi garai / shi zaagee / zuwaa gaba(a),
(b) In baa shi / koo a bugee / shi naana / cikin marii.
- 86(a) Bisa gwar/gwadon aikin / mutum shi/ka keetaree,
(b) Wadansu / kamar kibiyaa / sukai in/da Ahnadaa.
- 87(a) Wadansu / kamar tsuntsuu / su zaagee / shi maza-maza(a),
(b) Su kai maza / ga Tabkii caa/na Tabkii / na Kausarii.
- 88(a) Wadansu / kamar tafiyaa / mutum, ai / ta taaramaa,
(b) Wadansu / daree da yinii / su saamu / fitaa wurii .

- 89(a) Wadansu / yinii biyu, / wansu koo a / su sheekaree !
(b) Wadansu / su kai ukku / su saamu / fitaa wurii.
- 90(a) Wadansu / dubuu ishirin / sukai, ai / na sheekaraa!
(b) Su kaara / biyat baayan / su saamu / fitaa wurii.
- 91(a) Idan mun/ka saamu fitaa / wurin wan/ga kamdaraa,
(b) Mu faadaa / ga Tabkii mu yi / ta wankaa / na daahirii.
- 92(a) Mu zoo mu /da tsarkii in/damaataa / na marmarii -
(b) Da baa su / ga bin koowaa / waninka, / Farin Garii.
- 93(a) Kamaa fu/du huskaa, gaa / faraa, gaa / jaa, gaa kooree -
(b) Da fatsi-fa/tsi mai kyaawoo / baa yaa baa / da hangurii.
- 94(a) Zanee sa/ba'in na adoo / budurwaa / ta damraa,
(b) Ta jirki/ta saba'in nan / ga saa'aa / kamaa irii.
- 95(a) Ta bu/ga keerarree / ga hannun/ta koowanee -
(b) Da anka / yi zak kyaawoo / azurfaa / da ziinaaree.
- 96(a) Darii fa / tumaa duka taa / zubaa su / ga hannuwaa,
(b) Koowan/ne farcee goo/ma kii/raa ziinaarii.
- 97(a) Ta(a) bu/ga keerarree / kafaafun/ta koowacee,
(b) Gooma da kii/raa ta lu'ulu'u / da anka yi / da jauharii.
- 98(a) A saa musu / turaaree al/muskii ha/ka nan ambar,
(b) A saa musu / za'afaraanin/su taare / da kaafurii.
- 99(a) A shaashee / mu madaraa da / giyaa gaa / Ruwan Kwarai,
(b) A shaashee / su dud da zumaa / ruwansu / na baadirii.
- 100(a) A saa mu/su dangoogin / tufaafii / na sundusun,
(b) A saa mu/su diibaajin/su taare / da Alhuurii.
- 101(a) A amrad / da samrii / dubuu goo/ma shaa biyu(u) -
(b) Na budurwaa, / a kaara darii ukku / gareesu / na Alhuurii.
- 102(a) Ka rungumi / budurwaa shee/karaa sa/ba'in farii,
(b) Ba taa soo / ka taashi, tanaa / bukinaka / na marmarii .
- 103(a) Dadaa baa / ka jin gajiyaa / fa, ita koo / ba taa gaji(i),
(b) Zamaa baa/bu aikii sai / ta waasaa / a marmarii.

- 104(a) Dubuu sa/ba'in darnii / gidanka / na annuurii.
(b) Dubuu sa/ba'in shigifaa / gidanka / na kaafurii.
- 105(a) Mu tuuba / a mui himmaa / mutaane / a mui kudur,
(b) Mu saami / shigaa Aljan/na taare / da labreerii.
- 106(a) Mu saami / ganin su Hassan / Husaini / da Faadimaa,
(b) Mu saami / ganin Siddii/ku Siidi / Abuubakar.
- 107(a) Mutaanen / gidaanaa don/ku niy yii / ta kun jiyaa,
(b) Ku taashi / a mui himmaa, / ku taashi / a mui shirii.
- 108(a) Idan an/ka ce shin way / yi waakaa / ta gargadii,
(b) Saali/hu dan Zaama / Siddiiku / Abuubakar.
- 109(a) Fa tamat / bi hamdullaa/hi summa / bi aunihi,
(b) Fa laulaa/hu maa kunnaa / fa Allaa/hu maa sararii.

NOTES TO HAUSA TEXT (A)

(Grammar and Lexis)

- 1(a) (i) Fa is an emphatic particle used only in verse. Compare the use of a in WG v.1(a), above, NOTES TO HAUSA TEXT (A).
(ii) aagazaa = taimakoo.
- 4(a) (i) a is an emphatic particle. See WG v. 1(a).
(ii) ta duuniyaa = abin da ya shaafi duuniyaa.
- 7(b) (i) naa = nee.
(ii) Shirii = Shiriyar addiini.
- 8(a) faasiccii = faasikancii. See NOTES TO HAUSA TEXT (C) *below*.
8(b) naa = nee. Compare 7(b) *above*.
- 9(a-b) Ellipsis and inversion; this would normally be:
/maasu/ roowaa da girman kai da keeta da hassadaa da butulcii suu ka kooshii da jan marii.
- 10(b) Koo wa hasken duhun daree = koo haskee kamar na duhun daree= duhun daree maa yaa fii shi haskee. The "wa" = "kamar", "ya", appears to be archaic.
- 11(a) Anaa jirkitas su = Anaa sassaakee musu siffaa.
11(b) dangurii : This appears to be an archaic word, probably equivalent to zuugii, radadii.
- 12(a) (i) inversion: The normal order would be :
Sheekara dubuu uku zaa a yi anaa hasa Wutaa.
(ii) hashin = hasa = huura (wutaa).
- 13(a) inversion; normally: Zaa a sheekara dubuu uku anaa hawanta.
13(b) (i) tudiyaa = taadiyaa or probably , tuntubee.
(ii) girgirii : This appears to be an archaic word, probably meaning (i) gee'ee or (ii) giri-giri (ayaa-ayaa). The first possibility is the one adopted in the Eng. trans.
- 14(a) kulluwaa = kwakwalwaa.
- 15(a) Note the usage of Hausa dubuu side by side with its Arabic equivalent alfin . The repetition could be for the metre.
- 16(b) Ellipsis and inversion; understand :
/Tsawon/ kanta da baakinta da ha'koorinta dubuu da talaatin nee.
- 17(a) (i) inversion and ellipsis; the normal order would be :
Girmanta /yaa yi/ Duutsin Uhudu /say/ talaatin.
(ii) faularee: I have not been able to find a satisfactory explanation for this word. However, faula (ideophonic) meaning "fled" "ran" as in yaa faulaa a guje, seems to fit and is therefore adopted in the English translation.

- 17(b) Leeboo wa = leehee kamar.
- 20(a) a saa kafaa = a hadaa da kafaa.
- 20(b) inversion, the normal order would be :
A kaama cinyaa dubuu gooma ta faajirai.
- 21(a) inversion, the normal order would be:
Zaa a yi : azaabaa sau dubuu arba'in qa Kaafirii.
- 21(b) Ellipsis and ambiguity; understand :
A su yi ta /zamaa cikin/ saa'ar /dindindin/ zamaa baa su jin bari
- 22(a) kukummaa = a kukumce = a tsaurare = a kuntace.
- 22(b) karii = karyee.
- 23(b) su is a lexical item indicating "and the rest", as in su Musa = "Musa and the rest".
- 26(b) taasarii = asaaraa. See NOTES TO HAUSA TEXT (C).
- 27(a) The repetition of uwaayensu is for the metre.
- 27(b) (i) yaashee = yar da = yaa jeefar da.
(ii) su yii musu kookarii: One would expect ku yii musu kookarii.
- 28(a) zamaa = doonin.
- 28(b) sunai muku ban tsauree = sunaa tsaurare muku zuuciyaa.
- 29(b) (i) Wanee = Mee / wane abu.
(ii) ellipsis, understand: Wane /abu/ kuka amfaanaa /a/ gareemu /a nan/ wurin ...
(iii) wurin kaurii = wurin kooneewaa = Wuta.
- 31(a) A : See 4(a) (i), above.
- 33(a) duuma = dauwama.
- 34(a) A haushee su = a saa su su hau.
- 34(b) (i) Ellipsis, understand: /suu/ dubuu-/dubuu/ suka tahiya ...
(ii) girgirii: See 13(b) (ii), above.
- 35(b) faajirii : One would expect faajirai. The option is for the rhyme.
- 36(a) duwaatsuu sukee biyaa = duwaatsuu /nee/ sukee biyaa = duwaatsuu zaa su biyoo baayansu.
- 36(b) (i) kaanuu : appears to be an archaic form of the plur. of kai, now usually kaawunaa.
(ii) zaagee = zarcee, wucee. It appears to be an archaic word . Compare Baidahu a poem by the same author in Sa'id, Bello, GMJ vol 2 p.546, v.13(a).
- 37(b) See 35(b) above.
- 38(a) Ellipsis, understand: ruwanku /shii nee/ macizzai.
- 38(b) A jid da = A jiidar da . A Sokoto / Katsina expression equiv. A saukar da in Kano Hausa.

- 39(a) ciyyoo appears to be an archaic form, now usually ciwoo.
- 39(b) (i) kaarasoo = kaaraa = kuma yii. The option is for the metre.
(ii) zamaa = docmin.
- 40(b) Ellipsis, Understand: /kaafin/ ka tukee....
- 41(a) Understand; ...dafin bakikkirin /nee/....
- 41(b) ba yaa sarii = ba yaa saraya /ba/ = ba yaa bacee / deenaa ba.
- 42(a) Ellipsis and inversion; understand:
/Sai/ kaa kwaana talaatin /kanaa tafiyaa san//nan tsawonta
fa yat tukee. = Sai kaa kwaana talaatin kanaa tafiyaa sannan
ka tukee/kuree tsawonta.
- 4-(b) wa = kamar.
- 43(a) inversion; the normal order would be :
Kul/lum/ zaa su sheekara dubuu saba'in sunaa kiraa .
- 43(b) Ellipsis; understand: Ga Maliki /ya/ baa su
- 44(b) farocii = faraataa, farautaa or akaifaa.
- 44(b) Ellipsis, Read: ...baabu dangin da baa zai saraya /ba/.
- 45(a) kulluwaa: See 14(a) above.
- 46(a) ana baa su = a baa su. It appears to be an archaic form.
- 47(a) anai musu = ai musu = a yii musu. It appears to be an archaic form.
- 48(b) (i) fan is probably an archaic ^{form} of the modal particle fa. Another possibility is to read fangasaaku = Ar. ta'andhi ghussa, which is a throat-gripping food in ~~the~~ Hell Fire. See SOD p.295.
(ii) caana is an archaic form of can.
(iii) Ellipsis; understand: fan gasaaku /da/ hamimu...
- 49(a) shii af fa = shii nee fa.
- 49(b) inversion; the normal order would be :
Kwaanaa dubuu huɗu a can shii nee ya yi ash'hurii
= Kwaanaa dubuu huɗu a can shii nee yakee yin wataa ɗaya.
- 50(b) inversion; normally:
Saa'aa dubuu saba'in /kee/ ga kwaanaa na ash'hurii
= Akwai awaa dubuu saba'in a cikin kwaanaa na wataa.
- 50(a) inversion; normally:
Sheekaraa dubuu huɗu a can shii nee Hakabu.
- 52(b) (i) su zam wurii = su fitoo waje.
(ii) ellipsis; understand: .../shii maa/ shi koonee ...
- 53(a) bai = baaya = keeya.
- 56(b) duuna = dauwana.

- 57(a) kwaanaa is a Sokoto alternative for barcii.
- 59(a) The second negative ba is omitted after fitaa.
- 62(b) kauraa = guduu ; daamuwaa.
- 64(b) (i) Ellipsis; understand:
/Kuma a saa musu/ gaushen wutaa da karkashinsu, kaza marii.
(ii) the second da : One would expect the preposition a .
- 65(b) poetic; understand:
Zaa mu yii maka aikii a can, baa irin wannan aikin faajirii ba.
- 66(a) Ellipsis; understand: ...ba mu raayasshee ku /ba don/ ku bi...
- 67(b) ya buwai karbaa garcemu = ya buwaayee mu karbaa.
- 68(b) Idan in the context seems inappropriate. What would be expected here to complete the meaning is Inaa. Idan could be a scribal error. The sense of Inaa is adopted in the English translation.
- 69(a) A ku zaunaa = Ku zaunaa. Cf. 4(a) (i), above.
- 69(b) wa : Cf. 42(b) above.
- 71(a) Ellipsis; understand: ... Siraadii /a/ wurii bakwai.
- 71(b) inversion and ellipsis; understand:
Duk mutum zai ji tsooron bin (= hawan) kamdarii.
- 72(b) a yi shirii: There appear to be two possible interpretations for this: (i) a yi jiyayyaa = ayi daadii = a daidaitaa, ie, to be on good terms; and (ii) a shirya (yin wani abu) ie, to prepare, make ready. The first possibility is the one adopted in the English translation.
- 73(a) zaagee = zarcee, wucee . See v.36(b) (ii), above.
- 73(b) nana = nan.
- 73(b) Ellipsis; understand: ...a bugee shi naana, /a dauree shi/ cikin marii. Cf. vv. 75(b), 77(b), 79(b), 81(b), 83(b), and 85(b).
- 74(b) a yi shirii : See 72(b), above.
- 75(a) zaagee : See 73(a) above.
- 75(b) naana = nan.
- 78(b) Ellipsis; understand: /Game da/ azumii... Cf. 80(b).
- 87(a) zaagee : See 73(a) above. It appears to be an archaic word.
- 88(a) tafiyaa mutum = tafiyar mutum.
- 88(b) Ellipsis; understand: Wadansu /sai sun yi/ daree da yinii /kaafin/ su saami fitaa ...
- 86(a) Ellipsis, understand: ... shika keetaree /shi/. Cf. 89(a).
- 86(b) ditto; understand zaa su keetaree shi after kibiyaa.
- 91(a) ditto; understand: ...fitaa /daga/ wurin wagga kamdaraa.
- 92(b) ditto; understand: ...waninka /a/ Farin Garii.

93(a) Ellipsis and inversion; understand:

Fuskarsu /tanaa da / tanaa rikidaa/ kamaa hudu.

93(b) hangurii : I am uncertain about the meaning of this word in this context. Its normal meaning is hangum or kumburii, "mumps", "swelling", but it may some times mean simply, "swelling". The other possible words hangaraa , a type of poisonous insect, and hangauraa, "fool", also do not fit. Kumburii seems most appropriate in the context and is therefore adopted in the English translation.

94(a) inversion; normally: Budurwaa ta daura zanee saba'in na adoo.

94(b) kamaa irii = kamar irii. Cf. 88(a) above.

95(a) (i) Ta buga = ta sakaa = ta ci adoo da ...

(ii) keerarree is an expression suggesting how well, nicely, etc., something is done, as in wannan abu yaa keeru or keerarree nee.

95(b) (i) zak kyaawoo is a Sokoto expression equivalent to gwan kyau.

(ii) ellipsis; understand: Da anka yi zak kyaawoo /da/na/ azurfaa da ziinaarii.

96(a) Darii fa tumaa = Tulii darii zaa ta tumaa (sakaa).

96(b) inversion and ellipsis; understand:

Koowane /daya daga cikin/ faraacenta gooma /an/ keeraa /shi da/ ziinaarii.

97(a) Ta buga keerarree . See 95(a) (i) and (ii).

97(b) Ellipsis; understand:

Koowane daga cikin farcen 'yan yaatsunta na kafa gudag/ gooma da kiiraa ta lu'ulu'u da aka yii /wa adoo/ da jaharri.

99(b) Ellipsis; understand: /shii nee/ ruwansu na baadirii.

102(b) (i) Note that the second negative ba is omitted before taashi.

(ii) tanaa bukinka is a Sokoto expression equivalent to tanaa sha'anii da kai, tanaa kaunarka/marmarinka.etc.

103(a) Note that the second negative ba is omitted at the end.

103(b) (i) zamaa = doomin.

(ii) a marmarii = a marmarce. The substitution of -ii for -ee is for the rhyme.

104(a&b) Ellipsis and inversion; read:

(a) /Akwai/ darnii dubuu saba'in na annurii /a/ gidanka.

(b) /Akwai/ shigifaa dubuu saba'in na kaafur /a/ gidanka.

106(a) Su : See 23(b) above.

108(b) Ellipsis; understand:

Saalihi dan Zaama /nee/, Siddiiku Abuubakari.

NOTES TO HAUSA TEXT (B)

(Rhyme and Metre)

As was said in the discussion on "RHYME AND METRE" above, detailed comments on metre will not be attempted here, since the poem is very irregular. The following comments deal only with the rhyme:

v.12(b) The rhyme has broken down here. The hemistich ends in -in instead of -ii.

18(b) See 12(b) above.

29(a) Note the hemistich ends in -au instead of -aa or -uu, as would be expected.

41(a) Cf, 12(b) above.

53(a) The hemistich ends in -ai instead of -aa or -ii. Cf, 29(a) above.

71(a) See 53(a) above.

86(b) The rhyme has broken down in this verse. It ends in -aa instead of -ii.

98(a) Note the ending in -ar. Cf, 29(a) above.

99(a) See 53(a) above.

105(a) Note the ending in -ur. Cf, 98(a) above.

106(b) The rhyme has broken down here. The hemistich ends in -ar instead of -ii. It can be corrected by reading 'Abuubakarii', but this will not fit the metre = v - v -.

NOTES TO HAUSA TEXT (C)

(Arabic and other loan words)

- v. 2(b) (i) annuurii, Ar. al-mūr, "light".
(ii) ash'hurii; ashhur, "month".
- 3(a) assalaatu; Ar. al-salā, "prayer".
- 4(b) jauharii; Ar. jawhar, "nucleus", "most important". Cf. 97(b) below where jawhar = "jewels".
- 5(b) (i) annuurii: See 2(b) (i) above.
(ii) alharin; Ar. al-ḥarīn, "silk".
- 6(b) (i) dauwamaa; Ar. dawwama. See HDK v. 19(e), NOTES TO HAUSA TEXT (C).
(ii) halaka; Ar. hallaka, "perish, destruction".
- 8(a) faasiccii (= faasiƙancii); from Ar. root F.S.Q., "profligacy, immorality".
- 8(b) faajirii: See KIH v. 54(e), NOTES TO HAUSA TEXT (C).
- 9(b) butulcii; Ar. baṭal, "useless, vain" (?) In Hausa it has acquired the meaning of "ungratefulness".
- 11(a) saafiyaa; Ar. ṣahā / ṣafī, "to be clear" (?) In Hausa it has acquired the meaning of "morning".
- 14(b) daalat; Ar. indalla, "to be flabby" (?) The Hausa context suggests the meaning of "hanging, suspending".
- 15(a) alfin; Ar. alf, "one thousand".
- 19(b) duburii; A. ḍubr, "anus".
- 23(b) (i) Ibliisu; Ar. Iblis. See NOTES TO ENGLISH TRANSLATION.
(ii) maakirii; Ar. mākir, "crafty".
- 26(b) taasarii; Ar. takhassara. See TM v. 14(b) NOTES TO HAUSA TEXT (C)
- 28(b) waswaasii; Ar. wuswas, "doubt, temptation".
- 29(b) amfaanii; Ar. al-anfa^C, "advantage".
- 30(a) la'anaa, Ar. la^Cana, "to curse".
- 30(b) Ilaahi; Ar. ilāhī, "my Lord".
- 31(a) hasuumii, Ar. khusūm, "contention". Cf. HDK v. 10(b), above, NOTES TO HAUSA TEXT (C).
- 33(a) samadan; Ar. samadān, "endless, forever".
- 33(a) daa'iman; Ar. dā'imān, "all the time, forever".
- 35(a) ruwaa; possibly from Ar. arwā. See WG v. 16(b), above, NOTES TO HAUSA TEXT (C).
- 36(b) al'auraa; Ar. al-^Cawra, "private part".
- 40(a) tamaaniyaa, Ar. thamāniya, "eight".

- 42(b) alfadarii; the origin of this word is uncertain. My informant, ^CMu'allim Muhammad El Shazli said that as far as he knows there is no Arabic word resembling alfadarii to mean "a mule". He said that the equivalent of "mule" or H. alfadarii is al-baghal. Malam Aminu Kano and Dr. Hassan Ibrahim Gwarzo, however, maintained that the word must be from Arabic, their reason being that any Hausa word that begins with the Arabic indef. art. al-, must be originally from Arabic. Some suggest that alfadarii is in fact derived from al-baghali, but cannot account for how the consonants b. gh. l. (in al-baghal) could change into f. d. r. (in alfadarii). Others suggest that there is a town called Alfadar near Mecca and that the animal could have been brought to Hausaland by a man from there and so bear that name..
- 43(b) Maaliki; Ar. mālik, "Lord", "possessor", "in charge".. See NOTES TO ENGLISH TRANSLATION v. 19 (a).
- 43(b) Zamhari; Ar. zamhar, "freezing water". See NOTES TO ENG. TRANS.
- 46(b) zakkuumi, Ar. zaqqum. See NOTES TO ENGLISH TRANSLATION.
- 48(a) Hakabu; See NOTES TO ENGLISH TRANSLATION.
- 48(b) (i) gasaaku; Ar. ghasāq, "pus". See NOTES TO HAUSA TEXT (A) v. 48 (b)
(i) above.
(ii) hamimu; Ar hamīm, "hot water".
- 49(b) ash'huurii : See v. 2(b) (ii) above.
- 66(b) tazkiirii; Ar. tadhkīr, "remembrance" /of the name of God/.
- 67(a) laabar; Ar. al-akhbar, "news".
- 71(b) ƙamadārii; Ar. qanṭara, "bridge". In the context it suggests H. dooroo/toozoo, "peak" of the Ṣirāṭ or the "Bridge".
- 74(b) alwallaa; Ar. al-wuḍūʿ, "ablution".
- 82(a) shidda; probably from Ar. sitta, "six", (?).
- 82(b) Umraa; Ar. ^CUmra, "the Lesser Pilgrimage". See NOTES TO ENGLISH TRANSLATION.
- 84(b) saaliman; Ar. sāliman, "peacefully".
- 90(a) ishirin; Ar. ^Cishrūn / ^Cishrīn, "twenty".
- 91(b) daahirii; Ar. tāhir, "pure". Compare TM v. 2(b) above, NOTES TO HAUSA TEXT (C).
- 95(b) azurfaa; Ar. al-sirf / sarīf. See ABM v. 35(a), TSK v. 46(a), above, NOTES TO HAUSA TEXT (C).
- 95(b) ziinaarii; Ar. dīnar. See TSK v. 46(a), above, NOTES TO HAUSA TEXT (C).
- 97(b) lu'ulu'u; Ar, lu'lu'. See TSK v. 45(b) (ii) above, NOTES TO H. TEXT C

- 97(b) jauharii; Ar. jawhar, See See TSK v.45(b) (iii) above, NOTES TO HAUSA TEXT (C).
- 98(a) (i) almuski; Ar. al-misk, "musk".
(ii) ambar; Ar. ʿambar, See TSK v.47(b) (iii) above, NOTES HAUSA TEXT (C).
- 98(b) (i) za'afaran; Ar. zaʿfrān, "saffron".
(ii) kaafur; Ar. kāfur, See TSK v.47(b) (ii) above, NOTES TO HAUSA TEXT (C).
- 99(b) baadirii; Ar. bādī, "shining bright".
- 100(a) sundusun; Ar. sundus,. See NOTES TO ENGLISH TRANSLATION
- 100(b) diibaaajii; Ar. dībāj. See NOTES TO ENGLISH TRANSLATION.
- 100(b) alhuurii; from Ar. hur al-ʿayn, "beautiful, white/large-eyed /maiden of Paradise". See NOTES TO THE ENGLISH TRANSLATION.
- 105(a) ƙudur; Ar. qudra, "power". But in the context it is used to mean "to intend", "to determine". Compare KHW v.20(e) above, NOTES TO HAUSA TEXT (C).
- 105(b) labreerii; Ar. al-abrār, "the pious ones".
- 106(b) Siidi; Ar. colloq. Sīdī, "my Lord, my Master". Compare KLH v.55(e).
- 109(a) Tammat bi hamdullaahi summa bi aunihi is from an Ar. fixed phrase, "tammat bi hamd Allāh thumma bi ʿawnihi" meaning "Finished /it is ended with the praise of God and with His help".
- 109(b) Fa . laulaahu maa kunnaa fa Allaahu maasararii: Also an Ar. fixed phrase "Fa lawlāhu mā kunna fa Allāhu ma al-yasr", meaning, "Had it not been for Him/him (God, The Prophet Muhammad), we would not have been created, the God, who enables/makes it easy for one /to achieve something/."

JAN MARLI (JM)

"THE RED-HOT FETTERS"

By

Salihu Dan Zama

- v.1(a) We pray to God, the Omnipotent, to assist us,
(b) That we may obtain escape from darkness, to gain admission
into the light/of Paradise/.
- 2(a) That we may obtain admission into the Light, the Sunna and the
Lightning /of Paradise/,
(b) And the Luminance and Brightness that exceeds that of the
full moon.
- 3(a) We invoke blessing and peace upon Ahmad,
(b) And the Companions and the Family, the courageous and
conscientious ones.
- 4(a) Let us repent, let us make an effort. Let us discard what concerns
this world,
(b) Let us cleave to what concerns the religion and your
essential Sunna.
- 5(a) If you obey God, you will have happiness,
(b) Your abode will be of Light and your bed of silk.
- 6(a) If you do not obey God, you will have sadness,
(b) You will live forever in your self-destruction, bound in
fetters.
- 7(a) Religion, Faith, the Sunna and the search for knowledge -
(b) Are the works of Muslims who seek to prepare for the
Hereafter.
- 8(a) But quarrelling, profligacy, jealousy, and gossip -
(b) Are the works of the evil ones, they are the depraved.
- 9(a) Stinginess, pride, malice and envy -
(b) And the ungrateful ones, they shall be given their fill of
red-hot fetters.
- 10(a) They will be cast into jet black pits of Fire, ~~the~~
(b) Which have no light, nay, not even the light of night's
darkness !
- 11(a) In it they will be created in many forms, evening and morning,
(b) Their bodies will burn and will pain them.
- 12(a) The Hell Fire will burn for three thousand years,
(b) The Hell Fire of Jahannam has become white, red and even
jet black !
- 13(a) People will climb her for three thousand years,
(b) Stumbling as they walk, they will fall off the edge.

- 14(a) Shoes of fire will be put ^{on} their feet, their brains will
boil in their skulls,
(b) Hot embers will be put in their mouths, their bottom lips
will be filled tight and will hang down ^{with the weight}
of the embers.
- 15(a) Seventy thousand and a thousand thousand of angels -
(b) Will be dragging the Fire, listen, in order to take her to
an open place.
- 16(a) Her sharp points are four, the length of each is one thousand
^{cubits},
(b) ^{The} ~~the~~ length of her head, mouth and teeth ^{is} one
thousand and thirty ^{cubits}.
- 17(a) Her size is thirty times that of the Rock of ^CUhud, she will
be running in all directions,
(b) Her lips are as long as the world, but they will be
firmly chained.
- 18(a) The enemies of God will be driven ^{towards it}; their eyes have
turned red.
(b) They keep covering their mouths; ~~their~~ faces are jet black.
- 19(a) They will be dragged along and brought to the gate, a guard
will be placed there.
(b) Chains will be placed on them, from their mouths to their
anuses.
- 20(a) Ten thousand hands and feet will be seized and tied together,
(b) Ten thousand thighs of the depraved will be seized.
- 21(a) The unbeliever(s) will be tortured forty thousand times,
(b) They will dwell there forever, because they did not heed
when told to stop.
- 22(a) They will be bound in chains, tightly, in the Fire,
(b) The faces will be smashed, their teeth broken.
- 23(a) Parent and children will be bound together in one shackle,
(b) Satan will be bound together with them, their master, the
crafty one.
- 24(a) They ^{the} angels will say to him, "Satan, it is you they obeyed
in the world,
(b) "They want you to save them, that they may escape into the
open".
- 25(a) He will say to them, "Even myself, I have no power over you today,
(b) "You obeyed me, therefore bear patiently .
- 26(a) "Our Lord summoned you, and you heard ^{His} summons,,
(b) "But you went and followed me, know that you have lost".
- 27(a) Then the ^{angels} will say to their parents, "Parents, you
have heard,
(b) "Satan has thrown ^{your children} away, now let them do
what they can for them.

- 28(a) "Because it was you their parents they obeyed there in the world,
(b) They the parents were causing you to doubt Islam and were hardening your hearts against it."
- 29(a) They the parents will say to their children, "We reject you today, we don't love you,
(b) "Of what use are you to us in this place of burning?"
- 30(a) They the children will be cursing the parents, calling out -
(b) "O Lord, place damnation upon them, chain them in fetters".
- 31(a) He will say to them, "Stop making trouble, stop quarelling,
(b) "Today, this is your abode, the house of loss".
- 32(a) Indeed, there will be no mercy from the Glorious God, no sight of Him,
(b) Indeed there will be no salvation, no escape.
- 33(a) They will stay thus, eternally, forever, indeed,
(b) Never will they meet with anyone except with the depraved.
- 34(a) They will be made to climb the Rocks of Sa^Cūd and of Huskanu,
(b) A thousand at a time will they climb it until they fall off the edge.
- 35(a) They will pray for water, for any sort of water to drink,
(b) They will be told, "No, you shall not drink, the depraved ones".
- 36(a) The water of Fire will be poured down on them, stones will follow after.
(b) They will break the heads and penetrate into the privy parts.
- 37(a) More and more will they call to God that they may be given water to drink,
(b) They will be told, "No, you shall not drink, depraved ones."
- 38(a) "Your water is snakes, behold, they are there, rumbling".
(b) The snakes will be brought down, each of them bites at random.
- 39(a) They bite a man, the pain will last for a thousand years,
(b) They will return and do it again, because they bite at random.
- 40(a) You will spend a hundred days and eight^y more -
(b) Before you can reach the end of the length of a snake in the town of the damned.
- 41(a) A scorpion will sting a man, its poison is jet black,
(b) It will last for seventy years, the pain will not go away.
- 42(a) You will have to walk for thirty days before you can come to the end of its length,
(b) It is huge in size, it is as big as a giant mule.

- 43(a) Everyday, for seventy thousand years, they will be calling on -
(b) Mālik to give them water, that they may drink, even freezing water !
- 44(a) Hot water will be poured down, it will fall upon their bodies,
(b) It will cause the nails to wash off, there will be no part of the body that will not disappear.
- 45(a) Hot water will be poured on them, it will cause their skulls to boil,
(b) It will boil the guts so that they drop on the genitals.
- 46(a) More and more they will cry out to be given something to eat,
(b) They will be fed with zaqqūn, and the indigo of magaatarīn.
- 47(a) More and more they will call out to God to have mercy on them,
(b) They will be told, "No, there will be no mercy for the depraved".
- 48(a) "Remain forever as long as a Hakabu, in the state of not eating and not drinking anything -
(b) "But pus and hot water, there in the Black Town".
- 49(a) A hundred thousand months there is what equals a year,
(b) And four thousand days there is what makes a month.
- 50(a) Four thousand years there is what makes a Hakabu,
(b) A day of a month has seventy thousand hours.
- 51(a) And each hour is double a year of this world !
(b) All this long time they will be there in fetters.
- 52(a) They will place their cheeks on the ground to rest, it will at once be burnt off and replaced again -
(b) They will place the other cheek, it will be burnt until the teeth are exposed.
- 53(a) Their upper lip will be stretched and thrown over their backs,
(b) The lower lip will ~~be~~ hang down on the chest and stomach, the Fire will burn off the teeth.
- 54(a) They will be thrown on their stomachs, on burning embers,
(b) They will be dragged between the Fire of Jahīma and the intense cold of Zamharīr.
- 55(a) Clothes of fire will be placed on them, they will all be grilled,
(b) Their whole body will all be burnt off, unpleasant to behold.
- 56(a) They will be inflicted with scabies, there will be claws of red iron,
(b) They will forever be scratching to relieve the itch, until they expose the bones !

- 57(a) Indeed there will be no sleep, no laughter,
(b) Indeed there will be no coupling with women for desire.
- 58(a) More and more they will call on God, "For we have now heard
and seen [the punishment of unbelief] ,
(b) "Is there a way to escape?"
- 59(a) They will be told, "Suffer torment, you will not get out,
(b) "How can you find a way, for you were following the depraved!"
- 60(a) "When God was mentioned while you were in the world -
(b) "You said you would not obey God, you were following the
depraved".
- 61(a) "Know that He has given judgement, you will not escape,
(b) "Live in suffering, squatting like a monkey".
- 62(a) He will say to them, "You have heard, because, [when] you
were in the world -
(b) "You were swearing that you would not flee in the Hereafter".
- 63(a) "Well, behold, today you have come into Our Hands, listen,
(b) "We will place on you different kinds of torment, and
red hot leg-irons".
- 64(a) Discs of fire will be placed on their heads,
(b) And the embers of fire [will be placed] beneath them, and
also fetters.
- 65(a) They will keep on calling out to God, "Let us be returned to
the world -
(b) "We will do Your work there, the opposite of that of this
depravity".
- 66(a) He shall say to them, "Have We not given you life in order that
you might obey in the world?"
(b) "At that time you were warned and reminded?"
- 67(a) They will say, "O God we heard what they said,
(b) "But it was too much for us to accept, we were preparing
[to accept].
- 68(a) They will say, "As for us, let us be returned to the world".
(b) How can they be returned, for they brought loss on themselves!
- 69(a) He will say to them, "Dwell beneath the Fire,
(b) "Let Me hear no more from you, you, the like of the depraved".
- 70(aa) Know that there will be no further call from the inhabitants
of Hell Fire, only groaning -
(b) Wailing and gasping, they cannot bear in patience.
- 71(a) On the Bridge questions will be asked at seven places,
(b) Every man will fear to climb the peak [of the Bridge].

- 72(a) On the first peak he will be questioned -
(b) About the Religion and Faith, "Say what they are, if you answer correctly all will be well".
- 73(a) If he has the right answers he will proceed to the next peak,
(b) But if not he will be ^othoroughly beaten there, in fetters.
- 74(a) On the second peak he will be questioned -
(b) About the bath of purification and ablution before prayer,
"Say what they are if you have the right answers all will be well!"
- 75(a) If he has the right answers he will proceed to the next,
(b) If not he will be severely beaten there, in fetters.
- 76(a) On the third peak he will be questioned -
(b) On obligatory prayers, if he says what they are, all will be well.
- 77(a) If he has the right answers he will proceed to the next,
(b) If not he will be severely beaten there, in fetters.
- 78(a) On the fourth peak he will be questioned -
(b) On the obligatory Fast, if he says what they are, all will be well.
- 79(a) If he has the right answers he will proceed to the next,
(b) If not he will be severely beaten there, in fetters.
- 80(a) On the fifth peak he will be questioned -
On the obligatory Alms, if he says what they are, all will be well.
- 81(a) If he has the right answers he ⁱll proceed to the next,
(b) If not he will be severely beaten there, in fetters.
- 82(a) On the sixth peak he will be questioned -
(b) On Pilgrimage and Lesser Pilgrimage, "Say what they are and all will be well".
- 83(a) If he has the right answers he will proceed to the next,
(b) If they are lacking he will be severely beaten there, in fetters.
- 84(a) On the seventh peak he will be questioned -
(b) On improving relationship, obedience to parents in peace "say what they are, all will be well!"
- 85(a) If he has the right answers he will proceed to the next,
(b) If not he will be severely beaten there, in fetters.
- 86(a) According to the measure of a man's work, he will cross it,
(b) Some, like an arrow, will reach the place of Ahmad.
- 87(a) Some, like a bird, will pass over it quickly,
(b) Swiftly they will reach the Lake of Kawthara.

- 88(a) Some, as a man walking, proudly,
(b) Some will spend a night and a day before they can pass beyond it.
- 89(a) Some will spend two days, some, a whole year !
(b) Some, up to three years before they pass beyond it.
- 90(a) Some will spend twenty thousand years !
(b) Then add five, before they can pass beyond it.
- 91(a) When we pass beyond this peak,
(b) We will dive into the Lake and take the bath of purification.
- 92(a) We will come in purity to the women of pleasure --
(b) Who follow no one other than you, in the White Town.
- 93(a) Each woman's face has four complexions, there is white, there is red, there is green --
(b) And beautiful lightish red, that does not swell up.
- 94(a) Each virgin will have seventy beautiful gowns wrapped round her,
(b) She will transform into seventy different forms within the space of an hour, in a unique fashion.
- 95(a) She will put fine ornaments on each of her hands --
(b) Beautifully made of silver and gold.
- 96(a) One hundred at a time she will put on her hands,
(b) Each one of her ten fingernails is forged in gold.
- 97(a) She will put fine ornaments on each of her feet,
(b) Each one of the ten toenails of her feet has a forged ornament of pearls which has been decorated with jewels.
- 98(a) They will be perfumed with musk and ambergris,
(b) They will be perfumed with saffron and camphor.
- 99(a) They will be given fresh milk to drink, and beer, behold, the genuine water of Kawthara.
(b) They will be given to drink of honey, their water of sparkling brightness.
- 100(a) They will be given different kinds of dress to wear, made of silk brocade.
(b) They will be given their dress of silk to wear and their big dark eyed maidens.
- 101(a) A youth will be married to twelve thousand --
(b) Virgins, three hundred of the dark-eyed maidens will be added to them.
- 102(a) You will embrace a virgin for seventy good years,
(b) She will not want you to go, she has need of you out of desire.

NOTES TO ENGLISH TRANSLATION
(Islamic and Hausa cultural aspects)

- v.1(b) The "darkness" and the "Light" referred to here imply the darkness of Hell Fire and the open, bright space of Paradise. In Hausa Islamic verse, Hell is often described as a "Dark Town;" and, Paradise as a "House of Light". Compare Buulaaliyaa
- v. 35(a) (said to have been composed by Abdullahi dan Fodiyo , mentioned earlier). The verse echoes Koran 76/11 :

"God will deliver them from the evil of that Day and will shed over them a Light of Beauty and a Blissful joy".

- 2(a) (i) "Light": Here refers to Paradise. It could also refer to "Islam". Cf. 1(b) above.
- (ii) Lightning of Paradise: Among the Hausa, lightning is a symbol of very bright light, which, too, is associated with beauty. The idea is formed, probably, from the fact that lightning helps one to find one's way in the dark, and is therefore regarded as a valuable gift of God.

3(a) "Ahmad"= the Prophet Muhammad.

4(b) "Your...Sunna" : Note here, "your" refers to Ahmad in v.3(a) above. However, in v. 3(a) Ahmad is referred to in the third person, whereas here the second person is used.

9(b) the red-hot fetters : The chaining of the inhabitants of Hell Fire in fetters is mentioned in many places in the Koran. For Example, Koran 76/4 :

"For the Rejecters We have prepared Chains and shackles and a Blazing Fire".

It is probably this verse which mentions chains and shackles together with fire that gives rise to the image of jan marii , "red-hot fetters" or bakin marii "black leg-irons" (made black due to heat, see Hiskett, HIV, pp. 32-37) and farin marii , "white leg-irons" or "white - hot fetters" (also made white due to heat. Compare v.12(a-b) .

10(a) "jet black pits of Hell Fire" : This is probably a reference to Habhabu . See ISK v. 28(a), NOTES TO ENGLISH TRANSLATION.

11(a) "They will be recreated" : It is believed that one of the severe torments of the people of Hell Fire will be that they will be increased in size and will be re-created again and again after they have been burnt off by the Fire. They will

also be transformed into many shapes , from the smallest creature to the elephant. Compare the following passage taken from an unpublished Arabic MS by an Ineslemen Tuareg said to have been a pupil of the 18-century Saharan mystic, Sīdī al-Mukhtār al- Kabīr :

"God will create men and djinn in the world to come from the ground, as they were created in the wombs, and they will only come forth from it like unto Adam. He was 60 cubits. The True Believer will remain thus forever while the infidels will be increased in size in Hell until they attain the size of Jabal Uhud".

I am grateful to Dr. H.T. Norris for drawing my attention to this passage and for lending me the MS copy. (personal communication, Feb. 1979)

The passage also compares with GYZ vv. 13-14, below.

12(b) "Jahannama" : See TSK v. 26(b), below, NOTES TO ENG. TRANS.

12(b) "...Fire ...has become white, red and even jet black!" : See JM(the present poem) fn. 8 for a reference.

13(a-b) Hell Fire is represented by the Hausa poets in many different forms. Sometimes, as here, it is a mountain, up which the damned are forced to climb. At other times , it is represented as a wild beast which devours the damned. See for instance, TSK vv. 10-13. See also NOTES TO ENGLISH TRANSLATION, vv 10,11-12,&13, KHW vv.31(c), and 32(d-e), etc.

17(a) "the Rock of ^CUhud" : ^CUhud was the site of one of the early battles of Islam. It is a long, high hill. People performing Pilgrimage often climb it to this day in order to look down on the view of Medina beneath. The Rock is often used as an example to describe great size. See the quotation in v. 11(a) above.

18(a) "their eyes have turned red" : Among the Hausa redness of eyes is associated with suffering.

19(a) " a guard will be placed" : The guard referred to here is Mālik. See v.43(b) (i), below. Mālik is the gate-keeper of Hell. See Koran 43/77 :

"They will cry: "O Mālik ! would that thy Lord put an end to us !" He will say, "Nay, but Ye shall abide!"

The Ar. word mālik , means "Lord", possessor, or one who is in charge, applied to the angel in charge of Hell Fire.

19(b) See 9(b) above.

21(b) (i) "forever" renders Hausa saa'aa. In the context saa'aa does not mean an "hour", but simply "all time".

21(b) (ii) See 9(b) above.

23-30 The idea that on the Last Day parents and their children, husbands and their wives, a leader and his followers etc, will be arguing and laying blame on one another, occurs frequently in wa'azii verse dealing with the theme of Judgement Day and life in Hell.

Compare KLH vv. 58-62. This idea originates from Koran 34/31-33:

"...Could thou but see when the wrong-doers
Will be made to stand before their Lord
Throwing back the word of blame on one another...
when they see the penalty"

See also Spectacle of Death, pp 307-308.

28. What is referred to here is that ^{the} children have practised polytheism etc, on the ground that their parents did so before them.

32(a) "sight of Him" : See WG v.51(b), WW v.30(e), TSK Vv.48-50, above
NOTES TO ENGLISH TRANSLATION.

34(a-b) "They will be made to climb the Rocks of Sa^ud and of Huskanu ... they fall off the edge" : The Rocks of Sa^ud and Huskanu are big, high mountains in Saudi Arabia. The idea that the inhabitants of Hell will be made to climb these mountains emphasizes the severe torment of Hell Fire. Compare v.13(a-b) and 17(a) above. Moreover, Sa^ud is a name of a mountain ⁱⁿ Hell Fire . See The Spectacle of Death, p. 300.

35-37 The idea that the people of Hell Fire will have no water, save hot boiling water and no food, arises from Koran 88/4-7 :

"The while they enter the Blazing Fire -
The while they are given to drink , of a boiling hot
spring, No food will there be for them but Bitter
Dhari (thorns), Which will neither nourish, nor
satisfy hunger".

And passim. See also WG vv.17(a-b), NOTES TO ENGLISH TRANSLATION.

