



Hausa Language and Literature

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LAST MODIFIED: 24 MAY 2018

DOI: 10.1093/OBO/9780199846733-0202

Introduction

Hausa is one of the most widely spoken languages in West Africa, as noted in Kenneth Katzner's *The Languages of the World* (London: Routledge, 2011). Further, Philip J. Jaggard, the author of "Chadic Languages," published in the *Concise Encyclopedia of Languages of the World* (Oxford: Elsevier, 2009), notes that with upward of over thirty million first-language speakers, Hausa is spoken "more than any other language in Africa south of the Sahara. The remaining languages, some of which are rapidly dying out (often due to pressure from Hausa), probably number little more than several million speakers in total, varying in size from fewer than half a million to just a handful of speakers" (p. 206). The influence of Islam on the development of the language (see, e.g., Joseph Harold Greenberg's *The Influence of Islam on a Sudanese Religion* [New York: J.J. Augustin, 1966]) has created an enriched vocabulary of the language that mixes both indigenous Hausa words and expressions and those adapted from the Arabic language. The early contact of Hausa with Islam, going back to about 13th century through Malian cleric-merchants (see Herbert R. Palmer's "The Kano Chronicle," *Journal of the Royal Anthropological Institute of Great Britain and Ireland* 18 [1908]: 58–98) has enabled the Arabic language to have a great influence on Hausa. Prior to 1932, when the British who colonized Nigeria established a Translation Bureau in the city of Zaria, reference works on Hausa language and literature were written by colonial administrations and academicians, whose main focus was trying to understand the language, and thus the people they were ruling. Such writings were, of course, all in the English language, and they offer a diversity of perspectives on the Hausa people and their history, rather than their literary output, at least in the Roman script. This is because although the Hausa did not acquire the ability to write in the Roman script until Western-style schools were established by the colonial administration in 1910 (see Sonia Graham's *Government and Mission Education in Northern Nigeria 1900–1919, with Special Reference to the work of Hanns Vischer* [Ibadan, Nigeria: Ibadan University Press, 1966]), a large number of writings were documented by Hausa Muslim intellectuals hundreds of years before the coming of the British to the region in 1903 (see John O. Hunwick's *Arabic Literature of Africa*, Vol. 4 [Leiden, The Netherlands: Brill, 2003]). In writing this selective bibliography, the focus was more on contemporary materials, rather than classic references such as James Frederick Schön's monumental *Magana Hausa* (1885). There is also a lot of focus on locally available materials in Nigerian libraries. For those familiar with the earlier references to Hausa language and literature, this bibliography provides a more dynamic perspective of the disciplines, most of which were rooted in indigenous local scholarship.

Bibliographies

While the focus of many scholars of Hausa literature tend to be on the "classic" novels published in the 1930s, very few focus on contemporary Hausa fiction. This gap is covered by Furniss, et al. 2004, a definitive first look at contemporary Hausa fiction (also known as *littattafan soyayya*, or "romantic fiction") that provides not only a listing of the fiction available in the years covered (more has been written since then, of course), but also photographs of the covers of the novels, which are themselves a source of reflection. The definitive bibliography with a focus on Hausa linguistics, however, remains Newman 2013. Widely available online, it puts together an impressive list of resources assembled by authors who literally defined the field of Hausa studies. Few Hausa women get as much attention as Nana Asma'u. Omar 2013 therefore gives a refreshing look at another female scholar, the little known Modibbo Kilo, who

followed in the footsteps of Asma'u in furthering the cause of female Islamic education in northern Nigeria. Ibrahim 1988 provides a comprehensive first history of Hausa written literature, from newspapers to poetry to novels.

Furniss, Graham, Malami Buba, and William Burgess. *Bibliography of Hausa Popular Fiction: 1987–2002*. Cologne: Rüdiger Köppe, 2004.

This work goes into an emergent area largely ignored by “mainstream” Hausa scholars. This listing of *littattafan soyayya* (romantic fiction) is the first published work in a series of private collections in predominately Kano, northern Nigeria. It brings together 731 fiction titles, all published in the Hausa language. Local reactions to this genre of Hausa literature in northern Nigeria are included.

Ibrahim, Yaro Yahaya. *Hausa a rubuce: Tarihin rubuce-rubuce cikin Hausa*. Zaria, Nigeria: Northern Nigerian Printing Company, 1988.

An outstanding bibliography written in the Hausa language by one of the most famous local Hausa folklorists. *Hausa a rubuce* provides an exhaustive listing, although without annotation, of available Hausa newspapers, pamphlets, books, and other literary materials gathered from all over northern Nigeria up to the time of publication.

Newman, Paul. *Hausa and the Chadic Language Family: A Bibliography*. Cologne: Köppe, 1996.

This is a bibliography of linguistic essays and monographs on Hausa and other languages of the Chadic family. It lists all books, articles, reviews, and PhD and MA theses written about Hausa and other Chadic languages. Excludes studies of Hausa literature and texts written in Hausa.

Newman, Paul, comp. *Online Bibliography of Chadic and Hausa Linguistics. Version-02*. Edited by Paul Newman, with the assistance of Doris Löhr. Bayreuth, Germany: DEVA, Institute of African Studies, University of Bayreuth, 2013.

The most comprehensive bibliography on Hausa linguistics, with scant reference to Hausa language and literature. Published online as an open source project, it brings together diverse sources of writings on Hausa linguistics.

Omar, Sa'adiya. *Modibbo Kilo (1901–1976): Rayuwarta da Ayyukanta; Ta biyu ga Nana Asma'u bint Fodiyo a karni na 20*. Zaria, Nigeria: Ahmadu Bello University Press, 2013.

Annotated bibliography of works by the female Sokoto Islamic scholar Modibbo Kilo.

Books

There are many books on Hausa language and literature published locally in Nigeria. The lack of international distribution networks means that these resources are only catalogued in local libraries. Further, the small print runs of many of the volumes means they are often unavailable when the initial print runs finish. Again, production problems mean that descriptions of the contents of the materials are very sketchy, and authors often do not provide enough information about themselves to enable further follow-up on their works. The selections in this section therefore focus attention on the more easily identifiable works. The section is divided into two subsections: Hausa-Language Books and English-Language Books.

Hausa-Language Books

These are books written and published in the Hausa language. Due to a lack of international publishing networks in Nigeria, these books

are available mainly in small bookstores in Nigeria, especially northern Nigeria. They are included because of the insight they provide into local scholarship. Bunza 2006 provides a comprehensive account of Hausa cultural practices tied to the language. Gusau 2008a is a guide to literary analysis as it affects Hausa fiction, based on the assumption of differences in plot structure compared to English or Arabic fiction, which is accessible to many Hausa. The author also provides a typography of Hausa oral songs in Gusau 2008b. Haruna 2010 analyzes the ways a language becomes enriched as a result of loanwords from other languages. Malumfashi 2007 is an intertextual study of literary adaptation, focusing on the strategies adopted by Alhaji Abubakar Imam, one of the early Hausa writers in the 1930s, to “transmutate” foreign stories into Hausa. Mu’azu 2013, on the other hand, is an intercultural analysis of “foreign” ideas considered inimical to Hausa societies, and which are now common themes in Hausa modern fiction. Muhammad 2015 revisits the issue of Hausa being a lingua franca in Nigeria due to its widespread availability there, and because of its absorptive powers of acquiring other languages. Sun Xiaomeng is a Chinese scholar who lived in Zaria, Nigeria. Her book on Hausa plays (Sun 2013) is based on her MA thesis. Yakasai 2012 is a general look at the state and development of Hausa language. Zungur 1968 is a collection of four poems by the celebrated Hausa poet Sa’adu Zungur (b. 1915–d. 1958), a social critic and a thorn in British colonial flesh in northern Nigeria before independence.