38-42 torture by "snakes" and "scorpions" : See Hiskett, HIV p.36,
"Black leg-irons" (Bakin marii) vv. 14&17. Compare Daqa'iq al-akhbar of ^CAbd al-Rahman Ahmad al-Qadi, p.34. Compare also TSK v.27, WG v. 18(a) and KLH v.42(a). Hausa wa'azii poets sometimes extend this idea further by including torture by kwarkwataa, "lice", kudin-ciizoo , "bed-bugs", etc. See Buulaaliyaa, Abdullahi dan Fodiyo, op. cit. Compare KLH vv 24(c) - 25(c). See also WG v. 18(a), above, NOTES TO ENGLISH TRANSLATION. The idea seems to originate from the hadith quoted in IBD , p. 116.

41(a) "its poison is jet black" : refers Hausa bakin dafii. This is a special kind of deadly poison. Bakin dafii recalls a kind of a very poisonous scorpion called duwuu, which, itself, is very black

in colour and has a deadly poison. Bakin dafii also recalls local poisons such as kaare-dangi, a deadly poison used by hunters, and baaban magaatarii (see v.46(b) (ii), below) and many others.

43(b) (i) "Mālik": The gate-keeper of Hell. See v.19(a) above.

(ii) "freezing water (zamhar)" : See Hiskett, HIV p. 40 for a note on Zamharir, a region of extreme cold" (in Hell Fire). See also SOD, p.287.

44-46 Compare vv. 35-37, above.

46(b) (i) "Zaqqūn" : See WG v.17(a-b), WW v. 12(b), above, NOTES TO ENGLISH TRANSLATION.

(ii) "the indigo of Magaatarii": This is a very poisonous plant similar to tinyaa and gungumaa. Compare v.41(a) above.

48(a-b) Compare vv.35-37 and 43-46 above

48(a) Hakabu : The origin of ~~origin of~~ this word is uncertain. Hakabu, according to the poet, is a length of time the equivalent of which is four thousand years. See vv.48-51. The idea seems to originate from the following hadīth :

"The Prophet, peace be upon him, said to Jibril :
"What is the length of time /in the Hereafter?":
He said: "Four thousand years". He said, peace be upon him, "How many months has the year?" Jibril answered : "Four thousand months". He said, peace be upon him, "How many days has the month?" Jibril answered: "Four thousand days". He said, peace be upon him, "How many hours has the day?" Jibril answered: "S^eventy thousand hours and every hour is a year of the year of this world". (Islamic Book of the Dead, pp.115-116).

48(b) "The Black Town" : is a common Hausa term for Laahiraa, "Hereafter" or for Hell Fire among wa'azii poets. Contrast "White Town" = Paradise, in v. 92(b) below.

53(a-b) Compare KLH v. 53(d-e).

54(b) (i) "Jahīma" : See TSK v. 25(a) (i), NOTES TO ENGLISH TRANSLATION.

(ii) "intense cold of Zamharir" : Compare v.43(b) above. See TSK v.29(a-b), NOTES TO ENGLISH TRANSLATION.

59-62 These echo Koran 34/42 :

"...And We shall say to the wrong-doers, 'Taste ye the penalty of the Fire - the which Ye were wont to deny!'"

62(b) "flee" renders H. kauraa. It seems, however, to have a symbolic meaning. The word literally, means to "migrate". But since migration often involves or indicates unsettled mind or lack of peace etc, the deeper meaning of kauraa in this context is, "we are not worried about what will happen to us in the Hereafter".

65-69 "...Let us be returned to the world, we shall ..." :Compare

Koran 35/37 :

"Therein will they cry out for assistance : "Our Lord!
Bring us out: we shall work righteously, Not the Deeds we
used to do ! - "Did We not ^{give you} ^{enough} ^{long} life so that he
that would should receive admonition ? . And moreover, the
Warner came to you. So taste ye the fruits of your deeds:
For the wrong-doers there is no helper".

71(a) "the Bridge" : See TSK v. 34(b), above, NOTES TO ENGLISH TRANS.

72-73 Compare KLH v. 3(c-e), above.

72(b) "the Religion and Faith" : See WG vv. 21-22, (i) "the Faith",
NOTES TO ENGLISH TRANSLATION.

74(b) "the bath of purification" is the ritual bath prescribed by
Islam. It must be performed in a number of particular circum-
stances. For example, there is the bath, ghusl al-janāba after
sexual intercourse, there is the bath, ghusl al-hayla after
menstruation, there is the bath, after giving a birth, there is the
bath after handling a corpse. The ablution, Ar.
al-wudu^c, is the ritual purification before prayer. It consists
of washing the hands, face, feet etc. It is not a complete bath.

75(a-b) See 72-73 above.

76(b) "the obligatory prayers" : See WG vv.21-22, (ii), "the prayer",
NOTES TO ENGLISH TRANSLATION.

78(b) "the obligatory Fast" : See ib. vv 21-22, (iv), "the Fast", NOTES
TO ENGLISH TRANSLATION.

80(b) "the obligatory Alms" : See ib. vv.21-22, (iii), "the Alms",
NOTES TO ENGLISH TRANSLATION.

82(b) (i) "Pilgrimage" : See ib. vv.21-22, (v), "the Pilgrimage",
NOTES TO ENGLISH TRANSLATION.

(ii) "Lesser Pilgrimage" renders Ar. Umra. See Koran reference
in ib. vv.21-22, (v), NOTES TO ENGLISH TRANSLATION.

86-90 Compare KHW vv. 35(a-e) and TSK 34(b).

87(b) "the Lake of Kawthara" : See KHW v. 17(e), (ii) and compare
WW v.28(e), above, NOTES TO ENGLISH TRANSLATION.

91(b) (i) "the Lake" : See 87(b) above.

(ii) "the bath of purification" : Contrast 74(b) above. Here the
bath does not refer to the bath of janāba, ie the compulsory
bath after sexual intercourse, etc. What is referred to here
is that when men are resurrected, they are held to be impure
because of their worldly sins. Thus they must bathe in the
River of Kawthara before entering Paradise. But in the case of

those Muslims whose sins are many, they must spend some time in the Fire of Jahannam, to purify them, before they are fit to enter Paradise. Compare TSK v. 26(b), above, NOTES TO ENGLISH TRANSLATION.

92(a) "the women" referred to here are the large-eyed maidens of Paradise. See v.100(b) and 101(a-b) below.

92(b) "the White Town" : This refers to Paradise. Contrast with Black Town = Hell Fire in v.48(b) above.

93-97 See TML v. 19(c), above, NOTES TO ENGLISH TRANSLATION.

99(a-b) "...drink ...beer... Genuine Water" : This echoes Koran76/5-6:

"As to the Righteous they shall drink of a cup(of wine) mixed with kafur - A Fountain where the Devotees of God Do drink, making it flow in unstinted abundance".

The Genuine Water" probably refers to the water of Kawthara.

See 87(b) above.

100(a) "silk brocade" renders Ar. sundūs. See TSK v. 44(b) above, NOTES TO ENGLISH TRANSLATION.

101(a) This is unusual; the more usual idea is that the young men of Paradise, will each be married to seventy thousand virgins. See for instance Wawiyya by Shehu Usman dan Fodiyo, in Robinson, Specimens of Hausa Literature, London, 1896, Poem F v.229(b) :

Dubuu saba'iina maataayee ga koowaa

("There shall be seventy thousand women for each")

And in many other poems, eg GYZ v.74(c-d) and others.

104(a) Compare 1(b) and 2(a), (ii), above.

104(b) Compare TSK v. 46.

105(b) "the Righteous" : The hemistich echoes Koran 83/22 and 82/13 : both say : "Tru^lely the Righteous will be in Bliss".

106(a) (i) "Hassān" : See ABM v. 56(b), (ii), NOTES TO ENGLISH TRANSLATION, above.

(ii) "Husayn": See ib. v,56(b)((i).

(iii) "Fātima" : was the daughter of the Prophet Huḥammad.

She was married to ^ʿAlī b. Abī Tālib, the fourth Caliph.

106(b) "Abū Bakr al-Siddīq" was the first to accept Muhammad as a prophet. He became the first Caliph after the ^{death of the} Prophet.

108(b) "Salihu Dan Zama, Abubakar Siddiku" = Salihu Dan Zama, son of Abubakar Siddiku. The composer of the poem. See discussion on "Author", above.

B

"The Song of Warning to Lay Siege to the Heart"

(Waakar Gargadin Yaakii da Zuuciyaa^{SYZ})

By Alhaji Garba Ebisidi Funtuwa, 20 century AD.

I AUTHORSHIP, PROVENANCE AND DATE

(i) Author (H. Marubuucii / Mawallafii)

This poem is firmly attributed to Alhaji Garba Moddibo Funtuwa , commonly known as Malam Garba Ebisidi or Nomau dan Takarda mai Tabaron hangen nesa. It was published under his name in three parts in the newspaper Gaskiya ta fi kwabo on 5/6/64, 19/6/64, and 10/7/64.

In an interview with the author during August, 1979, he told me that he was born in Funtuwa in 1932, that he was 47 years of age , and that he had undergone a Koranic education. He had graduated in Koran reading (H. sauke Alkur'aanii) in 1945. He was admitted into bookoo¹ school in 1939, he completed his elementary school in 1943. He also said he learnt the art of zaabiyancii². He claimed to have composed about 1,000 poems, of which about 40 are wa'azii.

Since conducting this interview I have learnt that Alhaji Garba Ebisidi died on Wednesday, 9 January, 1980 . An account of his life and a tribute to him appeared in the Hausa newspaper, Gaskiya Ta Fi Kwabo of 11 January, 1980.

(ii) Provenance (H. Bayaanin diddigii / Salsalaa)

The text from which the present edition is compiled was given to me in 1974 by Professor D.W. Arnott, of ^{the} School of Oriental and African Studies, University of London. It was a newspaper cutting from his private collection. The text was originally written in bookoo , (ie modern Hausa writing introduced by the British) and not in ajami. This is confirmed by Alhaji Garba himself. Thus no ajami text is available for comparison with the bookoo text.

(iii) Date (H. Sheekaraa / Hijiraa)

The poem has no ramzi and we cannot therefore tell when it was composed from the internal evidence. But according to the author, though he was a bit uncertain, it was composed in 1952. Nevertheless, we know that it was published in the Gaskiya newspaper by instalments

in 1964. The poem was probably written much later than 1952, for, in my opinion, most modern Hausa poets such as Ya'u Sitti³ Tijjani Tukur⁴, Balarabe Umar⁵, and even Akilu Aliyu⁶ are usually very keen to get their poems published as soon as they finish them. It is unusual therefore, for a poet to hold back a poem without trying to draw the attention of the public to it as quickly as he can, more especially for a poet like Garba Ebisidi, who is an "employed poet" under the Ministry of Agriculture, whose work is mainly educating the public.

II FORMAT (H. Zubii / Tsaari)

This poem is composed in pentastichs (H. tahamiisii/kwar-biyar/muhammasaa) of which there are one hundred and eleven. All the five hemistichs in each pentastich are firmly attributed to Garba Ebisidi. It is thus not a takhmis based upon an earlier work, as is the case with some other pentastichs such as HD discussed above. The poem conforms in part only to the traditional pattern or structure of Hausa Islamic verse, in that it opens with the doxology, then treats the subject matter. But, curiously, there is in this case no doxological colophon, envoy, etc. This is perhaps to be attributed to the fact that the poem was composed, in the first instance, in bookoo. For the doxological colophon frequently concludes with a ramzi. But this, normally, can only be constructed in the ajami script, not in bookoo. Thus the poet may have decided to ignore this traditional conclusion altogether.

The poem has a clear-cut structure. It can be divided conveniently into sub-sections according to the distribution of the topics. This is demonstrated in CONTENT below.

Most of the pentastichs in the poem are self-contained. There are, however, some pentastichs which are dependant on one another, in that the sense is carried over; ie there is run-on. For example, the sense in v.27 is carried over to v.28. Within the pentastichs however, there are frequent examples of run-on from one hemistich to the next. See for instance vv. 12(b-c), 14(a-b), (c-d), 15(b-c), 21(a-b), 22(b-c), 24(a-b), (d-e), and in many other places.

(ii) The Rhyme (H. Amsa-amo/Amsa-kuwwa)

The external rhyme of this poem, that is, the final syllable of hemistich (e), is -a(a). This is constant throughout the poem. Moreover, the poem regularly rhymes in -ba(a). Thus the poem is a Baabiyyaa.

As regards the internal rhyme in (a) through (d), which is a subsidiary rhyme, this varies from pentastich to pentastich. But the rhyme is

regular in (a) through (d) in each pentastich. For example, v.1(a-d) ends in -u(u), 2(a-d) ends in -a(a), 3(a-d) ends in -i(i), and so on.

(iii) The Metre (H. Karii / Muryaa)

The poem is composed in the classical Arabic metre Ramal (H. Bara-maalyaa). Its basis is Fā⁻Cilātun / Fā⁻Cilātun (- v - - / - v - -) which, according to classical Arabic rules, can be varied by vv - -; and vv - v. In Hausa the resolution of one long syllable (-) into two short syllables (vv) is very common. In this poem it occurs more frequently in the last syllable of the first foot (cf. JM) in the hemistichs (a) through (d).

Metrically, the poem is normally regular in (a) through (d). But the last hemistich (e) is always irregular in the first foot, where the following variations are found :

vv - vv - v, and sometimes - v - vv - v

The following is a typical pentastich :

- v.2(a) Wanda yay yi da/ree da raanaa,
- (b) Yaa halicci Wu/taa da kuunaa,
- (c) Yai shimaali ya/miini Shii naa,
- (d) Yai Gadon Kur/siiyu, Shii naa;
- (e) Na Ta'aalaa baa na / dan Adam ba(a).

These variations, which occur in the first foot of the last hemistichs, seems to be a characteristic of Ramal in Hausa verse, because I have observed them in a number of poems. See in for instance Aliyu Namangi's Infiraji⁷No. 2, as follows :

- v.19(a) In tuna maka / in ka mancee,
- (b) Tun kanaa ciki / kun yi zancee,-
- (c) Kai da Rabbul / Arshi kaa cee -
- (d) Zaa ka bii Shi ka / koo amincee,
- (e) Da ibaadaatai / ba kai musuu ba(a).

Other variations which occur incidently are remarked upon in NOTES TO HAUSA TEXT (B).

III CONTENT (H. Abin da kee cikii)

- (i) Statement of theme (H. Furucin gundarin jiigoo / kwaayar jiigoo)

Like JM, discussed above, this poem deals with azaabar Wutaa da daadin Aljanna, the "torment of the Hell Fire and the pleasures of Paradise"⁸. This topic is introduced early in the poem, in vv.4-5:

- v.4(a) Gargadii mai saa nadaamaa -
- (b) Gun mitum mai yin zulaamaa,

- (c) Wanda kee neeman makoamaa -
- (d) Sai ya taashi ya daina hoomaa,
 - (e) Ya bi Allah baa da gardamaa ba(a).
- 5(a) Yaaki birnin zuuciyarka(a),
 - (b) Wadda kee neeman ta jaa ka(a) -
 - (c) Gun Wutaa taa hallakee ka(a),
 - (d) Can ta bar ka kanaa ta haukaa,
 - (e) Ba ka san ni'imar Ubangijii ba(a).

E. v.4(a) "Here is a warning that causes regret -

- (b) To a person who ponders,
 - (c) Whoever seeks for /a good/ place in the next world -
 - (d) Let him rise up and stop boasting,
 - (e) Let him obey God without argument.
- 5(a) Make war against the city of your heart,
- (b) Which seeks to lead you -
 - (c) To Hell Fire, which will destroy you,
 - (d) There, it will leave you mad,
 - (e) You will not obtain the Prosperity of the Lord".

(ii) Content Summary (H. Jiigoo a gajarce)

The theme is then developed through vv. 4-9 which is introduction of the topic and initial hortation, to vv.10-48, which gives a most detailed and colourful account of the Torments; and then into the following section from vv. 49-96, which does the same for the Pleasures. But vv.51-64 and vv.97 to the end of the poem are omitted from this edition, since they merely repeat what occurs in the verses that precede them. The following is a summary of the poem :

vv.1-9 doxology, introduction of the topic and initial hortation.

10-48 The torment of Hell Fire; the prayers of the damned for mercy.

God's rejection of this. The argument between the damned and Satan, who will deny blame for their plight. The argument between parents and children as to who is to blame for their plight. The damned request to be returned to the world. This will be denied.

49-96 The joys of Paradise; its lakes; its dwellings; the food of Paradise, etc.

(iii) Treatment of the theme and background to it (H. Warwara jiigoo da shimfidarsa)

It is clear that both JM and present poem, GYZ, deal with the

same topic. It may thus be useful to enquire which ideas occur in both poems, in order to establish the currency of these ideas among the Muslim Hausa. For the fact that they do occur in both works, which are separated by several generations, is surely evidence that these ideas are both widely disseminated and persistent among the Muslim Hausa. Below is the list :

- The infidels will be taken to Hell Fire to be grilled, vv. 9,13(b), Cf, JM vv. 10-11, 18-22, and passim.
- Everyone will be in an antechamber; from there he will be taken to Hell Fire, v.12(d-e).Cf. JM v. 10.
- The damned will be transformed into many sizes in order to increase their torment, v.13(d) - 14. Cf. JM v. 11.
- There will be torment forever for the damned, v. 15. Cf.JM vv. 21-22
- The damned will pray for ease and to be returned to the world to worship God. The answer will be "No", vv. 17-20 Cf, JM vv. 65-70⁹
- The argument between the damned and ^aŞtan, vv. 21-29. Cf. JM v 23.
- The argument between parents and children⁷etc, as to who is responsible for their fate, vv. 30-48. Cf. JM vv.24-33¹⁰.
- Every Believer will be given 70,000 / 12,000 wives etc, v.74. Cf.JM vv. 92, 101-103.

Of course there are many ideas that occur in GYZ which do not occur in JM, and vice versa, but which can nonetheless be found in many a third poem. The above comparison is not intended to establish that the ideas common to the two poems are in any way unique; the purpose is simply to ^{indicate} how persistent and widespread Islamic eschatological notions are among the Hausa Muslims of more than a century ago, and of the present day.

There are a whole range of other notions, discussed in NOTES TO ENGLISH TRANSLATION, of which the same observation is true.

IV LANGUAGE (H. Sarrafa harshee)

The language of this poem is straightforward and requires little comment.

The author has used some Arabic loans, as would be expected, given his topic. But, with the exception of those in vv. 1(a-e) and 2(c), they are fully naturalized and would present little, if any, difficulty to a Muslim Hausa audience. There are also a few English loans, which arise from the fact that the poem was writing towards the end of the colonial period, by which time, such English loans, too, had become naturalized in Hausa. It is worth noting that this poet clearly

does not consider that the religious nature of his poem ought to exclude the use of English loans. But, of course, it should be mentioned that he had received bookoo or modern education and is therefore not likely to resent (H. yi kyaamar) modern ideas.

The occurrence of lexical items, structures etc, characteristic of Sokoto dialect, is rare. This is to be expected in view of the fact that the poet comes from Funtuwa, in Katsina, Kaduna State.

Cases of ellipsis, inversion, Simple or Compound Sentences, poetic licence, etc, where these require mention, are dealt with under Style, below, and in NOTES TO HAUSA TEXT (A).

V STYLE (H. Saloo)

The style of this poem closely resembles that of Aliyu Namangi in his Infiraji,¹¹ as it does too in metre and rhyme. Like Infiraji it is also a takhmis. One wonders, therefore, whether the present poet has been influenced either consciously or unconsciously, by Aliyu Namangi. The similarities between the works of the two poets can be illustrated by the following pairs of hemistichs :

- GYZ v.4(a) Gargadii mai saa nadaamaa,
"Here is/ a warning that causes regret",
Inf. v.2(a) Gargadii mai baa da tsooroo¹²
"It is/ a warning that causes fear",
- GYZ v.87(a) Har da tattabaruu da kaajii,
"There are also /fried/ pigeons and chickens",
Inf.2, v.54(a) Sooya tattabaruu da kaajii¹³
"To fry pigeons and chickens".

Characteristic of this poem is the use of run-on (H. sabi-zarcee) within the pentastichs, already referred to under FORMAT. But this may also be regarded as a stylistic device. For it gives unity (H. hadayyaa) to the pentastichs. The use of run-on, especially in the takhmis, is regarded by some Hausas as a particular skill on the part of the poet; and one that is often thought of as a main constituent of nazamu, that is, "skill in versification" and shaa'ircii, "skill as a poet".

The sense of unity in the pentastich is also enhanced by the poet's practice of using hemistich (e) as a summing-up or clinching of the argument implied in (a) through (d), which often consists of a progression of epithets. For example :

- H. v.1(a) Jalla Sarkii Alkariimu(u),
(b) Almuhaiminu Al'aliimu(u),

- (c) Shii kadai yake Al'aziimu(u),
- (d) Niy yi rookon Alhakiimu(u),
- (e) Shii kadai yake Almutiinu Babba(a).

- E. (a) "The Glorious God, the Generous God,
 (b) He is the Protector, the All-Knowing,
 (c) He alone is the Magnificent,
 (d) I pray to the Wise,
 (e) He alone is the Firm, the Great One".

where (e) clearly drives home the poet's message. This technique is also considered under "Mystic Structure", below. Similarly v.6:

- H. (a) Zuuciyaa ita cee takobii
 (b) Sai ta jaa ka zuwaa ga aibii,
 (c) Koo ya zam ka(a) saabi Rabbi,
 (d) Dan'uwaa rika yii da dubii,
 (e) Don baa kai nee da duuniyaa ba(a).

- E. "The heart is a sword /which will cut you/,
 It will draw you to sin,
 Or it will cause you to disobey the Lord,
 O, my bretheren, always act with foresight,
 (e) For it is not you who possess the world",

where the emphatic nee, (e), reinforces kai and neatly sums up the total message contained in the whole pentastich. Similar examples can be pointed to in vv.2,3,4,9, and in many other places. One can say that this technique gives "finish" to the pentastichs. It may be compared to the gradatio, ascendus methalemsis or auxesis, (H. hauhawar kalmoomii) of classical western rhetoric.

Another characteristic of this poem is that this poet, unlike some wa'azii composers, is careful to avoid excessive negativism. Despite the lurid pictures of the Fire and damnation that he paints, he is careful also to offer a message of hope, as in vv. 49,65 and so on. And as part of this he offers himself as a reliable authority whom his audience can trust. The reward for trusting him is, so he suggests, "living in abundance in Paradise" (v.65c-e). This introduces what may be termed as "familiarization" into the message (H. cuusa sanayyaa cikin saakoo), and this enhances the affective quality of the poem.

Yet another aspect of familiarization is the poet's device in introducing an argument between the dramatis personae (H. 'yan waasaa),

typically that between Satan and the damned, followed by that between the parents and their children. Both of these arguments contain an element of humour (H. rahaa, ban-daariyaa). For a Hausa Muslim audience will certainly laugh at the spectacle, which the poet so successfully creates, of the damned futilely trying to blame Satan and their parents in turn, and being worsted in each case. But it has a deeper significance than that. Because, for a Hausa audience, it raises the whole perplexing problem of freewill and predestination¹⁴. The poet's message is clearly in favour of freewill. But we can be sure that many Muslim Hausas will go away from hearing this poem, locked in argument about this intriguing problem. For they will be familiar with the works and sermons of many maalams that seem to favour predestination.

Other stylistic devices (H. Sauran dabaarun salon sarrafaawaa).

After the above general consideration of style, it is convenient to proceed to consider the poem under the following specific headings: (i) Figures of speech (H. azancii) involving personification, metaphor, allegory and symbolism:

The poet has a highly developed style in which personification, (H. mutuntarwaa), metaphor (H. siffantaawaa), allegory (H. dooguwar siffantaawaa), and symbolism (H. alaamaa /alantawaa) are all involved together. To treat each of these separately would involve much repetition. It therefore seems best to consider them altogether under the general heading of "Figure of speech" (H. azancii).

The most striking figure is certainly that which he introduces in v.5(a) and develops in subsequent verses, where the heart is portrayed metaphorically, as a city which seeks to lead one to Hell Fire. Certainly, this is also allegorical, by reason of ^{the} rich associations that the initial metaphor arouses. First, "to make war against the city" brings to mind the image of siege in which the forces of good, that is Islam, batter against the thick, impenetrable walls of sin. For many Muslims, especially sūfīs, this image will also call to mind the notion of jihād al-qalb (H. jihaadii/yaakii da zuuciyaa), "Holy war against the Heart", that is the war of self-purification, which, the maalams say, must precede jihād al-qawl, "preaching jihād" and jihād al-sayf, "jihād of the sword". This idea is also expressed in the Hausa saying, yaakii da zuuciyaa yaa fi yaakii da takobii,¹⁵ "jihād against the Heart is better than jihād with sword". The image yaaki birnin zuuciyarka also occurs in Infiraji¹⁶ No.2, v.13(b).

This indicates that it is popular among the Hausa poets. But there is also another dimension to this allegory. For the city "seeks to lead you to sin". Thus the city is itself personified and, like a seductive harlot, entices you to damnation¹⁷. For many Hausas who know the cities as gathering places of harlots, this must surely be an "allegory of the familiar". At this point it becomes possible to discuss not only allegory but also symbolism. For "the city" has surely now become for the poet's audience the symbol of worldliness, frivolity and sin; and zuuciyya, "the Heart" is interpreted by the maalams to mean Satan.

In v.6(a) the poet changes his metaphor and now portrays the heart as a sword which, if you do not handle it correctly, will cut you. Essential to this image is the notion of handling something in this case a two-edge sword -- with extreme care. The slightest error or carelessness will result in a severe wound.

Finally, in v.7(a) he changes his metaphor again, this time for a personification in which the heart becomes a mare.. Here, again, symbolism is also involved. For goodiyaa, "a mare" is certainly a symbol among the Muslim Hausa for fickleness, unreliability, wiles, and similar vices. Indeed, the two major personifications for the world that the Hausa poets constantly employ, are the kaaruwa¹⁸, "the harlot" and goodiyaa, "the mare". For example; in Duuniyaa Mayaudariyaa¹⁹, "World the deceiver" by Adamu Sandalo Sudawa, Kano, we have :

- v.6(a) Suunanta kaaruwa mai kyalkyataawaa,
- (b) Tanaa yaudarar wanda baa yaa kulaawaa,
- (c) Sai yaa gabaatoo ta maishee shi waawaa,
- (d) Ta kocmaa gurii daya tai daariyaa.

- E. (a) "Her name is the ^{*giggling*} harlot,
- (b) She deceives the one who does not heed /and is tempted by her/,
- (c) When he approaches /her/ she will make a fool of him,
- (d) /Then/ she will move aside and laugh".

And, in Tsumangiyaa²⁰ of Malam Baba Maigada Kano, in Wakar Halin Duniya the world is personified as a mare; thus :

- H. Kadan ka hayee ta ka dinga kaa saami goodiyaa,
- Kanaa sukuwaa haka nan kanaa kaara zaaniyaa,
- Kakan zaci baa tankarka kaa girma kai daya(a),
- Ta jeefad da kai ka gazaa cikin daara duuniyaa.

- E. "If you ride her and maintain that you have got a mare,
Gallop on her and slithering more and more,

You are accustomed to think there is none like you,
you are great, you are unique.
She will throw you, you will become of no account here in
this world!"

In considering the impact of this metaphor on a Hausa audience, it should be understood that among the Muslim Hausas sin is often thought of as something sharp (sometimes as something heavy), that cuts you. The image has already occurred in HDK v.8(e), where it is said that the world is accustomed to raise a man high above her head and then throw him down to fall on kannaamuwaa or dried corn leaves, which will hurt him. Surely kannaamuwaa is a symbol for sin. See HDK v, 8(e), NOTES TO ENGLISH TRANSLATION, above.

In vv.21-29 it is also possible to see Satan as a figura, who represents not only sin and evil, but also a whole complex of ideas that have to do with deception, final and total disappointment, utter hopelessness - indeed the ultimate finality of damnation.

It can now be seen that these series of figures of speech involve metaphor, allegory and symbolism in a complex but inseparable pattern.

There are a number of other images that involves personification. In v.9(c) we find a babbake koowanee, "all will be grilled". This links back to 'yan Wuta in v. 9(a). Babbake is normally associated with burning off the feathers of a bird, or the hair off the animal's carcass before cooking it. Thus to apply babbake to the damned in Hell has the effect of de-humanizing them and depicting them as animals slaughtered and prepared for cooking in the "kitchen of the Fiends of Hell" and for the "meal of Fire".

In v.11(b) there is another personification, where, azaabaa, "torments" are depicted as if they were monstrous creatures advancing against the damned: Gaa azaabaa na ta hoo waa, "Behold, the torments are advancing".

Another interesting stylistic feature of this poem is the way in which the poet uses commonplace objects as examples to enable his audience to understand what might otherwise be beyond their ability to grasp fully. Thus he uses a whole list of familiar foods: v.85(d) fankaasoo²¹, "wheat cake"; maasaa²², "fried-cake"; 93(d) tuwon daawaa²³, gummaa²⁴, 94(c) alkubus²⁵, wainaa²⁶; 94(d) tuwon sauree²⁷, kurnaa²⁸, 94(e) sinaasir²⁹, 95(b) algaraaqis³⁰, and 95(c) tsiiree³¹. All these are familiar to the Hausas because they are either local foods or were introduced long ago by the Arabs. The poet uses them as examples but he adds: Na Kiyaamaa baa na duuniyaa ba (v.85e). "Those of the Hereafter, not of this world".

Thus it is clear that they are only meant as examples. There is, perhaps, an element of symbolism in these examples, in that these luxury foods etc, stand for the delights of Paradise. At any rate, the total image which the list creates is of unrestricted luxury and enjoyment in Paradise.

Another metaphor that recurs frequently in this poem is that of the seed of good and of evil. Thus :

- v.20(c) shibka hairii, lit. "sowing the seed of goodness", ie to do good work = to obey Islam.
- 35(c) shuuka cuutaa, lit. "sowing the seed of evil" = to do evil work = to disobey Islam, by cheating others.
- 38(e) shuuka zamba , lit. "sowing the seed of fraud, = deceive and cheat (us) by not teaching (us) Islam.

Symbolism is also involved in the following two images :

- jikii ya buushee , lit. "your body dried up", = you become stubborn, difficult. Where "drying up" could be understood by a Hausa Muslim audience to stand for stubbornness and hardness of heart. And :
- v.36(a) makancee, "going blind"
- v.36(c) kuruncee , "becoming deaf".

Where blindness and deafness are both familiar images for unbelief.

(ii) Simile (H. Kamantaawaa)

The poem is also rich in similes. Two of the most interesting occur in v.13(e) and 14(b). In v.13(a-e) the poet develops a series of similes that describe how the damned in Hell Fire will shrink in size until they become as small as a grain of corn and then swell until they become as huge as "seventy thousand elephants"³² :

- H. v.13(a) Kun ji don wahalaa su raamaa,
- (b) Dookacin su gashee su koomaa -
- (c) Kankanaana da sunka zaamaa,
- (d) Kaawunan su karanta gimaa,
- (e) Ba su kai zarraa a kan kibaa ba(a).

- 14(a) Nan fa sai a mavar da koowaa -
- (b) Nee, kibarsa kamar ta giwaa -
- (c) Nee, dubuu saba'in a bai wa(a) -
- (d) Koowanensu wurin tsayaawaa,
- (e) Baa zai katarii da gaafaraa ba(a).

- E. 13(a) "Hear, because of torments, he will become emaciated,
- (b) All of them will be roasted and will return again -
- (c) Small they have become,
- (d) The head will diminish in size,
- (e) They are not as fat as a grain of dharra.

14(a) There, will everyone be transformed -

(b) Indeed, his fatness will be like that of the elephants -

(c) Indeed, seventy thousand elephants, each will be given -

(d) A place to stand,

(e) He will not have the good fortune to obtain forgiveness!

There are a number of other striking similes descriptive of Paradise and of the beauty of the women of Paradise :

- v.69(c) Yaa wucee raanaa ga haskee, "It Paradise exceeds the sun in light."

- v.73(c) Yaa wucee manyan biraanee, "It Paradise is greater than the big cities".

^{76(e)}
- Sun fi raanaa koowanensu, "They exceed the sun in beauty, each of them".

- 77(a) Maasu noonoo manya-manyaa (a) - "They have large breast -

(b) Nee a kirji kamar tukunyaa ! On their bosoms, like pots !"

- 78(a) Gaa idonsu farii ya noonoo, "Behold, their eyes as white as milk"

-78(b) Kyan jikinsu ya dan dabiinoo, "Their beauty of body is like the fruit of the date-palm"

-92(a) Kwalliyarsu kamar muduubii- "The adornment of the women shines like mirrow -"

(b) Nee idonsu idan ka duubi(i), "When you look at their eyes you will see yourself".

In addition, there are two striking images that come near to simile :

- 78(c) Sai ka cee bargoo ya kunnoo, "You can see the marrow of their bones because their skin and flesh are transparent".

Where the simile of light is suggested, though not stated:

and :

-v.82(d-e) Kwalliyarta da kyan jikinta(a),

Daidai suke baa abin musuu ba(a).

"Her make-up and her physical beauty,

Will match each other, it is not to be disputed".

Which involves a parallelism of similarity (H. takwaran jeerin sarkee) or analogy (H. kwatancee / kiyaasii).

(iii) Anaphora and echo effect of rhetoration and Alliteration:

(H. Jaddadar karfafaawaa da Gaqara-gwaari / Karangiyaa):

This poet also uses the device of anaphora and echo effect. Below are typical examples. Items in upper case are those containing the echo effect while those in the lower case supplement the topics being stressed :

- v.1(c) SHII KADAI YAKE Al'aziimu(u)
 - 1(e) SHII KADAI YAKE Amutiinu Babba(a)
- v.2(c) YAI shimaali yamini SHII NAA
 - 2(d) YAI Gadon Kursiiyu SHII NAA
- v.7(d) Sai TA KAI SHI WUTAA da KUUNAA
 - 8(a) ZAA TA KAI ka cikin WUTAA nee
 - 8(d) ZAA TA KAI SHI WUTAA ta KOONEE
- v.5(e) BA ka SAN Ni'imar UBANGLIJI BA
 - 8(e) BAI SAN RAHAMAR UBANGLIJI BA
 - 10(e) BAI SAN RAHAMAA a Laahiraa BA
 - 22(e) BA MU SAN ahuwar UBANGLIJI BA
 - 30(e) BA MU SAN Allah da Annabii BA
 - 31(e) BA MU SAN koomee a duuniyaa BA
 - 36(e) BA MU SAN haka zaa shi aukuwaa BA
 - 43(e) BA MU SAN tsiiraa wurin guduu BA.

These echo effects, being extended over a number of verses, consequently also involve interlacement (H. saakar zaanaa / sarkakkivaa),

- - 31(a) BAA sanin Allah Ta'aalaa,
 - (b) BAABU addiinin Tujallaa,
 - (c) Gunmu BAA azumii da sallaa,
 - (d) BAABU Sunnaa BAA farillaa.
- 36(e) BA MU SAM HAKA ZAA SHI AUKUwaa ba
 - 37(a) BA MU SAN HAKA tun da farkoo -
 - (b) ZAA SHII AUKU su nuuna fiikoo
- 66(e) ALJANNATU BAA GIDAN RASHII BA
 - 68(e) ALJANNATU BAA GIDAN BATAA BA
 - 69(e) ALJANNATU BAA GIDAN RASHII BA
 - 70(e) ALJANNATU BAA GIDAN BATAA BA
 - 75(e) ALJANNATU BAA GIDAN RASHII BA
 - 84(e) BAI tar da GIDAN da kan RASHII BA.

In this set of echo-effect there is also interlacement.

- 74(b) koowanee duka ZAA A BAA SHI
 - (c) Naashi maataa ZAA A BAA SHI
- 88(e) KOOMEK KA BIDAA BA KAA RASAA BA
 - 93(e) KOOMEK KA BIDAA BA KAA RASAA BA.
- 93(a) Can zamaa nee BAABU gaabaa,
 - (b) BAABU kiishii BAABU zarba

(c) BAABUU caaca a can DA taabaa,

(d) FAA tuwon daawaa DA gumbaa.

As the reader will have noticed from the above examples, in most cases the anaphora and echo effect fall in the last hemistich (e), for example, vv. 8(e), 10(e), 22(e), 30(e) and so on.

Alliteration (H. Gaagara-gwaari / Karangiyaa)

There are also a few examples of alliterations in the poem :

- v.26(a-b) Baa ruwammu // Muu da kuu muu maa ta kammu

- v.29(a) Baa ruwammu da kuu da muu nee

- v.36(d) Mun diyaucee mun kacaacee

And so on.

(iv) Context bound lexical items (H. Kalmocmin Fannu /dangantattun kalmocmii / Bii-dangi)

There are many context-bound lexical items in this poem. Some, however, only become ^{fully} context bound in association with other words or in religious context. The list below contains such examples :

- | | | |
|---------------------------|-------------------------------|------------------------------------|
| v.2(b) <u>Wuta</u> | 2(d) <u>Gadon Kursiiyu</u> | 3(a) <u>Musuluncii</u> |
| 4(a) <u>gargadii</u> | 4(a) <u>nadaamaa</u> | 4(c) <u>makocmaa</u> |
| 4(e) <u>bi Allah</u> | 5(a) <u>yaaki...zuuciyaa</u> | 6(b) <u>aibii</u> |
| 6(b) <u>saaboo(saabi)</u> | 8(e) <u>rahamaa</u> | 9(a) <u>'yan Wuta</u> |
| 9(a) <u>kaafirai</u> | 10(d) <u>naari</u> | 10(e) <u>Laahiraa</u> |
| 11(b) <u>azaabaa</u> | 14(e) <u>gaafaraa</u> | 15(b) <u>akuubaa</u> |
| 15(c) <u>raboo</u> | 16(a) <u>Jahannama</u> | 18(c) <u>ibaadaa</u> |
| 20(b) <u>sherrii</u> | 20(c) <u>hairii</u> | 21(a) <u>Ibliisu</u> |
| 22(a) <u>Shaidaanu</u> | 22(e) <u>ahuwar Ubangijii</u> | 30(e) <u>sanin Allah da Annabi</u> |
| 31(c) <u>azumii</u> | 31(c) <u>sallaa</u> | 31(d) <u>Sunnaa</u> |
| 31(d) <u>farillaa</u> | 40(c) <u>hakimmu</u> | 44(a) <u>Shaidancii</u> |
| 47(b) <u>alaulaa</u> | 50(a) <u>Kausara</u> | 50(d) <u>zumubii</u> |
| 50(d) <u>alhakii</u> | 65(e) <u>Aljanna</u> | 66(a) <u>Rabbanaa</u> |
| 74(a) <u>Muuminii</u> | 66(b) <u>Waahidin,tsarkii</u> | 81(a) <u>maatan Sunnaa</u> |
| 85(e) <u>Kiyaamaa</u> | 87(e) <u>Kitaabullaahi</u> | |

(v) Collocational shift (H. Baubaawan burmii / gamin bautaa)

There are many examples of collocational shifts in this poem. But as was the case with other poems studied above, many of them are involved in metaphor or simile. Some of the more striking are the following : In v.5(a) birnii is annexed to zuuciyaa, which is certainly an unusual association. Similarly in v. 11(b) azaabaa is the subject of the verbal phrase naa tahuwaa, which also involves an

an unusual association of ideas. Other collocational shifts are :

- v.13(c) zarraa...kibaa, "fatness of dharra"³³.
- v.20(c) shibka hairii, "sowing the seed of goodness".
- v.28(b) jikii ya buushee, "body dried up".
- v.28(c) zukaataa sunka buushee, "hearts dried up".
- v.35(c) shuuka cuutaa, "sowing the seed of evil".
- v.36(b) mun tsiyaayee, "we have poured away".
- v.38(e) shuuka zamba, "sowing the seed of fraud".
- v67(b) yanka guurii , lit. "to cut ambition" ; the fixed phrase is cika buurii, huuce haushii, "to fulfil one's ambitions".

(vi) Mystic Structure (H. Zubii mai jan rai / daga daga hankalii)

This poet uses this stylistic device frequently. He uses inversion to suspend or delay his final point, message or the conclusion of his argument, thus holding his audience's attention by keeping them wondering . Here are some examples :

- H.v.18(a) "Daa Ilaahii zaa shi yarda(a) ,
- (b) "Koowanemu a cee a maidaa "
- (c) "Duuniyarka shi yoo ibaadaa ,
- (d) "Fai da booye fa sai mu yarda(a) ,
- (e) "Ba mu san daadii wurin tsayii ba(a)"

- E. 18 (a) "Would that the Lord would agree,
- (b) "That everyone of us should be returned -
- (c) "To Your world, that he may worship,
- (d) "Openly and in our hearts, then we would accept,
- (e) "For we have no ease where we stand".

Normally :

- H. (e) "Sabooda ba mu san daadii wurin tsayii ba
- (a) Daa Ilaahii zaa shi yarda
- (d) Fai da booye fa sai mu yarda
- (b) Koowanemu a cee a maidaa /shi/ -
- ; (c) Duuniyarka /don/ shi yoo ibaadaa".
- E.(e) "Because we have no ease where we stand,
- (a) Would that the Lord would agree,
- (d) Openly and in our hearts then we would accept,
- (b) That everyone of us should be returned -
- (c) To Your world, that he may worship".

Another typical example is in vv. 49(a) ~50(a) :

- H. Wanda can ya zamoo da faari(i)
Har ya saami fitaa a Naari(i)
Anka koonce halii na sherrii
Gun jikii nasa baabu waarii
Daudaa a jikinsa bai raqee ba(a)-///
Kun ji Kausara zaa a kai shi(i).
- E. "But he who from the start /was obedient to God/,
And he obtains escape from the Fire,
/After/ his evil character has been burnt off -
/And/ there is no stench /of sin/ from his body,
Of dirt of his body there is none left -///
Hear, to the /Lake of / Kauthara he will be taken".

Normally :

- H. Kun ji Kausara zaa a kai shi - ///
Wanda can ya zamoo da faari,
Har ya saami fitaa a Naari,
Anka koonce halii na sherrii,
Gun jikii nasa baabu waarii,
Daudaa a jikinsa bai raqee ba(a).
- E. "Hear, to the /Lake of/ Kauthara he will be taken -///
He who from the start /was obedient to God/,
And he obtains escape from the Fire,
/After/ his evil character has been burnt off,
/And/ there is no stench /of sin/ from his body,
Of dirt of his body there is none left".

Other examples are to be found in vv. 7(a-b); 20(a-e); 23(a-e); 27(a) -
28(a); 65(a-c); 71(c-e); 79(a-e); 82(a-e); and 90(a-d).

(vii) Arabic and other loans (H. Laarabciii da sauran baafkin kalmoomii)

There are many Arabic loans in the poem but most of them probably arise out of linguistic necessity. Some of them, however, are used with different meanings from the Arabic root meanings. For example, the word zulaamaa could come from the Arabic zullam / zulam, "tyranny, oppression", or from the root Z.L.M., "gloom / deep thought". The poet uses the word zulaamaa with the following meanings :

v.4(b) zulaamaa = tunaanii, "pondering".

19(c) zulaamaa = shakkuu/ tsooroo, "doubt / fear"

38(d) zulaamaa = zaalunci, "tyranny, oppression".

Similarly the word gillaa is used with the following meanings :

v.17(c) gillaa = azaabaa, "Burning thirst, or possibly
"torment", "suffering", "oppression".

47(d) gillaa = muugun nufii, "evil thinking".

But although it can be said that most of these Arabic loans are used out of linguistic necessity, they do, nevertheless, have a total stylistic significance. For the audience's expectation is obviously satisfied by the frequent use of Arabic loans in a poem concerned with a theme such as this.