Bunza, Aliyu Muhammad. *Gadon Fede Al’ada*. Sokoto, Nigeria: Tiwal, 2006.

This is a treatise in fifteen chapters about Hausa superstitious beliefs. It provides detailed explanations about spirits, magic, superstition, rituals, witchcraft, casting spells, physiognomy, dream interpretation, and ghosts.

Gusau, Sa’idu Muhammad. *Dabarun Nazarin Adabin Hausa*. Kano, Nigeria: Benchmark, 2008a.

A beginner’s text on Hausa literary appreciation. The first section deals with theories of literary criticisms from Arabic and European perspectives. The second section details the development of Hausa literary criticism from the pre-Islamic to the colonial and post-independence eras. The third section outlines the approaches to Hausa literary criticism championed by various Hausa scholars.

Gusau, Sa’idu Muhammad. *Wakokin Baka A Kasar Hausa: Yanaye-Yanayensu da Sigoginsu*. Kano, Nigeria: Benchmark, 2008b.

A taxonomy of Hausa oral songs divided into five sections. The first introduces Hausa land. The second explores music and musical instruments in Hausa society. The third describes Hausa oral singers. The fourth explains twenty-two types of Hausa oral songs based on the performers and target audiences. The fifth analyzes features of Hausa oral songs.

Haruna, Sule. *Aron Kalmomi: Tafarkin ci Gaban Harshe*. Kano, Nigeria: Gidan Dabino, 2010.

Studies the absorption of foreign words into Hausa language.

Malumfashi, Ibrahim. *Adabin Abubakar Imam*. Sokoto, Nigeria: Garkuwa Media Services, 2007.

This book traces the literary development of the pioneering Hausa fiction writer Abubakar Imam (b. 1911–d. 1981). It examines Arabic and European influences in his works and how his works in turn influenced subsequent Hausa fiction writers.

Mu’azu, Aliyu. *Bakin Al’adu a Kagaggun Littattafan Soyayya na Hausa*. Zaria, Nigeria: Ahmadu Bello University Press, 2013.

This book examines the influences of foreign cultures in Hausa romance novels. Divided into five sections, it presents the features of pristine Hausa society and the means by which it interacts with foreign cultures. The subsequent sections analyze Hausa romance novels by revealing how they adopted foreign cultures from societies near and far.

Muhammad, Yakubu Musa. *Hausa a Yau*. Zaria, Nigeria: Ahmadu Bello University Press, 2015.

This is a polemical book on the suitability of Hausa as the lingua franca of Nigeria. It traces the growth and development of Hausa language, as well as its spread throughout Africa. It argues for the adoption of Hausa as Nigeria's official language by enumerating some features of the language and testimonies by foreign researchers.

Sun Xiaomeng. *Rubutaccen Wasan Kwaikwayo a Rukunin Adabin Hausa: Habakarsa da Muhimmancinsa*. Kano, Nigeria: Gidan Dabino, 2013.

Examines the growth and development of playwriting in Hausa. Based on the author's thesis, submitted at the Ahmadu Bello University, Zaria.

Yakasai, Salisu Ahmed. *Jagoran Ilimin Walwalar Harshe*. Sokoto, Nigeria: Garkuwa Media Services, 2012.

This is a sociolinguistic analysis of Hausa language. It has twenty sections that deal with language and culture, language and society, language and gender, the importance of family communication, language and different cadres of society, language and the context of communication, laughter in Hausa language, language and religion, language and politics, language and geography, multilingual societies, modern influences on language, the spread of Hausa language, language archiving, language extinction, and the influence of globalization on Nigerian languages.

Zungur, Ahmed Mahmud Sa'ad. *Wakokin Sa'adu Zungur*. Zaria, Nigeria: Northern Nigerian Publishing Company, 1968.

A collection of four of the most outstanding of Sa'ad Zungur's poems. The collection includes "Wakar Bidi'a"; "Wakar Maraba da Soja" (Welcoming Nigerian colonial troops); "Wakar 'Yan Baka"; and his magnum opus, "Arewa Jumhuriya ko Mulukiya?" Reprinted in 1971.

English-Language Books

Because these works are written in English, they are either available via major international distributors or were kept in print by the publishers to make them more easily available. Abu-Manga 1999 examines the transnational Hausa communities in the Sudan and how they adapt to Arabic. Asma'u 1999 collects the work of the 19th-century Jihad-era female writer Nana Asma'u, the daughter of Sheikh Usman dan Fodiyo of the Sokoto Caliphate. Bello 2014 analyzes Hausa poetry, using a template of "classical Hausa poetry" that borrows heavily from Arabic. Bivins 2007 provides more information on the Sokoto Caliphate and its women intellectuals. Furniss 1997 describes Hausa popular culture from the "traditional" lens of what can be considered quintessential Hausa popular culture. Gordon, et al. 2015, on the other hand, balances this with a contemporary look at Hausa popular culture, particularly women's fiction. Kofoworola and Lateef 1987 offers a comprehensive study of Hausa traditional acoustic performing arts and music—lent credibility by the fact that Lateef, born William Emanuel Huddleston, was an accomplished American jazz multi-instrumentalist from Chattanooga, Tennessee, on a short stay in Ahmadu Bello University when the book was written. Kossmann 2005 provides a list of words and their context borrowed from Tuareg Berbers with whom the Hausa had centuries of contact through trans-Saharan trade networks. Mack 2004 is a study of women poets and popular singers and the struggles they go through to be accepted as intellectuals (for the poets) and entertainers (for the popular singers) in a male-dominated society. Skinner 1977 provides a sensitive portrait of a Hausa research assistant who was part of G. P. Bargery's Hausa dictionary team, giving insights into some of the ethnographic processes that the team went through in compiling and verifying the dictionary entries.

Abu-Manga, Al-Amin. *Hausa in the Sudan: Process of Adaptation to Arabic*. Cologne: Rüdiger Köppe, 1999.

Analyzes the complex changes and adaptation to Arabicization by Hausa settlers in the Sudan. In particular, the study focuses on those changes that have occurred through direct contact between speakers due to migration, such as the settlement of Arabic-speaking pilgrims in the Sudan on their return from a pilgrimage to Mecca.

Asma'u, Nana. *The Collected Works of Nana Asma'u, Daughter of Usman dan Fodiyo (1793–1864)*. Edited by Jean Boyd and Beverly B. Mack. Ibadan, Nigeria: Sam Bookman, 1999.

Nana Asma'u Bint Usman dan Fodio, a 19th-century Muslim scholar, lived in the region now known as northern Nigeria, and was an eyewitness to battles of the largest of the West African jihads of the era. The preparation and conduct of the jihad provide the topics for Asma'u's poetry. Her work also includes treatises on history, law, mysticism, theology, and politics.

Bello, Ahmadu. *Poetry, Prosody and Prosodic Analyses of Hausa Poems*. Zaria, Nigeria: Ahmadu Bello University Press, 2014.

The book contains six chapters, apart from the introduction and conclusion. The first explores the structural typology of Hausa poems, the second reviews different approaches to the study of Hausa prosody, the third deals with quantitative analysis, and the fourth deals with qualitative analysis. The fifth deals with oral approaches, and the sixth with quantification approaches.

Bivins, Mary Wren. *Telling Stories, Making Histories: Women, Words, and Islam in Nineteenth-Century Hausaland and the Sokoto Caliphate*. Portsmouth, NH: Heinemann, 2007.

The volume examines the oral texts of 19th-century Hausa women and challenges the written documentation of the Sokoto Caliphate. The personal narratives and folk stories reveal the importance of illiterate, non-elite women to the history of jihad and the assimilation of normative Islam in rural Hausaland.

Furniss, Graham. *Poetry, Prose and Popular Culture in Hausa*. Edinburgh: Edinburgh University Press, 1997.

Introduces poetry, prose, songs, and drama from Nigeria and blends translated extracts with a commentary on the historical development and modern context. Examines Hausa imaginative prose-writing, the tale tradition, popular song, Islamic religious poetry, and modern TV drama, among other topics.

Gordon, Glenna, Carmen McCain, and Khadija Muhammad. *Diagram of the Heart: Photographs*. Brooklyn, NY: Red Hook Editions, 2015.

This is a compilation of images with translations about Muslim romance novels from northern Nigeria written by women. Part of the contemporary Hausa fiction movement, the book chronicles the challenges and triumphs of female self-publishing and, most importantly, self-expression in a conservative African Muslim society.

Kofoworola, Ziky O., and Yusef Lateef. *Hausa Performing Arts and Music*. Lagos: Nigeria Magazine, 1987.

Analyzes the evolution of Hausa performing arts and music. Based on research in the early 1970s and 1980s, its main focus is on traditional Hausa performing arts.

Kossmann, Maarten. *Berber Loanwords in Hausa*. Cologne: Rüdiger Köppe, 2005.

This is an analytical list of about one hundred items that are considered Tuareg loans in Hausa. The list contains many etymologies already proposed by earlier scholars. It also looks at the ways Tuareg loanwords were integrated into Hausa phonology and morphology.

Mack, Beverly B. *Muslim Women Sing: Hausa Popular Song*. Bloomington: Indiana University Press, 2004.

This book explores how Muslim Hausa women in northern Nigeria are actively involved in creative activity, specifically in the presentation and analysis of their songs and poetry. Although most of the performances described were for female audiences only, some

were performed for mixed groups. Typically, men of the household are permitted to listen as women sing and recite songs and poems that reflect their contemporary social and cultural concerns.

Skinner, Neil. *Alhaji Mahmudu Koki, Kano Malam*. Zaria, Nigeria: Ahmadu Bello University Press, 1977.

A short biography of one of the linguistic research assistants who helped Rev. Dr. George Percy Barger (b. 1876–d. 1966) in the development of *Hausa-English Dictionary and English-Hausa Vocabulary*, which was published in 1934. The book provides illuminative insights into how the dictionary was compiled.

Book Chapters

This section contains chapters in books that are either independent monographs or edited collections honoring a specific individual as a form of Festschrift. Although not easily available outside Nigeria, a more improved distribution network is making them increasingly available through the major booksellers. Adamu 2016 builds upon the author's earlier works by looking at the incorporation of Grimm Brothers tales into Hausa fiction. Adamu 2013 analyzes the catalytic role played by the British colonial administration. Alidou 2004 looks at how Hausa literature evolved, while Chamo 2013 provides an insight into the evolution of Hausa names—a topic that keeps recurring from many writers. The sheer power of Hausa to dominate other languages, even outside its own ecology, is demonstrated by Girei 2009, which catalogues the adoption of Hausa words by Fulfulde speakers, hitherto fiercely protective of their language. Gwammaja 2016 looks at the grammar of Hausa sign language, an area rarely explored. The Hausa video and film industry, known as Kannywood, provides researchers with many entry points of analysis of language use, and Suleiman 2015 demonstrates this in an analysis of two of the films. Maitama, et al. 2014 analyzes an algorithm that is used in Hausa Facebook postings. Khalil 2010 provides a fascinating analysis of the use of Arabic letters in Hausa (called Ajami) as medicine, due to the spirituality attached to the Arabic letters themselves, which in turn were used in the construction of the Qur'an. Sani 2004 revisits the issue of linguistic borrowing of English and Arabic words by the Hausa, and how the Hausa adapt the two languages to their own tones.

Adamu, Abdalla Uba. "Trans-fictional Migration and Inter-textual Re-interpretation: The Grimm Brothers' Tales in Muslim Hausa Literature." In *Literature, History, and Identity in Northern Nigeria*. Edited by Isma'ila A. Tsiga and M. O. Bhadmus, 101–128. Ibadan, Nigeria: Safari, 2016.

Analyzes the intertextual adaptation of German children's stories into Hausa by the noted Hausa writer Abubakar Imam in *Magana Jari Ce*.

Adamu, Aliya. "The Making of Hausa Literature from 1939–1945." In *Language, Literature and Culture in a Multilingual Society: A Festschrift for Abubakar Rasheed*. Edited by Ozo-Mekuri Ndemele, Mustapha Ahmed, and Hafizu Miko Yakasai, 471–486. Port Harcourt, Nigeria: M & J Grand Orbit, 2013.

The paper traces the development of Hausa literature from 1939 to 1945. It analyzes the role of European scholars in its development.

Alidou, Ousseina. "The Emergence of Written Hausa Literature." In *The Cambridge History of African and Caribbean Literatures*. Edited by Abiola Irele and Simon Gikandi, 329–356. Cambridge, UK: Cambridge University Press, 2004.

Looks at the development of Hausa written literature from the formative stages to its modern status, beginning with a critical analysis of the dynamism and fluidity of the very identity of "Hausaness" it seeks to represent, as well as the sociohistorical and political conditions that have influenced its evolution over time, which demonstrate an important interplay between history, literature, language, and society.

Chamo, Isa Yusuf. "A Pragmatic and Symbolic Value of Hausa Names." In *Issues in Contemporary African Linguistics: A*

Festschrift for Oladele Awobuluyi. Edited by Ozor-Mekuri Ndimele, L. C. Yuka, and J. F. Ilori, 471–478. Port Harcourt, Nigeria: M & J Grand Orbit, 2013.

The paper analyzes the values of Hausa traditional names and explains that their contextual meanings and symbols as names are regarded as a significant aspect of Hausa society. The paper looks at Hausa names from a sociolinguistic point of view, which considers names as sociocultural tags that have sociocultural functions and meanings.

Girei, Abubakar Umar. “Hausa Loanwords in Adamawa Fulfulde: A Question of Prestige or Sociolinguistic Necessity.” In *When Languages Meet: Language Contact and Change in West Africa*. Edited by Norbert Cyffer and Georg Ziegelmeyer, 133–148. *Topics in African Studies 13*. Cologne: Rüdiger Köppe, 2009.

Over the last fifty years, Hausa has been the most rapidly growing language in Adamawa and other parts of northern Nigeria. Consequently, Hausa has established itself as a lexical resource language for Adamawa Fulfulde and many other languages in Nigeria. This paper examines Hausa words that have recently been borrowed into Adamawa Fulfulde, using three towns as case studies: Yola, Girei, and Song.

Gwammaja, Ibrahim Garba. “Orientation as an Ultimate Parameter for the Lexical Signs in the Hausa Sign Language.” In *Language Endangerment: Globalisation and the Fate of Minority Languages in Nigeria: A Festschrift for Appolonia Uzoaku Okwudishu*. Edited by Ozo-Mekuri Ndimele, 347–354. Port Harcourt, Nigeria: M & J Grand Orbit, 2016.

Hausa sign language is one of the nonverbal languages used by Hausa deaf and hard-of-hearing people for everyday communication. Information is conveyed visually, using a combination of manual and nonmanual means of expression. The paper analyzes and demonstrates the role of orientation in lexical sign production in Hausa.

Khalil, Nasiru Wada. “Encoded Ajami: Talisman and the Preservation of Arabic Spiritual Medicine in Hausa Society.” In *Arabic/Ajami Manuscripts: Resource for the Development of New Knowledge in Nigeria; Proceedings of the National Conference on Exploring Nigeria’s Arabic/Ajami Manuscripts*. Edited by Y. Y. Ibrahim, Mahmoud Hamman, Salisu Bala, and I. M. Jumare, 281–303. Kaduna, Nigeria: Arewa House Center for Historical Documentation and Research, Ahmadu Bello University, 2010.