(viii) Ellipsis (H. tsallake / qiibin jimlaa / tsumburen jimlaa):

The poet uses ellipsis frequently. The following is a list, the details of which are amplified in NOTES TO HAUSA TEXT (A).

- omission of conjunction da, vv. 2(c), 15(a), 71(d), 95(b-c).
- particle /gaa/ gargadii, v.4(a).
- adjective kyakkyaawar, v.4(c).
- verb phrase ta saa ka, v. 6(c).
- second negative ba, vv. 12(c), 37(c), 72(c), 73(b).
- particle ga, v.17(c).
- purpose clause don nan / ya, vv.18(e), 96(b).
- subjunctive part of /mu/ka, v.21(c).
- continuous particle munaa, v.26(b).
- the phrase koodayaushée /baa ruwammu da juunaa /, v.28(d).
- subjunctive phrase muka batar da kuu, v.29(a), (b).
- the clause wanda zaa mu tsiira zuwaa ga Musuluncii ba, v.37(c).
- the pronoun mu, vv.39(b), 41(c).
- The relative / adjective /wanda/ suka yii mana, v. 40(c-d).
- the phrase faada danshi /da fadaa yanaa ceewaa/..., v.42(a).
- phrase of negation /baa kocnee/ ban da, v. 45(c).
- possessive link /-n/ or /na/, v. 66(c-d).
- verb "to be" nee/cee, vv. 68(e), 69(e), 71(e), 91(d).
- quasi-verb akwai, v.84(a).
- phrase /yanaa da/ zai saami/ isasshee, v.85(b)
- conditional /In/ yai nufin, v.92(d).
- noun sahaabinsa, v.92(d).
- the termination of weak verbal noun -waa, as in kaaree/waa/, v.95(d).
- adverbial a, v.95(e).

(ix) Sentence Type : Simple and Compound Sentences:

(H. Nau'in jimlaa : Sassaukar jimlaa da jimlaa mai sarkaa / gabaa):

This poet uses more Simple Sentences than Compound Sentences. > .

Examples:

(a) Simple Sentence (H. Sassaukar jimlaa)

v.1(c) Shii kadai yake Al'aziimu.

(d) Niy yi rookon Alhakiimu.

(e) Shii kadai yake almutiinu Babba.

6(a) Zuuciyaa ita cee takobii.

(b) Sai ta jaa ka zuwaa ga aibii.

(c) Koo ya zam kaa saabi Pabbi.

(d) 'Dan'uwaa riika yii da duubii.

(e) Don baa kai nee da duuniyaa ba.

Other examples are vv.2(b), (c), 3(a), 5(d), (e), 7(a), (e), 8(a), (b), (e), 9(a), (b), (c), (d), (e), 10(a), (b), (e), 11(a), (b), (c), (d), (e), 12(a) and many others.

(b) Compound Sentence (H. jimlaa mai sarkaa/gabaa):

v.3(a) Nik kirai jamar Musulmi,

(b) Wanda duk shika soo shi saami(i),

(c) Baa jidaalii har shi saami(i) "

(d) Kai ga kyakyaawan mukaamii "

(e) A nasiihaa baa da yaa bacee ba(a).

4(a) Gargadii mai saa nadaamaa -

(b) Gun mutum mai yin zulaamaa,

(c) Wanda kee neeman makocmaa -

(d) Sai ya taashi ya daina hooama,

(e) Ya bi Allah baa da gardamaa ba(a).

Other examples are vv. 2(d-e), 5(a-c), 7(b-d), 8(d-e), 10(c-d), and some more.

FOOT NOTES

(H. Tuushen bayaanii)

1. bookoo schools are the modern secular schools of western education introduced by the British. This is in contrast to Islaamiyyaa or Arabic schools that existed long ago and are mostly concerned with religious education.
2. zaabiyancii is a Hausa traditional art of chanting songs. It is usually women who are associated with zaabiyancii, but the word is also associated with folk-songs.
3. Ya'u Sitti, like Garba Ebisidi, is a Hausa "poet laureate", employed by Kano State Ministry of Education, Adult Education Division. He is a Senior organizer in Birnin Kudu district. He writes poems for state occasions and for educating the masses. He has written many poems dealing with a variety of topics. His poems, unpublished, were introduced to me for suggestions by Malam Lawan Galadanci, then a Principal at Tudun Wadar 'Dan Kadai Teachers' College, in Kano. Among such poems were Wakar gargadii ga Musulmii, composed on 3/2/1972 and Hana wahalaa sai Allah, composed on 12/8/1971. The poems were brought to me in 1974.
4. His poem Wakar Wa'azi ga mashaya giya was drawn to my attention in the week it was composed. A copy was given to me which I still have. He has written many poems which he hopes to publish. See also Furniss, GL, op. cit. pp.51-52.
5. Balabe Umar is also a modern Hausa poet. He draws my attention to his works as soon as he writes them. For example, he has given me a copy of his poem Wakar Ta'aziyar shugaban Kasaa, Murtala Ramat Muhammed, an elegy for the Late Head of State, General Murtala Muhammed. Ameer al-Daen Abubakar, also a modern poet, has composed a poem on this subject, in 1970, which he called Yayyafi; he also gave me a copy to see.
6. See his poems in Muhammad, Dalhatu, Individual talent in Hausa poetic tradition: a study of Akilu Aliyu and his art, (ff.334 tables, biblog), Ph.D. thesis, SOAS, London, 1977.
7. See Dangambo, A. Aliyu Namangi da wakokinsa, BA dissertation, (Special author, paper 5), ABC/ABU, Kano, 1973, pp.42-43.
8. See fn 7 under JM, above.
9. See SOD, pp.308-9. See also JM vv.65-69, above, NOTES TO ENGLISH TRANSLATION.
10. See SOD pp.307-308; and WHAD, part II, pp.24-25. See also JM vv. 23-30, above, NOTES TO ENGLISH TRANSLATION.
11. Compare, Namangi, Aliyu, Wakokin Infiraji vols. 1-4, especially infiraji 2 and 3, NNPC, Zaria, 1972, pp.11-22,23-38.
12. See ib. p. 11, v.2(a).
13. See ib. p. 18, v.54(a).
14. See Ali al-Rayya Hashim, Muhammed, "Freewill and Predestination in Islamic and Christian thought", Kano Studies, No.3, June 1967, pp.27-34.
15. Compare Kirk-Greene, AHM, Hausa ba dabo ba ne, Oxford, Ibadan,,1966, p.21, proverb No.497, Zuuciyar mutum birninsa, and its Eng. Trans,p54.

16. See Infiraji, 2, p.12, v.13. A proverb bearing a similar idea can also be found in Madauci, Ibrahim, et.al. Hausa Customs, p.95, item 50.
17. The idea of this imagery is fully portrayed in 'Dangambo, A. Kitsen Roqo (a Hausa novel), NNPC, Zaria, 1978.
18. See HDK v. 3(e), above, NOTES TO ENGLISH TRANSLATION.
19. An unpublished MS housed at CSNL, BU, Kano. A tape recording of the poem is also available there as well as my own.
20. Maigyadaa Kano, Malam Baba; Tsumangiya, NORLA, Zaria, 1958, "Wakar Halin Duniya", p.11 v.10(d-e) and 11(a-b).
21. See v.81(d) (i), NOTES TO ENGLISH TRANSLATION.
22. See v.81(d) (ii), " " " "
23. See v. 93(d) (i) " " " "
24. See v.93(d) (ii) " " " "
25. See v.94(c) (i) " " " "
26. See v.94(c) (ii) " " " "
27. See v.94(d) (i) " " " "
28. See v.94(d) (ii) " " " "
29. See v.94(e) " " " "
30. See v.95(b) " " " "
31. See v.95(c) " " " "
32. There are many hadiths that mention the sizes of the damned in Hell Fire. For example:
 "...In Hell, the part between the shoulders of an infidel would be equal to a distance of three days' journey, by a horse rider. His jaw-tooth would be as big as a mountain of Uhud....."
And:
 "...Some...would be in Hell so tall and big that a single man will occupy the entire space in a corner of Hell"
and passim. (Spectacle of Death, pp.304-305.)
Compare also JM v.11(a), NOTES TO ENGLISH TRANSLATION, above.
33. See v. 13(e), NOTES TO ENGLISH TRANSLATION.

WAAKAN HANGAGIN YAAKI DA ZUUCIYAA (GYZ)

TA

Alhaji Garba Ebisidi

- V.1(a) Jalla Sarkii / Alkariimu(u),
(b) Almuhamminu / Al'aliimu(u),
(c) Shii kaɗai yake / Al'aziimu(u) ,
(d) Niy yi rookon / Alhakiimu(u),
(e) Shii kaɗai yake Al/muɗiinu Babba(a).
- 2(a) Wanda yaa yi da/ree da raanaa,
(b) Yaa halicci Wu/taa da kuunaa,
(c) Yai shimaali yaa/miini, shii naa,
(d) Yai Gadon Kur/siiyu , shii naa,
(e) Na Ta'aalaa baa na / dan Adam ba(a).
- 3(a) Nik kirai jama/'ar Musulmi,
(b) Wanda duk skika / soo shi saami(i),
(c) Baa jidaalii, / har shi neemi(i) -
(d) Kai ga kyaawaa/wan mukaami -
(e) A nasihaa baa da / yaa facee ba(a).
- 4(a) Gargadii mai / saa nadaamaa -
(b) Gun mutum mai / yin zulaamaa,
(c) Wanda kee nee/man makoamaa -
(d) Sai ya taashi ya / daina hoomaa,
(e) Ya bi Allah baa da / gardamaa ba(a).
- 5(a) Yaaki birnin / zuuciyarka(a),
(b) Wadda kee nee/man ta jaa ka(a) -
(c) Gun Wutaa taa / hallakee ka(a),
(d) Can ta bar ka ka/naa ta hoomaa,
(e) Pa ka san Ni'imar U/bangijii ba(a).
- 6(a) Zuuciyaa ita / cee takobii,
(b) Sai ta jaa ka zu/waa ga aibii,
(c) Koo ya zam ka(a) / saabi Rabbii,
(d) Dan'uwaa rika / yii da duubii,
(e) Don baa kai nee da / duuniyaa ba(a).

- 7(a) Zuuciyaa dada / goodiyaa naa,
(b) Wanda duk ya ha/yee ya zaunaa -
(c) Kanta don saba/bin hiyaanaa -
(d) Sai ta kai shi Wu/taa da kuunaa,
(e) Bai saami wurin da / yaa fakee ba(a).
- 8(a) Zaa ta kai ka ci/kin Wutaa nee,
(b) Wanga zancee / gaskiyaa nee,
(c) Wanda duk ya bi / zuuciyaa nee,
(d) Zaa ta kai shi Wu/taa ta koonee,
(e) bai san rahamar U/bangijii ba(a).
- 9(a) Suu kwa 'yan Wuta / Kaafirai nee,
(b) Zaa a kai su ci/kin Wutaa nee,
(c) Duk a babbake / koowanee nee,
(d) Shi gashee kur/mus shi koonee -
(e) A cikin Wuta baa da / gardamaa ba(a).
- 10(a) Kun ji suu duka / sui ta iihuu,
(b) Gaa wutaa taa / cinye huuhuu,
(c) Koowanee aka / cee a murhuu,
(d) Naari zai shiga / ai ta kurhuu,
(e) Bai san rahamaa a / Laahiraa ba(a).
- 11(a) Yai ta hargoo/waa da sowwaa,
(b) Gaa azaabaa / naa tahoowaa,
(c) Har ya dinga za/barbakeewaa,
(d) Gunshi tiilas / baa gujeewaa,
(e) Bai saami wurin da / yaa tsayaa ba(a).
- 12(a) Duk yawan waha/laa shi juuree,
(b) Doole nee baa / zaa shi tseeree -
(c) Waa wuyaa, tii/las shi dauree,
(d) Koowanee aka / cee a zauree -
(e) Wuta zai tafi baa da / gardamaa ba(a).
- 13(a) Kun ji don waha/laa su raamaa,
(b) Dookacin su ga/she(e) su koomaa -
(c) Kanfanaana da / sunka zaamaa,
(d) Kaawunan su ka/ranta girmaa,
(e) Ba su kai zarraa a / kan kibaa ba(a).

- I4(a) Nan fa sai a ma/yar da koowaa -
(b) Nee, kibarsa ka/mar ta giiwaa -
(c) Nee, dubuu sab/'in, a bai wa(a) -
(d) Koowanensu wu/rin tsayaawaa,
(e) Baa zai katarii da / gaafaraa ba(a).
- I5(a) Saafe yamma / sai azaabaa,
(b) Kullu yaumin / gaa afuubaa -
(c) Gunsu, baa su ga/nin raboo ba(a),
(d) Tun da dai suka / riski zamba(a),
(e) A cikin Wuta zaa su / baa ba'aa ba(a).
- I6(a) 'Yan Jahannams / dookacinsu(u),
(b) Sui ta kuukaa / koowanensu(u),
(c) In azaabar / taa ishee su(u),
(d) Anka babbake / koowanensu(u),
(e) Laifinsu guda ba / a ragee ba(a).
- I7(a) Sai su cee, "Daa / dai Ta'aalaa -
(b) "Zaa shi yarda Shi / saa fitillaa,
(c) "Koowanenmu shi / deebe gillaa,
(d) "Gun zamansa shi / saami gallaa,
(e) "Don nan ba mu san wu/rin tsayii ba(a).
- I8(a) "Daa llaahii / zaa shi yardaa,
(b) "Koowanenmu a / cee a mai daa -
(c) "Duuniyarka shi / yoo ibaadaa,
(d) "Fai da booye fa / sai muryarda(a),
(e) "Ba mu san daadii wu/rin tsayii ba(a).
- I9(a) "Baa musuu daa / sai mu koomaa -
(b) "Duuniyarka mu / jee mu kaamaa,
(c) "Mui ibaadaa / baa zulaamaa,
(d) "Faabu cuutaa / koo husuuma,
(e) "Tiilas mu biyee ka / baa musuu ba(a)".
- 20(a) Sai a cee, "Tun / can da faari(i),
(b) "Anka cee ku ka/ranta sherrii,
(c) "Duuniyarku ku / shibka hairii,
(d) "Don ku tsiira zu/waa ga Naari(i),
(e) "Zuuciyaa ba ta bar ku / kun tunaa ba(a)".

- 21(a) Sai su cee, "IE/liisu waawaa -
(b)"Nee ya kai mu ya/naa baroowaa,
(c)"Luuniyamu mu / jee baceewaa,
(d)"Munka zoo bigi/ren maceewaa,
(e)"Ea mu san koomee a / duuniyaa ba(a).
- 22(a) "Rabbanaa Shai/daanu shii nee,
(b)"Don fa yaa shiga / zuuciyaa nee -
(c)"Taamu, har ya fa/tar da muu nee,
(d)"Mun shigee Wuta / munka koonee,
(e)"Ea mu san ahuwar U/bangijii ba(a)".
- 23(a) Mun ji sai a ki/raa dukansu(u),
(b) Dai da dai duka / koowanensu(u) -
(c) Nee, aka kaa/woo gabansu(u),
(d) Sai a cee musu, / "Kun ganee su(u) ?
(e)"Waa nee ya batar da / kuu da zamba(a) ?"
- 24(a) Har akan kuma / cee su nuunaa -
(b) Wanda duk ya(a) / saa su barnaa,
(c)"Koowanenku ci/kin hiyaanaa,
(d)"Kun gamoo da Wu/taa da kuunaa -
(e)"Ea mai saukii da / rangwamee ba(a)".
- 25(a) Mun ji nan Ib/liisu kan cee -
(b)"Kun yi karyaa / tun da kun cee -
(c)"Liisu yas saa /kun bakancee,
(d)"Bin Ta'aalaa / kunka kaucee,
(e)"Ea ku san da zaa ku / hallakaa ba(a)".
- 26(a) Liisu kan cee / "Eaa ruwammu(u),
(b)"Muu da kuu , muu / maa ta kammu(u),
(c)"Can a duuniya / waa ya gammu(u)?
(d)"Har da zaa ku fa/dii gareemu(u),
(e)"Mun kashee ku sabooda / naamu zamba(a) !
- 27(a) "Don munaafin/cii da zamba(a),
(b)"Don rashin kyaa/won makoobaa -
(c)"Nee, da kunka i/shee azaabaa,
(d)"Mai yawaa kuma / gaa akuubaa,
(e)"Bannan ba ku san wu/rin gudu ba(a) -

28(a) "Zaa ku cee muu / munka basshee !

(b) "Koowanenku ji/kii ya buushee,

(c) "Har zukaataa / sunka buushce,

(d) "Muu da kuu kuwa / kooda yaushee,

(e) "Ba mu yarda ku faada / hallakaa ba(a).

29(a) "Iaa ruwammu da / kuu da muu nee,

(b) "Ai iyaayen / naaku suu nee,

(c) "Tun a can a wu/rin zamaa nee,

(d) "Duuniyaa suka / bad da kuu nee,

(e) "Ba su bar ku ku san U/bangijii ba(a)".

30(a) Sai su cee, "Haka / nee iyaayee -

(b) "Naamu nee kuwa / sunka juuyee -

(c) "Hankalin koo/waa ya sauyee,

(d) "Koowanenmu da / sunka karyee,

(e) "Ba mu san Allah da / Annabii ba(a).

31(a) "Baa sanin Al/lah Ta'aalaa,

(b) "Baabu addii/nin Tujallaa -

(c) "Gunmu, baa azu/mii da sallaa,

(d) "Baabu Sunnaa / baa farillaa,

(e) "Ba mu san koomee a / duuniyaa ba(a).

32(a) "Sunka bar mu ci/kin dumeewaa,

(b) "Duuniyaa suka / bar mu gaawaa,

(c) "Muu da dabbaa / baa rabeewaa,

(d) "Har ya zam mun / zoo kusheewaa,

(e) "Ba mu saami abib da / mun rikee ba(a).

33(a) "Gaa mu duk a ci/kin karamcii,

(b) "Mun facee a ci/kin kadaicii,

(c) "Can a duuniya / baa karimcii,

(d) "Mun taras da gi/daa da kuncii,"

(e) Ga wadanda ba sui ma/waafakaa ba(a).

34(a) "Sunka cee mana / sai mu bii su(u),

(b) "Kii da soo kuwa / mun rikee su(u),

(c) "Sau da hannu mu/naa kulaa su(u),

(d) "Muu da suu haka / baa mu kinsu(u),

(e) "Yau gaa shi ba mui fa/rin cikii ba(a) !

35(a)"Sun gwadaa mana, / sun tsanantaa,

(b)"Koowanenmu shi/naa ta bautaa,

(c)"Nee, ashge sun / shuuka cuutaa -

(d)"Nan garee mu ga/mii da keetaa -

(e)"Da munaafuncii ga/mii da zamba(a).

36(a)"Sunka bar mu ka/wai makance(e),

(b)"Baa ganii duka / mun tsiyaayee,

(c)"Gaa talaucii / mun kurumcee,

(d)"Mun diyaucee / mun kacaacee,

(e)"Ba mu san haka zaa shi / aukuwaa ba(a).

37(a)"Ta(a) mu san haka / tun da farkoo -

(b)"Zaa shi auku, su(n) / nuuna fiikoo -

(c)"Nee garee mu, da / baa kadarkoo -

(d)"Gaa shi yau sun / saa mu tarkoo -

(e)"A garee mu da suu sa/booda gaabaa.

38(a)"Mun ciraa har / munka girma(a),

(b)"Hankalimmu ya / kaara zimmaa,

(c)"Kun rifee mu ci/kin husuuma -

(d)"Nee, da cuutaa, / gaa zulaamaa -

(e)"A wurinsu, sabooda / shuuka zamba(a).

39(a) "Gaa shi har mun / kai mukaamii,

(b)"Kunka bar muka / faada raamii,

(c)"Mun girirrima / baabu ilmi,

(d)"Baa sanin Sar/kii Kadiimii,

(e)"Da biyar Muhammadu / dan Suwaibaa.

40(a)"Sun gwadaa muna / wai fataucii -

(b)"Muu da suu dada / kaasuwancii -

(c)"Nee hakimmu da / suu, hukuncii -

(d)"Sunka yii muna, / sun muguncii -

(e)"Koowanemmu sabooda / naasu gaabaa.

41(a)"Mun yi noomaa / mun yi huudaa,

(b)"Goonakii mun / shuuka kaadaa,

(c)"Sunka bar muka / faada daudaa,

(d)"Har ya zamtoo / munka kurdaa -

(e)"A Wuta(a), ba mu saamu / gaafaraa ba(a)".

- 42(a) Sai ubaa yaa / faada danshi(i),
(b)"Yanzu nee kar/yaa da kiishii ?
(c)"Don ganin hala/kaa ku taashi(i) ?
(d)"Koo yawan zaa/fii da ruushii ?
(e)"Ya hanaa bai bar ku / kun tunaa ba(a) !

- 43(a)"Yanzu har kuu / nee da kanku(u) ?
(b)"Dai da baakin / koowanenku(u) ?
(c)"Kunka mance i/rin halinku(u) ?
(d)"Wanda kun mana / Laahirarku(u) ?
(e)"Ea ku san tsiiraa wu/rin gudu ba(a).

- 44(a)"Ban da Shaidan/cii da karya -
(b)"Nee garee ku, ku / juuya baayaa,
(c)"Mun fadaa muku / kun ki kooyaa,
(d)"Gaa shi yau kun / kwaashi kunyaa -
(e)"A gidan da ba zaa a / rarrabaa ba(a).

- 45(a)"Duk zaman da ku/kai a dunyaa,
(b)"Muu da kuu duka / baa biyayyaa,
(c)"Ban da girman / kai da kyuyyaa,
(d)"Gaisuwa maa / taa buwaaya(a),
(e)"A garee ku ba zaa shi / saamuwa ba(a)/

- 46(a)"Mun fadaa muku / kui karaatuu -
(b)"Don ku gaane ba/kin rubuutuu,
(c)"Gun Ta'aalaa / kun wadaatu(u),
(d)"Har ku saami bi/yan bukaatuu,
(e)"Koo daa ba ku kaura / duuniyaa ba(a).

- 47(a)"Munka cee azu/mii da sallaa -
(b)"Nee garee ku, ku / san alaulaa,
(c)"Kui rikon ai/kin Ta'aalaa,
(d)"Don munaafun/cii da gillaa,
(e)"Eai saa kun neemi / laahiraa ba(a)."

- 48(a) Sai a cee musu, / "Gardaman nan --
(b)"Duk bataa nee, / don halin nan --
(c)"Eaa shi amfaa/nii wurin nan,
(d)"Kun tarar da gi/danku keenan,
(e)"A cikin Wuta baa da / gardamaa ba(a)!"

- 49(a) Wanda can ya za/moo da faari(i),
(b) Har ya saami fi/taa a Naari(i),
(c) Anka koone ha/lii na sheerii,
(d) Gun jikii nasa / baabu waarii,
(e) Daudaa a jikinsa / bai ragee ba(a) -

- 50(a) Kun ji Kausara / zaa a kai shi(i);
(b) Gun ruwan an / daurayee shi(i),
(c) Duk kazantar / an ciree shi(i),
(d) Zumubinsi da / alhakinshi(i),
(e) Koo da(a) kwaayaa ba / aa ragee ba(a).

-
- 65(a) Wanda duk ya ki/yaaye zancee -
(b) Naawa, har in / yaa amincee,
(c) Zai zamanshi ci/kin wadaace(e),
(d) Laahiraatai / zaa shi daacee,
(e) A gidan Aljanna / baa musuu ba(a).

- 66(a) Rabanaa mun / rooki Sarkii -
(b) Washidin shi / yawaita tsarkii,
(c) Har a kai mu zu/waa ga Tabkii -
(d) Kausara, mu shi/gee a daakii,
(e) Aljannatu baa gi/dan rashii ba(a).

- 67(a) Wanda yaa shiga / wanga daari(i) -
(b) Jannatai yaa / yanka guurii -
(c) Gunshi, duk yaa / tseere sheerii,
(d) Tunda baa sau/ran laluurii -
(e) A gareeshi, ba zai ba/kin cikii ba(a).

- 68(a) Koo anaa kam/shii da kamshii -
(b) Nee, a Jannatu / baabu kyaashii,
(c) Koowanee a wu/rin zamanshi(i) -
(d) Bai ganin waha/laa gareeshi(i),
(e) Aljannatu ba gi/dan fataa ba(a).

- 69(a) Sai yawan has/kee da haskee,
(b) Gaa yawan tsaa/rii cikakkee,
(c) Yaa wucee raa/naa ga haskee,
(d) Naasu cuutaa / zaa su warkee,
(e) Aljannatu baa gi/dan rashii ba(a).

- 70(a) Gaakunan zii/naariyaa nee,
(b) Gaa azurfaa / an daabee nee,
(c) Zaurukan kuwa / jauharii nee,
(d) Koo katangar / lu'ulu'ii nee,
(e) Aljannatu baa gi/dan bataa ba(a).
- 71(a) Har gadonsu da / shimfidarsu(u) -
(b) Duk da ziinaa/rii ka yoo su(u),
(c) Har tufarsu, a/bin rufarsu(u),
(d) Har tukwaanee / kwaanukansu(u) -
(e) Na azurfaa, kun ji / baa ba'aa ba(a).
- 72(a) Gaa katiifaa / gaa mataasai,
(b) Gaa turaakaa / gaa kiliisai,
(c) Koowanee baa / zaa a fissai,
(d) Gun zamaa nee, / baa a taasai,
(e) Kanna baa zai ga / hallakaa ba(a).
- 73(a) Baa gidan kwaa/noo da beenee -
(b) Nee da kwaryaa, / baa tukwaanee,
(c) Yaa wucee man/yan biraanee -
(d) Nee a kyaawoo / don wurii nee -
(e) Eaa mai faduwa wu/rin gwajii ba(a).
- 74(a) Muuminii a ci/kin gidanshi(i),
(b) Koowanee duka / zaa a baa shi(i),
(c) Naashi maataa / zaa a baa shi(i) -
(d) Nee, dubuu sab/'in garee shi(i),
(e) Doomin bai riski / hallakaa ba(a).
- 75(a) Koowanee aka / cee budurwaa -
(b) Zaa a baa shi ta / deebe keewaa,
(c) Sui zamaa nasu / baa matsaawaa,
(d) Cii da shaa kuwa / baabu yunwaa,
(e) Aljanna baa gi/dan rashii ba(a).
- 76(a) Maasu kyaawoo / nee jikinsu(u),
(b) Duuniyaa duka / baa kamarsu(u),
(c) Sun fi raanaa / koowanensu(u),
(d) Koo wataa bai / kai ya kyansu(u),
(e) Kuwa baa mai mi/saltuwaa ba(a).

- 77(a) Maasu noonoo / manya-manyaa(a) -
(b) Kee a kirji ka/mar tukunyaa !
(c) Can zamaa nee / baabu karyaa,
(d) Baabu cuutaa / baa kiyayyaa,
(e) A gidan Aljanna / baabu gaabaa .
- 78(a) Gaa idonsu fa/rii ya noonoo !
(b) Kyan jikinsu ya / dan dabiinoo !
(c) Sai ka cee far/goo ya kunnoo !
(d) Gun jikinsu, i/dan ka gaanoo !
(e) Baa maasu misaltu/waa ga kyau ba(a).
- 79(a) Koowanee tu/huwar jikii nai,
(b) Sanda yaa zoo / an kiraa nai,
(c) Anka baa shi ya / saa jikii nai,
(d) Don yawan has/ken jikii nai -
(e) Da tufar da jikin ba / kaa rabee ba(a).
- 80(a) Baa turoozaa / nee da jamafaa -
(b) Nee, da taakal/maa da saafaa -
(c) Zaa shi saa ba, ba/ree atamfaa,
(d) Zai adoo mai /kyauta siffaa,
(e) Da tufar Aljanna / baa ba'aa ba(a).
- 81(a) Suu fa maataa / nee na Sunnaa,
(b) Baabu manyaa / baa kanaanaa,
(c) Koowanee bisa / gwargwadoo naa,
(d) Sai zamaa aba/dan da juunaa,
(e) Da faraagaa baa ba/kin cikii ba(a).
- 82(a) Koowacee aka / cee adonta(a),
(b) In ta sanya tu/far jikinta(a),
(c) Don mafiifii/cin kawarta(a),
(d) Kwalliyarta da / kyan jikinta(a),
(e) Dai dai suke baa a/bin musuu ba(a).
- 83(a) Can zamaa nee / baabu yunwaa,
(b) Koo alaamaa / baabu kaawaa,
(c) Baa abin da ka / baa ka shaawaa,
(d) Sai zamaa kuma / baa matsaawaa,
(e) A gidan da ba zaa ka / raazanaa ba(a).

- 84(a) Cii da shaa saa/fee da yammaa,
(b) Gunsu sai mada/raa da naamaa,
(c) Koowanee kuwa / baabu raamaa,
(d) Gun jikii nasa / baa alaamaa,
(e) Lai tar da gidan da / kan rashii ba(a).
- 85(a) Kun ji gaa naa/maa gasasshee,
(b) Duk gidan koo/waa isasshee,
(c) Koo guda da daya / sai shi kwasshee,
(d) Har da fankaa/soo da maashee -
(e) Ka Kiyaamaa baa na / duuniyaa ba(a).
- 86(a) Gaa na tsuntsaa/yee da dabboo-
(b) Bii, na kaazaa / gaa na zaaboo,
(c) Kullu yaumin / gaa su saaboo,
(d) Sai a zoo da gu/duu a tarboo,
(e) Ka shigee daakinka / baabu gaabaa.
- 87(a) Har da tattaba/ruu da kasjii -
(b) Anka sooyee / har da yaa'jii,
(c) Sai ka jee ka ci / baabu kunjii,
(d) Can wurin Us/maanu naa ji(i),
(e) A Kitaabullaahi / baa musuu ba(a).
- 88(a) Gaa zuma a ci/kin tafarkii,
(b) Nee hadaa da gi/yaa da Tabkii,
(c) Har akwai naa/man tumaakii,
(d) Sooye gaa naa/man awaakii,
(e) Koomee ka bidaa ba / kaa rasaa ba(a).
- 89(a) Gaa ruwan daa/dii a koogii -
(b) Naa gudaanaa, / kai da dangii -
(c) Sai ku shaa duka / baabu zargii,
(d) Baa hara'araa / kui ta wargii,
(e) Dukkan jama'arka / baabu gaabaa.
- 90(a) Koo dafee na ci/kin gidansu(u),
(b) Dandalinsu da / gaanuwarsu(u),
(c) Koo anaa a wu/rin zamansu(u) -
(d) Duk da murjaa/nii ka yoo su(u),
(e) Da azurfaa kun ji / baa ba'aa ba(a) .

- 91(a) Kassa koo zii/naariyaa nee,
(b) Gaa azurfaa / an yi zaance,
(c) Jauharii aka / killacoo nee,
(d) Koo anaa kwata/shii da beenee,
(e) Baa koo beenee na / duuniyaa ba(a).
- 92(a) Kwalliyarsu ka/mar maduubii -
(b) Nee, idonsu i/dan ka duubi(i),
(c) Koowanee aka / cee sahaabii -
(d) Yai nufii ya ta/hoo ya tarbi(i) -
(e) Zai tahoo mishi baa da / yin kiraa ba(a).
- 93(a) Can zamaa nee / baabu gaabaa,
(b) Baabu kiishii / baabu zamba(a),
(c) Baabu caaca a / can da taabaa,
(d) Eaa tuwon daa/waa da gumbaa,
(e) Koomee ka bidaa ba / kaa rassa ba(a).
- 94(a) Gaa gulaabee / naa gudaanaa,
(b) Duk abinci da/ban daban naa,
(c) Alkubus ka ha/daa da wainaa,
(d) Gaa tuwon fau/ree da kurnaa,
(e) Da sinaasir kun ji / baa ba'aa ba(a).
- 95(a) Har da maasan / kwai a jeere(e),
(b) Algaraagis / gaa turaaree -
(c) Maasu kamshii / har da tsiiree,
(d) Kun ji daadii / baa shi kaaree,
(e) Aljanna ba ai ba/kin cikii ba(a).
- 96(a) Rabbanaa shi ya/waita kyautaa -
(b) Gummu, zam mun / saami maataa -
(c) Nan da koowaa / kee bukaataa -
(d) Mui zamaa a ci/kin nagartaa,
(e) Eaa taare da mun za/man duhuu ba(a).
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NOTES TO HAUSA TEXT (A)

(Grammar and Lexis)

- 2(c) (i) Ellipsis; understand : Yai shimaali /da/ yamiini.
(ii) naa = nee.
(d) naa = nee .
(e) Na refers to Gadon Kursiyu in 2(d).
- 3(a) Nik kirai = Naa kiraa, Naa yi kiran.
(b) shika soo = yakee son.
(e) Ellipsis; understand : A nasihaa, /too va bi/ baa da yaa...
- 4(a) Ellipsis; understand : /Gaa/ gargadii mai ...
(c) Ellipsis; understand : ...neeman /kyakyaawar/ makoomaa.
- 5(a) Yaaki birnin zuuciyarka = Ka fi karfin zuuciyarka. The expression is derived from the fixed phrase zuuciyar mutum birninsa, "a man's heart is his city" ie his best counsellor" (See Abraham, RC, sv.) See NOTES TO ENGLISH TRANSLATION. The sense is "lay siege to your heart" to control it. See also discussion under V, STYLE, above.
(c) hallakee = hallakaa.
(e) san = saami.
- 6(c) Ellipsis; understand: Koo va zam /ta saa ka/ ka/a/ saabi Rabbi.
- 7(a) naa = nee.
(d) ta : One would expect the use of taa ie sai ta kai shi... The substitution is for the metre.
(e) wurin da yaa fakee = wurin da zai fakee.
- 8(b) Wanga is a Sokoto word equivalent to wannan in Kano Hausa.
(c) nee = nai. The substitution is for the rhyme.
(d) ...ta...ta... Understand that the first ta refers to goodiyaa in 7(a), while the second ta stands in apposition to Wutaa.
(e) san = saami.
- 9(a) kwa = kuwa.
- 10(d) kurhuu = kufii. Kurfii is a Katsina word meaning "a hole in the ground" especially where mat-makers work.
- 11(a) sowaa = ihuu, kuruuruwaa.
(d) inversion; the normal order would be: Tiilas baa gujeewaa gunsa.
(e) wurin da yaa tsayaa = wurin da zai tsayaa. Cf. 7(e) above.
- 12(b-c) Note a run-on here : tseeree // Wutaa...
(c) Note that the second negative ba is omitted after Waa.
(d) a zauree = yanaa cikin zauree.
- 13(a) raamaa = raamee. The substitution of aa for ee is for the rhyme.

- 13(b) poetic; understand: Dukkanninsu zaa su koomaa gasassuu.
(d) poetic; understand: Kaawunansu su kankancee qa girmaa.
- 14(a-b) Note a run-on here: ...koowaa //Nee...
- 15(a) Ellipsis; understand: Saafe /da/ yamma sai azaabaa /akee musu/.
(e) The A is for emphasis. Cf. WG v. 1(a), NOTES TO HAUSA TEXT (A).
- 16(a) dookacinsu = dukkansu. Cf. v.13(b).
(e) inversion; the normal order would be:
Ba'aa raqee laifinsu koo daa guraa ba.
- 17(c) Ellipsis; understand: /Ga/daga/ kooananmu shi ...
(d) inversion, normally : Shi saami gallaa /a/ qun zamansa.
- 18(e) Ellipsis; understand : /don nan/ ba mu san ...
(e) san = saami.
- 21(b) ...ya kai mu yanaa baroo : This is derived from the fixed
ya kai mu ya baroo = "he lured us into deception".
(c) Ellipsis; understand : mu/ka/ jee bacewaa = muka shiga bataa.
(d) bigiree appears to be an archaic Sokoto word now usually wurin.
- 22(c) Taamu links back to zuuciyaa in v.22(b).
(d) Shigee is used poetically here, because shigee when used with past tense mun etc, normally suggests a willful act; this is inconsistent with the present context.
(e) san = saami.
- 26(a) Liisu = Ibliisu : Aphaeresis; (H. gutsuree farkon kalmaa): The omission of lb- is for the metre.
(b) Ellipsis; understand: muu maa /munaa/ ta kammu.
- 27(b) makobaa = makoomaa : Poetic licence. The substitution of baa for maa is for the rhyme. Cf. v.4(c) where the author uses the correct form.
(e) San can be either (i) saami or (ii) sanii . The second alternative is the one adopted in the English translation.
- 27-28 Note a run-on in these verses.
- 28(b) ya buushee : One would expect yaa buushee .
(d) Ellipsis; understand: kodayaushee /baa ruwammu da juunaa/.
- 29(a) Ellipsis; understand:
Baa ruwammu da kuu da /ceewaa/ muu nee /muka batar da kuu/.
- 31(c) inversion; normally: Baa azumii da sallaa gummu.
- 33(a) karancii = kankancii.
- 36(d) (i) mun kacaacee is probably an archaic expression meaning
mun yi kaca-kaca = mun laalaacee.
(ii) diyaucee = dimaucee.

37(c) Ellipsis; understand:

...da baa kaɗarkoo /wanda zaa mu tsiira zuwaa qa Musuluncii ba/.

39(b) Ellipsis; understand : kunka bar /mu/ muka ...

40(d) sun muguncii = sun yi muguntaa.

(c-d) Ellipsis; understand: hukunci/n(wa)ɗa/ suka yii muna...

41(b) inversion; normally: Mun shuka kaɗaa a goonakii.

(c) Ellipsis; understand: sunka bar /mu/ muka... Cf. 39(b) above.

(d) kurɗa: The normal meaning of this word suggests a wil^gful act.
cf. v.22(d) above. _k

42(a) Ellipsis; understand: Sai ubaa yaa faaɗa ɗansa /ɗa faɗaa/ yanaa
ceewaa,

(b) Ellipsis; understand: Yanzu nee /ɗon/ karyaa da kiishii

45(c) Ellipsis, understand: "/Baa koomee/ ban da ginman kai da kyuyyaa

(e) shi: One would expect ta in Kano Hausa. It is characteristic of Zazzau Hausa to use the masculine form in certain cases where the feminine would be expected, for instance, maataanaa instead of maataata.

47(b) alaulaa = alwallaa. The substitution is for the metre. See NOTES TO HAUSA TEXT (C).

49(d) inversion; normally: Baabu waarii gun jikinsa = Baa waarii a jikinsa.

(e) bai = ba ta . Cf. 45(e) above.

50(c) shi = ta. Cf. 45(e) above.

65(c) wadaacee = wadaataa. The substitution of -cee for -taa is for the rhyme.

66(c-d) Ellipsis; understand: Tabkii// /na/ Kausara.

67(b) yaa yanka guurii = yaa yanke buurii. This echoes the fixed phrase buurinsa yaa cika.

68(e) gidan bataa = gidan batattuu = Wuta.

70(b) nee : One would expect duk . The substitution is probably for the rhyme. This is how it has been rendered in the English translation.

71(d) Ellipsis, one would expect Har tukwaanee /ɗa/ kwaanukansu.

(e) Ellipsis; the verb 'to be' nee is omitted after azurfaa.

72(c) The second negative ba is omitted at the end.

73(a-b) Note a run-on here and also the omission of the second negative ba after karyaa; there is also an example of asyndeton (H. kwance kullii) in the omission of kuma before baa . Thus, normally, the two hemistichs would be :

Baa gidan kwaanoo da beenee // Nee da kwaryaa ba,
kuma baa tukwaanee.

73(e) faduwa = bayyanuwa.

76(d) ya = kamar.

(e) mai refers to kyansu in 76(d). Cf. 78(e).

78(b) ya = kamar. Cf. 76(d) above.

(d) gaanoo = ganii.

79(a) tuhuwar = tufar.

84(a) Ellipsis; understand: /akwai/ cii da shaa...

85(b) Ellipsis; understand: ...Koo^waa /zai saami/yanaa da isasshee/.

(c) shi kwasshee = shi koosar da mutum/.

86(a-b) Note a run-on here; understand: ... da dabboo//Bii...

87(c) ƙunji : This appears to have two possible interpretations:

(i) ƙunji = a Skoto word for ƙunduu, "gizzard". or (ii)

ƙunji = ƙungiyaa, taaroo, taarii, "crowd, collection". Both are acceptable, but the first is the one adopted in the English translation.

88(a) tafarkii: The literal meaning of this word seems not to fit the context. Tafarkii means "path", but it has also acquired the meaning of "Guidance" in a religious context. It is possibly an extension in meaning of "True Path" in the sense of "in truth". This fits the context, and is therefore adopted in the English translation.

91(a) (i) Kassa = Kasa. The duplication of -s is to obtain a long and a short syllable for the metre.

(ii) nee = cee.

(d) (i) kwatashii = kan beenee.

(ii) The verb nee, 'to be' is omitted at the end of the hemistich.

92(d) Ellipsis; understand: /in/ yai nufin ya tahoo ya tarbi/sahaabinsa/.

94(b) naa = nee.

95(a) maasan kwai = wainar kwai. Maasaa is an archaic word of which the modern form is usually wainaa.

95(b-c) Ellipsis; understand: ...a jeere(e) // /Da/ algaraagis...

(b) maataa : One would expect maatan. The omission of the -n is for the rhyme.

(d) baa shi kaaree = baa shi kaareewaa = baa zai kaaree ba.

(e) Ellipsis; understand: /A/ Aljanna ba ai bakin cikii ba(a).

96(b) Ellipsis; understand: Gurmu /don ya/ zama mun ...

NOTES TO HAUSA TEXT (B)

(Rhyme and Metre)

- v.20(e) Note here that the first foot has - v - vv - v instead of - v - vv. Thus the foot has an extra - v.
- 40(e) See 20(e) above.
- 65(e) The first foot has v v - - - v.
- 75(e) The first foot has - - v - v instead of the usual variant vv - vv - v . See the discussion in II,(iii), Metre, above. Cf. v. 65(e) above.
- 92(e) See 20(e) above.

NOTES TO HAUSA TEXT (C).

(Arabic and other loan words)

- v.1(a) Alkariimu, Ar. al-karīm, "the Generous" = 'God. Compare KIH v. 8(d), TM v. 1(b) (i), above.
- 1(b) (i) Almuhaiminu, Ar. al-muhaymin, "the Protector" = God.
(ii) Al'aliimu, Ar. al-^Calīm, "the All-knowing" = God.
(c) Al'aziimu, Ar. al-^Cazīm, "the Magnificent" = God.
(d) Alhakiimu, Ar. al-hakīm, "the Wise" = God.
(e) Almutiinu, Ar. al-matīn, "the Firm" = God.
- 2(c) shimaali, Ar. shimāl, "left".
(c) Kursiiyu, Ar. Kursī, "the Heavenly Seat/Throne".
- 3(c) jidaalii, Ar. jidāl, "argument".
(e) nasiihaa, Ar. nasīha,; See TML v. 23(e) above, NOTES TO HAUSA TEXT (C).
- 4(a) nadaamaa, Ar. nadāma, "regret", "repent"^{ance}.
(b) zulaamaa, from Ar. root Z.L.M. See TML v.21(d), above, NOTES HAUSA TEXT (C).
- 5(c) hallakee, from Ar. hallaka, "to ruin", to destroy". Compare JM v.6(b) (ii), NOTES TO HAUSA TEXT (C).
- 7(c) (i) sababii, Ar. sabab, "cause". In Hausa, the meaning is extended to "trouble making".
(ii) hiyaanaa, Ar. khiyāna, See ISK v. 31(a) (ii), above, NOTES TO HAUSA TEXT (C).
- 10(d) naari, Ar. nār, "fire".
- 13(e) zarraa, from Ar. mithqāl dharra, "absolutely none /very minute". See NOTES TO ENGLISH TRANSLATION.
- 15(a) saafe, from Ar. ṣafi, "to clear". In Hausa it has acquired the

meaning of "morning". Compare JM v. 11(a), NOTES TO HAUSA TEXT (C).