The paper looks into the practice of writing in coded (numeric) Ajami, especially in dates and in amulets for spiritual usage in healing.

Maitama, Jaafar Zubairu, Usman Haruna, Abdullahi Ya'u Gambo, et al. “Text Normalization Algorithm for Facebook Chats in Hausa Language.” In *Proceedings of the 5th International Conference on Information and Communication Technology for the Muslim World (ICT4M)*. Edited by Institute of Electrical and Electronics Engineers, 1–4. Piscataway, NJ: IEEE, 2014.

This paper presents an automatic text normalization system on Facebook chatting based on Hausa language. The proposed algorithm developed a dictionary that employs normalization of each nonstandard word with its equivalent standard word. The results of this research can facilitate comprehensive communication via Facebook using Hausa language.

Sani, Mu'azu Alhaji Zaria. “Tone Placement and Stress Replacement in English and Arabic Loanwords in Hausa.” In *Studies in Hausa Language, Literature and Culture: The Sixth Hausa International Conference*. Edited by Lawan Danladi Yalwa, Abdu Yahaya Bichi, and Sammani Sani, 43–52. Kano, Nigeria: Center for the Study of Nigerian Languages, Bayero University Kano, 2004.

English and Arabic languages are both characterized as having stress, while Hausa is not. The paper examines how Hausa, a tone language, reconciles tone with stress in the items it borrows from these two stress languages, using two phonological devices: placement of tone on unstressed syllable, and replacement of stress with tone.

Suleiman, Aliyu Isa. "The Use of Language in Two Kannywood Films." In *Literature, History and Identity in Northern Nigeria*. Edited by Isma'ila A. Tsiga and M. O. Bhadmus, 299–330. Ibadan, Nigeria: Safari, 2015.

The paper analyzes language use in two Kannywood films and shows different aspects of the language and how they are presented.

Collections

The entries here contain notable conference proceedings, manuscript collections, and Festschriften honoring local individuals who contributed significantly to the development of Hausa studies, especially in Nigeria. The development of the Hausa video and film industry is captured in the first collection of papers on the topic, Adamu, et al. 2004. Ahmed 2015 catalogues the extensive manuscripts of the German scholar Dr. Rudolf Prieze (b. 1854–d. 1933), who did so much in documenting precolonial Hausa literature. Interestingly, Prieze had never been to what later became Nigeria, relying instead on Hausa residents in North Africa for his information. Amfani, et al. 2012 is an edited Festschrift in honor of one of the most respected Hausa teachers, Professor Abdulkadir Dangambo of Bayero University Kano, Nigeria. Alhaji Abubakar Imam's *Ruwan Bagaja* is one of the "famous five" novels that started Hausa prose fiction in 1930s. Bunza 2013 is an edited volume on the book and its impact on the subsequent development of Hausa literature. El-Miskin, et al. 2009 is an edited volume of papers from a conference on Arabic/Ajami manuscripts, most of which focus on Hausa language written in Ajami. Funtua and Gusau 2011 is a book on Hausa songs and how they fit in with modernity. Furniss and Jaggar 2015 is an edited collection in honor of F. W. Parsons, originally published in 1988; it includes papers from various linguists on Hausa language and literature. Ndimele, et al. 2013 is one of the largest collections of papers on language and linguistics in recent times, with a thematic focus on language, literature, and culture, especially in a multicultural society. Yahaya, et al. 2010 is a companion book to El-Miskin, et al. 2009; it extends the Arabic/Ajamic interfaces in Hausa scholarship, but with a focus on integrating Ajami as part of a general learning curriculum. Yalwa, et al. 2013 contains papers from a conference on Hausa language, literature, and culture, which had hitherto been tagged "international." The "national" focus in this volume provides more opportunities for local contributions.

Adamu, Abdalla Uba, Yusuf Muhammad Adamu, and Umar Faruk Jibril, eds. *Hausa Home Videos: Technology, Economy and Society*. Kano, Nigeria: Center for Hausa Cultural Studies, 2004.

The first book of readings to deal with the development of the video and film industry in West Africa. The papers focus on the economic, social, and cultural implications of the Hausa film industry, labeled "Kannywood" and based in Kano, northern Nigeria.

Ahmed, Umar B., ed. *The Hausa World of Rudolf Prieze: Being the Complete Collection of the Scholar in the Hausa and German Originals and the English Versions*. 2 vols. Zaria, Nigeria: Ahmad Bello University Press, 2015.

Often considered the "first specialist for the Hausa language," Dr. Rudolf Prieze (b. 1854–d. 1933) was a German scholar and traveler who devoted his life to the study of Hausa and Kanuri folklore. About 70 percent of his collection comprises songs and poems in the Hausa language, stemming from his desire to fill a gap in such literature, as well as learn Hausa phonetically.

Amfani, Ahmad Halliru, Bello Sodangi, Yaro Alhassan, et al., eds. *Champion of Hausa Cikin Hausa: A Festschrift in Honor of Dalhatu Muhammad*. Zaria, Nigeria: Ahmadu Bello University Press, 2012.

A compendium of fifty-five papers divided into four sections. The first section deals with the contributions of Professor Dalhatu Muhammad, one of the early indigenous Hausa scholars in northern Nigeria, to the study of Hausa literature. The second section has nineteen papers about the Hausa language. The third section deals with literature, while the fourth deals with culture.

Bunza, Aliyu Muhammad, ed. *Ruwan Bagaja in Perspectives: Eight Decades of a Hausa Masterpiece in Prose, 1933–2013*. Katsina, Nigeria: Department of Nigerian Languages, Umaru Musa 'Yar'adua University, 2013.

This is a compendium of fifty-one papers commemorating the eightieth anniversary of *Ruwan Bagaja*, a Hausa novel by Alhaji Abubakar

Imam. It has sections on literature, reviews, literary adaptation, culture, use of language, translation, and religious influences in connection with the novel.

El-Miskin, Tijjani, I. Y. Yahaya, Mahmoud Hamman, and Salisu Bala, eds. *Nigeria's Intellectual Heritage: Proceedings of an International Conference on Preserving Nigeria's Scholarly and Literary Traditions and Arabic/Ajami Manuscripts Heritage*. Kaduna, Nigeria: Arewa House Center for Historical Documentation and Research, Ahmadu Bello University, 2009.

A collection of papers from a 2007 conference that explore the Ajami (Hausanized Arabic alphabet) heritage in Nigeria and how Ajami could be used as a basis for mass education.

Funtua, Aliyu Idris, and Sa'idu Muhammad Gusau, eds. *Wakokin Baka na Hausa: Littafi na Biyu*. Kano, Nigeria: Century Research, 2011.

A book of readings on Hausa oral songs, with chapters on literary criticisms, taxonomy of Hausa singers, features and stylistics of Hausa oral songs, Islamic influences on Hausa oral songs, and Hausa society from the perspective of Hausa songs, as well as the contributions of Mamman Shata and Kassu Zurmi on the development of Hausa language.

Furniss, Graham, and Philip J. Jaggar, eds. *Studies in Hausa Language and Linguistics: In Honour of F.W. Parsons*. Abingdon, UK: Routledge, 2015.

First published in 1988, the volume brings together contributions from the major contemporary figures in Hausa language studies from around the world. It contains work on the linguistic description of Hausa; various aspects of Hausa literature, both oral and written; and the relationship of Hausa to other Chadic languages.

Ndimele, Ozo-Mekuri, Mustapha Ahmad, and Hafizu Miko Yakasai, eds. *Language, Literature and Culture in a Multilingual Society: A Festschrift for Abubakar Rasheed*. Port Harcourt, Nigeria: M & J Grand Orbit, 2013.