- 15(b) (i) kullu yaumin, Ar. kulli yawm , "every day".
(ii) alkuubaa, Ar. cuquba, "misery", "anguish".
(d) zamba; This may be from Ar. ṣhanb , "sin", which in collq. Egyptian Arabic is often used in the meaning of "cheating", "fraud"etc. The word is also used in its classical meaning in Hausa. See WG v. 44(b) above.
- 16(e) laifii, Ar. ḥayb, "fault", "offence".
- 17(c) gillaa, Ar. ghull, "burning thirst"; in Hausa it has acquired the meaning of "suffering", "oppression", "torment".
- 18(a) Ilaahi: See JM v. 30(b), above, NOTES TO HAUSA TEXT (C).
(c) ibaadaa, Ar. ibāda, "worship".
- 19(d) husuumaa, ; See JM v. 31(a), above, NOTES TO HAUSA TEXT (C).
- 20(b) sherri, Ar. sharr, "evil".
- 22(e) ahuwaa, Ar. ḥafw, "forgiveness".
- 31(b) Tujallaa from Ar. jalla , "the Glorious God". The addition of Tu- is for the metre.
- 33(c) karincii, from Ar. root K. R. M. "generosity". Cf. 1(a) above.
- 32(c) dabbaa, Ar. dābba, "four-footed animal".
- 33(e) mawaafakaa, Ar. muwāfiq, "good luck".
- 35(e) munaafincii, from Ar. munāfiqūn, "the hypocrites".
- 36(c) talaucii (abstr. noun from talaka); Ar. ta'allaga , "subordination". In Hausa it has acquired the meaning of "member of the populace", "layman", in contrast with those holding high posts, rich, etc. Thus talaucii = poverty, talaka = commoner.
- 38(b) zinmaa, possibly from Ar. ḥazama, "decision". In Hausa it has acquired the meaning of "intention", "hard working".
- 38(d) zulaamaa, Ar. ẓullām, "tyrant", "oppressor". In Hausa it has acquired the meaning of "cruelty", "oppression".
- 39(d) Kādiimii, Ar. qadīmī, "the Expeditor" = God.
- 47(b) alaulaa [= alwallaa], Ar. al-wuḍū', "ablution".
(d) gillaa, here means "evil thinking". Cf. v.17(c) above.
- 48(c) amfaanii, Ar, al-anfā'. See JM v. 29(b) above, NOTES TO HAUSA TEXT (C).
- 50(b) ruwaa possibly from Ar. arwā . See WG v. 16(b) above, NOTES TO HAUSA TEXT (C).
- 65(b) aminoee from Ar. amīn , "trustworthy" In the present context it is used with the sense of "to trust".

- 66(b) Wahidin, Ar. Wahid, "One" = God.
- 67(a) daari, Ar. dar, "house". See KHW v. 13(b), above, NOTES TO HAUSA TEXT (C).
- 71(d) kwaanukaa [Sing. kwaanoo] : This word was originally adopted by the Yorubas from the English "pan" which the Yorubas call "pwaanoo". From this the Hausas got "kwaanoo".
- 73(a) (i) kwaanoo : See 71(d) above.
(ii) beenee : This word may be from Ar. binā^ca, "building", used by Hausas to mean a "house with an upper storey".
- 76(e) misaltuwaa, is from Ar. mithāl, "example". Compare KHW v. 19(d) above.
- 80(a) (i) turoozaa, English, "trousers"
(ii) janfaa, English, "jumper".
(b) saafaa, English, "socks".
(c) atamfaa; See Abraham, RC, sv. The origin of this word is uncertain. It does not appear to be Arabic; nor does it appear to be English.
(d) siffaa, Ar. ṣifa, "shape", "appearance". Compare HD v. 6(d) above, NOTES TO HAUSA TEXT (C).
- 81(d) abadan, Ar. abadan; See TML v. 20(e), above, NOTES TO HAUSA TEXT (C).
(e) faraagaa, Ar. farāgh, "leisure", "amusement".
- 87(e) Kitaabullaahi, Ar. kitāb Allāh, "Book of God", a commonplace kenning for Alkur'aanii.
- 90(d) murjaanii, Ar. marjān, "red-coral".
- 94(c) alkubus, Ar. al-khubz, "bread". But it has acquired a new meaning in Hausa. See NOTES TO ENGLISH TRANSLATION.
(e) sinaasir : This certainly looks like an Ar. loan. But I have not been able to trace it in any Arabic dictionary. However, the context and normal Hausa usage clearly suggest that it is a kind of food. See NOTES TO ENGLISH TRANSLATION.
- 95(b) algaraagis : This too, certainly looks like an Ar. word, but I have not been able to trace it. It is also a kind of food. See NOTES TO ENGLISH TRANSLATION.

WAAKĀR GARGĀDIN YĀKĪLĪ DA ZUUCIYĀA (GYZ)

"THE SONG OF WARNING TO LAY SIEGE AGAINST THE HEART"

By

Garba Ebisidi

- v.1(a) The Glorious God, the Generous God,
(b) He is the Protector, the All-knowing,
(c) He alone is the Magnificent,
(d) I pray to the Wise,
(e) He alone is the Firm, the Great One.
- 2(a) The One who created the night and the day,
(b) He created the Burning Fire,
(c) He created the left and the right, it is He,
(d) He created the Seat of the Throne, it is He,
(e) [It is the Seat] of the Most High, not of man.
- 3(a) I call upon the community of Muslims,
(b) Whoever wishes to obtain [Paradise],
(c) Without dispute, and even to seek -
(d) To reach a good place [in Paradise] -
(e) By way of good advice [let him accept] without going
astray.
- 4(a) [Here is] a warning that causes regret -
(b) To a person who ponders,
(c) Whoever seeks for a [good] place in the Next World -
(d) Let him rise up and stop boasting,
(e) Let him obey God without argument.
- 5(a) Make war against the city of your heart,
(b) Which seeks to lead you -
(c) To Hell Fire, which will destroy you,
(d) There, it will leave you mad,
(e) You will not obtain the Prosperity of the Lord.
- 6(a) The heart is the sword [which will cut you],
(b) It will draw you to sin,
(c) Or it will cause you to disobey the Lord,
(d) O my bretheren, always act with foresight,
(e) For it is not you who possess the world.

- 7(a) Know that the heart is a mare,
(b) Whoever mounts and gets seated -
(c) On it, for the sake of deceit -
(d) It will take him to a burning fire,
(e) He will not find a place to hide.
- 8(a) The fact is, it will take you to Hell Fire,
(b) What I told you is true,
(c) The fact is, whoever follows his heart,
(d) It will take him to the Fire, to be burnt,
(e) He will not obtain the Lord God's mercy.
- 9(a) Know that the people of Hell Fire are infidels,
(b) They will be taken to Hell Fire,
(c) All will be grilled, everyone,
(d) He will be completely consumed by fire, he will burn away -
(e) In the Fire of Hell, without doubt.
- 10(a) Hear, all of them will be crying out,
(b) Behold, the Fire has eaten up the lungs,
(c) It is said that everyone shall be on a cooking fire,
(d) It is the Fire he will enter, the Fire of the Pits,
(e) He will not obtain God's mercy in the Hereafter.
- 11(a) He will be screaming and shouting,
(b) Behold, the torments are approaching !
(c) He will constantly boil until his flesh comes off,
(d) For him, there is surely no escape,
(e) He will not find a place to stand.
- 12(a) All the many *torments* he will endure,
(b) It is ordained he cannot run away -
(c) From the suffering, he must endure it,
(d) Everyone, it is said, will be in an antechamber -
(e) From there he will surely go to the Fire.
- 13(a) Hear, because of the torments he will become emaciated,
(b) All of them will be roasted and will return again -
(c) Small they have become ,
(d) The heads will diminish in size,
(e) They are not as fat as a grain of dharra.

- 14(a) There, will everyone be transformed -
(b) Indeed, his fatness [will be] like that of the elephants -
(c) Indeed, seventy thousand [elephants], each will be given -
(d) A place to stand,
(e) He will not have the good fortune to obtain forgiveness.
- 15(a) Morning and evening there will be torments,
(b) Everyday, behold, there will be anguish,
(c) As far as they are concerned, they shall see no divine reward,
(d) Since they took part in fraud,
(e) To the midst of Hell Fire they will go; I am not joking.
- 16(a) The people of the Fire of Jahannam, all of them -
(b) Will be crying, everyone of them,
(c) When the torment is too much for them,
(d) [Then] each and everyone of them is grilled,
(e) Not a single one of them will be overlooked.
- 17(a) They will say, "Would that the Most High -
(b) Would agree to place a lamp [in our darkness],
(c) [And] from each of us remove the burning thirst;
(d) That we may obtain ease in the place where he stays,
(e) For here we have no place to stand".
- 18(a) "Would that the Lord would agree,
(b) That everyone of us should be returned -
(c) To Your world, that he may worship,
(d) Openly and in our hearts, then we would accept,
(e) [For] we have no ease where we stand".
- 19(a) "Without doubt we would return -
(b) To Your world, we would go and hold [to the Faith],
(c) We would worship without doubting,
(d) Without cheating or trouble making,
(e) We would obey You without argument".
- 20(a) They will be told, "Right from the start,
(b) You were told to minimize evil,
(c) In your world to sow [the seed of] goodness,
(d) That you might escape going to Hell Fire,
(e) Your hearts did not allow you to remember".

- 21(a) They will say, "It was Satan, the fool -
(b) Who lured us into deception,
(c) That in our world, we were lost,
(d) Until we came to the brink of death,
(e) Without knowing anything about the world .
- 22(a) "Our Lord, it was Satan,
(b) It was because he entered our hearts -
(c) Ours, so that the fact is, he led us astray; then,
(d) We entered ~~the~~ Hell Fire, we burnt up,
(e) And we have not obtained the Lord God's forgiveness".
- 23(a) We have heard it said that all of them will be summoned,
(b) One by one, each and everyone of them -
(c) Indeed, they will be brought before themselves,
(d) It will be said to them, "Have you seen them ?
(e) "Which one of them led you astray by fraud ?"
- 24(a) And they will repeatedly be told to indicate -
(b) Whoever caused them to do evil,
(c) "Everyone of you was engaged in deceit,
(d) Now you have met an intensely hot Fire -
(e) Which has no ease and no remission".
- 25(a) We have heard it said that Satan often says -
(b) "You have lied, since you said -
(c) It is Satan who caused you to go astray,
(d) From following God Most High, you yourselves have deviated,
(e) You did not understand that you would perish".
- 26(a) Satan is accustomed to say : " I have no concern -
(b) With you, I, too, care only for myself,
(c) There in the world, who saw me ?
(d) That you can say to me,
(e) That I destroyed you by fraud ! "
- 27(a) "It is because of hypocrisy and fraud,
(b) Because of lack of a good place to return to -
(c) That you have come to torment -
(d) Great torment and misery,
(e) And you have found no place to return to -

- 28(a) Will you say it is I who led you astray !
(b) The body of each and everyone of you has dried up,
(c) Even the heart is dried up,
(d) I and you, indeed , all the time, [we never had anything to do with one another],
(e) I did not agree that you should fall into destruction".
- 29(a) " I have no concern with you that you should say it is I who led you astray,
(b) Know that it is your parents [who led you astray],
(c) It is there in the place where you lived,
(d) In the world, that they led you astray,
(e) They did not allow you to know the Lord God".
- 30(a) They will say, "It is so, it is the parents -
(b) Our [parents] who diverted -
(c) Our minds, everyone changed [from the right way to the wrong],
(d) Each and everyone of us they ruined,
(e) We did not know God and the Prophet".
- 31(a) "No knowledge of God the Most High,
(b) No religion of the Glorious God -
(c) For us, there was no Fast, no prayer,
(d) There was no Sunna, no religious obligations,
(e) We knew nothing in the world".
- 32(a) "They left us in confusion,
(b) In the world they left us as corpses,
(c) There was nothing to distinguish us from animals,
(d) Until the time came that we went to the grave,
(e) We did not obtain anything to cleave to".
- 33(a) "Behold us all in humiliation,
(b) We are lost in solitude,
(c) There in the world there was no generosity,
(d) We have come to a narrow house,
(e) [Will be the words] of those who have no good fortune".
- 34(a) "They told us that we have to follow them,
(b) Like it or not we held to them,
(c) In all respects we cared for them,
(d) And we did not hate them,
(e) But alas ! Today, we are not happy !"

- 35(a) "They demonstrated to us, they insisted,
(b) Each and everyone of us was worshipping ~~them~~,
(c) We did not know that they had planted evil -
(d) There for us, together with maliciousness -
(e) And hypocrisy and fraud".
- 36(a) "They just left us blind,
(b) With no sight, we have poured away ~~the sight of our eyes~~,
(c) Behold ~~our~~ porverty, we became deaf,
(d) We were confused, we scattered,
(e) We did not know that this would happen".
- 37(a) "We did not know that from the start -
(b) It would happen thus, they showed superiority over us -
(c) For us there was no bridge ~~to escape from their deception~~
into Islam -
(d) Behold, today, they have put us in a trap -
(e) ~~That will catch~~ us and them, because of enmity".
- 38(a) "We grew up until we became adult,
(b) Our minds became increasingly made up,
(c) The fact is, you have reared us in trouble -
(d) And deception, behold the tyranny -
(e) With them, because they sow fraud".
- 39(a) "Behold, we reached the state ~~of adult hood~~,
(b) You left us to fall into a pit,
(c) We grew up without knowledge,
(d) Without knowledge of the King, the Expediter,
(e) And ~~without~~ obedience to Muhammad, son of Su^awyba".
- 40(a) "They showed us that so-called trading -
(b) We and they trading in the market -
(c) Was all that was due from them to us, that is what -
(d) They decided for us, they did evil -
(e) To each one of us, because of enmity".
- 41(a) "We farmed, we tilled the soil,
(b) In the farm we planted cotton seed,
(c) ~~But~~ they left us to fall into filth,
(d) Until it became that we crawl through -
(e) Fire, we have not obtained forgiveness".

- 42(a) A father will quarrel with his son /saying/ ,
(b) "Is it now because of lies and jealousy ?
(c) And because you have witnessed destruction that you start
/to accuse me/ ?
(d) Or is it this intense heat /of Hell Fire/ -
(e) That prevents you from remembering /what really happened/!"
- 43(a) "Is it now really you /that is saying this/ ?
(b) Is it really the mouth of each one of you that speaks so ?
(c) Have you forgotten what your own characters were ?
(d) Which you have repeated here against us in the Hereafter?
(e) Because you have found no place to escape to".
- 44(a) "The fact is, were it not for your Satanism and lying -
(b) You would not have turned your backs on us,
(c) We told you, /but/ you refused to learn,
(d) Behold, today you are shamed -
(e) In the house from which you will not be separated".
- 45(a) "In all the time you spent in the world,
(b) /Between/ us and all of you, there was no obedience,
(c) /There was nothing/ save pride and stubbornness,
(d) Even greeting /us/ is more than you could do,
(e) We could not even get that from you".
- 46(a) "We told you that you should study -
(b) So that you might know the letters of the alphabet,
(c) So that you might be sufficient in the sight of God,
(d) So that you might obtain satisfaction of your /eternal/ need,
(e) Even before you left the world".
- 47(a) "We said, the Fast and the prayer -
(b) Is what you should observe, you should know /how to perform/ ablution.
(c) Cleave to the work of the Most High,
(d) Because of hypocrisy and evil thinking,
(e) /This advice of ours/ did not cause you to seek for the Hereafter".
- 48(a) They will be told, "This argument -
(b) Is all perdition, because this behaviour -
(c) Is of no avail to you in this place,
(d) The fact is, you have come to your /eternal/ abode,
(e) The Fire of Hell, there is no argument about that !"

- 49(a) But he who from the start [was obedient to God],
- (b) So that he obtains escape from the Fire,
- (c) [After] his evil character has been burnt off,
- (d) [And] there is no stench [of sin] on his body,
- (e) Of dirt on his body there is none left -

- 50(a) Hear, to the Lake of Kawthara he will be taken;
- (b) In the water, he will be rinsed,
- (c) All the dirt will be removed,
- (d) His sins and his offences -
- (e) Not a grain of them will remain.

.....

- 65(a) Whoever pays attention to what I have said -
- (b) My [talk], if indeed he trusts [it],
- (c) He will live in abundance,
- (d) In his Hereafter he will have good fortune,
- (e) In the Mansion of Paradise, there is no argument about that.

- 66(a) O Lord, we pray to the King -
- (b) The Unique, that He may purify us more and more,
- (c) So that we may be taken to the Lake -
- (d) [Of] Kawthara, and enter the Mansion,
- (e) The Garden [of Paradise] is not a house of poverty.

- 67(a) He who enters this dwelling -
- (b) Of the Garden, [his] ambitions are fulfilled -
- (c) As for him, he has escaped from evil,
- (d) Since there are no further needs there -
- (e) As for him, he will never be unhappy [again].

- 68(a) Every where there will be perfume and fragrance -
- (b) In the Garden, there will be no envy,
- (c) Everyone will be in his dwelling place -
- (d) He will experience no more suffering,
- (e) Paradise is not a house of perdition.

- 69(a) There will be nothing but light upon light,
- (b) Behold, it is fully arranged,
- (c) It exceeds the sun in light,
- (d) The sick will be cured,
- (e) Paradise is not a house of privation.

- 70(a) The rooms are of gold,
(b) Behold, the floors are of beaten silver,
(c) The entrance halls are of jewels,
(d) Even the walls are of pearls,
(e) Paradise is not a house of perdition.
- 71(a) Even the beds and bed-spreads -
(b) Are all made of gold,
(c) Even their clothes and their blankets,
(d) Even their pots and pans -
(e) Are of silver, listen to me, it is not a joke.
- 72(a) Behold the mattresses, behold the pillows,
(b) There, in the house-holder's room there are wool rugs,
(c) No one will be turned out [of the house],
(d) It is a place to dwell in, one will not be asked to leave,
(e) On that day, [a man] will not see destruction.
- 73(a) It is not a house [roofed with] corrugated iron and with
upper storey-
(b) And calabashes; there will be no earthenware pots,
(c) It is greater than the big cities -
(d) In beauty, for it is a place -
(e) Which cannot be described by comparison.
- 74(a) The Believer will be in his house,
(b) Everyone, all, will be given [women],
(c) His wives will be presented to him -
(d) Seventy thousand [women] will be given to him,
(e) Because he did not come to perdition.
- 75(a) Everyone, so it is said, a virgin girl -
(b) Will be given to him to relieve his loneliness,
(c) They will live together without interference,
(d) [There will be] eating and drinking and no hunger.
- 76(a) They are beautiful in their bodies,
(b) In all the world, there are none like them,
(c) They exceed the sun [in beauty], each of them,
(d) Even the moon is not up to them in beauty,
(e) Indeed, [their beauty] is beyond compare.

- 77(a) They have large breasts -
(b) On their bosoms, like pots !
(c) There, it is a life in which there is no falsehood,
(d) There is no cheating, no mutual hatred,
(e) In Paradise there is no enmity.
- 78(a) Behold their eyes, as white as milk ,
(b) Their beauty of body is like the fruit of the date-palm,
(c) ^{So} that it is as if you can see the marrow of their bones,
(d) When you look upon their bodies [they are so transparent],
(e) There is nothing to compare with them for beauty.
- 79(a) Everyone, the clothes on his body,
(b) When he comes, having been summoned,
(c) And he is given [clothes] to put on his body ,
(d) Because of the great light of his body -
(e) You cannot tell the difference between his body and
the clothes !
- 80(a) It is not trousers and jumpers -
(b) And shoes and socks -
(c) That he will wear, let alone atamfaa,
(d) He will put on adornments of beautiful form,
(e) And the robes of Paradise without doubt.
- 81(a) Know that they [the women] are wives of the Sunna,
(b) They are neither stout ones nor small ones,
(c) Everyone is of medium build,
(d) They will live forever together,
(e) In leisure, not in unhappiness.
- 82(a) Of each one, it is said, her adornment,
(b) When she puts on her body gown,
(c) Because of her exceeding beauty,
(d) Her make-up and her physical beauty,
(e) Will match each other, it is not to be disputed.
- 83(a) There, it is living with no hunger,
(b) There will be not a sign of [unfulfilled] desire,
(c) There will be nothing there that will cause you [unfulfilled]
desire,
(d) There will be only living without interference,
(e) In Paradise there is no terror.

- 84(a) Eating and drinking, morning and evening,
(b) For then, there will be nothing but milk and meat,
(c) No one will grow thin,
(d) There will be no sign /of under-nourishment/ on his body,
(e) He has not come to a house in which there is privation.
- 85(a) Listen, there is roasted meat,
(b) In the whole house all will have enough,
(c) Even a single piece will satisfy,
(d) There are also wheat-cakes (funkaasoo) and fried cakes (maasaa),
(e) Those of the Hereafter, not of this world.
- 86(a) There is meat of birds and animals -
(b) /There is that/ of chicken, there is that of guine-fowl,
(c) Everyday, behold, they are fresh,
(d) One will only have to run to gather it,
(e) And enter into your room; /there will be/ no enmity.
- 87(a) There are also ~~(funda)~~ pigeons and chickens -
(b) Which have been fried, and even spice ,
(c) You just have to go and eat, there is no gizzard,
(d) There, from Usmanu /dan Fodiyo/ I heard it,
(e) In the Book of God without dispute.
- 88(a) There is honey, in truth,
(b) Together with beer, and the Lake,
(c) There is also fried mutton,
(d) Behold goat's meat, fried,
(e) Whatever you desire, you will not lack it.
- 89(a) There is pleasant water in the stream -
(b) Which flows, you and your family -
(c) Will drink it without being abused,
(d) No one will frown on you, you will play all the time,
(e) In your whole community, there will be no enmity.
- 90(a) Even the floor in the house /and/,
(b) Their play-ground and their city walls,
(c) Everywhere in the place where they live -
(d) All are made of red-coral,
(e) And silver, hear me, it is not a joke.

- 91(a) The soil is made of gold,
(b) Behold, the decorations of the ground are made of silver,
(c) It is, in fact, edged with jewels,
(d) Everywhere are many storied buildings, but,
(e) Not like the storied buildings of this world.
- 92(a) The adornment of the women shines like a mirror -
(b) When you look at their eyes you will see yourself,
(c) It is said of everyone, when a friend -
(d) Intends to come and meet him -
(e) He will come to him without being summoned.
- 93(a) There, it is ~~not~~ living without enmity,
(b) There is no jealousy, no fraud,
(c) There is no gambling there, no smoking,
(d) There is no tuwon daawaa, no gumbaa,
(e) Whatever you desire, you will not lack it.
- 94(a) Behold, there are rivers flowing,
(b) All the rivers are of food of different kinds,
(c) There is alkubus together with wainaa,
(d) There is tuwon bauree and kurnaa,
(e) And sinaasir, hear me, it is not a joke.
- 95(a) There are also omelette set out in rows,
(b) And algaraagis, behold the strongly scented -
(c) Perfumes, there is also spitted meat,
(d) Listen, the enjoyment never ends,
(e) In the Garden of Paradise, one will not be sad.
- 96(a) May our Lord increase His gifts -
(b) To us, that we may obtain the women of Paradise -
(c) Those that everyone desires,
(d) That we may live in goodness,
(e) Without having to live in darkness.
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NOTES TO ENGLISH TRANSLATION

(Islamic and Hausa cultural aspects)

v.2(d-e) "the Seat of the Throne" : The Throne of God is believed to be above the last of the seven spheres. Above it is the Seat of the Throne.

3(d) "a good place [in Paradise]" : This recalls the idea that Paradise¹⁵ in seven stages of rank and that one will be admitted to a stage according to one's work. In Hausa Islamic literature it is often said that the smallest Paradise is seventy times bigger than this world, while the biggest ranges between forty thousand times and seventy thousand times bigger than this world. Hell Fire is also in stages of rank (see TML v. 20(a), above, NOTES TO ENGLISH TRANSLATION). The idea that Paradise is in seven stages is based on the Koran, as follows:

(i) "The Garden of Flowing Water" (Jannatu Tajrii) Koran 85/11.

See TSK v. 39(b), above, NOTES TO ENGLISH TRANSLATION.

(ii) "The Garden of Eternity" (Jannatu Adnin), Koran. 98/8.

See TSK v.40(a) (i), above, NOTES TO ENGLISH TRANSLATION.

(iii) "The Garden of Hospitality" (Jannatu Ma'awaa), Koran 32/19.

See TSK v. 40(a) (ii), above, NOTES TO ENGLISH TRANSLATION.

(iv) "The Garden of Eternal Living" (Jannatu Khuldi), Koran 25/15, 41/28. See TSK v. 40(b), NOTES TO ENGLISH TRANSLATION.

(v) "The Garden of Bliss" (Jannatu Na'aim) Koran 5/68, 9/21,

and passim. For example :

"... We should indeed have blotted out their iniquities and admitted them to the Garden of Bliss". (Koran 5/69).

(vi) "The Garden on High" (Jannatu Aaliyaa), Koran 88/10 :

"In a Garden on High".

(vii) "The Garden of Paradise" (Jannatu Firdausi) Koran 18/107,

23/11, and passim. See TSK v. 41(a) above, NOTES TO ENGLISH

TRANSLATION. This is the Paradise believed to be for the

Prophet and for the chosen, lucky ones. See also IBD p.125

for stages of Paradise. Similarly, there are seven stages of

Hell Fire. See TML v. 20(a), above, NOTES TO ENGLISH TRANSLATION.

5-8 "the heart..." : These verses echo an hadith which says :

"Truly in the body there is a morsel of flesh which, if it be whole, all the body is whole and which, if it be diseased, all of it is diseased. Truly it is the heart"

(FH ,6, Ezzedin et.al, translation, Syria,1977,p.42).

Compare also WG v.46, WW v21(a)-(d), NOTES TO ENGLISH TRANSLATION.

- 7(a) "the heart is a mare" : This expression is derived from the traditional Hausa fixed phrase duuniyaa goodiyaa cee, "the world is a mare!" A mare is regarded by the Hausas as a symbol of untrustworthiness, because she can knock one down, no matter how friendly one is to her. This notion is evident from the proverb Idan ka ga goodiyaa da sirdii, wani ta kaayar, "If you see a mare with an [empty] saddle, she has knock someone down". There is also another fixed phrase, hawaa dookin zuuciyaa, "riding the horse of a heart" derived from the same idea duuniyaa goodiyaa cee; See discussion of this under V, STYLE, above.
- 10(c) "a cooking fire" ; renders H. murhūu. Murhūu is the tripod of three stones upon which a pot is placed for cooking. In this context the statement that each of the people of Hell Fire will be on a murhūu suggests that each of them is the pot which will be placed on the cooking stones to boil. This gives the idea of the intense suffering and burning in Hell Fire.
- 10(d) "the Fire of the Pits" : renders H. kurhūu = kurfii = raamii "a hole", ie Wutaa ta raamii, "the Fire of the Pits". See TSK v. 28(a), and JM v.10(a) above, NOTES TO ENG. TRANS.
- 12(d) "an antechamber"; renders H. zaurēe, which is the entrance to a Hausa traditional mud-house. In this context it conveys the idea of al-^Caraf or the temporary place of waiting in the Hereafter where some will be placed before a final decision as to their fate is taken. Compare Dante's idea of "Purgatory" in his Divine Comedy, vol.2.
- 13(e) "a grain of dharra" : Dharra (H. zarraa) is considered to be the smallest unit of existence. The idea is derived from the Arabic fixed phrase mithqāl dharrati "weight of a dhara". The idea originally comes from Koran 99/7-8 :
- "Then shall anyone who has done a dharrā [atom's] weight of good, see it ! And anyone who has done a dharrā [atom's] weight of evil, shall see it".
- 13-14 See details in JM v. 11(a), above, NOTES TO ENGLISH TRANSLATION.
- 16(a) "the Fire of Jahannam" : See TSK v. 26(b), above, NOTES TO ENGLISH TRANSLATION.
- 18-43 "...should be returned to the world...[but] ..." : See JM vv.

65-69, above, NOTES TO ENGLISH TRANSLATION, especially the Koran reference. Compare also KLH vv. 58-62.

- 24(a) Despite the occurrence of akan, it seems clear that the verse has a future reference.
- 30(d) "ruined" renders H. karyee. This normally means "to break", etc. However, in this context, it seems clear that the poet uses it with the meaning of "ruined" or "destroyed".
- 31(b) "religion" : See WG vv. 21-22, (i), above, NOTES TO ENGLISH TRANS. Cf. JM v.72(b).
- 31(c) (i) the "Fast" : See ib., (iv). Cf. JM v78(b).
(ii) the "prayer" : See ib., (ii). Cf. JM v.76(b).
- 31(d) the "Sunna" : See KHW v. 3(c), above.
- 33(d) "a narrow house" : In Hausa Islamic literature, Hell Fire is often described as "a narrow house". The grave, too, is sometimes called "the narrow house" of the sinners, or unbelievers.
- 34(c) "In all respects" renders Hausa sau da hannu, which is derived from the fixed phrase sau da kafa, as in the expression naa bii shi sau da kafa, "I obeyed him implicitly, "in all respects", etc.
- 39(b) "a pit" : Compare 10(d) above.
- 47(a) " the Fast and the prayer" : See 31(c) (i) and (ii), above.
- 47(b) "ablution" : See JM v. 74(b), above, NOTES TO ENGLISH TRANS.
- 49-50 It is believed that a Muslim sinner will have to be "washed" in the Hell Fire of Jahannama before he is fit to be admitted to Paradise. (See TSK v. 26(b), above, NOTES TO ENGLISH TRANSLATION). It is also believed that only Hell Fire can "wash off" the filth from the sinner.
Note also that the sense in v.49(e) is carried over to 50(a).
- 65(e) "the Mansion of Paradise" : Paradise is sometimes portrayed as a garden and sometimes as a mansion. Compare TSK vv.39(b), 40(a) (i) and(ii), and 41(a), above, NOTES TO ENG. TRANSLATION.
- 66(c-d) "the Lake of Kawthara" See KHW v.17(e) and JM v87(b), above, NOTES TO ENGLISH TRANSLATION
- 69(a-c) Compare JM vv. 1(b) and 2(a) (ii), above, NOTES TO ENG. TRANS.
- 70-73 Compare vv.90-91.
- 70(c) "the entrance halls" renders H. plur. zaurukaa. Zauree (sing.); it is a traditional entrance hall which also serves as a reception room for male strangers, who, according to Islamic custom, are not allowed to enter the house where the purdah wives stay. Compare v.12(d) above.

- 74(c-d) "his wives...seventy thousand..." : Compare JM v.101(a), above, NOTES TO ENGLISH TRANSLATION.
- 75-78 These verses, which contain the description of the maidens of Paradise, recall TML. See TML v.19(c), above, NOTES TO ENGLISH TRANSLATION.
- 78(c-d) These two lines have been paraphrased in order to obtain an acceptable English rendering.
- 80(c) atamfaa : a strongly - patterned European cloth commonly used by Hausa women.
- 81(a) "wives of the Sunna " : Legal wives. This is in contrast to concubines (H. ƙwarkwaraa, saa-daka). The idea behind this expression is that Islam allows only four legal wives and any beyond that number will not be considered as legal wives; but here, the poet points to the different situation in Paradise, where, even though it is said each man will have 70,000 wives, they must not be considered as concubines but as legal wives.
- 81-82 See 75-78 above.
- 85(d) (i) "wheat-cakes" : renders H. funkaasoo which is a Hausa traditional food made of pounded wheat flour, fried in groundnut oil. It can be eaten with soup or with sugar, etc.
(ii) "fried-cakes" renders H. maasaa , now usually wainaa. It is also a traditional Hausa dish of fried cake. It can also be eaten with soup, sugar, etc.
- 87(c) "there is no gizzard" : "gizzard" translates H. ƙunjjii = ƙunduu. Among the Hausa the ƙunduu is often left for the children, women or the servants of the house. The Master or mistress consider it degrading to eat it.
- 87(d) "Usmanu" : Shehu Usman dan Fodiyo.
(e) "the Book of God" : the Holy Koran.
- 88(b) (i) "beer" : See JM v.99(a-b), above, NOTES TO ENGLISH TRANSLATION for Koran reference.
(ii) "the Lake" : See v.66(c-d) above.
- 88(a), 89(a-b) "...honey...water in the steams which flow..." : Echoes Koran 47/12,14,15. Cf. WW vv.29-30, above.
- 90-91 Compare vv.70-73.
- 91(d) This line is paraphrased to obtain an acceptable English rendering.
- 93(d) (i) "tuwon daawaa" : See WW v. 8(b), above, NOTES TO ENG. TRANS.
(ii) "gumbaa" : is a traditional Hausa food made of pounded bulrush-millet mixed with water and sugar. It is usually

made to give as alms after a death. But sometimes a maalam may prescribe it to his client as part of the requirements for the success of his addu'aa, "prayer", a charm and so on. Compare Yahaya, IV, Oral Art and the Socialisation Process..., pp.242-243.

- 94(c) (i) "alkubus" is a type of wheat food (like bread) which originally came to the Hausas through contact with the Arabs. It is eaten with soup. It is considered to be the food of the wealthy or the rulers.
- (ii) "wainaa" : See 85(d) (ii), sv. maasaa.
- 94(d) (i) "tuwon bauree" is also a traditional type of wheaten food. But some also prepare tuwoo from figs.
- (ii) "kurnaa"= gudun kurnaa is another traditional food, now usually made of wheat or maize flour.
- 94(e) "sinaasir" : another traditional food, a cake made of mixed guinea-corn, millet, rice or maize flour. It is fried in groundnut oil and eaten with honey or soup.
- 95(b) "algaraagis": another type of wheaten or maize flour food. It was probably introduced by the Arabs.
- 95(c) "spitted meat" (H. tsiiree) is made by sticking pieces of meat on a piece of stick, dipping them in a mixture of groundnut flour and spice, and then roasting them on a fire. The pieces of ~~the~~ stick are usually stuck round a mound of ash to roast. It is usually prepared for sale.
- 96(b-c) "the women... that everyone desires" : See v.74(c-d), and 81(a) above.

PART V

CONCLUSIONS

(H. Kammalaawaa)

These *CONCLUSIONS* draw together the main issues raised in the preceding chapters. They summarize the significant points and seek to make general conclusions about Hausa wa'azii verse.

1. Format :

As this study has shown, Hausa wa'azii verse has a structure that is fairly constant, if not absolutely fixed - namely, the opening doxology and Prophetic honorific, then the subject matter and finally the doxological colophon and envoy, often with a ranzi. This traditional form, which is apparent in the 19-century wa'azii verse, is equally in evident at the present day, although exceptionally, a few poets omit the doxologies.

As far as the subject matter is concerned, there are certain broad aspects, repentance, death, the Resurrection, divine punishment and reward, etc, that have to be dealt with according to the sub-category to which the poem belongs. But the order in which these are treated and the degree of attention devoted to them, are largely within the discretion of the individual poet.

Of the four common hemistichal patterns of Hausa poetry, that is, the arrangement of hemistichs to the stanza - distich (H. kwar-biyu/uwar tagwai), tristich (H. kwar-uku/musallasaa), tetrastich (H. kwar-hudu / Raabiyaa) and pentastich (H. kwar-biyar / tahamiisii / Muhammasaa) - only two occur in the poems studied in this thesis, namely the distich and the pentastich. Out of the 14 poems studied, 8 are in pentastichs while the remaining 6 are in distichs. There are, however, some poems that are irregular, eg, KLH, which though basically a pentastich, has stanzas of 4,6 or even 7 hemistichs.

2. Rhyme:

Generally, the main rhyme, that is, the rhyme in the last hemistich, whether (b) of distich or (e) of pentastich, is regular in the poems. Only AK is irregular in this respect. The summary of the main rhyme is as follows :

Rhyme	Poem	Frequency of occurrence
- rhyme in <u>-wa(a)</u>	<u>WG, KLH</u> , and <u>HDK</u>	(3)
- rhyme in <u>-ri(i)</u>	<u>KHW, TM</u> and <u>JM</u>	(3)
- rhyme in <u>-ra(a)</u>	<u>WW, TSK</u> , and <u>WBZ</u>	(3)
- rhyme in <u>-ba(a)</u>	<u>HDK</u> and <u>GYZ</u>	(2)
- rhyme in <u>-ta(a)</u>	<u>HD</u>	(1)
- rhyme in <u>-nu(u)</u>	<u>ABM</u>	(1)
-irregular rhyme	<u>AK</u>	(1)

The main rhyme is normally *vcv(v)*.

As for the subsidiary rhyme, that is the rhyme in (a) in the case of distichs, and in (a) through (d), in the case of pentastichs, this varies considerably from poem to poem. But in the case of pentastichs, at any rate, it is normally regular within the pentastich.

It may be added at this point that although rhyme exists in the popular unwritten Hausa verse of the non-Islamic tradition, it is not yet systematic, as can be seen, for instance, in Shata's songs¹. The systematic nature of rhyme in the verse of the Islamic tradition, which is normally written verse, may reasonably be assumed to have developed as part of the general influence of Arabic verse prototypes such as for instance, the *^cIshrīniyya*², the *^cAshriyāt*³, *Zuhd*⁴ and so on, all of which are known to be familiar to the great majority of Muslim Hausa poets.

3. Metre :

Professor DW Arnott, in his "Song of the Rains"⁵ agrees with Greenberg⁶ that the metres of Hausa learned poetry are quantitative, that is to say, the determinant is the length of syllable, not stress, as is the case in other languages, such as English. Thus, as in Arabic poetry, metre in Hausa is based on regular patterns of long and short syllables, in which a consonant plus a vowel (*cv*) constitute a short syllable; consonant plus short vowel plus consonant (*cvc*), and a consonant plus long vowel or diphthong (*cvv*) constitute a long syllable. Many people take this to mean that Hausa poems are built on Arabic metres, but some hold the contrary view and suggest⁵ that this is just a coincidence; and that Hausa poems have their own metres. The main reasons they give are that there are some poems that cannot be scanned according to any of the Arabic metres (for instance, *IML*₆ above) and that there are poems which are based on the rhythms of Hausa traditional oral songs but yet can be scanned according to an Arabic metre (For instance, Aliyu Namangi's *Infiraji* is based on Caji's songs but yet fits into the Arabic metre *Ramal*)⁷. Some people, such as Mudi Sipikin, go on to suggest Hausa names upon which Hausa metres should be based⁸. MKM Galadanci, in his "Poetic Marriage Between Arabic and Hausa", regards this simply as "similarities" and suggests that it is a matter of "poetic marriage", ie "marriage of convenience" between Arabic and Hausa, although he seems to incline to the view

that Hausa does have its own metres (p4).

My own feeling is that, the metres of Hausa written Islamic verse should be regarded as based on the classical Arabic metres. To me this ^cconclusion is unavoidable, since it is obvious that Hausa written verse was born out of the development and spread of Islamic and Arabic knowledge in Hausaland, and it seems certain that it was first written in ajami which, of course, was adopted from the Arabic script. We have no record to confirm or perhaps even to suggest that there was a system of writing in Hausaland in which Hausa verse of any kind was written in the vernacular, before the coming of ajami⁹. It is reasonable to assume that ajami was introduced as part of the spread of Arabic knowledge in Hausaland, and that Hausa verse in ajami, in the first instance, dealt with matters pertaining to Islam. The Hausa Muslim poets of the time would surely have turned to the Arabic/Islamic poetry existing in their day, for comparison, if not for imitation. Thus it is only realistic to assume that they were influenced, directly or indirectly, by the Arabic/Islamic verse not only in form and content but also as regards metre.

But as for non-Islamic Hausa song and poetry, they may not be based on Arabic metres since there seems to be no direct link between this category of Hausa verse and any category of Arabic verse.

Of the 16 classical Arabic metres¹⁰, 13 have so far been recognized in Hausa¹¹. In this study, 9 have been used by the poets, as follows:

<u>Metre</u>	<u>Poem</u>	<u>Frequency of occurrence</u>
- <u>Mutadārik</u>	<u>WG</u> and <u>TM</u>	(2)
- <u>Basit</u>	<u>KHW</u> and <u>ABM</u>	(2)
- <u>Mutaqārib</u>	<u>HDK</u> and <u>TSK</u>	(2)
- <u>Rajaz</u>	<u>AK</u> and <u>WBZ</u>	(2)
- <u>Khafif</u>	<u>WW</u>	(1)
- <u>Wafir</u>	<u>HD</u>	(1)
- <u>Hazaj</u>	<u>KLH</u>	(1)
- <u>Tawil</u>	<u>JM</u>	(1)
<u>Ramal</u>	<u>GYZ</u>	(1)
-irregular <u>Rajaz/mutadārik(?) TML</u>		(1)

It is found that these Arabic metres are used widely in both 19- and 20-century compositions. Generally, the poets use them

very correctly, with few deviations or faults, but there are some, eg, KLH, that are irregular. The most popular metres seem to be Mutadarik, Basit, Mutaqarib and Rajaz. Wafir and Hazaj also seem to be quite popular.

4. Sources of wa'azii verse :

As is evident from the NOTES TO ENGLISH TRANSLATION appended to ^{each of} the fourteen poems, as well as from the discussion under CONTENT in each case, Hausa wa'azii poets depend very heavily on the Koran and hadith. Poem after poem, verse after verse, can be shown to echo these scriptures. Indeed, as I have observed above, in some cases almost every hemistich echoes the Koran, to such an extent that it becomes no longer practical to illustrate the dependence fully in the annotations. Hiskett has pointed to the close correspondences between wa'azii verse and such Arabic poems as al^CAshriyat, Kitab al-Zuhd and prose works such as Daqa'iq al-akhbar and Tarbih al-ghafilin¹². In this, he is undoubtedly correct. However, these works are themselves largely dependent on Koran and hadith. Thus, in my view, Koran and hadith ought to be regarded as the primary sources.

However, there are from time to time, places where the poets use a form of poetic licence which the Hausa maalams, applying legal terms from fiqh to a literary context, refer to as qiyas, "analogy" or ijtihad, "personal interpretation". For instance, they may appeal to traditional Hausa mores and attitudes in order to make more of an Islamic idea than the scriptures strictly allow. This practice is also referred to by the maalams as kaarin gishirii, "increasing the salt", that is, going beyond the Koran and hadith. An example is to be found in KLH vv. 42(d)-43(b), where the poet equates zina "adultery/fornication" with shirkaa, "serving someone other than God"; in Wakar zuwan Annasaara kasar Hausa¹³, v.39, the Sultan of Sokoto, Attahiru Ahmadu, equates it to kaafircii, "unbelief"; In Ganjar Wa'azu¹⁴, vv.194-213, especially vv. 195 and 207, the author says that mai zina, "the fornicator/adulterer", will not be forgiven even if he repents (v.195), and in v.207 he says that the sins of zina and shirkaa are the same. Now the Koran has made it clear that shirkaa is the worst offence against God (see Koran 31/13; 17/93; 2/102 and passim) and that God does not forgive shirkaa (see Koran 4/48; 4/168-170 and passim). But it is also clear in Koran and hadith that sins such as zina are

punishable but can be forgiven if the sinner repents, (see Koran 24/2; 17/32; 47/12,15; 6/54 and passim); also the hadīth in SOD¹⁵, pp. 426,4i2-4i6 and 401).