This collection of seventy-seven papers is the outcome of the 24th Annual Conference of the Linguistic Association of Nigeria. The majority of the papers address the main theme of the conference: "Language, Literature and Culture in a Multilingual Society." The collection honors Professor Abubakar Adamu Rasheed, a noted linguist in the English Department at Bayero University Kano.

Yahaya, I. Y., Mahmoud Hamman, Salisu Bala, and I. M. Jumare, eds. *Arabic/Ajami Manuscripts: Resource for the Development of New Knowledge in Nigeria; Proceedings of the National Conference on Exploring Nigeria's Arabic/Ajami Manuscripts*. Kaduna, Nigeria: Arewa House Center for Historical Documentation and Research, Ahmadu Bello University, 2010.

A collection of conference papers that dwell on the development and potentials of Hausa Ajami script.

Yalwa, Lawan Danladi, Abdu Yahaya Bichi, and Sammani Sani, eds. *Studies in Hausa Language, Literature and Culture: The First National Conference*. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University, 2013.

A book of conference proceedings divided into three sections, covering language, literature, and culture. This volume continues a series started in the 1970s in which Hausa researchers gather together at the Centre for the Study of Nigerian Language, now renamed the Centre for the Study of Nigerian Languages and Folklore, at Bayero University.

Dictionaries

The main dictionaries dealing with the Hausa language were all written by Hausaist scholars from 1934 to 1977. It was only in 2006 that a Hausa-to-Hausa dictionary was published by the Centre for the Study of Nigerian Languages (CSNL) at Bayero University. This section highlights a few of the more notable dictionaries that have either not been captured in earlier bibliographies or provide additional information on those that are well known. Of all the Hausa dictionaries available, the best known is Bargery 1934, which provides more than definitions and includes the dialectal variations of the various words. Babikir 2008 is one of the few Arabic-Hausa dictionaries. Caron 1997 is one of the few available French-Hausa dictionaries that are available and accessible. The Hausa entries are based on the Kano Hausa variety, which has established itself as a standard in the written language (press and scientific works, education). Bross and Baba 1996, is a one-of-a-kind dictionary of crafts, though many of the crafts mapped in the dictionary have disappeared since its publication. Centre for the Study of Nigerian Languages 2006 is a monumental Hausa-Hausa monolingual dictionary that has remained a standard reference in this area. Hambali 1968 is a unique dictionary for its time; sponsored by UNESCO, it provides exploratory definitions of technical and scientific terms. This approach is revisited in Yalwa and Bichi 2013, which extends it further to include economic, social, political, and new media terms. Skinner 1996 and Newman 2007 both offer dictionaries that go beyond Nigeria and encompass the Hausa in neighboring Niger Republic—a fact often not covered by other dictionaries. Olderogge and Osnitskaya 1963 is a rare Hausa-Russian dictionary with about eighteen thousand translated words; it also incorporates updates to earlier Hausa dictionaries.

Babikir, Kamal. *Kamusun Larabci–Hausa*. Sokoto, Nigeria: UDU Printing, 2008.

An Arabic-Hausa dictionary.

Bargery, George Percy. *A Hausa-English Dictionary and English-Hausa Vocabulary*. Oxford: Oxford University Press, 1934.

The main Hausa dictionary, which has remained the single source of Hausa-English translations since its publication in 1934. Commissioned by the British colonial administration in Nigeria, it provided the most comprehensive information at the time. Available locally at the Ahmadu Bello University under license from the old NORLA that published it, it was digitized by researchers in Japan and made freely available online.

Bross, Michael, and Ahmad Tela Baba. *Dictionary of Hausa Crafts: A Dialectal Documentation*. Cologne: Rüdiger Köppe, 1996.

This dictionary represents a collection of common craft terminologies of the Hausa in Northern Nigeria. It contains terms for craft products, materials, and manufacturing processes that were collected by the authors during 1989 and 1994 in rural areas of the Hausa provinces of Bauchi, Daura, Guddiri, Hadeja, Kano, Katsina, Kebbi, Sokoto, Zamfara, and Zaria. Modernization of the manufacturing process has made some of these craft items obsolete, e.g., *akushi* (wooden bowl) is replaced with plastic bowls manufactured in factories in Kano. The entries are illustrated by numerous sketches, drawings, and photos.

Caron, Bernard. *Dictionnaire français-haoussa: Suivi d'un index haoussa-français*. Paris: Kartala, 1997.

A French-to-Hausa dictionary, and a Hausa-to-French index. Targeted at Hausa in the Niger Republic, it nevertheless based its registers on Kano (Nigeria) Hausa as being the “standard” Hausa.

Centre for the Study of Nigerian Languages. *Kamusun Hausa*. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University, 2006.

Compiled by a team of researchers at Bayero University over many years, *Kamusun Hausa* is the most comprehensive Hausa-Hausa monolingual dictionary so far available. In adopting this literary approach, the dictionary also updates and expands many of the entries in Bargery 1934.

Hambali, Muhammadu. *Shimfidar Kalmoomin Fasaaha da Kimivvaa cikin Hausa*. Niamey, Niger: UNESCO, 1968.

The first Hausa-English dictionary to translate scientific and technological (translated as *fasaha*, or “cleverness”) terms.

Newman, Paul. *A Hausa-English Dictionary*. New Haven, CT: Yale University Press, 2007.

This dictionary covers Standard Nigerian Hausa, and uniquely includes numerous forms from Niger and other dialect areas of Nigeria. It contains Hausa terminology for products, events, and activities of the modern world. It pays attention to idioms, figurative meanings, and special usages.

Olderogge, Dmitri Alexejewitsch, and Alekseevna Osnitskaya. *Kamus na Hausa-Rashanci*. Moscow: State Publishing House for Foreign and National Dictionaries, 1963.

Edited under the supervision of Dmitri Olderogge (b. 1903–d. 1987), with grammar checked by A. Osnitskaya, this is one of the few Russian dictionaries available with a focus on Hausa language.

Skinner, Neil. *Hausa Comparative Dictionary*. Cologne: Rüdiger Köppe, 1996.

A dictionary with a focus on the etymology of a large number of frequently used Hausa words, ranging from those with 99 percent certainty (e.g., some loans from Arabic or English) to others which have intriguing possibilities, forming a basis for further research.

Yalwa, Lawan Danladi, and Abdu Yahya Bichi. *Sababbin Kalmomin Ingilishi zuwa Hausa: Littafi na biyu*. 2 vols. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University, 2013.

This is a translation of technical terms from English into Hausa. It includes registers from biology, building and construction, communication, economics, educational psychology, food and nutrition, geography, law, medicine, politics, recreation and sports, and transport and tourism.

Journals: Local, Hausa

While there are many academic journals published in northern Nigerian universities that are multidisciplinary, less than ten are focused exclusively on Hausa language and literature. All of them have the stated objective of publishing and disseminating research findings on Hausa language, literature, and culture. Although there have been attempts to ensure continuity in publication, this has not always been possible because of the fluctuating economy in Nigeria and a lack of outside funding. Consequently, while they all claim to be produced annually, it is often normal to combine a number of years in one volume.

***Algaita: Journal of Current Research in Hausa Studies*. 2000–.**

Published by the Department of Nigerian Languages, Bayero University, Kano.

***Dundaye*. 1982–.**

Published by the Department of Nigerian Languages, Usman Danfodiyo University, Sokoto.

***Gadau Journal of Hausa Language and Linguistics*. 2017–.**

Published by the Department of Nigerian Languages and Linguistics, Bauchi State University, Gadau. Annual.

Harsunan Nijeria. 1970–.

Published by the Centre for Studies in Nigerian Languages and Folklore (formerly the Centre for the Studies in Nigerian Languages), Bayero University, Kano, this was the first substantive Hausa studies journal in Nigeria.

Harshe: A Journal of Hausa Language, Literature and Culture. 1982–.