One finds similar exaggerations regarding certain trivial offences such as leeken maatan kullee, ie the wives in purdah coming to the door and peeping at passers-by, an offence said to cause farii "dought" or even to cause 70,000 relatives of the guilty wife to enter Hell Fire ! And so on. These exaggerations may be regarded as a form of poetic licence. They may also result from the glosses of over-enthusiastic Koranic exegetes, or from folkloric interpretations of the Islamic scriptures.

As for Islamic folklore, it seems clear from this study that, after Koran and hadīth, it too is a main source of ideas for wa'azii poets. This is perhaps especially so in the case of that sub-category that deals with the Signs of the Hour and the coming of the Mahdī.

A list of Koran and hadīth references and echoes is given at APPENDIX C , below.

5. Content of wa'azii verse :

As for the content of wa'azii verse, this has been fully discussed above and all that is necessary here is to point out once again that the sub-categories described in the Introduction to this thesis do constitute, between them, the substance of Hausa wa'azii verse. However, there is one general aspect arising out of ~~the~~ content that it is appropriate to deal with here. I refer to the extent to which the 14 poems dealt with above throw light on the state of Islam in Hausaland from ca. 1800 to ca. 1970. Humphrey Fisher¹⁶ has proposed three stages in the establishment and dissemination of Islam in the west and central Sudan - Quarantine, Mixing and Reform. That Quarantine is a real social and cultural phenomenon that can be readily recognized - in the zangos of the old Gold Coast and the present day Ghana for instance, as well as in the Old Ghana in al-Bakrī's day - seems clear enough. That mixing is equally real and recognisable also seems clear, otherwise there would be little, if any reason for the existence of wa'azii verse. But what of Reform ? Is there, realistically, a state that can be described as "Pure" as opposed to mixed Islam, what the Hausa maalams describe as gurbatacoen Musulucii, "Contaminated Islam", Musuluncin baka, "Islam of the mouth" or Musuluncii da zuuciyaa biyu, "Islam with two hearts" ? Constitutionally and legally there may be.

For the reform movement and the jihad certainly resulted in the setting up of an Islamic caliphate in place of the old Habe principalities and in the setting up of the Shari'a in place of the traditional customary law. But as regards the practice and behaviour of the people, both individually and collectively, the evidence of wa'azii verse suggests that there is very little change in this respect. For if we examine the wa'azii of the 19-century poets and compare it with that of 20-century poets, there seems to be no observable difference between the state of affairs described by the former and that described by the latter. That is to say, failure to segregate women, fornication/adultery, beer-drinking, forms of idolatry, denial of the reality of divine punishment and reward, bid'a "innovation", oppression, and so on, were matters for complaint on the part of the wa'azii poets of the 19-century. They appear with about the same frequency in the works of the 20-century poets. From this evidence it seems reasonable to argue that, socially at any rate, Fisher's third stage is not really one that is reflected in practice in Hausaland. It is rather an attitude of mind, common to Shehu Usman dan Fodiyo, Abdullahi dan Fodiyo, Asma'u Nana, and others, in the 19 century,; and Malam Muhammadu Namaiganji, Garba Ebisidi, Limam Aliyu Isa and others in the 20 century. It is the wider expression and dissemination of the views of such "reformers" that really characterizes the stage of Islamic Reform, and not any significant change in the way of life and religious observance of the population in general.

6. Linguistic features :

This study shows that on the whole the wa'azii poets use simple and straightforward language, especially as compared to other categories of Hausa verse, such as tauhiidii, madahu, fikihu, political verse and poems on modern phenomena, etc. The poets also use both simple and compound sentences, but it appears that they use more simple sentences than compound sentences. Other linguistic features concerning which one can make useful generalisations are :

(a) Loanwords:

It has been shown in our discussion and annotations that Hausa wa'azii poet use not only Arabic lexical items but also whole Arabic phrases and sentences. This is of course to be expected since the use of Arabic can be considered as the gishirii, "salt" of wa'azii verse, in that it adds cachet and authority to the poet's ideas and the

audience expect it. On the other hand it is clear that wa'azii poets rarely use loans from languages other than Arabic. However, in some modern poems such as KLH, TML, GVZ and Maibodinga's lines in HD, the authors occasionally use English loans, but these are very few indeed. One might expect the use of Fulfulde loans but, contrary to this expectation, their occurrence in Hausa verse is rare; in fact, it seems that there are more English loans than Fulfulde's. I undertook a count of the number of Arabic loans in the 14 poems studied above, with a view to comparing them in this respect with Hausa folklore and modern prose. To this end, passages of approximately equal length of folklore from RS Rattary's Hausa Folklore¹⁷ and of modern prose from AHM Kirk-Greene and Yahaya Aliyu's A Modern Hausa Reader¹⁸ were used. The percentages of Arabic and English loans turned out to be as follows :

Arabic loans

- (i) - approx. number of words in the 14 poems studied = 16,600
 - approx. number of Arabic loans = 1,900
 - percentage of Arabic loans in Hausa wa'azii verse studied = (approx.) 11.5% = 12%
- (ii) - approx. number of words in Hausa folkloric prose passages = 15,012
 - approx. number of Arabic loans = 424
 - percentage of Arabic loans in the folkloric prose passages = 2.8 = 3%
- (iii) - approx. number of words in the modern Hausa prose passages = 16,330
 - approx. number of Arabic loans = 1,624
 - percentage of Arabic loans in the modern Hausa prose passages = 9.9% = 10%.

The percentage of English loans, based on the same passages is as follows :

- (i) - Percentage of English loans in wa'azii verse (found only in modern, 20-century poems) = 0.1%
- (ii) - Percentage of English loans in the Hausa folkloric prose passages = NIL
- (iii) - Percentage of English loans in modern Hausa prose passages = 2.9% = 3%.

From the above, it seems clear that one of the characteristics of Hausa wa'azii verse is its higher percentage of Arabic loans in comparison with other categories of Hausa literature¹⁹. Equally, it is characterised by a low percentage of English loans in comparison

with modern Hausa prose literature.

It was suggested above that certain categories of Hausa Islamic verse, among them wa'azii, create an expectation in the audience of Arabic loans and even of longer quotations of Arabic fixed phrases, Koran echoes, etc. This view seems to be supported by the fact, which I have observed on several occasions, that when referring to these Arabic loans in Hausa Islamic verse in general, the maalams describe them as gishirii or amashii, "excellence, pleasantness" of a poem, and correspondingly, if a poem lacks Arabic loans, they will say baa ta da gishirii/armashii, "it has no salt, pleasantness". This aspect of Arabic loans is of course as much a matter of style as of language, but for convenience I have dealt with it here.

There may also be another aspect to this question of why the Hausa poets make so much use of Arabic loans. Patrick J. Ryan, in his recent work Imale : Yoruba Participation in Muslim Tradition²⁰ has shown how the Yoruba Muslims use Olorun as the equivalent of Allāh, Olá as the equivalent of the Arabic daraja and so on. He then points to Bascom's view that this supports the notion of a deliberate attempt at syncretism on the part of the Yorubas and goes on to say that "Bascom's statement seems to me to betray a distinctly external point of view". He follows this immediately with a statement of his own interpretation of the significance of this use of Olorun etc;

"Rather than blending two diverse or opposing meanings the Yorubas are claiming to have understood the missionary proclamation of God's oneness already..."²¹

But there seems to me to be a third, purely linguistic explanation which can be illustrated by reference to Hausa verse. When the Hausa poet uses the word Ubangijii for Arabic Allāh, gimaa to express the Prophet's rank and status, Ma'aiki for Rasūl, and so on, he is certainly not engaged in a deliberate attempt to accommodate two different religious traditions - the pre-Islamic one and Islamic - for that would be abhorrent to him. Neither is he claiming that the Hausas understood the oneness of God before they became Muslims, for that, too, would be wholly contrary to the teaching of Islām and to all his assumptions arising from them. He is simply trying to communicate with those who do not know Arabic. However, the Muslim Culamā' understand equally as well as Professor Bascom and Fr. Ryan that words like Hausa Ubangijii and Yoruba Olorun have connotations from the pre-Islamic background from which they arose that dilute the purity of the Islamic idea as it is originally expressed in Arabic. It is for this very reason

that the early Muslim authorities forbade the translation of the Koran and certain other Islamic scriptures out of Arabic. The maalams therefore seek to eliminate this dangerous practice of expressing Islamic ideas through a pre-Islamic lexicon by constantly extending the process of borrowing from Arabic. Thus it can be argued that the process is a specific denial on the part of the Culamā' both of Bascom's theory of participation; and, correspondingly, it is an assertion that only through the medium of an Arabic lexicon can the monotheistic idea, as well as other Islamic central ideas, be correctly understood. A "List of Arabic loanwords found in the 14 poems studied" is given at APPENDIX D.

(b) Archaism

As can be seen from the perusal of the NOTES TO HAUSA TEXT (A), appended to the 14 poems, archaism occurs in wa'azii verse from time to time. This appears to be more common among the Sokoto poets than among others. Among poets the use of archaism^s may also be a matter of style, a deliberate attempt to reproduce the language of the first generation of Sokoto poets.

(c) Ellipsis

It will be seen from the perusal of NOTES TO HAUSA TEXT (A) that ellipsis is a frequent feature of Hausa wa'azii verse. To some extent this may be stylistic. But in so far as it involves the omission of verbs, verb phrases, nouns, noun phrases, pronouns, conjunctions, the lexical item sai, the verb 'to be' nee/cee, the second negative ba, possessive links, adverbial a, and adverbs etc., it is also a grammatical phenomenon. While a statistical count embracing all forms of Hausa literature is hardly possible within the scope of this thesis, it is my empirical impression that ellipsis is more frequent in Hausa wa'azii verse than in prose literature. This observation may well be true of Hausa verse in general.

7. Style :

(a) Some salient features:

Although some wa'azii poems are stylistically simple, for instance WG and WW, others exhibit considerable complexity. In particular, they seem to be full of that ^{deeper} meaning, allusion and suggestiveness that is implied by the term "semantic depth"; equally, they frequently display the sharp imagery and vivid word pictures that are implied in the term "semantic focus". As has been pointed out in the

discussion of style above, the poets frequently use familiarisation and consuetudinal techniques, patristic images and similar sophisticated devices. But above all else Hausa wa'azii verse must surely be described as characterized by the extensive use of personification²². Outstandingly, there are the major, stock personifications of the world, Duuniyaa, as a harlot, as an old, deceitful woman, a mare and so on; of Death, Mutuwaa, as a crippled old hag, ^pimpartial and deaf to all pleading; and of Hell Fire as a ravening beast. Certain major, stock symbolisms also seem to be characteristic of this verse. Thus "the bush" symbolizes religious ignorance, the loneliness of the grave and so on, while "the heart" seems to symbolize carnal lust, self-will and sin. Allegory on the other hand, seems to be an infrequent and somewhat uncertain phenomenon in Hausa wa'azii verse. Simile, too, occurs from time to time but is less frequent than personification and metaphor.

Another stylistic feature of Hausa wa'azii verse that deserves mention here because it occurs quite frequently is alliteration. But although there is alliteration to be found in the poems, it is often difficult to decide whether it is conscious or unconscious. Occasionally, its purpose is obviously to emphasize. More often, however, it seems to me to occur by chance.

(b) Some historical considerations :

The stylistic complexity of Hausa wa'azii verse, and especially of the stock images, as well as the frequency with which they occur, certainly suggest^s that this verse, as it had evolved by ca. 1800, was the outcome of a long process of literary development. This throws doubt on the notion that it arose, in the first instance, as an aspect of the Shehu Usman dan Fodiyo's reform movement. For its maturity of style and richness in literary conventions can hardly have been created within a single generation.

While no firm historical evidence is available to support this view, there is nonetheless good reason to suppose that the composing of wa'azii verse in Hausa may date back to the time of al-Maghili, that is, the 15 century AD., or at any rate to the time of Wali Dan Marina in 17-century Katsina. Many historians now believe that Islam was established in Hausaland by the 15 century AD., and Hausa oral tradition as well as the well-known "Kano Chronicle" suggest that the level of Arabic literacy in the court of Muhammadu Rumfa of Kano (1469-99) was high. Moreover, the research

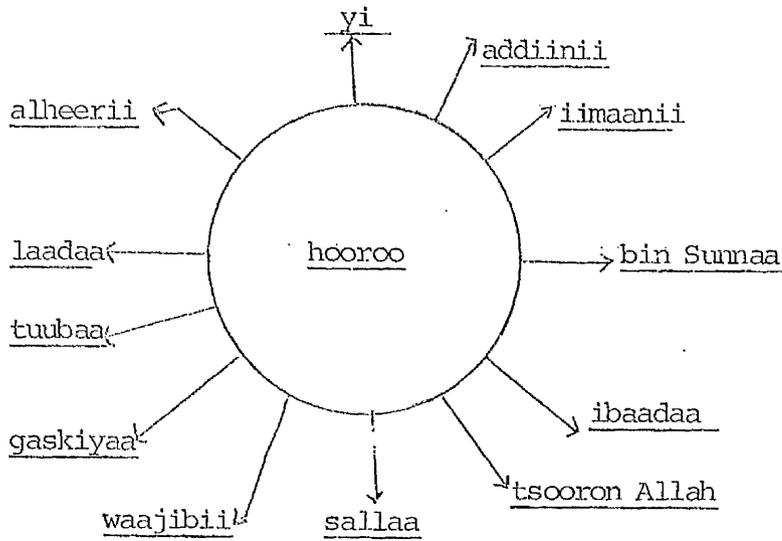
trips²³ undertaken by DNL, BUK, in 1973 and 1974, under the leadership of Dr. Ibrahim Yaro Yahaya, revealed that many people hold the view that the use of the ajami script for the writing of Hausa began long before the jihād. It is, for instance, the view of Malam Aminu Kano that the use of ajami for writing Hausa began even before the time of Muhamdu Rumfa²⁴; and he supports this by pointing to the fact that Hausa names for the letters of the Arabic alphabet are sometimes archaic and are, for the most part, clearly of Hausa, not Fulfulde origin. If the use of ajami had arisen during the second half of the 19 century, it would be reasonable to expect that the Arabic alphabet would have born Fulfulde, not archaic Hausa names.

When taken together with the obvious stylistic maturity of Hausa wa'azii verse, this circumstantial evidence strengthens the view that written Islamic verse in the Hausa language has its origin much further back in the time than the late 18 or early 19 century AD.

(c) The Wa'azii Register :

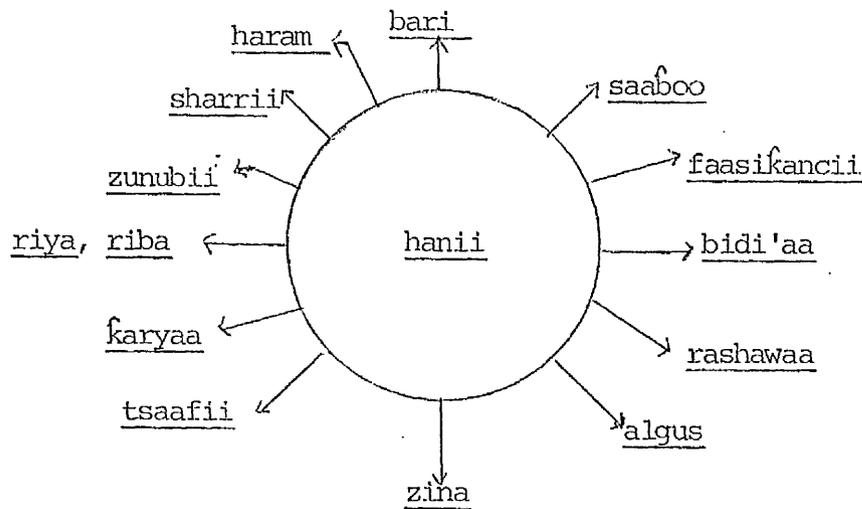
In the Introduction to this thesis, and on several occasions in the discussions above, I have suggested that an essential characteristic of wa'azii verse is a certain "register". By "register" I mean a lexical set that includes style but is wider than style because it involves lexical features that occur not only because of choice but also because of linguistic necessity. Thus "register", as I understand it, is the total pattern of lexis in wa'azii verse. It also includes patterns of grammar in so far as these are involved in ellipsis and mystic or suspense structures. But in my view lexis is the foreground of register. From the lexical set there ~~is~~ of course emerges a characteristic semantic set. But that then becomes a matter of content.

The first way in which the register of wa'azii verse can be described is by saying that it is essentially associated with the notion of horo and hanii, that is with a hortatory message and a dehortatory message. Thus hortatory and dehortatory meanings will be found to be the characteristic of the topics listed at APPENDIX B below. This can be illustrated by using the idea of "nodal terms" and "collocates". Thus, if we take horo as a nodal term of wa'azii, we can see that its associated lexical items, or collocates, as they occur in the verse, can be set out as below ,



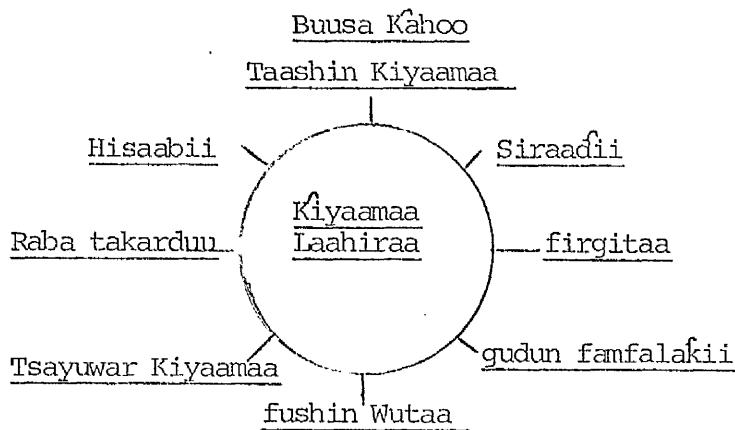
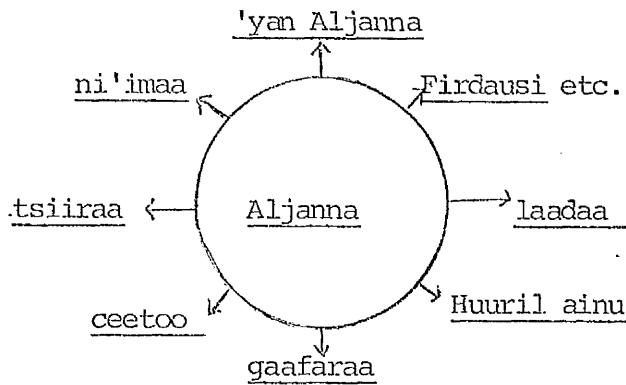
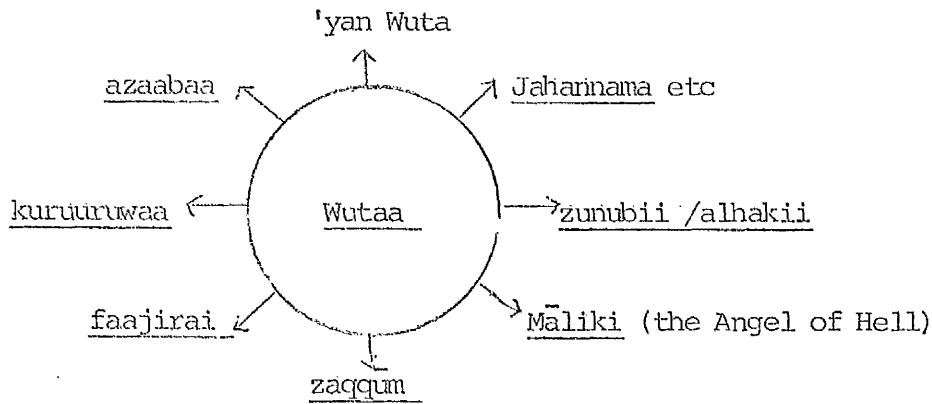
This lexical collocation may be said to be characteristic of wa'azii register.

The notion of hanii can be expressed in the same way, by the collocation below,



This lexical collocation, too, is a salient feature of wa'azii register.

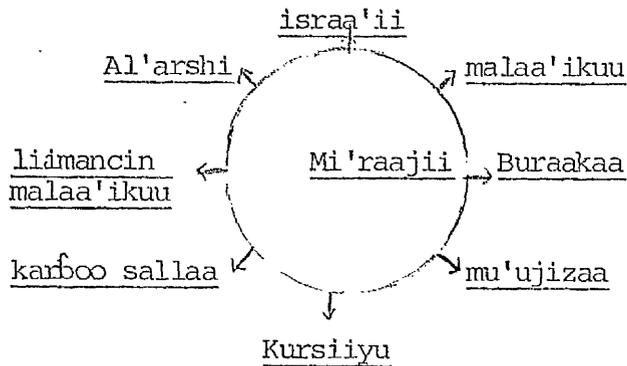
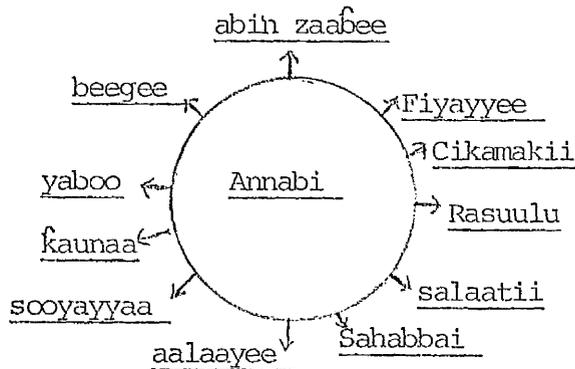
Other lexical collocations can be drawn, to elaborate such nodal terms as Wutaa, Aljanna, Kiyaamaa or Laahira, Mutuwaa etc, and their many collocates, for example :



They provide additional examples through which the lexical characteristics of Hausa wa'azii verse, and thus its ideational foreground, can be recognized and described.

The usefulness of this idea of a wa'azii register, illustrated through nodal terms and their collocates, as a means of describing

-wa'azii verse and distinguishing it from other categories of Hausa Islamic verse, becomes clear if we turn our attention for a moment to that other major category of the verse, namely, Madahu, "Prophetic panegyric". In this connection certain salient nodal terms spring immediately to mind - Annabi, mi'iraajii, mu'ujizaa, baiwaa, and so on, each of which has a cluster of collocates associated with it. I suggest that if we set these out, for example,



and so on, this goes far towards illustrating the difference in content, ideas and lexical style between these two categories of Hausa Islamic verse. One can then describe the wa'azii register as a constant alternation between hooroo and hanii, yi and bari, as against, say, Madahu, which is a continuous emphasis on beegge and yaboo.

Another aspect of the wa'azii register is the constant occurrence of what may be termed the notion of "universality" contained in koowaa and duk. This reflects the common Islamic view that Islam is a universal religion, which will be found to recur constantly in Koran and hadith²⁵ (see for example WG, KLH and their annotations).

Lexical items associated with fear are, naturally, also characteristic of wa'azii register (see for instance WW, ABM and others).

Indeed, it seems to me that this negative aspect is more salient in wa'azii verse than the positive aspect of encouragement - that is to say, hanii is more salient than hooroo. This emphasis on the negative aspect is also to be seen in the memento mori of medieval Christian verse. It is perhaps ^{because} the poets assume, no doubt correctly, that man enjoys what is forbidden much more than he enjoys what is allowed; and that he desists from evil not because it is his nature to do so but only because of fear. Thus wa'azii verse and the register associated with it, may be said to embody certain assumptions on the part of the Muslim Hausa about human psychology.

8. Criticism and appreciation :

How to judge a poem and assign to it a correct literary value is obviously a difficult and ultimately a subjective task in the case of Hausa, as in that of any language. The task is made much easier, however, if one has an adequate technical vocabulary²⁶ with which to formulate and express ideas. For this reason I have proposed Hausa equivalents for all the non-Hausa literary terms used throughout this study, as well as certain other terms that may be useful in the task of appreciating Hausa poetry, even though I have not had occasion to use them in this thesis. I have tabulated all these terms at APPENDIX A.

Discussion on style above, has ^{had} already considerable bearing on the question both of appreciation and of criticism. For it hardly seems necessary to observe that the stock personifications, metaphors, similes etc, are normally enjoyed by Hausa audiences, even if they have not yet become accustomed to referring to them as criteria in the course of formal literary criticism and appreciation. Likewise, one would expect such matters as failure to achieve a pleasing metrical and rhyme pattern to be part of the ground for criticism and this certainly proves to be true in fact. It may be useful, before all else, to list the more usual fixed phrases that the Hausas employ in reference to verse, and which represent, in my view, a scale of appreciation from "excellent" through to "poor" :

- | | |
|-----------------------------|------------------------|
| (i) - <u>taa yi amashii</u> | } Excellent /very good |
| - <u>taa tsumaa ni</u> | |
| - <u>taa kaayatar</u> | |
| - <u>taa burgee ni</u> | |
| - <u>taa tsaaru</u> | |
| - <u>taa waaku</u> | |
| - <u>ai baa daamaa</u> | |

(ii) - aa yabaa
- taa yi kyau
- taa gamsar } good

(iii) baa laifii
- gaa ta nan dai
- da daamaa
- da dan daama-daama } fair

(iv) - ai sha'anii
- ba ta shigee ni ba
- ba tai min ba
- ba tai kyau ba } poor

Another way in which we may seek ^{to understand} how Hausas feel about their verse, including of course, wa'azii verse in particular, can be illustrated by the jingle which my students, some of whom were poets themselves, made up in 1976/77, as a result of a discussion on the nature of verse. Two students composed interesting poems on the subject; the following is one of them :

Hausa :

Bambancin waakaa da zancee

- 1(a) Waakaa da zancee doole nee a rabaa su(u) ,
(b) Zancee daban waakaa anaa tsaaraa ta(a) .
- 2(a) In zaa ka yoo zancee kanaa yin luuraa,
(b) Waakaa kanaa luuraa ka zoo ka kwatantaa.
- 3(a) Sannan a zancee baabu tsaarii das-das,
(b) Tamfar a waakaa yadda zaa ka tsanantaa.
- 4(a) Zancee a dookookinsa dai gaaneewaa,
(b) Waakaa kwa sai koogii yakee kuutsaa ta(a) .
- 5(a) Sannan akwai wasu kaa'idoojii soosai,
(b) Sautii da sauran kaafiyaa a kulaa ta(a) .
- 6(a) Tijjaani nee ya tsayaa yakee ta rabeewaa,
(b) Docmin a san waakaa a koo gaanee ta(a) .
- 7(a) Zancee ko raa-raa-raa a zan gaanee shi(i) ,
(b) Sam baabu sautii kun ji naa naanaataa.²⁷

English translation :

The difference between poetry and prose/speech

- 1(a) Poetry and prose/speech must be distinguished,

- (b) Prose is different from poetry because poetry is arranged composed.
- 2(a) When you speak / write in prose you are careful of what you say,
(b) In poetry you are also careful but you then compare one line with another.
- 3(a) And in prose/speech there is no regular versification,
(b) As there is in poetry, as you must insist.
- 4(a) As for prose /speech, its rule involves only understanding,
(b) But as for poetry, metre is involved in it.
- 5(a) And after that, there are other guiding principles, for sure,
(b) Rhythm and end-rhymes must be considered.
- 6(a) It is Tijjani who devotes himself to making this distinction,
(b) So that poetry can be known and recognized.
- 7(a) As for ordinary speech, let it be recognized,
(b) It has no rhyme at all, you have heard and I repeat.

There is yet no universally agreed criteria among the Hausas for judging verses, for the systematic, academic study of this verse is still too new for such criteria to have been formulated and generally accepted. However, it seems clear to me, empirically, that the following qualities and characteristics are widely regarded as contributing to excellence in Hausa verse :

- regular metre
- regular rhyme
- effective style
- use of images and figurative language
- good command of language
- appropriate subject matter
- correctness of statement
- good points etc

The absence of the above qualities and characteristics are normally regarded by the public at large, as well by the academics interested in Hausa literature, as involving shortcomings. However, it should be noted that many maalams have a somewhat different set of criteria - a purely religious one rather than a literary one - which can be formalized as follows :

- is the poem religious or mere fuluulu ?
- if it is religious, how true is what the poet says in

relation to the following :

- (a) the Koran
- (b) the Sunna
- (c) qiyās (analogy)
- (d) tariqa (the critic's own sufi order)

- good quotations from the Koran
- good use of Arabic loans, fixed phrases etc.

Some maalams may also consider metre and rhyme. But very few seem to be much concerned with personification, simile, metaphor, nahawu or grammar, etc, as such, though they may make more generalised comment on style involving such concepts as azancii, gishirii, amashii and so on.

9. Social and educational aspects :

The fact that poetry plays an active and important role in Hausa society seems obvious. It can be substantiated by the policy of the Nigerian Federal Government concerning the cultural affairs of the nation. The Government set up a workshop entitled "Workshop on Traditional oral poetry in some Nigerian communities", organized by the Federal Ministry of Information, Cultural Division, Lagos, held at ABU, campus in Zaria, from 27th to 30th December, 1979. This was as a result of the fourth Conference of Commissioners for Information and Culture held at Calabar, Cross Rivers State, in 1978, which stressed the need to document and record the folklore of Nigeria, taking into consideration the role that traditional folklore etc., play in all spheres of national development, viz., political, economic, social, health, education²⁸, moral affairs etc. Eminent people were invited to participate in the discussion or write papers. There were five topics, one of which was "Traditional poets as moulders of public opinion". This, then, clearly indicates the awareness of the Government of the importance and influence of traditional poetry on public opinion. Wa'azii verse, in particular, seems to be directed towards the following social purposes :

(a) To instruct in the correct observance of the Sunna :

The Islamic Sunna, the "Path" of the Prophet Muhammad, is based upon the Koran and hadīth. It will be obvious from the NOTES TO ENGLISH TRANSLATION, that wa'azii verse must have as one of its main didactic purpose, to instruct in the correct observance of the Sunna.

One might observe, for instance, the constant references to fuluulu, which rest on Koran 69/41, and to secular poetry. KLI vv. 26-31, WC vv. 32,40, WW v.14(d) and so on, all of which reflect the poets' concern to with social mores and their desire to impose the Sunna as the social norm. Thus wa'azii verse may be regarded as the sharhii "gloss" or amplification of the sources of the Sunna as well as a powerful means of persuading people to conform to ^{the} Islamic code of behaviour. It thus has an educational and coercive social influence.

(b) To uphold the authority of the maalam class :

Hiskett has claimed that one of the purposes of Hausa Islamic verse in general is "to perpetuate the pious preoccupations of the maalam class as the dominant values in the whole society"²⁹. This certainly seems to apply in the case of wa'azii verse in particular. Perhaps the most explicit example of this is to be found in KLIH vv. 8-13 and 39(c-e); example, KLIH v. 39(c-e) :

H. Da mai suka ga addiinii, da mai gaabaa da maalammaa...duk sun niisaa da jin kansa, Sarkii Raahimin koowaa.

E. "And the one who criticises the religion [Islam], and the one who is hostile to the learned...all of them are far from His forgiveness, the Lord, the Merciful to all".

The same purpose becomes apparent in AK v.8, where the lapse of legal judgement based on the Koran is listed among the Signs of the Hour. In fact, the Signs of the Hour are, to a large extent, the breakdown of that Islamic society and way of life which the maalams uphold.

(c) To entertain :

Despite its strongly religious orientation, wa'azii verse is also a main source of entertainment for the Muslim Hausas. Whether the wa'azii poets intend this as a deliberate purpose may be questioned. They certainly make their verse attractive, but by so doing they probably intend to attract attention rather than to entertain. Nonetheless, the verse certainly does entertain. This^{is} demonstrated by the popularity of cassettes bearing recordings of wa'azii verse, that are on sale in the markets throughout northern Nigeria. It is also demonstrated by the frequency with which the verse is recited over the Nigerian broadcasting system.³⁰ For all its emphasis on the terrors of divine punishment, wa'azii verse is a source of aesthetic pleasure to the Muslim Hausas and for this reason it is enjoyed, and is still composed today in as great, if not greater volume, as it was ca. 1800 AD; and for some, it is even a means of earning a living. People would surely not be prepared to pay money for verse which they did not enjoy.

FOOT NOTES

(Tuushen bayaani)

1. See Dangambo, A., Shata Da Wakokinsa, 1973.
2. See Hiskett, HIV, pp. 14, 28 and passim. The influence of such Arabic verse prototypes on Hausa can be illustrated by the following quotation from Shata's song, Wakar Kilishi :
H. Nii sai zuba waakar nakee kamaa da ta Alfaa --
Zaazii kamar anaa Alburdaa
E. "I devote to chanting the song, like that of Al-Fāzāzī Like Alburda, as if in a session of Koran exegesis".
3. See Hiskett, *ib.* p.28 and passim.
4. Bin al-Husayn, Shaykh Aliyu, Kitāb al-Zuhd, Zaria, nd; see also Hiskett, HIV p. 28.
5. Arnott, DW., "The Song of the Rains", ALS IX, pp.137, 1968. Cf. Muhammad, Dalhatu, Ph.d. thesis, *op cit.* pp.127-142, and Furniss, *op. cit.* p.91 and APPENDIX II.
6. Greenberg, JH, "Hausa Verse Prosody", Journal of American and Oriental Society, LXIX, 1949.
7. See Dangambo, A., Aliyu Namangi Da Wakokinsa, p.43.
8. Sipikin, Mudi, "Karin Wakokin Hausa", BU, Kano Seminar, 1978.
9. Author's personal interview with Malam Aminu Kano, in his house, Kano, 1978.
10. Wright, W, *op. cit.* pp.309-397.
11. Galadanci, MKM, "Poetic Marriage Between Arabic and Hausa", p.4.
12. See Hiskett, HIV pp.28,31,32, and passim.
13. See ABM fn 35.
14. See Gangar Wa'azu, NNPC, Zaria, 1970, pp.11-12.
15. See Islam, Khawaja Muhammad, *op. cit.*
16. See Fisher, Humphrey, "Conversion reconsidered : some historical aspects of religious conversion in Black Africa", Africa, 43, 1973. See also his chapter "The Western and Central Sudan and East Africa" in the Cambridge History of Islam, edited PM Holt et. al. , Cambridge, 1970, vol II.
17. See Rattary, RS, *op. cit.*, vol.I, pp.38-326.
18. See Kirk-Greene, AHM, and Yahaya Aliyu, *op. cit.* pp. 17-126.
19. This confirms Dr, Dalhatu's statement that "the proportion of Arabic loan words is higher in religious poems..." See his Ph.D. thesis, *op. cit.* p.207.
20. See Ryan, Patrick J., Imale : Yoruba Participation in Muslim Tradition, Harvard dissertation in religion, II, Mcmtana, USA, 1973, passim.
21. *ib.* p. 308.
22. Contrast Dr. Dalhatu Muhammad., who states that "religious poems have the least use of figurative language in terms of frequency and appeal", see his Ph.D. thesis, p.276.

23. In 1973 and 1974 the Department of Nigerian Languages, (DNL), BU, Kano, arranged research trips for students doing the Hausa Special Honours course. The findings are available there; I also have copies of the reports.
24. Author's personal interview with Malam Aminu Kano in his house, Kano, 1978.
25. See the hadith reported by Ibn Abbas, transmitted by Tirmizi, in Submission: Sayings of the Prophet Muhammad, by Shems Friedlander, London, 1978.
26. It should be mentioned that the only available literary terms in Hausa are ^{to be found in} Dr. Dalhatu Muhammad's article "A Vocabulary of Literary terms in Hausa", in Harsunan Nijeriya, III, CSNL, Kano, 1973, pp. 1-11, but this deals with literary terms for Hausa literature - prose, play, and poetry; The other available literary terms are my Gadon Fede Rubutacciyar Wakar Hausa, BU, Kano, Seminar paper, 1976, and my Aliyu Namangi Da Waƙoƙinsa, BA dissertation, 1973, where I attempted to provide Hausa poetic literary terms by using them in the dissertation.
27. This jingle was composed by Alhaji Tijjani Tukur, after a class discussion on the matter; Kano, BU, 1976.
28. See Furniss, op. cit. pp.81-82, for a comment on public enlightenment and educational aspects of Hausa poems.
29. Hiskett, HIV, p.192.
30. Compare Furniss, GL, op. cit. p.8.

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APPENDIX A

List of Hausa Poetic terms

Items marked with single asterisk indicate that these have been proposed by Dr. Dalhatu Muhammad in his article, "A Vocabulary of Literary Terms in Hausa". Those marked with double asterisks indicate that I have also used them in my BA dissertation or in my article, "Gadon Fedê Rubutacciyar Waƙar Hausa". Those marked with plus (+) sign are proposed by Dr. MKM Galadanci. All others are my new proposals.

- acatalexis (of metre) : cikakken layii/dangoo (cikaa)
admonition : wa'azii
allegory : dooguwar siffantaawaa
alliteration : ƙarangiyaa* / gaagara-gwaari
ambiguity/vagueness : baakin gangaa / kuman zancee
analogy : kwatancee* / ƙiyaasii
anaphora and echo effect : jaddadar ƙarfafaawaa
antanagoge : bugi jaakii - bugi taikii / fuskaa biyu / rankoo
anti-climax : soomin magaryar tuƙeewaa / soomin-gacii
asyndeton : kwance kulliii/sassauta ƙaimin jimlaa
antithesis : jeerin sarken bambantoo
apocrysis : magooriyancii / ƙidanka-rawarka
appreciation/criticism (of poetry) : feede waakaa / tarkee* / nazarin waakaa.
art : fusaahaa*
audience : 'yan kallo* / maasu sauraaroo*
author : marubuucii / mawallafii.*
background : shimfiɗaa / bangoo
balance(of lines ideas etc) : daidaitoo*
Basit (metre) : Basiidiyaa
catalexis (of metre) : maaraa* / gaira
category (of verse/poems) : ajii / nau'ii
chorus : 'yan amshii / amshii*
climax : magaryar tuƙeewaa / ƙoolooluwaa* / matuƙaa*
collocational shift : baubaawan bumii / gamin bautaa
command of language : sarrafa harhee / naƙaltar harshee
comment : sharhii
comparison : kwatantaawaa
composition/versification : tsaarii / nazamu
compound sentence : ƙimlaa mai gabaa/sarƙaa/ƙulii

conclusion : kammalaawaa
content : abin da kee cikii
contrastive parallelism : jeerin sarken bambantoo
context bound lexical item : kalmoomin fannu / dangantattun kalmoomii
/bii-dangi
date : sheekaraa/ Hijiraa
defect (of metre) : illaa[†] / karayaa / aibii
dehortation : hanii
deviation (of metre) : zihaafii[†] / baadiyaa / kangaraa
device : dabaarar sarrafaawaa
dialogue : zancee^{*} / taadii / hiira
didacticism : shiryarwaa
dimetre : 'yar biyuwaa / tagwan sau / dunguu / kafaa.
discussion : tattaunaawaa
distich (of poem) : kwar-biyu / uwar tagwai / saaniyyaa
doxology/doxological colophon : yaben Allah/Annabi / addu'aa a waakaa
dramatis personae : 'yan waasaa
ellipsis : giibin jimlaa / tsallake / tsumburee jimlaa
enjambment : sabi-zarcee^{*}
epithet : yaboo / taakee
equivalence : takwartakaa / kwatancii / waarin masakii^{*}
eulogy : yaboo
expression lafazii^{*} / bayaanii
external rhyme (main rhyme) : amsa-amcn waje^{*} / muhimmin/fitaccen amsa -
amo
feet (of poetry) : saawuu^{*} / taakuu / takaa / dunguu / kafaa
figure/figura (of persons etc) : alaamaa / siffaa
figure of speech : azancii
foot notes : tuushen bayaanii
format/structure : zubii / tsaarii
gradatio ascendus methalemsis : hauhawar kalmoomii
Hafif (metre) : Bahafiifiyaa
Hazaj (metre) : Bahazaajiyaa
hemistich : sheedaraa / dangoo / laayii^{*}
hexametre : 'yar shiduwaa
hortation : hooroo
image/imagery : hooton bayaanii / ayyanaawaa / zayyanannen tuntunii /
ayyanennen hootoo
interlacement : saakar zaanaa / sarkakkiyaa
internal rhyme (subsidiary rhyme) : amsa-amcn cikii / dan amsa-amc /
karamin ams-amc

- introduction : gabaatarwaa / shaare faqee / shimfidaa
inversion (of sentence structure) : birkitarwaa / juuyin wainaa
irony : habaicii* / shaagubee / ba'aa / gatsee
Kamil (metre) : Bakaamiliyaa / Kaamilalliyya
kenning (perispharastic expression) : kwanee-kwanee / zaagai-zaagai/
raaraa-geefe
last syllable : autar gabar kalmaa
literature : adabii*
lexis/lexical item : kwaayar kalmaa
loanwords : baakin kalmocni* / kalmocnin aroo
macaronic scesis onomatopoeia : gaurayen maiman jeerantoo
Madid (metre) Bamadiidiyaa.
metaphor : siffantaawaa**
metre : kariif†/ muryaa
 - irregular metre : karii mai tuntubee /kantararren karii
 karii/muryaa mai guraa-guraa
 - regular metre : miikakken karii** / daidaitaccen karii
Munsari (metre) : Bamunsariihiyaa
Muqtālib (metre) : Bamukutaalibaa
Mutadārik (metre) : Banutadaarika
Mutaqārib (metre) : Banutakaaribaa
mystic structure : zubii mai jan rai / gara/waana hankalii
Notes : (kaarin)bayaanii
oxymoron : kambamar zuulake
parallelism : jeerin sarkee / jeerin hardē*
parallelism of similarity : takwaran jeerin sarkee
patristic symbolism : siffa/alaamaa mai darajar/asalin gargaa'iyaa.
pentameter : 'yar biyarwaa
pentastich : kwar biyar / tahamiisii / muhammasaa
penultimate syllable : gabar kusa da karshee (ta kalmaa)
personification : mutuntarwaa** (depersonification : dabhantarwaa /
abuntarwaa)
poet : mawaakii* / shaa'irii
poetic effect : kaimin waakaa /^{tsiikar waakaa} armashin waakaa / taasiirin waakaa
poetic peristasis : jaddadar kwalkwalaa a waakaa (don kaara bayaanii)
poetry/poem : shaa'ircii/nazamii
point : kwaayar hujjaa / manufaa
praise epithet : waakar yaboo / kiraarii*
prosody : aruulii* / nazarin karin/muryar waakaa

provenance : bayaanin diddigii / salsalaa
quatrain : kwar-hudu / raabiyaa / mutarabbi'aa
Rajaz (metre) : Barajaaziyaa
Ramal (metre) : Baramaaliyaa / Ramalaliyaa
register : keebbabbun kalmocinii / saabaa-fannu / kalmaa-turkee
rhyme : amsa-amo^{**} / amsa-kuwwa^{*} (rhyme pattern : tsaarin amsa-amo)
rhythm : sautii / muryaa^{*}
run-on : sabi-zarcee / gangaraa^{*}
scansion (of poem) : yanyanka waakaa
secular song/poem : baduuniyar waakaa
semantic : ma'anaa
semantic depth : zurfin ma'anaa / ma'anar cikii
semantic focus : kakkaifar ma'anaa / kaifin ma'anaa / saitin ma'anaa
sentence : jimlaa / zancee
simile : kamantaawaa
simple sentence : sassaukar jimlaa / guntuwar jimlaa
skill : kwareewaa
song : waakar baka^{*}
statement of theme : furucin jiigoo
structure/format (of poem) : zubii / tsaarii
style : saloo^{**}
stylistic device : dabaarar salon sarrafaawaa
subsidiary rhyme : karamin / dan amsa-amo
summary/synopsis : takaitaawaa / gajartaawaa
suspense : baa-dooki^{*} / jan rai / waana/daga hankalii
syllable : gabbar kalmaa
symbolism : alaamaa^{*} / alantarwaa
Tawil (metre) : Badawiiliyaa
tetramter : 'yar huduwaa
tetrastich : kwar-hudu / raabiyaa
theme : jiigoo^{**} / ginshikii (main theme : gundarin jiigoo / kwaayar jiigoo)
topic : batu
traditional literature : adabin gargaajiyaa^{**}
treatment of theme : warwarar jiigoo / saakar jiigoo
trimeter : 'yar ukuwaa / musallasaa
unity (of poem etc) : hadayyaa / dankoo
unwritten literature : adabin kaa / baka
unwritten verse : waakar baka
variations (in metre) : canje-canje^{**}
verse (of a poem) : baitii^{**}

versification : tsaarii / nazamu

Wafir (metre) : Bawaafiriyaa

written literature : rubuutaccen adabii ^{**} / adabin zaamani

written verse : rubuutacciyar waakaa

APPENDIX B

The main hooroo and hanii ideas and lexical items contributing to the wa'azii register

Underlining indicates that the lexical item is to be regarded as context-bound.

u

(a) <u>Hooroo</u> topics	Poems
- mu <u>goodé</u> Allah	<u>WG</u> 1(a), <u>WW</u> 1(a), <u>HD</u> 1(a), <u>TM</u> 1(a), <u>AK</u> 1(a),
- ku karkadé kunnuwaa	<u>WG</u> , 4(b)
- ku ji waakag ga/fadaata/wa'azii	<u>WG</u> 5(a), <u>KHW</u> 2(a), 17e, <u>HD</u> , 3, 44e, <u>TM</u> , 3a <u>ABM</u> , 2a, <u>AK</u> , 17, <u>TSK</u> , 54a
- ku <u>tsoorata</u> /raazana	<u>WG</u> , 5a, <u>WW</u> , 4a, <u>HD</u> , 3e, <u>ABM</u> , 6a, <u>JM</u> , 71b,
- mu <u>tuuba</u>	<u>WG</u> , 6a, <u>KHW</u> , 2d, <u>WW</u> , 8d, <u>KLH</u> , 6f, <u>HD</u> , 20c <u>TM</u> , 4b, <u>TML</u> , 6e, <u>ABM</u> , 50a, <u>JM</u> , 4a.
- mu <u>bi addiinii</u>	<u>WG</u> , 6b, <u>KHW</u> , 3c, <u>WW</u> , 2b, <u>KLH</u> , 2d-e, <u>HD</u> , 33d <u>ABM</u> , 50a, <u>JM</u> , 4b.
- maataa ku yi lullubii	<u>WG</u> , 14a.
- tsare <u>iimaanii</u>	<u>WG</u> , 21a, <u>JM</u> , 72b.
- tsare <u>sallaa</u>	<u>WG</u> -21a, <u>KHW</u> , 15b, <u>WW</u> , 3a, <u>KLH</u> , 2c, <u>HD</u> , 34d, <u>TML</u> , 7c, <u>JM</u> , 76b, <u>GYZ</u> , 47a.
- tsare <u>zakkaa</u>	<u>WG</u> , 21b, <u>WW</u> , 3c, <u>KLH</u> , 2e, <u>HD</u> 34e, <u>TML</u> , 8a, <u>JM</u> 80b
- tsare <u>azumii</u>	<u>WG</u> , 21b, <u>KHW</u> , 15b, <u>WW</u> , 3a, <u>HD</u> , 34d, <u>TML</u> , 7c, <u>JM</u> , 76b, <u>GYZ</u> , 47a.
- tsare <u>Hajji/Unraa</u>	<u>WG</u> , 22a, <u>KLH</u> , 2e, <u>HD</u> , 34e, <u>TML</u> , 8e, <u>JM</u> , 82b,
- tsare <u>alhukumin auree</u>	<u>WG</u> , 23a.
- tsare cinikinka na kaasuwaa	<u>WG</u> , 23b.
- tsare gabocbinka ga <u>haram</u>	<u>WG</u> , 24a, <u>WW</u> , 18b-d, <u>HD</u> , 33c.
- tsare zuuciyarka/yaaki zuciya	<u>WG</u> , 25a, 46, <u>GYZ</u> , 5a.
- tsare harshee	<u>WG</u> , 29a, <u>WW</u> , 18a.
- fadi lahanin abinka	<u>WG</u> , 35.
- rufe idoo (ga kallon maataa)	<u>WG</u> , 36, <u>WW</u> , 18b-d.
- tsare kunnuwanka	<u>WG</u> , 38, <u>WW</u> , 18b-d.
- tsare cikinka	<u>WG</u> , 44a, <u>WW</u> , 18b-d.
- yii wa ranka fadaa...	<u>WG</u> , 46.
- bi <u>Sunna</u> /Hanyar Ahmadu etc	<u>WG</u> , 47, <u>KHW</u> , 7c-d, <u>KLH</u> , 20a, <u>HD</u> , 14b, 33d, <u>TM</u> , 54b, <u>TML</u> , 12a, <u>JM</u> , 4b.
mu falkaa, mu san da sanii	<u>KHW</u> , 1d, <u>WBZ</u> , 56e.
- mu dau aniyaa	<u>KHW</u> , 2b, <u>TM</u> , 4a.