Published by the Department of African Languages and Culture, Ahmadu Bello University, Zaria.

Himma: Journal of Hausa Language, Literature and Culture. 2009–.

Published by the Department of Nigerian Languages, Umaru Musa 'Yar'adua University, Katsina.

Kaduna Journal of Hausa Multidisciplinary Studies. 2015–.

Published by the Department of Nigerian Languages and Linguistics, Kaduna State University.

Journal Articles

Entries here are based on selected articles from both Nigerian and overseas journals. In order to bring local scholarship to the fore, the section is divided into three subsections: journal articles from overseas journals mainly in English, articles in English from local journals, and articles in Hausa from local journals.

Journal Articles: English

Adamu 2006 provides an overview of the development of contemporary Hausa romantic fiction, looking at the processes that led to the sudden burst of Hausa romantic fiction in Nigeria beginning in 1980. Alidou 2002, from the Niger Republic, analyzes the role of women in the promotion of oral literature among the Hausa, especially through folktales, as well as the catalytic contributions of the 19th century Jihad writer Nana Asma'u in the promotion of women's written literature. Dobronravine 2004 offers a historical account of how the British colonial government in Nigeria suppressed the use and spread of Hausa Ajami script, hitherto widely used by local residents as a communication agency. Hunter and Oumarou 1998 provides a Nigerian perspective on the language, with particular emphasis on Hausa trance performances (*Bori*), often done in seeking a cure to illness attributed to spirits. Larkin 1997 is a groundbreaking study on the correlation between plot elements of contemporary Hausa fiction and Hindi masala films; it has continued to provide a fundamental framework on Hausa intertextuality. Rap music—American style, but adapted linguistically to the Hausa mind-set—is the focus of Muhammad 2015, a paper that explores this new translational connection in contemporary Hausa urban music. This offers a sharp contrast to the Ghanaian analysis of praise-singers in Pellow 1997, which brings to fore the client-focused nature of Hausa traditional griot-based performing arts, conferring on the performers a low social status. Although Rubin 1984 is focused on the artistry of Hausa *layu* (amulets), believed to provide the wearer magical powers, they are nevertheless based on the Arabic adapted script, Ajami, which occupies an exalted position among traditionalist Hausa Muslim scholars. Satatima 2015 looks at Hausa oral songs, which are filled with emotions that touch the heart (*darsashin zuciyar*). Waziri, et al. 2010 describes the mathematics of Hausa puzzles as ways of teaching mathematics to pupils.

Adamu, Abdalla Uba. "Loud Bubbles from a Silent Brook: Trends and Tendencies in Contemporary Hausa Prose Writing." *Research in African Literatures* 37 (2006): 133–153.

Traces the evolution of Hausa indigenous literature in northern Nigeria.

Alidou, Ousseina. "Gender, Narrative Space, and Modern Hausa Literature." *Research in African Literatures* 33.2 (2002): 37–153.

This essay demonstrates the interplay between gender and (oral and written) narrative spaces, as well as the relationship between those spaces and the shifting roles of men and women in the production of literatures in Hausa culture. The discussion is placed in historical space—from the indigenous oral heritage, through the Islamic and jihadist phase, to the more modern period of Western impact in northern Nigeria.

Dobronravine, Nikolai. "Hausa Ajami Literature and Script: Colonial Innovations and Post-colonial Myths in Northern Nigeria." *Sudanica Africa* 15 (2004): 85–110.

The main purpose of this article is to demonstrate that the modern view on Hausa Ajami literature and script is based on a colonial reinterpretation of the earlier written tradition.

Hunter, Linda, and Chaibou Elhadji Oumarou. "Towards a Hausa Verbal Aesthetic: Aspects of Language about Using Language." *Journal of African Cultural Studies* 11 (1998): 157–170.

This paper examines the terminology of Hausa metalanguage in verbal art, the discourse about language in verbal art, and the social function of that discourse in Hausa society. The primary sources are the language in oral narratives; the language of Bori, the Hausa system of possession-trance; and the language used in the performances of two contemporary Hausa oral poets from the Niger Republic.

Larkin, Brian. "Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities." *Africa* 67 (1997): 406–440.

Analyzes similarities between the then emergent contemporary Hausa romantic fiction (*jittattafan soyayya*) and Indian masala films. While not correlating a specific film to a specific novel, the article nevertheless shows strong similarities in plot elements ("parallel modernities") between Hausa fiction and Indian films.

Muhammad, Anas Sa'idu. "Language Use Construction in Discourse: Exploring Youth Identities in Hausa Rap Music." *Hemispheres: Studies on Cultures and Societies* 30.3 (2015): 45–58.

This article explores Hausa rap as a type of popular culture for the 21st century, which not only reflects the multilingual, multiethnic base of Hausa youth, but also constitutes an active and dynamic site for youth to encourage the formation of new, hybrid identities in discursive practices.

Pellow, Deborah. "Male Praise-Singers in Accra: In the Company of Women." *Africa* 67.4 (1997): 582–601.

Hausa praise-singing is a low-status occupation, whether carried out by men or by women. For men it is particularly so, given the gendered nature of status relations. This article analyzes Hausa praise-singing in one of Accra's *zongos* (stranger quarters), and more specifically the role of the male praise-singer. The topic of praise-singing brings together issues of micro-politics and Islam with *zongo* dwellers in Accra and the construction of the separate worlds of men and women.

Rubin, Arnold. "Layoyi: Some Hausa Calligraphic Charms." *African Arts* 17 (1984): 67–70, 91–92.

Analyzes the construction of *layoyi*, Islamic calligraphic amulets in the form of rectangular leather-covered packets containing small sheets of paper on which an itinerant scribe has written a passage from the Qur'an or some other religious text. The *layoyi* are claimed to have powers to protect a person from various attacks, both physical and spiritual.

Satatima, Ibrahim Garba. "Hausa Oral Songs as a Cultural Reflexive: A Study on Some Emotional Compositions." *Hemispheres: Studies on Cultures and Societies* 30.3 (2015): 33–44.

This paper brings to the fore an approach to the study of Hausa oral poetry normally referred to here as songs. The paper discusses two major spheres that interface within Hausa emotional songs: literary and cultural. Some of the literary characteristics of Hausa emotional songs discussed are litany, refrain, orality, and aesthetics. Emotional songs in Hausa are observed to have about five distinct stylistic devices: historicism, reason mentioning, simple oral formalism, lengthy compositions, and masterpieces.

Waziri, Muhammad Yusuf, Ibrahim Sai'du, and Hamisu Musa. "A Mathematical Approach on Solving Hausa Puzzles in Northern Nigeria." *Procedia: Social and Behavioral Sciences* 8 (2010): 694–699.

Hausa puzzles are a traditional way of learning mathematics in northern Nigeria. The puzzles are stated verbally in the form of word problems or storytelling, and listeners solve the problems through reasoning and then tell the answers. However, there is no standard method of solving these puzzles. This paper gave a historical background, compiles some of these puzzles (which appear to be mathematical in nature), and gives a general method of solving them.

Journal Articles: English, Local Journals

Presented here are articles published in English and mainly in journals published by northern Nigerian universities. Adamu 2013 is about one of the most significant colonial officers in the development of Hausa literature, Dr. Rupert East. Data on Dr. East and his works is extremely scant and this PhD thesis by Adamu fills many gaps and gives an insight into the personality of East. Ahmad 2001 describes the origins of the names of the various wards in the city of Kano, painting a unique ethnographic picture of how these names came about. Almajir 2014 provides a synthesis of anatomy and language in the way body parts in Hausa language have other meanings. *Gaskiya Ta Fi Kwabo* was the first Hausa language newspaper, established in the 1930s by the British colonial administration. It has retained its "classic Hausa" stance in the rendering of its stories and features. Aliyu 2001 analyzes some of the poems published in the newspaper, particularly those with political leanings, as reflective of the linguistic richness of the poets of the era. Chamo 2012 describes urban Hausa youth clusters that differentiate each other through specialized vocabularies that confer on each cluster a distinct sub-identity. Brann 2004 looks at how Hausa is rapidly replacing Kanuri in the latter's stronghold of Maiduguri, Borno State. Nicknames are often used to reflect either a jest or respect for an elder person's name among the Hausa. Daudu 2013 explores this phenomenon, including how even Arabic nicknames migrate into the Hausa language. Munkaila and Idoko 2004 presents an early look at Hausa video films as a process of globalization, which, in this analysis, is equated with Western culture through a close reading of three selected Hausa video films. The study of Hausa color terms in Zarruk 1978 offers an insight into how the Hausa name various hues and shades. This study differs from a similar one published earlier by Pauline Ryan ("Color Symbolism in Hausa Literature," *Journal of Anthropological Research* 32 [1976]: 141–160) in which Ryan also analyzes the use of the colors as metaphors. Zulyadaini 2001 analyzes the departures from poetic norms by one of the most respected Hausa poets, Akilu Aliyu (b. 1918–d. 1999).

Adamu, Aliyah Ahmad. "Rupert Moultrie East: A Brief Survey of His Contribution to Hausa Written Language." *Harsunan Nijeriya* 22 (2013): 280–287.

Discusses the life and contributions of Dr. Rupert East in the development of Hausa literature, including his role in the establishment of the Translation Bureau.

Ahmad, Mustapha. "The Onomastics of Ward Names in Contemporary Kano." *Harsunan Nijeriya* 19 (2001): 127–136.

This is a linguistic study of the names of wards in the contemporary city of Kano, northern Nigeria. The objective is to establish, based on linguistic clues, the etymology of each of the ward names examined.

Almajir, Tijjani Shehu. "Conceptualisations of Body Parts in the Realm of Hausa Metaphors." *Bayero Journal of Linguistics* 1 (2014): 98–115.

The paper analyzes conceptual metaphors in Hausa containing the Body, Eyes, Face, Heart, Soul, Stomach, Tongue, Back and Intestine that utilize images taken from other domains to denote various states and processes.

Aliyu, Sani Abba. "Early Modern Poetry in Northern Nigeria: Hausa Poems from *Gaskiya Ta Fi Kwabo*." *FAIS Journal of Humanities* 1 (2001): 239–250.

The paper studies early modern poetry promoted by *Gaskiya Ta Fi Kwabo* between 1939 and 1953. The term "modern" is used to refer to poetic compositions not only written in the Roman scripts (*boko*), but that have also been printed and published, and are of a largely secular outlook. The result of the analysis reveals that NEPU poets such as Yusuf Isa Kantu, Malam Lawan Maiturare, Gambo Hawaja Jos, and Mudi Sipikin are not represented on the pages of *GTK*.

Brann, Conrad Max Benedict. "Spread of Hausa in Maiduguri." *Maiduguri Journal of Linguistics and Literary Studies (MAJOLIS)* 6 (2004): 30–45.

The study analyzes the current use of Hausa in the Maiduguri metropolis, using a statistical comparison with other languages, notably Kanuri and English, as per frequency of usage. The result of the analysis confirms that Hausa is really spreading, almost entirely unaided, at the expanses of Kanuri, which appears to be yielding to the pressure of Hausa.

Chamo, Isa Yusuf. "Language Use as a Manifestation of Social Identity in Hausa." *Kiabara Journal of Humanities, Supplement on Language* 3 (2012): 131–137.

The purpose of this paper is to show how identity is manifested in language use. The area of interest is Hausa. The main focus is on youth language. The paper uses ethnography research methods to collect data, and social identity theory to analyze the data. The result shows how a special language code of Hausa was created by a distinct group for the purpose of day-to-day activities.

Daudu, Garba Kawu. "Descriptive Analysis of Hausa Nicknames." *Katsina Journal of Linguistics and Literary Studies (KAJOLIS)* 1 (2013): 43–58.

The paper examines the linguistics aspects of affectionate nickname formations in Hausa. The analysis was based on morphologically and phonologically aspects. The sociolinguistic aspects of affectionate nicknames presented are affectionate assigned by children, affectionate nicknames assigned for teasing, and Arabic personal names with Hausa affectionate equivalents.

Munkaila, Mohammed M., and Emman Frank Idoko. "Hausa Video Films and the Globalisation Process." *Maiduguri Journal of Linguistics and Literary Studies (MAJOLIS)* 4 (2004): 54–65

The paper analyzes three selected Hausa video films (*Tsumagiya*, *Aisha*, and *Jumurɗa*) within the backdrop of globalization processes. The result shows that Hausa films are influenced by Western culture.

Zarruk, Rabi'u Muhammad. "The Study of Colour Terms in Hausa Language." *Harsunan Nijeriya* 8 (1978): 51–78.

Explores the various terms used for different colors in Hausa, which often connote a description of objects with a particular color as representing that color. Provides various categories, including animals, chemicals, and even human values.

Zubudaini, Balarabe. "Syntactic Deviation in Hausa Poetry: A Case Study of Afilu Aliyu's Poems." *Maiduguri Journal of*

***Linguistics and Literary Studies* 3 (2001): 114–122.**

The paper studies syntactic deviation in Akilu Aliyu's poems. It claims that the Hausa sentence structure is generally subject, verb, object/complement, but this structure is violated by Akilu Aliyu in some of his poetic writings.

Journal Articles: Hausa, Local Journals

These are articles in the Hausa language from journals based in Nigerian universities. Abbas 2014 analyzes the Letters page of a local Nigerian newspaper, *Aminiya*, published in Hausa, and shows how the letters reflect a dynamic transformation of language use. Abdulmumini 2010 describes how the popular traditional singers—as opposed to modern, electronic-based singers—Shata and Danmaraya are used in advertisement of various goods and services on the radio. Adam 2015 looks at how the acceptance of Islam influences the names given to children by Hausa, while Amfani 2010 provides a description of the processes that led to the development of the Hausa monolingual dictionary. The didactic nature of Hausa fiction is brought to the fore in the analysis of Bunza 2014, which specifically looks at the sermonizing nature of selected Hausa novels. Chamo 2010 compares and contrasts Hausa written poetry across the 20th and 21st centuries in style and subject matter. Malam Lawan Kalarawi was a fiery Muslim preacher in Kano at odds with other noted preachers, particularly of the Sufi brotherhoods, over what he considered their unwarranted innovations in Islamic worship. Dikko 2014 provides a linguistic analysis of Kalarawi's acerbic preaching style. Diso 2015 looks at youth language in a further education college and how it changes as a result of new media interfaces. Inuwa 2015 looks at Hausa romantic fiction (contemptuously labeled "Kano Market Literature") and the *EngHausa* (codeswitching between English and Hausa) device used by the writers to talk more directly to the public. 'Yar'aduwa 2001 provides another look at Gandōki, the warrior whose exploits were recorded as fiction and published in 1935 among the first clutch of first Hausa novels published.

Abbas, Nazir Ibrahim. "Karin Harshe na Rukuni: Nazarin Hausar Shafin Makaranta na Jaridar Aminiya." *Harsunan Nijeriya* 24 (2014): 201–224.

Aminiya is one of the few regular Hausa-language newspapers in northern Nigeria. Due to its modern outlook of including pages on women and entertainment, it attracts a wide readership. This article analyzes the Letters page in terms of the registers used by the authors of the letters and discovers a more contemporary use of Hausa language that departs from the "classical" written Hausa.