Hooroo topics	Poems
- mui shirin tafiyaa (Laahiraa)	<u>KHW</u> , 2d, 5c, <u>HD</u> , 28a, <u>TM</u> , 5a, <u>TML</u> , 26e,
- mu zam kaaraatuu	<u>KHW</u> , 3b, <u>WW</u> , 10a, <u>KLH</u> , 12e, <u>GYZ</u> , 46a.
- mui kwaazon fitaa duhuwaa	<u>KHW</u> , 5a.
- bin Allah waajibii ne	<u>KHW</u> , 6a, <u>WW</u> , 5a, <u>KLH</u> , 5, 22c, <u>TM</u> , 54a, <u>TML</u> , 3a, <u>JM</u> , 5a, <u>GYZ</u> , 3e.
- mu yawaita zikirii/yaboo	<u>KHW</u> , 6e, <u>KLH</u> , 22c, <u>HD</u> , 1d.
- mu yi farillaa	<u>KHW</u> , 7c-d, <u>KLH</u> , 20a, <u>HD</u> , 14b, 35d.
- mu yi naafilaa	<u>KHW</u> , 7c-d, <u>WW</u> , 3d, <u>HD</u> , 35e.
- mu zam luuraa	<u>KHW</u> , 14a, <u>HDK</u> , 8b, <u>TSK</u> , 16b.
- mu luura da Alkur'aanii	<u>KHW</u> , 15c.
- mu san da Wutaa	<u>KHW</u> , 17c.
- mu san da Taashin Kiyaamaa	<u>KHW</u> , 17c.
- mu san da Hisaabii	<u>KHW</u> , 17c.
- mu san da Aljanna	<u>KHW</u> , 17c.
- mu san da Siraadii	<u>KHW</u> , 17e, 29b, <u>KLH</u> , 3c, <u>TSK</u> , 34b.
- soo wa wani abibda kakee sod	<u>KHW</u> , 18c.
- ku tambayi maalamai	<u>KHW</u> , 19e, <u>KLH</u> , 49c.
- Zam salaatii ga Annabii	<u>WW</u> , 1d, <u>HD</u> , 2a, <u>TM</u> , 2a, <u>TML</u> , 27b, <u>ABM</u> , 61a, <u>AK</u> , 2a, 21a.
- yaada waasaa da daariyaa	<u>WW</u> , 2d.
- aikata waajibii	<u>WW</u> , 3b, <u>HD</u> , 35a.
- yi tattalin jinkanka	<u>WW</u> , 3d.
- mahaucii tsaree jinii	<u>WW</u> , 7b.
- ku yi hattaraa	<u>WW</u> , 15e.
- ku yi dahaaraa	<u>WW</u> , 16e.
- tsai da tauhiidii	<u>KLH</u> , 2d.
- neemi halas	<u>KLH</u> , 7a.
- tsarci Allahu	<u>KLH</u> , 8a, <u>TML</u> , 7a, <u>TSK</u> , 15b.
- fadi gaskiyaa	<u>KLH</u> , 8b.
- ^{ku} kai 'yaa'yanku gun malam	<u>KLH</u> , 8e.
- hana bidi'aa	<u>KLH</u> , 10a,
- shinan Allah	<u>KLH</u> , 12b.
- a yi auree halaaliyyaa	<u>KLH</u> , 16b.
- yi saukii da suuruutuu	<u>KLH</u> , 65a.
- yaada cin guluulii	<u>HD</u> , 4a.
- yaada karyaa	<u>HD</u> , 4b.
- yaada kissa	<u>HD</u> , 4b.
- yaada zamba	<u>HD</u> , 4b.
- kaama Kaulii	<u>HD</u> , 4b.

Hooroo topics	Poems
<ul style="list-style-type: none"> - yaada ta duuniyaa - mu rooki saukii/gaafaraa - mu yaada <u>barnaa</u> - ku yaada <u>fuluulu</u> - mu tsaree <u>mustahabbii</u> - gusaa neesa da duuniyaa - ki duuniyaa - fadaata gaskiyaa cee,ku karbaa - ku ragee yin kumburii - ku san mutuwaa ba ta bar koowaa ba - tsari <u>hakkin Ubangijii</u> - ku san tafiyaa tai niisaa= <u>Kiyaamaa</u> - mai <u>kaunar Rasuulu ya rikey (wa'azii)</u> - tuna <u>ran Taashin Kiyaamaa</u> - wankaa da <u>alwallaa</u> - saada zumuntaa - bin uwaayee - ku karanta sherrii - ku shibka hairii 	<p>HD, 4d, 14e, 25c, HDK, 3a, JM, 4a. HD, 6c, HDK, 1a, TM, 55a, ABM, 51a, JM, 1a. HD, 14c. HD, 27a. HD, 35b. HDK, 4d. HDK, 11d-e. HDK, 17b, TM, 3b. TM, 51b. TM, 5a, 34b, TML, 6a, 11b. TML, 16d. TML, 26d. KHW, TML, 28d. WBZ, 30a, 56e. JM, 74b, GYZ, 47b. JM, 84b. JM, 84b. GYZ, 20b. GYZ, 20c.</p>
<p>(b) <u>Hanii</u> topics</p> <ul style="list-style-type: none"> - ku hawai (bar) bin al'aadun yawaa - mu bar son zucciyaa - bari gaasan maasu farincikiida abiñ duuniyaa - (maataa) ku bar fitaa da tufan kawaa - barii <u>zaaluncii</u> - bari fushin karyaa - bar haasadaa/keetaa - bari <u>cin riya</u> - bari kin Hanyar gaskiyaa - bari roowaa - bari reena talakkaawaa - bari karyaa - bari jan fadaa - bari baacii (zaagin mutaane) - barii waakar waasaa, buusaa, kidaa 	<p>Poems</p> <p>WG, 5b. WG, 6a, HD, 24. WG, 10a. WG, 14b, KIH, 34e. WG, 25a, AK, 6a. WG, 25b. WG, 26a, WW, 9a, KIH, 39a, JM, 9a. WG, 26b. WG, 27a. WG, 28a, KIH, 39b, JM, 9a. WG, 28b. WG, 30a, KIH, 39d, AK, 7a. WG, 30a. WG, 30b, KIH, 22e. WG, 32, 40, WW, 15a, KIH, 22c, HD, 16a-b, 17a.</p>

Hani topics	Poems
- bari waatsa asiirin 'yan'uwaa	WG, 33a.
- bari yawan rantsuwaa	WG, 33b.
- bari leeka asiirin wani	WG, 37b.
- bari kallon reenii	WG, 37b.
- bari jin karyaa da radaa	WG, 39b, WW, 19a, JM, 8a.
- bari bugun koowaa	WG, 41a.
- bari saataa da kwaacee	WG, 42a, WW, 9c, 19b, HD, 34a.
- bari zuwaa koofar zaalummai	WG, 43a.
- bari zamba	WG, 44a, WW, 6a.
- bari shan giyaa	WG, 45a, AK, 7b.
- bari cin rashawaa	WG, 45b.
- bari cin haram	WG, 45b, WW, 10b, HD, 20a.
- mu bar galaa / sakeewaa/nawaa	KHW, 3a, 5c, WW, 8d, TM, 4, TML, 8d, ABM, 52.
- mu bar kulaa da duuniyaa	KHW, 3c-d.
- mu bar izgilii	KHW, 7a.
- kada mu yarda a hanaa mu biɓ Gwadabee	KHW, 8a-b.
- (a bar)kau da iddaa ga auree	KHW, 12d, KLH, 14b.
- (a bar) halatta zina	KHW, 12d, 21c, WW, 4c, KLH, 39b.
- (a bar) mai da arwaa ibaadaa	KHW, 12e, WW, 4e.
- (a bar) sihirii	KHW, 12e.
- (a bar) ridda	KHW, 13d.
- bari girman kai	KHW, 18b, 19e, JM, 9a.
- kin tambayaa ga maalamai	KHW, 18c.
- (a bar tsaafii)	KHW, 20c, WW, 4d.
- (a bar) faasifancii da munafincii	KHW, 21a, JM, 8a.
- a bar taariku sallaati	KHW, 21c.
- kul fa ka ji (wa'azii/batuuna) ka kiyaa	WW, 2d, TML, 3c.
- ku bar kin biyan baashii	WW, 6b-c.
- ku bar alguss	WW, 7e.
- ku (bar) cin riba	WW, 12c, KLH, 53a, AK, 6a.
- ku bar afii	WW, 13a.
- (kada a) ki fadar Ma'aikimmu	KLH, 10c.
- (kada a) ki fadar Allah	KLH, 13a.
- ku bar bidi'aa	KLH, 19e.
- ku bar bautaa ta Shaidaanii	KLH, 30e.

<u>Manii</u> topics	Poems
- ku bar annamiiimancii	<u>KLH</u> , 39a.
- ku bar suukaa ga <u>addiinii</u>	<u>KLH</u> , 39c.
- ku bar gaabaa da maalamai	<u>KLH</u> , 39c-d.
- ku bar <u>shirkaa</u>	<u>KLH</u> , 43a.
- (a bar) sanii baa aikataawaa	<u>KLH</u> , 50b.
- (kin goodee wa <u>Ubangijii kaafircii</u> nee	<u>HD</u> , 1c.
- bari <u>saaboo</u>	<u>HD</u> , 16c, <u>TML</u> , 6c.
- (kada) a mancee lookacin <u>sallaa</u>	<u>HD</u> , 17b-c.
- (kada) a shiga <u>kufri</u>	<u>HD</u> , 17d.
- ku bar <u>bookancii</u>	<u>HD</u> , 23b.
- kada ka yarda ku taaraa da duuniyaa	<u>HDK</u> , 25c.
- bari tattalin yin <u>aibii</u>	<u>TML</u> , 9a.
- bari yaawon banzaa	<u>TML</u> , 8e.
- mu bar aikin gangancii	<u>TML</u> , 21a.
- bari <u>huluulu</u>	<u>TML</u> , 27a.
- mu bar gafalaa	<u>ABM</u> , 7b.
- (kada) a jee ga maataa	<u>ABM</u> , 33b.
- mu bar waasaa	<u>ABM</u> , 50b.
- (a bar) rashin hukuncii bisa Alkur'ani	<u>AK</u> , 8a.
- (a bar) kiishii	<u>JM</u> , 8a.
- (a bar) fadaa	<u>JM</u> , 8a.
- (a bar) butulcii	<u>JM</u> , 9b.
- a daina <u>hocnaa</u>	<u>GYZ</u> , 4d.

APPENDIX C

Koran and hadīth references and echoes

The abbreviation in the third column indicates the hadīth book in which the idea is found. The abbreviation is explained in the "List of Abbreviation", above. The number preceding the abbreviation indicates the hadīth number; this is followed by ^{the} page number. Thus, FH, 29, p.12 = The Forty Hadīth, hadīth number 29, page 12, and so on. In ^{the} case of WHAD, "part" is indicated by I or II, eg, WHAD, II, p.11-18 = What Happens After Death, part II, pp. 11-18. An item marked with (?) indicates that I am unable to find a reference.

Topic	Koran	<u>Hadīth</u>	Poem
- veiling of women's faces	33/59	(?)	<u>WG</u> , 14a
- women should not go out/in fanciful dress/	33/32-33	(?)	<u>WG</u> , 14b; <u>KLH</u> , 33-38; <u>TM</u> , 7.
- drinking boiling water in Hell	56/53-56; 88/5; 88/4-7; 6/70	<u>SOD</u> , p. 295	<u>WG</u> , 17a; <u>JM</u> , 35-37, 48b.
- eating the poison <u>zaccūm</u> /Daharī	56/52; 88/6-7; 44/43-46	<u>SOD</u> , p. 292 -4; <u>IBD</u> , 113 -114; <u>WHAD</u> , II, p. 11-18	<u>WG</u> , 17b; <u>JM</u> , 46.
- torture by snakes and scorpions	(?)	<u>SOD</u> , 291-2; <u>WHAD</u> , II, p. 9	<u>WG</u> , 18; <u>KLH</u> , 24a, c-e; <u>TSK</u> , 27; <u>JM</u> , 38-42.
- drinking "water of pus"	(?)	<u>SOD</u> , p. 295	<u>JM</u> , 48b
- Faith (<u>iman</u>)	2/285	<u>FH</u> , 3, p. 2	<u>WG</u> , 21a; <u>KLW</u> , 15-16; <u>TML</u> , 7b.
- Prayer	22/78	<u>FH</u> , 3, p. 2; <u>SOD</u> , 252-254	<u>WG</u> , 21a; <u>WW</u> , 3; <u>HD</u> , 34d; <u>TML</u> , 7c; <u>JM</u> 76b; <u>GYZ</u> , 31c.
- Alms (<u>zakat</u>)	22/78	<u>FH</u> , 3, p. 2; <u>SOD</u> , 245	<u>KLH</u> , 2e; <u>HD</u> , 34e; <u>WG</u> , 21b; <u>WW</u> , 3c; <u>TML</u> , 8a-b; <u>JM</u> , 80b.
- Fast	2/183-184	<u>FH</u> , 3, p. 2; <u>SOD</u> , 256-257.	<u>WG</u> , 21b; <u>KLH</u> , 2e; <u>HD</u> , 34d; <u>TML</u> , 7d; <u>JM</u> , 78b; <u>GYZ</u> , 31c.
- marriage laws	2/221-241	<u>SOD</u> , 263-264; 272	<u>KLH</u> , 16e; <u>WG</u> , 23a;
- cease oppression	2/217	<u>SOD</u> , 238-240, 269	<u>WG</u> , 25a.
- control your limbs, tongue/eye/ear/stomach/feet/hands	17/36-37	<u>FH</u> , 29, p. 12	<u>WG</u> , 29b; <u>WW</u> , 18a.
- Do not spy upon someone else	49/12	<u>FH</u> , 12, p. 5	<u>WG</u> , 37a; 38, 44a; 24a, 29a; <u>WW</u> , 18; <u>ID</u> , 33c.

Topic	Koran	Hadith	Poem
- stop gossiping	49/12	SOD, p. 258-259 WHAD, II, p. 49	WG, 39a; WW, 19a.
- stealing and robbery	5/41-42	SOD, 428, 401	WG, 42; WW, 9c; 19b; HD, 34a.
- Fight your heart and control it, heart as a mare (?)	(?)	FH, 27, p. 11 FH, 6, p. 3-4,	WG, 25a, 46, GYZ, 5-8.
- the Prophet's Companions	C. 32-34; See The Holy Kora, Yusuf Ali, p. 9-10	WHAD, II, p. 87	WG, 48b; KHW, 9c; KLH, 35c; HD, 2e; AK, 3a; TSK, 53a; JM, 36; GYZ, 92c.
- the Signs of the Hour	53/57-62; 54/1	FH, 2; KAFG p. 254, 255	KHW, 1e; ABM, 1b; 8b.
- death can come to a man at any time, inevitable etc	34/30; 3/185	SOD, p. 81-82 FH, 40, p. 16	KHW, 2d-e
- adhere to the Faith, neglect the world	3/103; 35/5-6 ; 6/70	SOD, 388-390 FH, 31, p. 13	HDK, 3a; JM, 4a KHW, 3c-e; HD, 4d; KHW, 14e, 25c.
- obedience, fear of God	6/69; 6/72, 3/102; 5/115; 4/64	WHAD, I, p. 33- 38; FH, 28, p. 11	TML, 3a; TSK, 15b; KHW, 6a; WW, 5a; KLH, 5, 22c, TM, 54a; TSK, 54b; JM, 5a; GYZ, 3e.
- God spreads out the earth (like a carpet)	34/41; 78/6, 7, 12; 88/17-20; 79/30	(?)	KHW, 6c; WW, 5b-c.
- people of Pharaoh	2/49-50, 26/11, 61-67	WHAD, II, p. 6	KHW, 8d.
- Mahdī	(?)	KAFG, II, p. 254 , 255	KHW, 12b; ABM, 4b.
- the Word of <u>Shahāda</u>	6/12	FH, 3, p. 2	KHW, 16b, 21d, KLH, 15d; HDK, 24a.
- the Lake of Kawthara	108/1; 76/ 5-6	SOD, 352-359 WHAD, II, p. 56	KHW, 17e; JM, 87b; GYZ, 50a, 66d.
- desire for others what you desire for yourself	(?)	FH, 13, p. 5-6	KHW, 18c.
- God does not forgive idolators	4/48	WHAD, II, p. 7	WBZ, 47c&50
- magic, idolatory, <u>shirk</u>	31/13; 17/39 ; 2/102	(?)	KHW, 20c; KLH, 43a, 62b; WBZ, 47c, 50; WW, 27.
- fear on the Judgement Day	99/1-8	FH, 23, p. 9 IBD, 94-95 WHAD, II, 41-43	KHW, 31a.
- Followers of the Followers	24/31	(?)	KHW, 37e; ID, 46a; ABM, 62b; TSK, 53a.
- the Prophet will ask for salvation	(?)	WHAD, II, p. 54- 64, 80-82	KHW, 28; WBZ, 44- 48.

Topic	Koran	Hadith	Poem
- fornication/adultery	24/2; 17/32	<u>SOD</u> , 412-416 421-428, 401	<u>WG</u> , 4c; <u>KHW</u> , 12d; <u>KLH</u> 39b; <u>ABM</u> , 32b
- giving correct measure	83/1-3; 11/85 17/35; 6/152	<u>SUB</u> , p. 99	<u>WW</u> , 8c-9b; <u>TSK</u> , 31- 32.
- reading to acquire knowledge	35/28	<u>FH</u> , 36, pp. 14- 15; <u>SUB</u> , p. 31	<u>KHW</u> , 3b; <u>WW</u> , 10a; <u>KLH</u> , 12e; <u>GYZ</u> , 46a.
- leave what is forbidden, <u>haram</u>	16/90; 2/167- 172	<u>FH</u> , 9, p. 4; <u>FH</u> , 24, p. 9; <u>FH</u> , 30, p. 12-13	<u>WW</u> , 10b; <u>WG</u> , 45b; <u>HD</u> , 20a; <u>KLH</u> , 7b-d.
- the anger of Hell Fire leaping, attacking, etc.	81/12	<u>WHAD</u> , II, p. 8-9 <u>SOD</u> , p. 289-291 <u>IBD</u> , p. 108	<u>WW</u> , 11d-e; <u>TSK</u> , 11-12 <u>WBZ</u> , 34.
- unbelievers will not be forgiven	4/168-170	(?)	<u>WW</u> , 11a-c.
- deadly poison will be poured over the people in Hell	56/52-56	<u>SOD</u> , p. 296-7	<u>WW</u> , 12b.
- They have obeyed Satan in eating poison	7/19-23	<u>IBD</u> , p. 24-26	<u>WW</u> , 12d.
- refrain from lying	49/12	<u>SOD</u> , p. 452	<u>WW</u> , 19a; <u>WE</u> , 30a; <u>KLH</u> , 39d; <u>AK</u> , 7a.
- discouraging acquisition of wealth etc.	9/34-35; 3/14; 104/1-4	(?)	<u>WW</u> , 22-23; <u>KLH</u> , 45- 48, 39e; <u>KHW</u> , 9d-e; <u>TML</u> , 13b-c; 15c-d.
- following the heart's desire	38/26; 57/14	<u>FH</u> , 6, p. 3-4	<u>WW</u> , 21a-d, <u>GYZ</u> , 5-8, 7a.
- people in Hell will not get drinking water except hot, boiling water	88/2-7;	(?)	<u>WW</u> , 28e; <u>WG</u> , 16c-17b; <u>JM</u> , 35-37.
- whoever repents will be forgiven and enjoy Paradise	6/54; 39/53 47/12, 15;	<u>SOD</u> , p. 426	<u>WW</u> , 29-30; <u>GYZ</u> , <u>JM</u> ,
- seeing the Lord God in Paradise	75/22-23	<u>WHAD</u> , II, p. 19- 122, 87-88	<u>WG</u> , 51b; <u>WW</u> , 30d-e.
- Pagans (Fire worshippers)	22/17	<u>SOD</u> , p. 286	<u>KLH</u> , 1c.
- Crossing of the Bridge (<u>Sirat</u>)	1/5-6; 2/136- 209	<u>IBD</u> , 101-103; <u>WHAD</u> , II, p. 21- 22	<u>KHW</u> , 17e, 29b; <u>KLH</u> , 3c; <u>TSK</u> , 34b; <u>WBZ</u> , 38-39; <u>JM</u> , 71a.
- <u>Abū Lahab</u>	111/1	(?)	<u>KLH</u> , 13d.
- <u>Cidda</u>	2/231	(?)	<u>KHW</u> , 12d; <u>KLH</u> , 14b.
- horrors of the grave	(?)	<u>SOD</u> , 115-117, 129-139; <u>IBD</u> , 42	<u>WG</u> , 8, <u>WW</u> , 11, 17, <u>KHW</u> , 30, <u>TML</u> , 5c,
- It is God who made your hands, feet, eyes, mouth, etc	76/2	<u>FH</u> , 4, p. 2-3	<u>KLH</u> , 29d-e
- (Prophet) Abraham	6/161; 26/70- 104	(?)	<u>KLH</u> , 35b.

Topic	Koran	Hadith	Poem
- the Fire of Jahannama	2/202	<u>IBD</u> , p.108; <u>SOD</u> , p.286; <u>WHAD</u> , II, p.6	<u>KLH</u> , 42a; <u>TML</u> , 3d; <u>TSK</u> , 26b; <u>JM</u> , 12b; <u>GYZ</u> , 16a.
- giving presents so that people will speak well of you (<u>riya</u>)	2/264; 107/6-7	(?)	<u>KLH</u> , 43c-44.
- wealth of a servant is destined by God	6/17	<u>FH</u> , 4, p.2-3; <u>FH</u> , 19, p.7	<u>KLH</u> , 47e-48c.
- unlawful gain/usury(<u>riba</u>)	2/275	<u>SOD</u> , p.299-300	<u>KLH</u> , 53a-b, <u>WW</u> , 12c; <u>AK</u> , 6a.
- Prophet Muhammad is the Arab man who belongs to all	21/107, 34/28	(?)	<u>KLH</u> , 55e.
- disagreement and argument on the Last Day	16/84-89; 34/31-34, 58-62	<u>SOD</u> , p.307-8	<u>KLH</u> , 58-62, <u>JM</u> , 22-30; <u>GYZ</u> , 18-48.
- the Hell Fire of the Christians	104/4-7	<u>SOD</u> , p.286; <u>WHAD</u> , II, p.6	<u>KLH</u> , 62c.
- do not chatter so much	(?)	<u>FH</u> , 29, p.12 <u>SUB</u> , p.139	<u>KLH</u> , 65a.
- hear and accept (<u>wa'azu</u>)	2/112	<u>FH</u> , 9, p.4	<u>HD</u> , 3b, <u>TM</u> , 1 b.
- hate ^{the} world, for there are restrictions as to what to seek in it	2/167-172	<u>FH</u> , 10	<u>HD</u> , 14d-e.
- We will follow the ways of our fathers	2/170	(?)	<u>KLH</u> , 4 d-e
- Muslims are the brothers	(?)	<u>FH</u> , 35, p.14	<u>HD</u> , 42c.
- I have nothing to do with you, you have nothing to do with me	109/6	(?)	<u>HDK</u> , 23b-c.
- binding/chaining people in Hell in leg-irons/fetters	76/4	<u>SOD</u> , p.300-301, 229, <u>IBD</u> , p.115	<u>TM</u> , 44b; <u>JM</u> , 9b; <u>TML</u> , 20b-c.
- some will go to Paradise	39/71-73	(?)	<u>TM</u> , 45-47; <u>TSK</u> , 23.
- Limbo/Interregnum (<u>Barzakh</u>)	23/100	<u>WHAD</u> , I, p.1-2; <u>SOD</u> , 108-112	<u>TM</u> , 52a.
- the Interrogators <u>Nakir</u> and <u>Munkar</u>	(?)	<u>IBD</u> , p.58-59	<u>TM</u> , 52b; <u>TSK</u> , 4b.
- God causes everything to happen...and creates everything	3/47	(?)	<u>TML</u> , 1e-c, 17e.
- when your days are done, none will give you more, remember	10/49	<u>WHAD</u> , I, p.17, 27-33	<u>TML</u> , 4a.
- death follows behind...	3/185	<u>FH</u> , 40, p.16	<u>TM</u> , 11a, <u>TML</u> , 6a-b; <u>KHW</u> , 2d-e.
- the beautiful large-eyed maidens of Paradise	55/56; 55/58, 72	<u>SOD</u> , 329-332; 347-352, 236; <u>IBD</u> , 129-132	<u>TML</u> , 19c, <u>GYZ</u> , 75-78, <u>JM</u> , 92a, 92-103.
- God's Signs	36/46; 6/65, 68	(?)	<u>TML</u> , 20c.

Topic	Koran	Hadith	Poem
- Sons of ^C Ad (people)	7/65-67, 11/50-60; 25/38; 26/123-140; 29/38; and passim	(?)	<u>TML</u> , 25b
- Anti Christ (Dajjāl)	(?)	<u>KAFG</u> , 254	<u>ABM</u> , 9b, <u>AK</u> , 13a.
- hadith reported by Dhil'l Yadayn Hudhayfa of Yemen	/	<u>KAFG</u> , p. 255	<u>ABM</u> , 10a, <u>AK</u> , 4a.
- the creation of the world started from the east	(?)	(?)	<u>ABM</u> , 27a.
- women will seek men for fornication	(?)	<u>SOD</u> , 434-437	<u>ABM</u>
- a mountain of gold will appear	(?)	(?)	<u>ABM</u> , 28-30
- the Fire of Jahīma	26/91; 102/6	<u>WHAD</u> , II, p. 6	<u>ABM</u> , 52b, <u>TSK</u> , 25a; <u>JM</u> , 54b.
- the cry of the damned in Hell will be "woe is me"	78/40; 89/24; 6/31	(?)	<u>ABM</u> , 53b.
- praise be to God, Lord of the worlds	1/1; 6/45	<u>FH</u> , 23, p. 8-9	<u>ABM</u> , 59a.
- Jesus (taken up by God and) his second coming	3/55-58; 4/157-159	<u>KAFG</u> , p. 254	<u>AK</u> , 14a.
- Gog and Magog	18/94-99	<u>KAFG</u> , p. 254	<u>AK</u> , 14a.
- the she-camel of ^S alīh	7/71-75; 11/67 26/155; 91/13-14	(?)	<u>AK</u> , 15a.
- the rising of the sun from the west	(?)	<u>KAFG</u> , p. 254	<u>AK</u> , 16.
- closing the Gate of Repentance	(?)	<u>SOD</u> , 167-169	<u>ABM</u>
- the First Trump	39/68; 6/73	<u>IBD</u> , 67-68	<u>AK</u> , 18a; <u>TSK</u> , 5a.
- works will be exposed	39/69	<u>SOD</u> , 178-180	<u>TSK</u> , 6
- skies/heavens will be torn on the Day of Resurrection	78/19; 69/16	<u>SOD</u> , 437-438 <u>IBD</u> , p. 77-92	<u>TSK</u> , 8a.
- Hell Fire will cast a shadow of smoke in three columns	77/30-31	(?)	<u>TSK</u> , 10
- Hell Fire throws sparks	77/32-33	(?)	<u>TSK</u> , 13.
- standing on the Day of Judgement, no talking	77/35; 78/38	(?)	<u>TSK</u> , 14a; <u>WBZ</u> , 22d.
- the Assembly on the Day of Judgement will be divided into two: some to Paradise some to Hell Fire	39/71-73	<u>IBD</u> , p. 73-75	<u>TSK</u> , 23.
- the Hell Fire Hāwiyā	101/6	<u>WHAD</u> , II, p. 6 <u>SOD</u> , p. 286	<u>TSK</u> , 24b.
- the Hell Fire Sa ^C irā	22/4; 42/5; 67/5	<u>SOD</u> , p. 286 <u>WHAD</u> , II, . 6	<u>TSK</u> , 24b.
- the Hell Fire Lazā	70/15	<u>SOD</u> , p. 286 <u>WHAD</u> , II, P. 6	<u>TSK</u> , 25b

Topic	Koran	Hadith	Poem
- the Hell Fire Saqra	54/48; 74/26-27	SOD, p. 286 WHAD, I, p. 6	TSK, 25b
- the Hell Fire Hutṭama	104/4-7	SOD, p. 286 WHAD, II, 6	TSK, 26a.
- the Fire of Cold	78/24-25	SOD, p. 294, 287	TSK, 29, JM, 43b.
- Reckoning and receiving of Record	84/7-12	WHAD, II, 65 -69, 75-78; SOD, 240-244 IBD, 96-100	TSK, 34-36
- the Garden of Flowing Water	85/11; 25/10	IBD, p. 125	TSK, 39b.
- the Garden of Eternity/ Immortality	98/8	IBD, p. 125	TSK, 40a.
- the Garden of Hospitality	32/19	(?)	TSK, 40a.
- the Garden of Eternal Living	25/15; 98/8; 41/28	(?)	TSK, 40b.
- the Garden of Paradise	18/107; 23/11	IBD, p. 125	TSK, 41a.
- drinking sālsabīl in Paradise	76/18	IBD, p. 127 SOD, 322, 325,	TSK, 44a.
- drinking zanjabīl	76/17	IBD, p. 127	TSK, 44a.
- silk brocade in Paradise	76/21	SOD, p. 325	TSK, 44b; JM, 100a.
- man will bear witness against himself	78/40; 75/14; 6/130	SOD, 214, 229; IBD, 37 -38, 95	WBZ, 26a-d.
- everyone in the grave will rise on the Resurrection Day	90/21-22; 6/36	SOD, 216- 225; IBD, 83 -85, 87-92 WHAD, II, 29 -45, 38-39	TSK, 5a-b, WBZ, 30a-e WBZ, 30a-d.
- nakedness on Resurrection Day	6/94	WHAD, II, 39	WBZ, 33b.
- none will speak for a friend	70/10; 6/164	(?)	WBZ, 42b.
- everyone will be concerned for himself	82/19	(?)	WBZ, 43
- belief in God, His Angels, prophets, Books etc	4/36	FH, 2, 1	WBZ, 51-53, ABM,
- darkness of Hell and light of Paradise	76/11	SOD, p. 285 WHAD, II, 3	JM, 1b.
- if you refuse to obey God... (one will be rewarded according to his action)	48/13	FH, 24, p. 10	JM, 6
- Guards of Hell Fire (Mālik)	43/77	IBD, p. 114	JM, 19a.
- the damned will loose salvation	102/2, 6/12	(?)	JM, 26b.
- the notion of Hakabu (time)	78/23	IBD, 115- 116	JM, 48a.

Topic	Koran	Hadith	Poem
- Sa'ud, a mountain in Hell	74/17	<u>SOD</u> , p. 300	<u>JM</u> , 34a-b
- people in Hell will ask for ease/forgiveness, they will be told "No"	34/42	<u>SOD</u> , p. 308-9	<u>JM</u> , 59-62
- Satan's defence/address before his followers in Hell	14/22	<u>WHAD</u> , II, p. 91; <u>SOD</u> , p. 306-307	<u>JM</u> , 23-27 <u>GYZ</u> , 25-29
- people in Hell will ask God that they could be allowed to return to the world to work righteously; they will be refused	6/27; 35/37; 23/99-100	(?)	<u>JM</u> , vv. 65-69 <u>GYZ</u> , vv. 18-48
- drinking beer and ^{the} water of Kawthara in Paradise	76/5-6	<u>IBD</u> , p. 127 <u>SOD</u> , 352-357, 367-374	<u>JM</u> , 99; <u>GYZ</u> , 88b.
- the righteous in Paradise	83/22; 82/13	(?)	<u>JM</u> , 105
- the Fire of Pits	(?)	<u>SOD</u> , p. 284; <u>WHAD</u> , II, p. 2	<u>GYZ</u> , 10, <u>TSK</u> , 28a.
- honey, water, streams flowing in Paradise	47/12, 14, 15	<u>SOD</u> , p. 356	<u>GYZ</u> , 88a, 89a-b; <u>WW</u> , 29-30

APPENDIX D

List of the Arabic loans found in the 14 poems studied

As has been observed in the CONCLUSIONS above, Arabic loans constitute about 12% of the text of the 14 poems. Below is the list of these loans. Where possible the Arabic form from which the Hausa item derives is given. However, sometimes the process of naturalisation into Hausa which the item has undergone makes it impossible to be sure what the underlying Arabic form is. In such cases the Arabic root is given.

For the purpose of alphabetical arrangement, initial Hausa long vowels are treated as single not double letters. Thus aali follows alhukumin. This is because poetic licence or scribal ideosyncrasy sometimes gives rise to a long vowel where one might expect a short vowel. Thus to allow initial vowel-length to govern alphabetical order might cause confusion.

Hausa forms	Arabic form/root	Location	Total occurrence
A			
<u>abadaa</u>	<u>abadan</u>	<u>KHW</u> , 21b, (1) ; <u>TML</u> , 20e (2) <u>TSK</u> , 17a (1) ; <u>GYZ</u> , 81d (1)	5
<u>abkaaraa</u>	<u>abkar</u>	<u>TSK</u> , 44b (1) ;	1
<u>aadalii</u>	<u>adāla</u>	<u>WBZ</u> , 55b (1)	1
<u>addiinii</u>	<u>al-dīn</u>	<u>WG</u> , 2a (2) ; <u>KHW</u> , 3c (6) ; <u>WW</u> , 2b (1) <u>KLH</u> , 2a (7) ; <u>HD</u> , 33d (1) ; <u>ABM</u> , 19b (5)	26
"	"	<u>JM</u> , 4b (3) ; <u>GYZ</u> , 31b (1)	
<u>addu'aa</u>	<u>al-du'a</u>	<u>HD</u> , 45e (1) ; <u>AK</u> , 14b (1)	2
<u>ahayyu (= ahii)</u>	<u>akhi</u>	<u>AK</u> , 23b (1)	1
<u>aahirii</u>	<u>akhir</u>	<u>TM</u> , 28b (1) ; <u>ABM</u> , 51b (5)	6
<u>ahlal ukuuli</u>	<u>ahl al-ucūl</u>	<u>KHW</u> , 10a (1) ; <u>TML</u> , 14a (1)	2
<u>ahuwaa</u>	<u>afw</u>	<u>GYZ</u> , 22e (1)	1
<u>aibii</u>	<u>ayb</u>	<u>GYZ</u> , 6b (2)	2
<u>ajabii</u>	<u>ajab</u>	<u>KLH</u> , 57c (1) ; <u>ABM</u> , 47b (2)	3
<u>akasii</u>	<u>aks</u>	<u>HDK</u> , 8a (1)	1
<u>akhii</u>	<u>akhi</u>	<u>TML</u> , 26d (1) ; <u>AK</u> , 17a (1)	2
<u>aakibaa</u>	<u>aqiba</u>	<u>HD</u> , 40e (1)	1
<u>aakilii</u>	<u>aqil</u>	<u>HDK</u> , 28b (1)	1
<u>akuubaa</u>	<u>ucūba</u>	<u>GYZ</u> , 15b (2)	2
<u>al'aaduu</u>	<u>al-ada</u>	<u>WG</u> , 5b (1)	1
<u>Al'alimu</u>	<u>al-Alim</u>	<u>GYZ</u> , 1b (1)	1
<u>alaamaa</u>	<u>alāna</u>	<u>AK</u> , 1b (1) ; <u>GYZ</u> , 83b (2)	3
<u>al'amarii</u>	<u>al-'amr (plur.)</u> <u>al-'umūr</u>	<u>KHW</u> , 13e (1) ; <u>HDK</u> , 1c (1) ; <u>ABM</u> , 1b (1)	3
<u>aalamiina</u>	<u>alamin</u>	<u>ABM</u> , 59a (1)	1
<u>alaamuu</u>	<u>alana</u>	<u>HD</u> , 3c (2)	2

Hausa form	Arabic form/root	Location	Total occurrence
<u>al'aurii (=al'aura)</u>	al- ^C awra	JM, 36b(1)	1
<u>Al'aziimu</u>	al- ^C Azīm	GYZ, 1c(1)	1
<u>albarkaa</u>	al-baraka	HD, 43b(1) ; HDK, 2c(1)	2
<u>albasaa</u>	al-baṣal	TML, 13c(1)	1
<u>alfadarii</u>	al-baghali (?)	JM, 42b(1)	1
<u>alfaharii</u>	al-fakhr	KHW, 36e(1)	1
<u>alfahshaa</u>	al-fahsha	TML, 10d(1)	1
<u>alfin</u>	alf	JM, 15a(1)	1
<u>algaraagis</u>	al-gharaḡhis	GYZ, 95b(1)	1
<u>algussu</u>	al-ghuss	WW, 7e(1) ; TSK, 32b(1)	2
<u>alhakii</u>	al-haqq	KLH, 9b(1)	1
<u>Alhakiimu</u>	al-Hakīm	GYZ, 1d(1)	1
<u>alhamdu lillaahi</u> ''	al-ḥamdu lillāh ''	KHW, 37a(1) ; KLH, 54d(1) ; ABM, 59a(1)	3
<u>alharin</u>	al-ḥarīn	JM, 5b(1)	1
<u>alher</u>	al-khayr	HDK, 20d(1)	1
<u>alhukumin</u>	al-ḥukm	WG, 23a(1)	1
<u>alhuurii</u>	ḥur(al- ^C ayn)	JM, 100b(2)	2
<u>aali (= aalaayee</u> <u>aaloolii, aalu)</u>	āl	KHW, 8d(2) ; KLH, 64a(1) HD, 2e(2) TSK, 53a(1) ; JM, 3b(1)	7
<u>aljamaa</u>	al-jama ^C a	WG, 31a(1)	1
<u>Aljanna</u> '' '' ''	al-janna '' '' ''	WG, 49a(1) ; KHW, 17d(2) WW, 30b(1) ; TML, 19a(1) ; ABM, 54a(1) ; TSK, 23b(6) JM, 105b(1) ; GYZ, 65e(11)	24
<u>Aljanna Firdausi</u>	jannat Firdaws	TSK, 41a(2)	2
<u>aljanuu</u>	al-jinn	KLH, 40b(1)	1
<u>Alkariimu</u>	al-Karīm	GYZ, 1a(1)	1
<u>Alkausaraa</u>	al-Kawthara	KHW, 36b(1)	1
<u>alkiyaamaa</u>	al-qiyaama	KHW, 1e(3) ; TSK, 2a(1)	4
<u>alkubus</u>	al-khubz	GYZ, 94c(1)	1
<u>alkadarii</u>	al-qadr	KHW, 11e(1)	1
<u>alkaalii</u>	al-qādī	TML, 24b(1)	1
<u>alkawar</u>	al-qawal	WBZ, 46c(1)	1
<u>Allah</u> '' '' '' '' ''	Allāh '' '' '' '' ''	WG, 1a(3) ; KHW, 16c(4) ; WW, 1a(2) ; KLH, 1d(12) ; HD, 1d(6) ; TML, 1a(8) ; ABM, 36a(6) ; AK, 19a(1) TSK, 1a(6) ; JM, 5a(10) GYZ, 4e(3)	61
<u>allansa</u>	ahl	AK, 3a(1)	1

Hausa form	Arabic form/root	Location	Total occurrence
- <u>Almuhaiminu</u>	<u>al-Muhaymin</u>	<u>GYZ</u> , 1b(1)	1
<u>almuskii</u>	<u>al-misk</u>	<u>JM</u> , 98a(1)	1
<u>Almutiinu</u>	<u>al-Matīn</u>	<u>GYZ</u> , 1e(1)	1
<u>alnakiiri</u>	<u>al-Nakir</u>	<u>TSK</u> , 4a(1)	1
<u>alwallaa</u>	<u>al-wuḍū^C</u>	<u>JM</u> , 74b(1); <u>GYZ</u> , 47b(1)	2
<u>amaanaa</u>	<u>amana</u>	<u>HDK</u> , 5b(1); <u>AK</u> , 5a(1)	2
<u>ambar</u>	<u>^Canbar</u>	<u>TSK</u> , 47b(1); <u>JM</u> , 98a(1)	2
<u>amfaanii</u>	<u>al-anfa^C</u>	<u>JM</u> , 29b(1); <u>GYZ</u> , 48c(1)	2
<u>aamin</u>	<u>amin</u>	<u>WG</u> , 51b(1)	1
<u>amincii</u>	<u>amin</u>	<u>HDK</u> , 20a(1); <u>AK</u> , 6b(1); <u>WBZ</u> , 36d(1); <u>GYZ</u> , 65b(1)	4
<u>amru</u>	<u>al-^Camr</u>	<u>KHW</u> , 14a(2); <u>TML</u> , 1c(1)	3
<u>aniyaa</u>	<u>al-niyya</u>	<u>KHW</u> , 2b(1); <u>HD</u> , 2a(6); <u>TM4a</u> (1)	8
<u>annabaawaa</u>	<u>al-nabi</u>	<u>KHW</u> , 9a(1); <u>KLH</u> , 5b(6); <u>HD</u> , 2d(5); <u>HDK</u> , 2c(1); <u>ABM</u> , 62a(1); <u>AK</u> , 2a(3); <u>TSK</u> , 20a(2); <u>WBZ</u> , 43b(2); <u>GYZ</u> , 30e(1)	22
<u>an[^]naasu</u>	<u>al-nas</u>	<u>ABM</u> , 39a(1)	1
<u>ammuurii</u>	<u>al-nur</u>	<u>JM</u> , 2b(3)	3
<u>arba'in</u>	<u>arba^Cin</u>	<u>KLH</u> , 7c(1); <u>ABM</u> , 38a(1); <u>JM</u> , 21a(1)	3
<u>Arrahmaani</u>	<u>al-rahman</u>	<u>KLH</u> , 1b(1); <u>TML</u> , 2d(1)	2
<u>arzikii</u>	<u>al-rizq</u>	<u>WW</u> , 23b(1); <u>KLH</u> , 47e(1) <u>HD</u> , 7a(1); <u>HDK</u> , 6c(1)	4
<u>ash'huurii</u>	<u>ashhur</u>	<u>JM</u> , 2b(3)	3
<u>asiirii</u>	<u>al-sirr</u>	<u>WG</u> , 33a(1)	1
<u>assalaatu</u>	<u>al-sala</u>	<u>JM</u> , 3a(1)	1
<u>aayooyii</u>	<u>aya</u>	<u>TML</u> , 23c(1)	1
<u>ayyubba (sin. aibii)</u>	<u>^Cayb</u>	<u>HDK</u> , 18b(2)	2
<u>ayyuhai</u>	<u>ayyuha al...</u>	<u>ABM</u> , 38b(1)	1
<u>azaabaa</u>	<u>^Cadhāba</u>	<u>KHW</u> , 32c(1); <u>WW</u> , 9d(2); <u>KLH</u> , 50a(1); <u>TSK</u> , 27b(2); <u>JM</u> , 21a(3); <u>GYZ</u> , 11b(4)	13
<u>azumii</u>	<u>al-sawm</u>	<u>WG</u> , 21b(1); <u>KHW</u> , 16b(1); <u>WW</u> , 3a(1); <u>KLH</u> , 2e(2); <u>HD</u> , 34d(1) <u>TML</u> , 7d(1); <u>JM</u> , 78b(1), <u>GYZ</u> , 31c(2)	10
<u>azurfoofii (azurfa)</u>	<u>al-sirf, al-sarīf</u>	<u>ABM</u> , 35a(1); <u>TSK</u> , 46b(1) <u>JM</u> , 95b(1); <u>GYZ</u> , 70b(4)	7
<u>azwajihii</u>	<u>azwajihī</u>	<u>HD</u> , 46b(1)	1
<u>azzikirii</u>	<u>al-dhikr</u>	<u>KHW</u> , 6e(1)	1

Hausa form	Arabic form/root	Location	Total occurrence
<u>azzina</u>	<u>al-zinā</u>	<u>WW</u> , 4c(1)	1
B			
<u>ba'aa</u>	(?)	<u>GYZ</u> , 15e(4)	4
<u>ba'alii</u>	<u>ba^Cd</u>	<u>HD</u> , 6b(1) ; <u>ABM</u> , 25a(1)	2
<u>Baabi Hudan</u>	<u>bāb al-hudā</u>	<u>ABM</u> , 13b(1)	1
<u>baadirii</u>	<u>bādir</u>	<u>JM</u> , 99b(1)	1
<u>baddiinu</u>	<u>al-tīn</u>	<u>ABM</u> , 43b(1)	1
<u>baadinii</u>	<u>bātin</u>	<u>ABM</u> , 43b(1)	1
<u>baharu</u>	<u>hahr</u>	<u>ABM</u> , 31b(2)	2
<u>baitii</u>	<u>bayt</u>	<u>WBZ</u> , 57a(1)	1
<u>balagaa</u>	<u>balagha</u>	<u>KHW</u> , 22b(1)	1
<u>bala'ii</u>	<u>balā'</u>	<u>HD</u> , 9d(1)	1
<u>baalihumuu</u>	<u>ba^Cḍhum</u>	<u>ABM</u> , 25a(1)	1
<u>Banii Aadaawaa</u>	<u>bani^C Ad</u>	<u>TML</u> , 25b(1)	1
<u>Barzahu</u>	<u>barzakh</u>	<u>TM</u> , 52a(1)	1
<u>basiiraa</u>	<u>baṣīra</u>	<u>HD</u> , 47b(1)	1
<u>bayaanii</u>	<u>bayān</u>	<u>AK</u> , 4b(1) ; <u>WBZ</u> , 40b(1)	2
<u>bayyanaa</u>	<u>bayyana</u>	<u>KHW</u> , 2c(5) ; <u>ABM</u> , 2b(3)	8
<u>beegee</u>	<u>baghay (?)</u>	<u>TML</u> , 29d(1)	1
<u>beenee</u>	<u>binā'a</u>	<u>GYZ</u> , 73a(3)	3
<u>bi aunihi</u>	<u>bi awnihi</u>	<u>JM</u> , 109a(1)	1
<u>bid'aa</u>	<u>bid^Ca</u>	<u>KHW</u> , 11e(1) ; <u>KLH</u> , 10b(6)	7
<u>bi hamdullaahi</u>	<u>bi hamd Allāh</u>	<u>JM</u> , 109a(1)	1
<u>bismillaahi</u>	<u>bism Allāh</u>	<u>KLH</u> , 1a(1) ; <u>TML</u> , 1d(1) ; <u>ABM</u> , 1a(1)	3
<u>buhtaanu</u>	<u>buhtān</u>	<u>HDK</u> , 18a(1) ; <u>ABM</u> , 9b(1)	2
<u>bunu</u>	<u>ibn</u>	<u>ABM</u> , 58b(1)	1
<u>bunyaani</u>	<u>bunyan</u>	<u>AK</u> , 8b(1)	1
<u>bushaaraa</u>	<u>bishāra</u>	<u>TSK</u> , 40b(2)	2
<u>butulcii</u>	<u>butl</u>	<u>JM</u> , 9b(1)	1
D			
<u>dabbaa</u>	<u>dabba</u>	<u>GYZ</u> , 32c(2)	2
<u>daahir</u>	<u>zāhir</u>	<u>KHW</u> , 21e(1)	1
<u>daa'iman</u>	<u>dā'iman</u>	<u>JM</u> , 33a(1)	1
<u>daliilii</u>	<u>dalīl</u>	<u>HD</u> , 4c(1) ; <u>HDK</u> , 2b(1)	2
<u>Dannaana</u>	<u>dana'a</u>	<u>HDK</u> , 28a(1)	1
<u>daara</u>	<u>dār</u>	<u>KHW</u> , 13b(1) ; <u>KLH</u> , 25e(1) ; <u>GYZ</u> , 67a(1)	3

Hausa form	Arabic fom/root	Location	Total occurrence
<u>darajaa</u>	<u>daraja</u>	<u>KLH</u> , 25d(1)	1
<u>daaran na'iimi</u>	<u>dār al-na^Cim</u>	<u>TSK</u> , 39a(1)	1
<u>daaras salaami</u>	<u>dār al-salām</u>	<u>TSK</u> , 39a(1)	1
<u>daulaa</u>	<u>dawla</u>	<u>HD</u> , 25c(1)	1
<u>dauwama</u>	<u>dawwama/dāwama</u>	<u>HDK</u> , 19e(1) ; <u>TSK</u> , 25b(2) ; <u>JM</u> , 6b(3)	6
<u>Dayyaanu</u>	<u>Dayyan</u>	<u>KHW</u> , 8c(1) ; <u>KLH</u> , 25e(1)	2
<u>diibaa^{jii}</u>	<u>dībāj</u>	<u>JM</u> , 100b(1)	1
<u>dubrii (dubraa)</u>	<u>dubr</u>	<u>JM</u> , 19b(1)	1
<u>Dujjal</u>	<u>dajjal</u>	<u>ABM</u> , 9b(1) ; <u>AK</u> , 13a(1)	2
<u>dunyaa (duuniyaa)</u>	<u>dunya</u>	<u>WG</u> , 10b(1) ; <u>KHW</u> , 2c(4) ; <u>WW</u> , 6a(7) ; <u>KLH</u> , 25e(2) ; <u>HD</u> , 4d(6) ; <u>HDK</u> , 3a(3) ; <u>TM</u> , 16b(1) ; <u>TML</u> , 4c(6) ; <u>ABM</u> , 26b(5) ; <u>WBZ</u> , 25c(4) ; <u>JM</u> , 4a(10) ; <u>GYZ</u> , 6e(16)	65
Ⓛ			
<u>dahaaraa</u>	<u>tahāra</u>	<u>WW</u> , 16a(1)	1
<u>Daahirii</u>	<u>tāhir</u>	<u>TM</u> , 2b(3) ; <u>JM</u> , 91b(1)	4
<u>dām'ii</u>	<u>tam^C</u>	<u>WG</u> , 26b(1)	1
<u>dawala</u>	<u>tawwala</u>	<u>KHW</u> , 32b(1)	1
F			
<u>fahima (fahimtaa)</u>	<u>F.H.M.</u>	<u>KHW</u> , 6a(1) ; <u>HDK</u> , 17a(1)	2
<u>fahrii</u>	<u>fakhr</u>	<u>TML</u> , 28c(1)	1
<u>faidaa (faa'idaa)</u>	<u>fā^Cida</u>	<u>HD</u> , 33d(3)	3
<u>faajirii</u>	<u>fājir</u>	<u>KLH</u> , 54e(1) ; <u>JM</u> , 8b(9)	10
<u>falalaa</u>	<u>fadl</u>	<u>KHW</u> , 36d(1)	1
<u>fa laulaahu</u>	<u>fa law lahu</u>	<u>JM</u> , 109b(1)	1
<u>fannu</u>	<u>fann</u>	<u>ABM</u> , 58b(1)	1
<u>faraagaa</u>	<u>farāgh</u>	<u>GYZ</u> , 81e(1)	1
<u>farillaa</u>	<u>farīda</u>	<u>KHW</u> , 7c(1) ; <u>KLH</u> , 6a(2) ; <u>HD</u> , 14c(3) ; <u>JM</u> , 76b(3) ; <u>GYZ</u> , 31d(1)	10
''	''		
<u>fasaraa</u>	<u>fasara</u>	<u>KHW</u> , 10a(1) ; <u>ABM</u> , 1b(1) ; <u>TSK</u> , 10b(1)	3
''	''		
<u>faasikkii</u>	<u>F.S.Q.</u>	<u>ABM</u> , 32a(1) ; <u>JM</u> , 8a(1)	2
<u>fasullaa</u>	<u>fasl</u>	<u>HDK</u> , 26c(1)	1
<u>fataraa</u>	<u>fatara</u>	<u>KHW</u> , 13a(1)	1
<u>fauka ra'asi</u>	<u>fawqa ra'as</u>	<u>HDK</u> , 8d(1)	1
<u>Firdausi</u>	<u>Firdaws</u>	<u>KHW</u> , 36c(1), <u>TSK</u>	2

Hausa form	Arabic form/root	Location	Total occurrence
<u>fiskii</u>	<u>fiṣq</u>	<u>KHW</u> , 11e (2)	2
<u>fitinaa</u>	<u>fitna</u>	<u>KHW</u> , 12b (1); <u>ABM</u> , 5b (7)	8
<u>fuluulu/huluulu</u>	<u>fudūl</u>	<u>HD</u> , 4d (2); <u>TML</u> , 29c (3)	5
<u>furkaanu</u>	<u>furqān</u>	<u>KHW</u> , 8b (1)	1
G			
<u>gabiyyii</u>	<u>ghabī</u>	<u>HDK</u> , 4c (2)	2
<u>gafalaa</u>	<u>ghafla</u>	<u>ABM</u> , 7a (1)	1
<u>gaafaraa</u>	<u>ghafara</u>	<u>WW</u> , 1e (3); <u>TM</u> , 55a (2)	
"	"	<u>TSK</u> , 51b (1); <u>WBZ</u> , 22e (5);	
"	"	<u>GYZ</u> , 14e (2)	13
<u>ganiyyii</u>	<u>ghani</u>	<u>HD</u> , 7d (1); <u>HDK</u> , 1a (2)	3
<u>garbaanu/garibu</u>	<u>maghrib</u>	<u>ABM</u> , 20b (2)	2
<u>garban wa shargan</u>	<u>gharban wa shargān</u>	<u>HDK</u> , 24d (1)	1
<u>gasaaku</u>	<u>ghasaq</u>	<u>JM</u> , 48b (1)	1
<u>gillaa</u>	<u>ghulla</u>	<u>GYZ</u> , 17c (2)	2
<u>gufuraanu</u>	<u>ghufrān</u>	<u>ABM</u> , 29b (3)	3
<u>guluulii</u>	<u>ghulūl</u>	<u>HD</u> , 4a (1)	1
H			
<u>Habhabu</u>	<u>habhab</u>	<u>TSK</u> , 28a (1)	1
<u>hadiisii</u>	<u>hadīth</u>	<u>KLH</u> , 16e (1); <u>ABM</u> , 10a (1);	
"	"	<u>AK</u> , 4a (1)	3
<u>hadarii</u>	<u>khatar</u>	<u>KHW</u> , 3e (1); <u>HDK</u> , 25b (1)	2
<u>haibaa</u>	<u>hayba</u>	<u>HDK</u> , 11a (1)	1
<u>hailaanu (hailaa)</u>	<u>hayd</u>	<u>ABM</u> , 46b (1)	1
<u>hairii</u>	<u>khayr</u>	<u>TML</u> , 10a (1); <u>WBZ</u> , 24c (3);	
"	"	<u>GYZ</u> , 20c (1)	5
<u>Hairul waraa</u>	<u>khayr al-warā</u>	<u>TSK</u> , 41b (1)	1
<u>Hajji</u>	<u>hajj</u>	<u>WG</u> , 22a (1); <u>KHW</u> , 16d (2)	
"	"	<u>KLH</u> , 2e (1); <u>HD</u> , 34e (1);	
"	"	<u>TML</u> , 8e (1); <u>JM</u> , 82b (1)	7
<u>haka</u>	<u>hakadhā</u>	<u>WG</u> , 21b (7); <u>KHW</u> , 9c (1);	
"	"	<u>HD</u> , 10a (4); <u>TM</u> , 18a (14);	
"	"	<u>JM</u> , 33a (1); <u>GYZ</u> , 34d (3)	30
<u>hakiikaa</u>	<u>haqiqa</u>	<u>WW</u> , 17b (1); <u>HD</u> , 8d (18);	
"	"	<u>HDK</u> , 19b (4); <u>TM</u> , 20b (2);	
"	"	<u>AK</u> , 18b (1); <u>WBZ</u> , 51c (1)	27
<u>hakkan</u>	<u>haqqan</u>	<u>KLH</u> , 8c (1)	1
<u>hakkii</u>	<u>haqq</u>	<u>TML</u> , 16d (1); <u>GYZ</u> , 40c (2)	3
<u>halakaa</u>	<u>hallaka/halaka</u>	<u>HD</u> , 13a (1); <u>ABM</u> , 44a (1)	
"	"	<u>JM</u> , 6b (1); <u>GYZ</u> , 5c (6)	9
<u>halam</u>	<u>alāma</u>	<u>HD</u> , 24c (1)	1

Hausa form	Arabic form/root	Location	Total occurrence
<u>halatta/halal</u> ''	<u>halāl</u> ''	<u>KHW</u> , 12d (1) ; <u>KLH</u> , 7a (4) <u>AK</u> , 7a (1)	6
<u>halii</u> ''	<u>hāl</u> ''	<u>KHW</u> , 21a (2) ; <u>KLH</u> , 4a (1) ; <u>HD</u> , 5b (5) ; <u>HDK</u> , 3e (12) ; <u>ABM</u> , 34b (1) ; <u>GYZ</u> , 43c (3)	24
<u>Haaliku (Haalikan)</u>	<u>Kkalīq</u>	<u>KHW</u> , 6d (2) ; <u>WBZ</u> , 51b (1)	3
<u>Haliilu</u>	<u>khalīl</u>	<u>HD</u> , 2c (1)	1
<u>haalirii</u>	<u>hādīr</u>	<u>TM</u> , 23b (2)	2
<u>halitto/halittaa</u> ''	<u>khalāqā</u> ''	<u>KLH</u> , 14b (3) ; <u>WBZ</u> , 32a (3) ; <u>GYZ</u> , 2b (1)	7
<u>halikan</u>	<u>khalq</u>	<u>HDK</u> , 24c (1)	1
<u>hallara</u>	<u>hādāra</u>	<u>TSK</u> , 20b (1) ; <u>WBZ</u> , 31e (1)	2
<u>hamimu</u>	<u>hamīm</u>	<u>JM</u> , 48b (1)	1
<u>haminyaa (hamayyaa)</u>	<u>hamī</u>	<u>HD</u> , 42b (1)	1
<u>hamsin</u> ''	<u>khamṣīn</u> ''	<u>KHW</u> , 32a (1) ; <u>TML</u> , 25c (1) ; <u>WBZ</u> , 57a (1)	3
<u>hankalii</u> ''	<u>al-^caql</u> ''	<u>KLH</u> , 62d (2) ; <u>ABM</u> , 6a (1) ; <u>GYZ</u> , 30c (2)	5
<u>harafii</u>	<u>harf</u>	<u>KHW</u> , 24c (1)	1
<u>haram</u> ''	<u>haram</u> ''	<u>WG</u> , 24b (2) ; <u>WW</u> , 10b (3) ; <u>KLH</u> , 7b (6) ; <u>HD</u> , 20a (1)	12
<u>harbu biriji</u> <u>Suldaanu</u>	<u>harb birj al-</u> <u>Ṣulṭān</u>	<u>ABM</u> , 37b (1)	1
<u>haasadaa</u> ''	<u>hasad/H.S.D.</u> ''	<u>WG</u> , 26a (1) ; <u>WW</u> , 9a (1) ; <u>KLH</u> , 39a (2) ; <u>HD</u> , 33b (1) <u>JM</u> , 9a (1)	6
<u>hasaaraa</u>	<u>khasāra</u>	<u>KHW</u> , 3e (3) ; <u>TSK</u> , 35b (2)	5
<u>hatama</u>	<u>khatm</u>	<u>WBZ</u> , 54b (1)	1
<u>hattaraa</u>	<u>hattāra</u>	<u>WW</u> , 15e (2)	2
<u>hawaa</u>	<u>hawā</u>	<u>WG</u> , 6b (1) ; <u>HD</u> , 16e (1)	2
<u>Haawiyaa</u>	<u>hawīya</u>	<u>TSK</u> , 24b (1)	1
<u>hayyu</u>	<u>hayy</u>	<u>HDK</u> , 1d (1)	1
<u>haazaa</u>	<u>hādha</u>	<u>TML</u> , 13b (1)	1
<u>Hijiraa</u> ''	<u>hijra</u> ''	<u>KHW</u> , 10b (2) ; <u>HD</u> , 47d (1) ; <u>ABM</u> , 23b (1) ; <u>TSK</u> , 53b (1) ; <u>WBZ</u> , 57c (1)	6
<u>hiilaa</u>	<u>hīla</u>	<u>HDK</u> , 4c (2)	2
<u>hinmaa</u> ''	<u>hinma</u> ''	<u>KHW</u> , 2d (2) ; <u>WW</u> , 22a (1) ; <u>TM</u> , 49a (1) ; <u>ABM</u> , 50b (1) <u>JM</u> , 4a (3)	8
<u>hisaabii</u>	<u>hisāb</u>	<u>KHW</u> , 17d (1) ; <u>TSK</u> , 34a (1)	2
<u>hiyaana</u>	<u>khiyāna</u>	<u>TSK</u> , 31a (1) ; <u>GYZ</u> , 7c (3)	4

Hausa form	Arabic form/root	Location	Total occurrence
<u>Huddamaa</u>	<u>huttama</u>	TSK, 26a (1)	1
<u>hukuncii</u>	<u>hukm</u>	KLH, 52b (3) ; HD, 28e (1) ;	
"	"	TML, 8b (1) ; AK, 8a (1) ;	
"	"	TSK, 3a (2) ; JM, 61a (1) ;	
"	"	GYZ, 40c (1)	10
<u>huuril iina</u>	<u>hūr al-āyn</u>	TML, 19c (1)	1
<u>humas</u>	<u>hurma</u>	ABM, 49b (1)	1
<u>husnul haatina</u>	<u>husnu al-khātima</u>	AK, 19b (1)	1
<u>husuuma</u>	<u>husūm</u>	HDK, 10a (1) ; JM, 3a (1) ;	
"	"	GYZ, 19d (2)	4
<u>huzunuu</u>	<u>huzn</u>	ABM, 53b (1)	1
I			
<u>i'aanaa</u>	<u>i^ḥana</u>	HD, b (1)	1
<u>ibaadaa</u>	<u>i^ḥbāda</u>	KHW, 12e (1) ; GYZ, 18c (2) ;	3
<u>Iblis</u>	<u>Iblīs / Ibn Līs</u>	JM, 23b (3) ; GYZ, 21a (4)	7
<u>iddaa</u>	<u>i^ḥidda</u>	KHW, 12d (1) ; KLH, 14 (b) (3)	4
<u>ihivaanu</u>	<u>ikhwān</u>	ABM, 21b (2)	2
<u>ilaa</u>	<u>ilā</u>	ABM, 25a (1)	1
<u>ilaa hasharii</u>	<u>ilā al-hashr</u>	KHW, 29e (1)	1
<u>Ilaahi</u>	<u>ilāhī</u>	HDK, 1a (1) ; JM, 30b (1) ;	
"	"	GYZ, 18a (1)	3
<u>ilallaahi</u>	<u>ilā Allāh</u>	ABM, 38b (1)	1
<u>ilimii</u>	<u>i^ḥilm</u>	KLH, 64e (1) ; TML, 1b (2) ;	
"	"	GYZ, 19c (1)	4
<u>Imaamu</u>	<u>imām</u>	TM, 24a (1)	1
<u>iimancii (iimaanii)</u>	<u>imān</u>	WG, 21a (1) ; KHW, 15b (2) ;	
"	"	ABM, 49a (2) ; JM, 7a (2)	7
<u>imsakul maḍari</u>	<u>imsāk al-maṭr</u>	ABM, 14a (1)	1
<u>insi</u>	<u>ins</u>	WBZ, 43d (1)	1
<u>irlii</u>	<u>i^ḥird</u>	HD, 6a (1)	1
<u>ishaaraa</u>	<u>i^ḥishāra</u>	TSK, 48b (1)	1
<u>ishirin</u>	<u>i^ḥishrūn / i^ḥishrīn</u>	JM, 90a (1)	1
<u>iyaalii</u>	<u>i^ḥiyāl</u>	HDK, 16c (1)	1
J			
<u>Jabbaaru</u>	<u>Jabbār</u>	KHW, 6b (1)	1
<u>jabboobii</u>	<u>jibba</u>	TML, 9d (1)	1
<u>jahala (jaahilcii)</u>	<u>jahl</u>	KHW, 3d (4)	4
<u>Jahannama</u>	<u>Jahannam</u>	KLH, 42a (1) ; TML, 3d (1) ;	
"	"	TSK, 26b (1) ; JM, 12b (1) ;	
"	"	GYZ, 16a (1)	5

Hausa form	Arabic form/root	Location	Total occurrence
<u>Jahiimaanu</u> (Jahiima) ''	<u>jahim</u> ''	<u>ABM</u> , 52b (1) ; <u>TSK</u> , 25a (1) <u>JM</u> , 54b (1)	3
<u>Jailii</u>	<u>Jilani</u>	<u>TSK</u> , 51a (2)	2
<u>jaa'iriii</u>	<u>ja'ir</u>	<u>KLH</u> , 29e (4)	4
<u>Jalaalu</u>	<u>Jalal</u>	<u>HDK</u> , 2a (1)	1
<u>Jalla</u> '' '' '' ''	<u>Jalla</u> '' '' '' ''	<u>KHW</u> , 31b (1) ; <u>KLH</u> , 6d (7) ; <u>HD</u> , 1e (6) ; <u>HDK</u> , 2a (1) ; <u>TML</u> , 1e (3) ; <u>ABM</u> , 51a (2) ; <u>AK</u> , 1a (2) ; <u>TSK</u> , 3a (2) ; <u>JM</u> , 1a (2) ; <u>GYZ</u> , 1a (1)	27
<u>jama'aa</u> '' '' '' ''	<u>jama^ca</u> '' '' '' ''	<u>WG</u> , 31a (1) ; <u>KHW</u> , 1d (3) ; <u>KLH</u> , 6a (11) ; <u>HD</u> , 10d (1) ; <u>HDK</u> , 3a (1) ; <u>TM</u> , 1b (2) ; <u>ABM</u> , 8a (5) ; <u>TSK</u> , 22a (1) ; <u>WBZ</u> , 47b (1) ; <u>GYZ</u> , 3a (2)	28
<u>jaami'an</u>	<u>jami^can</u>	<u>ABM</u> , 38b (1)	1
<u>jannata</u>	<u>janna</u>	<u>TM</u> , 45a (1)	1
<u>Jannatu Adnin</u>	<u>jannat^cadnin</u>	<u>TSK</u> , 40a (1)	1
<u>Jannatu Khuldi</u>	<u>jannat al-Khuldi</u>	<u>TSK</u> , 40b (1)	1
<u>Jannatu Ma'awaa</u>	<u>jannat al-ma'wa</u>	<u>TSK</u> , 40b (1)	1
<u>Jannatu Tajrii</u>	<u>jannat tajri</u>	<u>TSK</u> , 39b (1)	1
<u>jan zabiilu</u>	<u>zanjabil</u>	<u>TSK</u> , 44a (1)	1
<u>jarraba</u>	<u>jarraba</u>	<u>ABM</u> 28b (3)	3
<u>jauharii</u> ''	<u>jawhar/jawahir</u> ''	<u>TSK</u> , 45b (1) ; <u>JM</u> , 4b, 17b (3) ; <u>GYZ</u> , 30c (2)	5
<u>jidaalii</u>	<u>jidāl</u>	<u>GYZ</u> , 3c (1)	1
<u>Jiiliiyun</u>	<u>Jilī</u>	<u>AK</u> , 20a (1)	1
<u>jinaana</u> (Aljanna)	<u>jinān</u>	<u>AK</u> , 20b (1)	1
<u>junnu</u>	<u>jinn</u>	<u>WBZ</u> , 31b (2)	2
K			
<u>kabarii</u> ''	<u>qabr</u> ''	<u>KHW</u> , 28e (2) ; <u>KLH</u> , 46e (1) ; <u>WBZ</u> , 23a (3) ; <u>TML</u> , 5b (1)	7
<u>Kaafirii</u> (kaafirci) '' '' '' ''	<u>kāfir</u> '' '' '' ''	<u>KHW</u> , 20a (4) ; <u>WW</u> , 11a (3) ; <u>KLH</u> , 13c (1) ; <u>HD</u> , 17d (1) ; <u>TM</u> , 41a (1) ; <u>TML</u> , 7e (2) ; <u>WBZ</u> , 35d (1) ; <u>JM</u> , 21a (2) ; <u>GYZ</u> , 9a (1)	15
<u>kaafur</u>	<u>kāfur</u>	<u>TSK</u> , 47b (1) ; <u>JM</u> , 98b (2)	3
<u>kalaamii</u>	<u>kalām</u>	<u>TSK</u> , 14a (1)	1
<u>kalmaa</u> ''	<u>kalma</u> ''	<u>KHW</u> , 16b (1) ; <u>KLH</u> , 22e (1) <u>WBZ</u> , 54c (1)	3
<u>karaatuu</u> '' ''	<u>qirā'a</u> '' ''	<u>KHW</u> , 3b (1) ; <u>WW</u> , 10a (1) ; <u>KLH</u> , 8e (4) ; <u>WBZ</u> , 25b (2) ; <u>GYZ</u> , 46a (1)	9

Hausa form	Arabic form/root	Location	Total occurrence
<u>Karā'imu</u> (karimci) " "	<u>Karim</u> " "	<u>KLH</u> , 8d (2) ; <u>HD</u> , 1e (2) ; <u>TM</u> , 1b (1) ; <u>GYZ</u> , 33c (1)	6
<u>kaasuwaa</u> " "	<u>al-suq</u> (?) " "	<u>WG</u> , 23b (3) ; <u>WW</u> , 8a (1) ; <u>KLH</u> , 52b (1) ; <u>HD</u> , 21b (1)	6
<u>kausara</u> " "	<u>kawthara</u> " "	<u>KHW</u> , 17e (1) ; <u>JM</u> , 87b (1) ; <u>GYZ</u> , 50a (2)	4
<u>kazaa</u> " " " "	<u>kadhā</u> " " " "	<u>KLH</u> , 33b (3) ; <u>HD</u> , 8a (4) ; <u>TML</u> , 17c (1) ; <u>ABM</u> , 62a (1) ; <u>TSK</u> , 32a (2) ; <u>WBZ</u> , 51d (1) ; <u>JM</u> , 64b (1)	13
<u>kazzabu</u>	<u>kadhhab</u>	<u>ABM</u> , 9b (1)	1
<u>khalki</u>	<u>khalq</u>	<u>TML</u> , 2c (1)	1
<u>kibrii</u>	<u>kibr</u>	<u>KHW</u> , 19e (1)	1
<u>kissaa</u>	<u>qissa</u>	<u>HD</u> , 4b (1) ; <u>HDK</u> , 20a (1)	2
<u>Kitaabullaahi</u>	<u>kitab Allah</u>	<u>GYZ</u> , 87e (1)	1
<u>Kiyaamaa</u>	<u>qiyama</u>	<u>AK</u> , 1a (1) ; <u>GYZ</u> , 85e (1)	2
<u>kufraanu</u>	<u>kufraan</u>	<u>ABM</u> , 18b (1)	1
<u>kullum</u>	<u>kulli (yawm)</u>	<u>TML</u> , 11a (4) ;	4
<u>kullu yaumin</u>	<u>kulli yawm</u>	<u>KHW</u> , 1b (3) ; <u>GYZ</u> , 15b (2)	5
<u>kun fa ya kuunu</u>	<u>kun fa yakun</u>	<u>TML</u> , 17e (1)	1
<u>Kursiiyu</u>	<u>kursi</u>	<u>GYZ</u> , 2d (1)	1
K			
<u>kabuulii</u>	<u>qabul</u>	<u>HDK</u> , 13d (1)	1
<u>kaddaraa</u>	<u>qadar</u>	<u>TSK</u> , 26b (1)	1
<u>kaḍ ifti da'atu</u>	<u>qaḍ ibtada'atu</u>	<u>ABM</u> , 1a (1)	1
<u>Kaḍimii</u>	<u>Qaḍim</u>	<u>GYZ</u> , 39d (1)	1
<u>Kaadirun</u> (Kaadirii)	<u>Qaḍir</u>	<u>KHW</u> , 6b (1) ; <u>TM</u> , 1b (4)	5
<u>kalban</u>	<u>qalban</u>	<u>WBZ</u> , 51d (1)	1
<u>kaḥḍarii</u>	<u>qantara</u>	<u>JM</u> , 71b (9)	9
<u>karrabu</u>	<u>qarrab / Q.R.B.</u>	<u>ABM</u> , 41b (2)	2
<u>kaulii</u>	<u>qawl</u>	<u>HD</u> , 4b (1)	1
<u>Kawiiyun</u>	<u>Qawī</u>	<u>HDK</u> , 1c (1)	1
<u>kiimaa</u>	<u>qimā</u>	<u>WG</u> , 35a (1)	1
<u>kiyaasii</u>	<u>qiyās</u>	<u>HDK</u> , 8b (1)	1
<u>kuḍurii</u> " " " "	<u>quḍra</u> " " " "	<u>KHW</u> , 20e (1) ; <u>TML</u> , 17c (1) ; <u>ABM</u> , 51a (1) ; <u>TSK</u> , 1a (4) ; <u>JM</u> , 105a (1)	1
<u>Kur'aanii</u> " "	<u>Qur'an</u> (Koran) " "	<u>KHW</u> , 15c (1) ; <u>KLH</u> , 64e (1) ; <u>TSK</u> , 10b (1) ; <u>WBZ</u> , 53c (1)	4

Hausa form	Arabic form/root	Location	Total occurrence
L			
<u>la'ancee (la'anaa)</u>	<u>la^Cana</u>	<u>KLH, 26b (7) ; JM, 30a (2)</u>	9
<u>La'araafu</u>	<u>al-^Caraf</u>	<u>TSK, 36b (1)</u>	1
<u>laabaarii</u>	<u>al-akhbar</u>	<u>KLH, 23c (2) ; JM, 67a (1)</u>	3
<u>labroerii</u>	<u>al-abrar</u>	<u>JM, 105b (1)</u>	1
<u>laabudda</u>	<u>la budda</u>	<u>HDK, 24a (1)</u>	1
<u>laadaa</u>	<u>al-ada'</u>	<u>KLH, 44a (2) ; TML, 28a (1)</u>	3
<u>ladabii</u>	<u>al-adab</u>	<u>WG, 41b (1)</u>	1
<u>lafii husurii</u>	<u>lahi khusr</u>	<u>KHW, 30e (1)</u>	1
<u>laafiyaa</u>	<u>al-^Cafiya</u>	<u>WW, 23a (1) ; HD, 6a (1) ; TML, 6b (1)</u>	3
<u>Lahadi</u>	<u>al-ahad</u>	<u>KLH, 33b (1)</u>	1
<u>lahanii</u>	<u>lahn</u>	<u>WG, 35b (1)</u>	1
<u>Laahiraa</u>	<u>al-akhira</u>	<u>WW, 12e (4) ; KLH, 3b (1) ; TML, 3b (3) ; TSK, 1b (2) ; WBZ, 23a (31) ; JM, 62b (1) ; GYZ, 10e (4)</u>	46
<u>laifii (aibii)</u>	<u>^Cayb</u>	<u>TML, 4c (4) ; GYZ, 16e (1)</u>	5
<u>la'in shakarta</u>	<u>la'in shakarta</u>	<u>HD, 1b (1)</u>	1
<u>laluuraa</u>	<u>al-darura/darura</u>	<u>HDK, 16d (2) ; GYZ, 67d (1)</u>	1
<u>laayafii (laifii)</u>	<u>al-^Cayb</u>	<u>WW, 19c (1)</u>	1
<u>Lazaa</u>	<u>Laza</u>	<u>TSK, 25a (1)</u>	1
<u>likkafanii</u>	<u>al-kafn</u>	<u>KHW, 28d (1)</u>	1
<u>lillaahi</u>	<u>lillah</u>	<u>ABM, 50a (1)</u>	1
<u>liimaamii</u>	<u>al-imam</u>	<u>KLH, 14e (1) ; TML, 29b (1)</u>	2
<u>lissaafii</u>	<u>al-hisab</u>	<u>KHW, 10b (5) ; HD, 43e (1) ; TML, 8b (2)</u>	8
<u>lookacii</u>	<u>al-waqt</u>	<u>WW, 10e (1) ; HD, 17b (4) ; TML, 7c (1)</u>	6
<u>lu'ulu'u</u>	<u>lu'lu'</u>	<u>TSK, 45b (1) ; JM, 97b (1) ; GYZ, 70d (1)</u>	3
M			
<u>madari</u>	<u>matr</u>	<u>KHW, 33e (1) ; ABM, 14a (1)</u>	2
<u>Mahadii</u>	<u>Mahdi</u>	<u>KHW, 12b (1) ; ABM, 4b (5)</u>	6
<u>maahirii</u>	<u>mahir</u>	<u>TM, 48b (1)</u>	1
<u>mailii</u>	<u>mayl</u>	<u>HDK, 13c (1)</u>	1
<u>Majuusaawaa</u>	<u>majus</u>	<u>KLH, 1c (2)</u>	2
<u>makiidaa</u>	<u>makida</u>	<u>HD, 33a (1)</u>	1
<u>maakirii</u>	<u>makir</u>	<u>JM, 23b (1)</u>	1

Hausa form	Arabic form/root	Location	Total occurrence
<u>makissataa</u>	<u>qissa</u>	<u>KHW</u> , 21b (1)	1
<u>Makkiyyuuna</u>	<u>makī</u>	<u>AK</u> , 21b (1)	1
<u>maa kunnaa</u>	<u>mā kunna</u>	<u>JM</u> , 109b (1)	1
<u>malaa'ikaa</u>	<u>mala'ika</u>	<u>KHW</u> , 34d (1) ; <u>KLH</u> , 38a (3) ;	
"	"	<u>ABM</u> , 44a (1) ; <u>TSK</u> , 20b (1) ;	
"	"	<u>WBZ</u> , 27b (3) ; <u>JM</u> , 15a (1)	10
<u>malakul mauti</u>	<u>mala^Ciku 'l-mawt</u>	<u>TML</u> , 25d (1)	1
<u>maalamai (maalan)</u>	<u>mu^Callim</u>	<u>KHW</u> , 9c (1) ; <u>KLH</u> , 8a (10) ;	
"	"	<u>HDK</u> , 13a (2) ; <u>TM</u> , 25a (3) ;	
"	"	<u>TML</u> , 15b (1) ; <u>ABM</u> , 58b (1) ;	
"	"	<u>WBZ</u> , 55a (1)	19
<u>maali</u>	<u>māl</u>	<u>AK</u> , 7b (1)	1
<u>Maalikal Mulki</u>	<u>Mālik al-Mulk</u>	<u>KHW</u> , 8c (1)	1
<u>Masjidi Ihiraami</u>	<u>masjid al-haram</u>	<u>AK</u> , 15b (1)	1
<u>mariilii</u>	<u>marīd</u>	<u>HD</u> , 6d (2)	2
<u>maulaa</u>	<u>mawlā</u>	<u>ABM</u> , 20b (1)	1
<u>mawaafakaa</u>	<u>muwāfiq</u>	<u>GYZ</u> , 33e (1)	1
<u>mazaa</u>	<u>al-mudhakar</u>	<u>WG</u> , 4a (1) ; <u>TM</u> , 46a (1) ;	
"	"	<u>ABM</u> , 30a (1) ; <u>JM</u> , 3b (1)	4
<u>meetan</u>	<u>mi'atayn</u>	<u>KHW</u> , 10c (1)	1
<u>miraa'ii</u>	<u>mura'i</u>	<u>WBZ</u> , 38d (1)	1
<u>misaalii</u>	<u>mithāl</u>	<u>KHW</u> , 19d (1) ; <u>KLH</u> , 7c (1) ;	
"	"	<u>GYZ</u> , 76e (2)	4
<u>miizaanii</u>	<u>mizān</u>	<u>WBZ</u> , 40a (2)	2
<u>muddatul dahari</u>	<u>KHW</u> , 37e (1)		1
<u>mugaaribaa</u>	<u>maghrib</u>	<u>AK</u> , 16b (1)	1
<u>muhaajirii</u>	<u>muhājir</u>	<u>TM</u> , 46b (1)	1
<u>muhaalaa</u>	<u>muhāla</u>	<u>AK</u> , 18b (1)	1
<u>muhibbaa</u>	<u>muhibban</u>	<u>HDK</u> , 10b (2)	2
<u>Muhtaaru</u>	<u>Mukhtār</u>	<u>WBZ</u> , 52b (1)	1
<u>mujaawurii</u>	<u>mujāwur</u>	<u>TM</u> , 9b (1)	1
<u>mulkii</u>	<u>mulk</u>	<u>HD</u> , 31b (1)	1
<u>muuminii</u>	<u>mu'min</u>	<u>KHW</u> , 3d (3) ; <u>WW</u> , 4b (2) ;	
"	"	<u>ABM</u> , 38b (1) ; <u>WBZ</u> , 55c (1) ;	
"	"	<u>GYZ</u> , 74a (1)	8
<u>munaafikii</u>	<u>munāfiq</u>	<u>KHW</u> , 21a (1) ; <u>GYZ</u> , 35e (2)	3
<u>Munkari¹</u>	<u>Munkar</u>	<u>TSK</u> , 4b (1)	1
<u>munkari²</u>	<u>munkar</u>	<u>TML</u> , 10d (1)	1
<u>muntahaa</u>	<u>muntahā</u>	<u>KHW</u> , 2c (1)	1
<u>muraadii</u>	<u>murādī</u>	<u>HDK</u> , 24e (1) ;	1
<u>murjaanii</u>	<u>mu'jan</u>	<u>GYZ</u> , 90d (1)	1

Hausa form	Arabic form/root	Location	Total occurrence
<u>mustahabbii</u>	<u>mustahabb</u>	<u>HD</u> , 35b (1)	1
<u>Musulmii/Musulunci</u>	<u>Muslim</u>	<u>KHW</u> , 1c (6) ; <u>KLH</u> , 14a (2) ; <u>HD</u> , 3a (9) ; <u>TML</u> , 7b (1) ; <u>ABM</u> , 18a (2) ; <u>WBZ</u> , 55d (1) ; <u>JM</u> , 7b (1) ; <u>GYZ</u> , 3a (1)	23
<u>mutakabbirii</u>	<u>mutakabbir</u>	<u>TM</u> , 50b (1)	1
<u>muttakii</u>	<u>muttaqī</u>	<u>HDK</u> , 1b (1)	1
<u>mutu/mutuwaa</u>	<u>māta /mawt</u>	<u>ww</u> , 17a (2) ; <u>WBZ</u> , 25c (1) ; <u>GYZ</u> , 21d (1) ; <u>WG</u> , 7a (2) ; <u>KHW</u> , 5c (2) ; <u>HD</u> , 10d (2) ; <u>TM</u> , 6a (1) ; <u>TML</u> , 6a (5) ; <u>ABM</u> , 53a (1) ; <u>TSK</u> , 42a (1)	18
<u>muzakkarii</u>	<u>mudhakkar</u>	<u>TM</u> , 17b (1)	1
<u>N</u>			
<u>na'am</u>	<u>na^Cam</u>	<u>ABM</u> , 59a (1)	1
<u>nabiyyu</u>	<u>nabi</u>	<u>TML</u> , 26b (2) ; <u>AK</u> , 20a (1)	3
<u>nadaamaa</u>	<u>nadama</u>	<u>GYZ</u> , 4a (1)	1
<u>nafhu aulaa</u>	<u>nafkh al-ūlā</u>	<u>AK</u> , 18a (1)	1
<u>naafiloolii</u>	<u>nafila</u>	<u>KHW</u> , 7d (1) ; <u>WW</u> , 3b (1) ; <u>HD</u> , 35e (1)	3
<u>nafsii</u>	<u>nafsi</u>	<u>WBZ</u> , 43a (3)	3
<u>nakasii</u>	<u>naqs</u>	<u>HDK</u> , 8c (2)	2
<u>naari</u>	<u>nar</u>	<u>GYZ</u> , 10d (3)	3
<u>Nasaara</u>	<u>nasara</u>	<u>KLH</u> , 5e (5)	5
<u>nasiihaa</u>	<u>nasīha</u>	<u>TML</u> , 23e (1) ; <u>GYZ</u> , 3e (1)	2
<u>naasirii</u>	<u>nasir</u>	<u>TM</u> , 20b (1)	1
<u>niddu</u>	<u>nidd</u>	<u>TSK</u> , 47b (1)	1
<u>nihiraanu</u>	<u>nirān</u>	<u>ABM</u> , 33b (1)	1
<u>ni'imaa</u>	<u>ni^Cma</u>	<u>KHW</u> , 36d (1) ; <u>HDK</u> , 16b (1) ; <u>TML</u> , 19a (1) ; <u>ABM</u> , 60a (1) ; <u>TSK</u> , 38a (2) ; <u>GYZ</u> , 5e (1)	7
<u>nisfu</u>	<u>nisf</u>	<u>ABM</u> , 44b (1)	1
<u>nuura</u>	<u>nur</u>	<u>TSK</u> , 33b (1)	1
<u>R</u>			
<u>Rabbi</u>	<u>Rabb, Rabbi</u>	<u>KLH</u> , 60d (2) ; <u>HDK</u> , 2a (1) ; <u>TML</u> , 1d (3) ; <u>ABM</u> , 59a (1) ; <u>WBZ</u> , 22e (11) ; <u>GYZ</u> , 6c (4)	22
<u>Rabbil Hakki</u>	<u>Rabb al-haqq</u>	<u>KHW</u> , 8c (1)	1
<u>Rabbul Ibaadii</u>	<u>Rabb al-^Cibād</u>	<u>TML</u> , 18d (1)	1
<u>rahaa</u>	<u>raha</u>	<u>TSK</u> , 43a (1)	1
<u>rahamaa</u>	<u>rahma</u>	<u>KHW</u> , 16c (2) ; <u>HD</u> , 25d (2) ; <u>WBZ</u> , 49e (2) ; <u>GYZ</u> , 8e (2)	8

Hausa form	Arabic form/root	Location	Total occurrence
<u>Rahiimi</u>	<u>Rahīm</u>	<u>KLH</u> , 1c(9)	9
<u>rai</u> " "	<u>ruh</u> (?) " "	<u>WG</u> , 46a(1) ; <u>KHW</u> , 17b(4) ; <u>TML</u> , 5a(3) ; <u>WBZ</u> , 27a(3)	11
<u>rajazu</u>	<u>R.J.Z.</u>	<u>AK</u> , 22b(1)	1
<u>raka'aa</u>	<u>rak^Ca</u>	<u>KHW</u> , 20b(1)	1
<u>Ramalaanu</u>	<u>Ṛamaḍān</u>	<u>ABM</u> , 44b(1)	1
<u>ranzi</u>	<u>ramz</u>	<u>HD</u> , 47b(4) ; <u>TSK</u> , 53b(1) ;	5
<u>rashawaa</u>	<u>rashwa/rashaw</u>	<u>WG</u> , 45b(1)	1
<u>Rasuulu</u> " "	<u>rasul</u> (Allāh) " "	<u>TML</u> , 2a(3) ; <u>ABM</u> , 61b(1) ; <u>AK</u> , 4b(1)	5
<u>riba</u> " "	<u>ribā</u> " "	<u>WW</u> , 12c(1) ; <u>KLH</u> , 53b(1) ; <u>AK</u> , 6a(1)	3
<u>riibaa</u> " "	<u>ribh</u> " "	<u>KHW</u> , 14c(1) ; <u>HD</u> , 18a(1) ; <u>HDK</u> , 11d(1)	3
<u>ridda</u>	<u>ridda</u>	<u>KHW</u> , 13d(1)	1
<u>riya</u>	<u>riyā'</u>	<u>WG</u> , 26b(1)	1
<u>rujulul aariju</u>	<u>rajul a^Caraj</u>	<u>ABM</u> , 13a(2)	2
<u>ruwaa</u> " "	<u>arwā</u> (?) " "	<u>WG</u> , 16b(5) ; <u>WW</u> , 28e(1) ; <u>KLH</u> , 16c(4) ; <u>ABM</u> , 11a(14) ; <u>JM</u> , 35a(9) ; <u>GYZ</u> , 50b(2)	25
S			
<u>saa'a</u> " "	<u>sa^Ca</u> " "	<u>KHW</u> , 12b(5) ; <u>HD</u> , 33c(1) ; <u>ABM</u> , 11a(2) ; <u>AK</u> , 2b(1) ; <u>WBZ</u> , 38a(4) ; <u>JM</u> , 21b(5)	18
<u>saababii</u> (sababii)	<u>sabab</u>	<u>KLH</u> , 29c(1) ; <u>GYZ</u> , 7c(1)	2
<u>saba'in</u> " "	<u>sab^Cin</u> " "	<u>KLH</u> , 25a(1) ; <u>ABM</u> , 28b(6) ; <u>JM</u> , 15a(9) ; <u>GYZ</u> , 14c(2)	18
<u>saabirii</u>	<u>ṣābir</u>	<u>TM</u> , 21b(1)	1
<u>saabunii</u> (saabuluu)	<u>sabūn</u>	<u>WW</u> , 7c(1)	1
<u>sadakaa</u>	<u>sadaqa</u>	<u>KLH</u> , 18c(1)	1
<u>saafiyaa/saafe</u>	<u>ṣāha/ṣāfi</u>	<u>JM</u> , 11a(1) ; <u>GYZ</u> , 15a(2)	3
<u>safuu</u> (sahuu)	<u>ṣaff</u>	<u>KLH</u> , 13c(1)	1
<u>Sahabbai</u> " "	<u>ṣahāba</u> " "	<u>WG</u> , 48b(1) ; <u>KHW</u> , 9c(4) ; <u>KLH</u> , 35c(2) ; <u>HD</u> , 2e(2) ; <u>AK</u> , 3a(2) ; <u>TSK</u> , 53a(1) ; <u>JM</u> , 3b(1) ; <u>GYZ</u> , 92c(1)	14
<u>sahiihai</u>	<u>ṣahīh</u>	<u>WBZ</u> , 55c(1)	1
<u>Sa'iiraa</u>	<u>Sa^Cira</u>	<u>TSK</u> , 24b(1)	1
<u>Sakaraa</u>	<u>Sagara</u>	<u>TSK</u> , 25b(1)	1
<u>salaa</u> (sallaa) " "	<u>salāt</u> " "	<u>WG</u> , 21a(1) ; <u>KHW</u> , 16b(2) ; <u>WW</u> , 3a(2) ; <u>KLH</u> , 2d(10) ; <u>HD</u> , 34d(1) ; <u>TML</u> , 7c(1) ; <u>JM</u> , 76b(1) ; <u>GYZ</u> , 31c(2)	20

Hausa form	Arabic form/root	Location	Total occurrence
<u>salaamaa</u>	<u>salām</u>	HD, 40a(1)	1
<u>salaatii</u>	<u>salāt</u>	WW, 1a(2); HD, 2a(6);	
''	''	TM, 2a(1); TML, 27b(1);	
''	''	ABM, 61a(1); AK, 21a(1);	
''	''	TSK, 52b(1)	13
<u>salaatullaahi</u>	<u>salāt Allāh</u>	KLH, 63c(1)	1
<u>saalihii</u>	<u>salih</u>	KHW, 18a(1); HD, 10e(2);	
''	''	TSK, 21a(1)	4
<u>saaliman</u>	<u>saliman</u>	JM, 84b(1)	1
<u>sallamaa</u>	<u>sallama</u>	WW, 31d(1); HD, 46d(1);	
''	''	TM, 2a(1); ABM, 53a(1);	
''	''	JM, 3a(1); AK, 2a(1)	6
<u>Salsabiilu</u>	<u>Salsabil</u>	TSK, 44a(1)	1
<u>sama</u>	<u>samā'</u>	KHW, 6b(1); WW, 31b(1);	
''	''	KLH, 27a(2); TML, 17b(1);	
''	''	ABM, 11a(1); AK, 13b(1);	
''	''	TSK, 8a(1)	8
<u>samadan</u>	<u>samadan</u>	JM, 33a(1)	1
<u>sawaa</u>	<u>sawā'</u>	WG, 45b(1)	1
<u>sawaabaa</u>	<u>thawāb</u>	HD, 18b(1); AK, 3b(1)	1
<u>Sayyadi</u>	<u>sayyid</u>	KHW, 17e(2); ABM, 61b(1)	3
<u>sha'anii</u>	<u>sha'an</u>	KHW, 19c(2)	2
<u>shadurraa</u>	<u>shutūr</u>	HD, 43e(1)	1
<u>shagalaa</u>	<u>shugl/shaghala</u>	KHW, 3a(1); HD, 25b(1);	
''	''	HDK, 13a(2)	4
<u>shahara</u>	<u>shahara</u>	KHW, 10c(1); KLH, 53e(1)	2
<u>shaidaa</u>	<u>shahāda (SH.H.D.)</u>	KHW, 21d(1); KLH, 15d(1);	
''	''	HDK, 24a(1); WBZ, 26c(6)	9
<u>Shaidan</u>	<u>Shaytān</u>	WW, 12d(2); KLH, 5e(7);	
''	''	TML, 6d(4); GYZ, 22a(2)	15
<u>shakkaa</u>	<u>shakka</u>	HD, 5d(2); AK, 10a(1);	
''	''	WBZ, 52b(2)	5
<u>sharadii</u>	<u>shart</u>	KHW, 1e(1); AK, 1b(3)	4
<u>sharaa'ifuhuu</u>	<u>shara'ifuhu</u>	TSK, 53b(1)	1
<u>sharaaru</u>	<u>ashrār</u>	AK, 17a(1)	1
<u>sharii'a</u>	<u>ḥarī'a</u>	AK, 2a(1)	1
<u>sharran</u>	<u>sharran</u>	WBZ, 24c(2); GYZ, 20b(3)	5
<u>Sheehu (Shaihu)</u>	<u>shaykh</u>	KHW, 10c(1); HD, 39c(1);	
''	''	TM, 12a(3); AK, 20a(2);	
''	''	TSK, 51a(1)	8
<u>shibhaa</u>	<u>shubhā</u>	WG, 24b(1)	1

Hausa form	Arabic form/root	Location	Total occurrence
<u>shidda</u>	<u>sitta</u> (?)	JM, 82a(1)	1
<u>shi'iru</u>	<u>shi^Cir</u>	AK, 22b(1)	1
<u>shimaali</u>	<u>shimal</u>	GYZ, 2c(1)	1
<u>shirkaa</u>	<u>shirk</u>	KLH, 43a(1) ; WBZ, 47c(2)	3
<u>shukuraa</u> ''	<u>shukr</u> ''	KHW, 37a(1) ; HD, 17c(1) ; TSK, 39b(1)	3
<u>shurafaa'uhuu</u>	<u>shurafa'uhu</u>	HD, 47a(2)	2
<u>sibyaanu</u>	<u>sibyan</u>	ABM, 30b(1)	1
<u>Siidi</u>	<u>sidi</u> (colloq.)	KLH, 55e(2) ; JM, 106b(1)	3
<u>siffaa</u> ''	<u>sifa</u> ''	KHW, 20a(1) ; HD, 6d(2) ; AK, 21b(1) ; GYZ, 80d(1)	5
<u>sihirii</u>	<u>sihr</u>	KHW, 12e(1)	1
<u>Siraadii</u> '' ''	<u>sirat</u> '' ''	KHW, 17e(2) ; KLH, 3c(1) ; TSK, 34b(1) ; WBZ, 38a(3) ; JM, 71a(1)	8
<u>suu'aanu</u>	<u>su'an</u>	ABM, 16b(1)	1
<u>subhaana</u>	<u>subhan</u>	KHW, 6d(2)	2
<u>suu'il mar'i</u>	<u>su'i al-mar'i</u>	TML, 2b(1)	1
<u>sujjadaa</u>	<u>sujjada</u>	WBZ, 45c(1)	1
<u>sunna</u>	<u>thunna</u>	JM, 109a(1)	1
<u>sunduukii</u>	<u>sunduq</u>	KLH, 38b(1)	1
<u>Sunduusi</u>	<u>sundus</u>	TSK, 44b(1) ; JM, 100a(1)	2
<u>Sunnaa</u> '' '' ''	<u>Sunna</u> '' '' ''	WG, 47b(1) ; KHW, 3c(4) ; KLH, 6b(3) ; HD, 14b(3) ; TSK, 21b(1) ; JM, 2a(3) ; GYZ, 31d(2)	17
T			
<u>Ta'aalaa</u> ''	<u>Ta^Cala</u> ''	KLH, 13b(7) ; HDK, 1e(1) ; ABM, 51a(2) ; GYZ, 2e(6)	16
<u>ta'alihi</u>	<u>ta'alif</u>	ABM, 57a(2)	2
<u>Tabaaraka</u>	<u>Tabaraka (Allah)</u>	HDK, 2a(1) ; TML, 11e(1)	2
<u>tabban hakiikan</u>	<u>tabban haqiqan</u>	KHW, 5b(5)	5
<u>tabbata</u>	<u>tabbata/tabban</u>	TML, 12e(1)	1
<u>taabi it taabi'na</u> ''	<u>tabi^Ci al-tabi^Cina</u> ''	KHW, 37e(1) ; HD, 46a(1) ABM, 62b(1) ; TSK, 53a(1)	4
<u>tahalta</u>	<u>ikhtalla</u> (?)	HDK, 5c(2)	2
<u>taajirai</u>	<u>tajir</u>	TML, 15d(1)	1
<u>tajriihii</u>	<u>tajrih</u>	ABM, 51b(1)	1
<u>taakhiirii</u>	<u>ta'akhir</u>	TML, 6e(2)	2
<u>takhlirkai</u> (taalikai)	<u>takhallaqa/ alkhalqa</u>	HD, 28e(1) ; TSK, 3b(2)	3

Hausa form	Arabic fom/root	Location	Total occurrence
<u>talakka</u>	ta ^C allaqa	HD, 7d (3) ; GYZ, 36c(1)	4
<u>talaatin</u>	thalāthin	JM, 16b (3)	3
<u>tamaaniyaa</u>	thamāniya	JM, 40a(1)	1
<u>tamat</u>	tamat	JM, 109a(1)	1
<u>taariku sallaati</u>	tarik al-ṣalāt	KHW, 21c(1)	1
<u>taasarii</u>	takhassara (?)	TM, 14b (1) ; JM, 26b (3)	4
<u>tauhiidii</u>	tawhid	KLH, 2d (1) ; TML, 7b(1)	2
<u>tazkiirii</u>	tadhkir	JM, 66b (1)	1
<u>tibraa</u>	tibr	TSK, 46b (1)	1
<u>tuubaa</u>	tawba	WG, 6a (3) ; KHW, 2d (3) ;	
''	''	WW, 13a (3) ; KLH, 6f (9) ;	
''	''	HD, 24c (3) ; TM, 4b (1) ;	
''	''	TML, 6e (5) ; ABM, 38b (6) ;	
''	''	JM, 4a (2)	35
<u>tuhumaa</u>	tuhma	KHW, 16a (1)	1
<u>tujallaa</u>	tajalla	GYZ, 31b (1)	1
U			
<u>ulamaa'u</u>	ulana'	KLH, 48e (1)	1
<u>umnatii</u>	umnati	TSK, 18b (1)	1
<u>Umraa</u>	Umra	JM, 82b (1)	1
<u>umuumun</u>	umum	KLH, 1b (1)	1
<u>ushurii</u>	al- ^C ushr	KHW, 9e (1)	1
<u>usran</u>	^C usran	HD, 12b (1)	1
<u>uzurii</u>	^C udhr	KHW, 26e (1) ; TML, 4b (1)	2
W			
<u>wa'azii</u>	wa ^C z	KHW, 37b (2) ; WW, (title)(1)	
''	''	KLH, 62c (2) ; HD, 3d (2) ;	
''	''	TM, 3a (1) ; TML, 23d (2) ;	
''	''	TSK, 54a (1) ; JM, 66b (1)	11
<u>waadii</u>	wadi	ABM, 18b (1)	1
<u>wahalaa</u>	wahl	HDK, 3b (1)	1
<u>Waahidun</u>	Wahid	GYZ, 66b (1)	1
<u>wahuwa fii sha'anii</u>	wa huwa fi sha'an	KHW, 1b (1)	1
<u>wa illaa</u>	wa illa	KLH, 3e (1)	1
<u>wailu</u>	wayl	KHW, 30e (1) ; TSK, 31a (2)	3
<u>waajib/waajibii</u>	wajib	KHW, 6a (3) ; WW, 3b (2) ;	
''	''	KLH, 2e (3) ; HD, 35a (1)	9
<u>wal</u>	wa al...	ABM, 56b (1)	1
<u>walaa</u>	wa la	WW, 16b (1)	1
<u>wa la in kafarta</u>	wa la'in kafarta	HD, 1c (1)	1

Hausa form	Arabic form/root	Location	Total occurrence
<u>wa lau</u> ''	<u>wa law</u> ''	HD, 5c(3); TML, 13c(2); ABM, 56b(1)	6
<u>waliyyii</u> ''	<u>wali</u> ''	KLH, 15a(1); HD, 43a(2); HDK, 1b(1); ABM, 62a(1)	5
<u>wallaahi tallaahi</u>	<u>wallāhi tallāh</u>	KHW, 5a(2); TM, 53a(2);	4
<u>waswaasii</u>	<u>wuswas</u>	JM, 28b(1)	1
<u>wa yaa ma'asharan</u> <u>naasuu</u>	<u>wa yā ma^Cashr</u> <u>al-nās</u>	ABM, 39a(1)	1
Y			
<u>yaa</u>	<u>yā</u>	TML, 13b(2)	2
<u>yadaini</u>	<u>yadayn</u>	ABM, 10a(1)	1
<u>Yahuudaawaa</u>	<u>Yahūd</u>	KLH, 5e(4)	4
<u>yaa laitani</u>	<u>yā laytanī</u>	ABM, 53b(1)	1
<u>yamiini</u>	<u>yamin</u>	GYZ, 2c(1)	1
<u>yaa Rasuulu</u>	<u>yā rasūl</u>	KHW, 36a(1)	1
<u>yau</u> ''	<u>yawn</u> ''	WG, 13b(1); KHW, 23a(2); HD, 6e(1); TML, 10e(1);	9
''	''	JM, 29a(3); GYZ, 44d(1)	
<u>yaa wailatii</u>	<u>yā waylatī</u>	ABM, 53b(1)	1
<u>yusran</u>	<u>yusran</u>	HD, 12a(1)	1
Z			
<u>za'afaran</u>	<u>za^Cafran</u>	TSK, 47a(1); JM, 98b(1)	2
<u>zaahirii</u>	<u>zahir</u>	TM, 1a(2); TSK, 3b(2)	4
<u>zakkaa</u> ''	<u>zakāt</u> ''	WG, 21b(1); KHW, 16c(1); WW, 3c(1); KLH, 2e(2);	8
''	''	HD, 34e(1); TML, 8a(1);	
''	''	JM, 80b(1)	
<u>zakkuumu</u>	<u>zaqqum</u>	WG, 17b(1); JM, 46b(1)	2
<u>zaalumcii</u>	<u>zālim</u>	WG, 25a(2); AK, 6a(1)	3
<u>zaamaanii</u> ''	<u>zāman</u> ''	KHW, 13a(1); HDK, 18b(1); ABM, 1b(20)	22
<u>zamba</u> ''	<u>dhanb/dhamba(?)</u> ''	WG, 44b(1); WW, 6a(3); HD, 4b(3); AK, 5a(1);	15
''	''	GYZ, 15d(7)	
<u>zamharii</u>	<u>zamhar</u>	JM, 43b(2)	2
<u>zarafii</u>	<u>zarf</u>	HDK, 14a(1)	1
<u>zarraa</u>	<u>dharra</u>	GYZ, 13e(1)	1
<u>Zaatii</u>	<u>Dhāt (Allāh)</u>	TSK, 48a(1); WBZ, 45b(2)	3
<u>zauraa'a</u>	<u>zurra^Ca/zawra^Ca</u>	ABM, 19a(1)	1
<u>zikirii</u>	<u>dhikr</u>	KLH, 22d(1)	1
<u>zillaa</u>	<u>dhillā</u>	HD, 25a(1); TSK, 24a(1)	2

Hausa form	Arabic form	Location	Total occurrence
<u>zinmaa</u>	<u>ᶜazma</u>	<u>GYZ</u> , 38b(1)	1
<u>zina</u> ''	<u>zina</u> ''	<u>KHW</u> , 12d(2); <u>KLH</u> , 39b(3); <u>ABM</u> , 32b(3)	8
<u>ziinaarii</u> ''	<u>dīnār</u> ''	<u>ABM</u> , 28a(2); <u>TSK</u> , 46a(1); <u>JM</u> , 90b(2); <u>GYZ</u> , 70a(3)	8
<u>ziraa'aini</u>	<u>zira^ᶜayn</u>	<u>ABM</u> , 22a(2)	2
<u>zubardaji</u>	<u>zabarjad</u>	<u>TSK</u> , 45b(1)	1
<u>zuhrii</u>	<u>zuhr</u>	<u>HD</u> , 17b(1)	1
<u>zulaamaa(zullumii)</u>	<u>zulama</u>	<u>GYZ</u> , 4b(2)	2
<u>zulaamaa(zaaluncii)</u>	<u>zulm</u>	<u>GYZ</u> , 38d(1)	1
<u>zul amnu</u>	<u>dhū 'l-amn</u>	<u>ABM</u> , 61b(1)	1
<u>zullunii</u>	<u>Z.L.M.</u>	<u>WW</u> , 15d(1); <u>TML</u> , 21d(1)	2
<u>zumuntaa</u>	<u>Z.M.L.</u>	<u>AK</u> , 9a(1)	1
<u>zunubii</u> '' ''	<u>dhunūb</u> '' ''	<u>KHW</u> , 34e(1); <u>KLH</u> , 40c(1); <u>TML</u> , 27e(1); <u>TSK</u> , 2b(1); <u>GYZ</u> , 50d(1)	5
<u>zuriyaa</u>	<u>dhurriya</u>	<u>HD</u> , 46c(1)	1
TOTAL : 531 individual words			1897

APPENDIX E
List of wa'azii poems

The list below consists of 220 poems having to do with wa'azii, upon which sampling for this study has been based. MS, MSP, AA, OOA are references from CSNL catalogue. All other abbreviations will be found in "List of abbreviations" above

A: 19-Century Compositions

Author	Poem	Source/Reference
Ahmadu, Sultan Attahiru	<u>Wakar zuwan Annasara kasar Hausa</u>	MS, 75; <u>GMJ</u> , II, 443-447
Asma'u, Nana	<u>Tsayin Kiyama</u> (see <u>TSK</u>)	MS, 40 " " , 288-292
	<u>Sunna Sharifiya</u>	MS31; " " , 238-245
	<u>Waken tumbuke zabiya</u>	UNMS
	<u>Jiragen tsira</u>	<u>GMJ</u> , II, 226-229
	<u>Gargadi ga masu shan azumi</u>	MS37; <u>GMJ</u> , II, 230-233
	<u>Manyan zunubbai masu kafirta</u> ^{mutum}	MS AB; <u>GMJ</u> , II, 234-237
	<u>Sharuddan Kiyama</u>	MS38; " " , 246-252
	<u>Tawassudi ga mata masu albarka</u>	MSP3; " " , 253-259
	<u>Alhinin mutuwa</u>	MS42; " " , 283-285
	<u>Dalilin samuwar Allah</u>	<u>GMJ</u> , II, 293-296
	<u>Hasken addini</u>	MS34
	<u>Dawa'in tsorace-tsoracen Lahira</u>	MS39
<u>Kirarin Ahmada</u>	MS35	
Bagine, Dikko Dan	<u>Wakar Alammin Bayyanar Mahadi</u>	MS73 (see <u>ABM</u>)
	<u>Tsoratarwa kan zuwan mutuwa</u>	MS74
Darho, Malam	<u>Gargadi ga jama'a</u>	MS72; <u>GMJ</u> , II, 561-562
	<u>Foro ga maza da mata</u>	MS71; " " , 563-565
Dan Fodiyo, Abdullahi	<u>Wakar Wa'azu</u>	MS22 (see <u>WV</u>)
	<u>Bulaliya (?)</u>	MS27; <u>GMJ</u> , II, 192-215
	<u>Gargadi kan shugabancin Musulunci</u>	UNMS
	<u>Tunawa ga zuwan mutuwa</u>	MS23; <u>GMJ</u> , II, 147-152
	<u>Tsarin mulki na Musulunci</u>	<u>GMJ</u> , II, 175-178
Dan Fodiyo, Shehu Usman	<u>Wakar Gargadi</u>	(see <u>WG</u>)
	<u>Wakar gargadin Habe/jaman Musulmi</u>	UNMS
	<u>Wakar kau da jita-jita</u>	<u>GMJ</u> , II, 24-25
	<u>Tabban Hakikan</u>	<u>WH</u> , 26-32, <u>GMJ</u> , II, 65-73

Author	Poem	Source/Reference
Dan Fodiyo, Shehu Usman (contd.)	<u>Wallahi wallahi</u> <u>Gargadi ga masu zama fada</u> <u>Tauhidi da salla</u> <u>Gargadi da begen Annabi</u> <u>Gargadi ga jama'ar Musulmi</u> <u>Salati guzurin tsira a Lahira</u> <u>Bayyanar Hasken addini</u> <u>Gargadi da tsoratarwa</u> <u>Wakar lalura</u> <u>Mahazuratus sa'ati</u> (trans. by M.Awa) <u>Bayanin wajabcin Hijira</u> (trans. by Isa)	<u>GMJ, II, 33-34</u> <u>MS6; GMJ, II, 1</u> <u>MSP, " ", 2-5</u> <u>MS5; " ", 6-13</u> <u>MS4; " ", 14</u> <u>MSP4; " ", 19-23</u> <u>GMJ, II, 26-28</u> <u>MS3; GMJ, II, 29-32</u> <u>MS9; " ", 73-80</u> <u>MS21; " ", 119-126</u> <u>MS20; " ", 127-136</u> <u>SHL</u>
Dan Muh. Bello, Sa'idu	<u>Al'amura masu kafirta mutum</u> <u>Furu'a don jama'a masu bin shari'a</u>	<u>MS62; GMJ, II, 382-386</u> <u>GMJ, II, 387-396</u>
Dan Shehu, Hassan	<u>Wakar Siradi</u>	<u>MS41; GMJ, II, 356-360</u>
Dan Shehu, Isan Kware	<u>Halin Duniya</u> <u>Tuna Mutuwa</u> <u>Wa'azi da tsoratarwa</u> <u>Alhakin Mumini bisa Mumini</u> <u>Mutuwa wa'azi ce ga duk mai rai</u> <u>Fadakarwa zuwa ga mutuwa</u> <u>Farin Mari</u> <u>Wa'azi kan zuwan mutuwa</u> <u>Tuna Mutuwa</u> <u>Tuna Mutuwa</u>	<u>MS47 (see HD)</u> <u>MS49; (see TM)</u> <u>MSP1; GMJ, II, 321-326</u> <u>MS51; " ", 346-351</u> <u>GMJ, II, 352-355</u> <u>UNMS</u> <u>MS45; GMJ, II, 318-350</u> <u>MS46</u> <u>MS48</u> <u>MS193</u>
Dan Shehu, Khalilu	<u>Godiya ga ni'imar Ubangiji</u>	<u>GMJ, II, 379-381</u>
Dan Zana, Salihu	<u>Jan Mari</u> <u>Baidahu (yabo da wa'azi)</u>	<u>MS69 (see JM)</u> <u>MS70; GMJ, II, 546-560</u>
Jikan Bello, Aliyyu	<u>Siffofin mai kibri</u>	<u>MS66; GMJ, II, 414-419</u>
Jikan Gidado, Waziri Buhari	<u>Shirin guzuri don karatowar mutuwa</u> <u>Juye-juyen zamani masu tsoratarwa</u>	<u>MS67; GMJ, II, 481-482</u> <u>MS68; " ", 483-485</u>
Rufa'i, Ahmad	<u>Alamāt khurūj al-Mahdī</u> (prose)	<u>MS293</u>
Tukur, Mamman	<u>Bakin Mari</u> <u>Alammin karshen duniya</u> <u>Tsoratarwa kan zuwan mutuwa</u>	<u>HIV; Ms55; GMJ, 486-491</u> <u>GMJ, II, 532-535</u> <u>" ", II, 536-539</u>

Author	Poem	Source/Reference
'Yar Shehu, Maryam	<u>Fadar Shehu kan watsewar Hausa</u>	MSP2; GMJ, II, 361
	<u>Lokacin da Sudaniyya za ta tashi</u>	GMJ, II, 362-367
	<u>Ni'imnin Ubangiji ga bawa</u>	" ", 368-371

B: 20-Century Compositions

Abdullahi, Aminu	<u>Gargadi ga masu shan tabar wiwi</u>	MS146
Adakawa, Rukayyatu Sabuwa	<u>Wakar kishi</u>	WHM, 60-64
Agege, Mal. Sule Daura	<u>Wakar fadakarwa ga dukkan Mumini</u>	UNMS
Alhasan, Habibu	<u>Wakar gargadin 'yan'uwa</u>	UNMS
Aliyu, Akilu	<u>Hakuri maganin zaman tare</u>	FA
	<u>Mai son cigaba ba ya kyuya</u>	FA
	<u>Gora maganin mai gigi</u>	"
	<u>Kura da fatar tinkiya</u>	"
	<u>'Yar gagara</u>	"
	<u>Dangata</u>	"
	<u>Kulli gagara kwanta</u>	"
	<u>Kadaura</u>	"
	<u>Bin uwa da uba tilas</u>	"
	<u>Jakadiya</u>	"
	<u>Kwadon nasiha</u>	"
	<u>Tuba maganin kazamin aiki</u>	"
	<u>Maso rahama ba ya guji gargadiba</u>	"
	<u>Nasiha ga Alhaji har Hajiya</u>	"
	<u>Duniya rawar 'yammata</u>	"
	<u>Allah sa mu gane</u>	"
	<u>Haske mai ganar da basira</u>	"
	<u>'Yar gida</u>	"
	<u>Somin tabi</u>	"
	<u>Hausa Mai Ban haushi</u>	"
Alkanci, Malam Shehu	<u>Taimakon makafi</u>	MS211
Alkanci, Malam Umaru	<u>Nasiha ga 'yan'uwa</u>	MSP5
	<u>Wa'azi da tarihin Annabi</u> (muryar Darnani)	MS215
Alkanci, Malam Usaini	<u>Wakar hakkin mace da miiji</u>	MSP 00A

Author	Poem	Source/Reference
Almajira, Malama Hansatu	<u>Wakar ketare Siradi</u>	UNMS
Al'ufiyyu, Sheik (Annon)	<u>Alwa'azu</u> <u>Wakar wa'azi</u>	CSNL MS 130
Atiku, Shehu Abubakar	<u>Manzumatun nasiha</u>	Northern Makatabat Kano
Ayuba, Malam	<u>Matan aure masu cuta</u>	MSP 6
Birnin Kabi, Umaru	<u>Gargadi ga abokai</u>	CSNL
Bodinga, Manman Konna	<u>Halayen mata muyagu</u>	MS 77
Darazo, Ahmadu Mukaddas	<u>Wakar zumunta</u>	UNMS
'Dan Alin Iliya, M. Inuwa	<u>Wa'azi da tsoratarwa</u> <u>Wakar wa'azi</u>	MS 137 MS 136
'Dan Sidi, Aliyu S. Zazzau	<u>Mu sha falala</u> <u>Saudul kulubi, bulaliyar zukata</u>	WH, pp. 11-17 Gaskiya of 8/10/65, 15/10/65, 22/10/65
'Dan Shehu, Sulaiman	<u>'Yan jihadi, halayen 'yan zamani</u>	MS 76
Ebisidi, Garba	<u>Wakar Gargadin Yaki da Zuciya</u> <u>Wakar gargadi ga direbobi</u> <u>Abubuwan da kan jawo lalacewar</u> <u> kasa</u>	(see GYZ) Gaskiya of 24/9/65 UNMS
Funtuwa, Hamisu Yadudu	<u>Wakar uwar mugu</u>	WH, pp. 18-24
Gabari, Ahmadu Yaro	<u>Karuwa mai kama da bushiya</u>	WHM, pp. 32-37
Gidadaawa, Maigudu	<u>Wakar masu luwadi</u>	UNMS
Hadeja, Mu'azu	<u>Ilimin zamani</u> <u>Mu yaki jahilci</u> <u>Birrul walidaini</u> <u>Gaskiya ba ta sake gashi</u> <u>Karuwa</u> <u>Mu nemi ilimi</u> <u>Annaminanci, Luwadi da Ashararanci</u> <u>Wakar giya</u> <u>Halayen mutane</u>	WMH, pp. 10-15 " " 15-19 " " 20-22 " " 22-27 " " 27-30 " " 31-35 " " 35-40 " " 40-48 " " 48-54
Halilu, Ibrahim	<u>Halin mutanen zamani, karya da hona</u> <u>Yakin bidi'a</u>	MS 107, 108 MS 104

Author	Poem	Source/Reference
Halilu, Ibrahim (cont.)	<u>Halayen mutanen zamani</u>	MS 105
	<u>Halin Duniya</u>	PCM, 13
	<u>Wakar gargadi (tahamisi by Mahe)</u>	PCM, 6
	<u>Wakar wa'azu</u>	PCM, 5
	<u>Wakar jazari, tsawataswa</u>	PCM, 4
	<u>Wakar rajazu</u>	PCM, 2
	<u>Wakar wa'azi ga kowa</u>	PCM, 1
Hubbare, Malam Mahe	<u>Wakar wa'azi</u>	MSP 9
	<u>Wakar karin Nana mai alkaki</u>	PCM, 7
	<u>Wakar tawakkali da wa'azi</u>	PCM, 11
	<u>Rabbu ka tsarsan shiga kufru</u>	PCM, 12
Ibrahim, Malam	<u>Wakar wa'azi</u>	MSP 10
	<u>Wakar wa'azi</u>	MSP 11
	<u>Wakar maketaci</u>	MSP 7
Isa, Liman Aliyu	<u>Tuna mutuwa da Lahira</u>	MSP 12, (see TML)
	<u>Wakar gargadi</u>	UNMS
Jamo, Muh. Limamin Daura	<u>Wakar alqusshu</u>	MSP 8
Jari, Alhaji Muhammadu	<u>Wakar halin mata</u>	Oluseyi Press, Kano 1969
Jega, Awwal Namawajida	<u>Begen Annabi da wa'azi</u>	MS 110
Jingau, Adamu	<u>Wakar gargadi</u>	WHM, pp. 23-26
Junaidu, Alh. Dr. Waziri	<u>Halin Duniya</u>	MS 114
Kabara, Malam Nasiru	<u>Jalalullahi, wa'azi da Hausa</u>	published in mataba'ati Jula'azi, Kano
Kano, Malam Aminu	<u>Wakar zamani</u>	CSNL
Kwantagora, Mal. Salihu	<u>Wakar hana zalunci</u>	WH, pp. 8-10
	<u>Wakar sha'anonin duniya</u>	" " 24-25
	<u>Munafinci da annamimanci</u>	" " 23-24
Kwasare, Barmo Maharazu /Mazuga	<u>Halayen matan yau (kirimini hijit)</u>	MS 210
	<u>Annasara</u>	MS 217
Maibodinga, Abdullahi	<u>Halin Duniya (tahamisi)</u>	MS 74, (see HD)
Maigyada, Malam Baba	<u>"Tsumangiya" in Tsumangiya,</u>	NORIA, 1958, p. 1-10
	<u>Halin Duniya</u>	" " pp. 10-18

Author	Poem	Source/Reference
Maikaturu, Abubakar	<u>Alamnin Kiyama</u>	MS 204 (see AK)
	<u>Halin mutan zamani</u>	MS 206
	<u>Hanya Muhammadiyya</u>	MS 205
	<u>Halin 'Yan bukka</u>	MS 201
	<u>Halir annamimi</u>	MS 200
	<u>Wa'azi ga mutanen zamanigafalallu</u>	MS 199
	<u>'Yan jihadi, halayen 'yan zamani</u>	PCM, 9
	<u>Tsawatar wa masu homa</u>	MS 91
	<u>Wa'azi ga masu son zama shugaba</u>	MS 93
	<u>Bayyana malaman da ba a koyi da su</u>	MS 98
	<u>Jirkitar zamani</u>	MS 203
	<u>Lotton jirkitar zamani</u>	MS 202
	<u>Bulaliya game da fari</u>	PCM, 10
	<u>Wakar Alhamdulillah</u>	PCM, 3
	<u>Wakar 'yan jihadi, Hawarijawa</u>	PCM, 8
Maiturare, Mal. Lawan	<u>Komawa ga Allah</u>	WBM, pp.19-29
Makarantar Lungu, Alhaji Sani	<u>Mowa da bora</u>	WHM, pp.49-53
Mazuga, Alh. Muhammadu	<u>Bulaliya</u>	MS 126
Muhammadu, Alh. Gambo	<u>Wakar bulaliyar zukata ga jama'a</u>	(see WBZ)
	<u>Wakar fadakarwa ga dukkan Musulmi</u>	UNMS
Muhammadu, Ibrahim Yaro	<u>Halayen mutane</u>	WBH ,pp.1-7
	<u>Bakandamiyar fari</u>	" " 13-18
	<u>Shawarori dangane da siyasa</u>	" " 19-25
	<u>Shawara ga yara</u>	" " 32-35
	<u>Wa'azin zaman duniya</u>	WHH, pp.28-34
	<u>Wakar halayem mata, maza da karuwa</u>	WHH, pp.38-42
	<u>Mutuncin mutuntaka</u>	WHH, pp.48-50
Nabirnin Gwari, Muh.	<u>Gangar Wa'azu</u>	NNPC, Zaria, 1970
	<u>Wakar Muhammadu Nabirnin Gwari</u>	Gaskiya of 17/9/65
Namaiganji, Mal. Muh.	<u>Kasidatu bi Lisani Hausa</u>	See KIH
Namangi, Alh. Dr.Aliyu	<u>Wakokin Infiraji 2-3</u>	NNPC, Zaria, 1972
Sagaji, Alh.Lawan Sadisu	<u>Hakurin zama da iyali</u>	WHM, pp.55-60
Sani, Mal. Muhammadu	<u>Hindu matar wawa</u>	Northen Makatabat Kano
	<u>Kasuwar dare</u>	UNMS

Author	Poem	Source/Reference
Sha'iri, Abdu Gwandu/Audi	<u>Ƙasidatu Hausa: Waƙar wa'azu</u>	MS 216 (see <u>KHW</u>)
	<u>Halin Duniya Karuwa</u>	MS 111 (see <u>HDK</u>)
	<u>Tunatarwa ga Musulmi</u>	MSP 13
Sipikin, Mudi	<u>Nasiha ga 'yan'uwa</u>	<u>TSWDSW</u> , pp.63-66
	<u>Itaciyar zumunta don 'yan'uwa</u>	" " 76-86
	<u>Halayen mutanen da da kirkinsu</u>	" " 86-96
	<u>Hada kai shi ne ƙarfi</u>	" " 90-97
	<u>Karara</u>	" " 97-100
	<u>Gadar zare</u>	" " 106-110
	<u>Allah na tuba</u>	" " 117-121
Sitti, Ya'u	<u>Gargadi ga Musulmi</u>	UNMS
	<u>Hana wahala sai Allah</u>	"
	<u>Matakin farko ga yaran Islamiyya</u>	"
Sudawa, Adamu Sandalo	<u>Ƙar hana shan taba</u>	UNMS, CSNL
	<u>Cinnaka</u>	<u>WHM</u> , pp.72-74
	<u>Halin Duniya</u>	UNMS, CSNL
Tireda, Ahmadu	<u>Ƙar roƙon Musulmi</u>	UNMS, pub. locally in Kano
	<u>Nasihatul muridi</u>	" " "
Tudun Mafera, Ali Usudu	<u>Ƙi da mutane</u>	<u>WHM</u> , pp.53-55
Tukur, Tijjani	<u>Ƙar wa'azi ga mashaya giya</u>	underpub., NNPC, Zaria
	<u>Wa'azi ga ma'aikatan Nijeriya</u>	" " "
	<u>Gargadi ga mutanen Kano</u>	" " "
Umar, Muh. Balarabe	<u>Shawara ga masu zabe</u>	UNMS, NLD, Kano
	<u>Gigita maza</u>	" " "
Wali, Na'ibi Sulaiman	<u>Gargadi don farkawa</u>	<u>WH</u> , pp.1-3
Wazirin Gwandu, M.U. Nasarawa	<u>Ƙarwa ga Allah</u>	MS 123
Zaria, Alhaji Gambo	<u>Rera waƙar fadakarwa ga dukkan Mumini</u>	<u>Gaskiya</u> of 4/6/65
Zayyanu, Muhammadu	<u>Bindigar harbin talla</u>	<u>WHM</u> , pp.26-32
Zungur, Sa'adu	<u>Ƙar bidi'a</u>	<u>WSZ</u> , pp.1-6
	<u>Ƙar 'yan baka</u>	" " 6-13
	<u>Arewa Jumhuriya ko mulukiya</u>	" " 13-22