Abdulmumini, Shu'aibu Alhassan. "Gudunmawar Wasu Mawaƙan Baka ga Talla da Hausa a Rediyo: Tsokaci kan Shata da Danmaraya Jos." *Harshe: A Journal of African Languages* 4 (2010): 69–103.

This article examines the role of Hausa popular oral singers in the use of radio advertising in Hausa, with special reference to the contributions made by the famous griot singers Alhaji Mamman Shata and Danmaraya Jos as advertising agents. Some excerpts are cited from their various advertising songs and analyzed.

Adam, Muhammad Tahar. "Tasirin Musulunci kan Sunayen Hausa." *Harsunan Nijeriya* 25 (2015): 163–186.

Although many Hausa personal names are not connected to Islam, common names popularly used by the Hausa have Islamic roots. This paper explores the influence of Islam on Hausa personal names.

Amfani, Ahmad Halliru. "Kamusun Hausa Cikin Hausa." *Harshe: A Journal of African Languages* 4 (2010): 1–14.

The paper discusses the process of writing a Hausa-to-Hausa dictionary. It treats numerous issues, such as the meaning of the word *dictionary*, the historical background of written dictionaries, and the formation of the Hausa-Hausa dictionary. The paper also proposes that the composer of a Hausa-Hausa dictionary should be well versed in lexicography and semantics and be acquainted with componential analysis and lexical decomposition.

Bunza, Umar Aliyu. “Waiwaye Adon Tafiya: Faɗakarwa a cikin Kagaggun Labaran Hausa.” *Harsunan Nijeriya* 24 (2014): 47–65.

Hausa literature being didactic, there has always been the expectation that such literature should serve a moralist function. This article examines the issues of enlightenment in Hausa novels and cites examples from many Hausa novels, both classical and contemporary.

Chamo, Isa Yusuf. “Sabon Zubin Rubutattun Waƙoƙin Hausa na Karni na 21.” *Harshe: A Journal of African Languages* 4 (2010): 104–112.

The paper examines the trends in Hausa written poetry of the 21st century. The rationale behind the trend is explained and differences between 21st-century Hausa written poetry and earlier Hausa written poetry are examined.

Dikko, Abdullahi Lawan. “Salon sarrafa Harshe a Wa’azin Malam Lawal Kalarawi, Kano.” *Harsunan Nijeriya* 24 (2014): 84–97.

The paper studies the use metaphorical expressions in Malam Lawan Kalarawi’s preaching, with cited examples. Kalarawi’s strong anti-Sufi stance as well the radically unconventional narrative in his preaching, which was often bawdy, has enamored him to many Hausa audiences.

Diso, Tijjani Adamu. “Saraɗar Daliban Kwalejin Shari’a ta Malam Aminu Kano.” *Harsunan Nijeriya* 25 (2015): 108–113.

The paper studies the speech styles of students of Malam Aminu Kano School’s Sharia and Legal Studies register. It lists and analyzes the register.

Inuwa, Umma Aminu. “Gyara ko Barna: Gambizanci a Cikin Littattafan Soyayya na Hausa.” *Harsunan Nijeriya* 25 (2015): 80–90.

The paper studies the use of Hausa-English code-switching in Kano Market Literature fiction and highlights the problems posed by the phenomenon to Hausa readers, and to language in general.

‘Yar’aduwa, Tanimu Musa. “Sharhi a kan Hali da Jigon Littafin *Gandoki*.” *FAIS Journal of Humanities* 1 (2001): 251–269.

Gandoki is one of the “famous five” novels of 1935 that gave birth to Hausa literature. This is an analysis of the nature and theme of the novel.

Polemics on Contemporary Hausa Literature

The arrival of a self-publishing series of narrative fiction in the Hausa language in 1980 represents the most significant development in Hausa literature. Driven by romantic plots and fashioned along the lines of the Mills and Boon series of novels, and with comparative historical antecedents to the Onitsha Market Literature (published in English), Hausa *soyayya* (romantic) novels, as they were known, provided the most eloquent expression of contemporary Hausa youth literature. From their arrival in 1980 with Hafsat Abdulwaheed’s *So Aljannar Duniya* to 2016, there was a series of polemics about their relevance as a literary form. The entries below summarize some of the more important comments regarding this genre of contemporary Hausa literature. Assada 1994, by a writer and a strong critic of Hausa romantic fiction, claims that the plot structure of the novels were appropriated from Indian films. Danjuma Katsina 1993, written by a journalist, is an open letter to fiction writers confirming their apostasy and accusing them of morally corrupting Hausa youth. The same author attacked Novian Whitsitt in Danjuma Katsina 1998, accusing him of meddling in cultural affairs he had little understanding of. Gidan Dabino 1992 defends romantic fiction on the basis of its reflecting modernity. Ado Gidan Dabino was one of the most prominent *soyayya* fiction writers. Though not prolific, the few novels he has written have set him apart from the rest and made him a reference point in the genre. In Gidan Dabino 1994 he challenges critics of the *soyayya* genre, claiming that social ills existed before the arrival of the genre. Gusau 1993 provides a justification of why Hausa romantic fiction writers focus on romance as a safer theme than

others, such as politics. Ibrahim Malumfashi first coined the expression “Adabin Kasuwar Kano” (Kano Market Literature) in the article Malumfashi 1994, and the label has stuck, despite the writers of the genre detesting it, claiming it cheapens their art. Malumfashi argues that the genre will fade away and disappear to make way for real Hausa literature, as exemplified by the 1930s classics. In a rejoinder, Pindiga 1999 argues that the genre reflects real Hausa literature instead of what Pindiga perceives as the plagiarized literature of the 1930s (referring to the monumental *Magana Jari Ce* by Abubakar Imam, published in 1937 and used as a reference to Hausa literature, especially by academics such as Malumfashi, despite the book being a collage of intertextually appropriated stories from multiple European and Middle Eastern sources). Yusuf 1998 condemns *soyayya* novels as being copycats of a European genre, and suggests a need to have the books edited by academics and Muslim clerics to ensure a proper depiction of Muslim Hausa societies.

Assada, Muhammad Kabir. “Ramin Karya Kurarre Ne.” *Nasiha*, 16 September 1994: 4.

Claims that some *soyayya* writers copy their themes mainly from Indian films. In particular, an Indian film called *Romance* was, according to Assada, plagiarized as *Alkawarin Allah* by Aminu Adamu. He argues that the only skill the new generation of Hausa writers has is in plagiarizing Indian films or only writing love stories, and not much else. He urges that such writers should redirect their skills in writing in other genres.

Danjuma Katsina, Muhammad Mu’azu. “Zuwa Ga Marubutan Soyayya.” *Gwagwarmaya* 11 (1993): 19–20.

One of the two notable arch-critics of the *soyayya* genre (the other is Ibrahim Malumfashi). Whereas Malumfashi bases his criticism on the belief that the new Hausa writers will never replace “real” (meaning “classic”) Hausa literature, Danjuma Katsina bases his revulsion of the genre on moral arguments that the genre is un-Islamic and corrupts the minds of youth. He considers such writings as *kafirci* (apostasy).

Danjuma Katsina, Muhammad Mu’azu. “Hausa Literature: Why Novian Whitsitt Couldn’t Get It Right.” *New Nigerian Weekly Literary Supplement—The Write Stuff*, 28 February 1998: 15.

A critique of Novian Whitsitt’s dissertation (University of Wisconsin–Madison, 2000) on feminist literature in Hausaland. Danjuma Katsina points out that Whitsitt’s analysis ignores the role of Islam in Hausaland, and as such ignores Islamic viewpoints on feminism—a perspective that Danjuma Katsina argues must be taken into consideration when analyzing works written by a Muslim Hausa woman.

Gidan Dabino, Ado Ahmad. “Zamani, Zo Mu Tafi!” *Nasiha*, 24 July 1992: 4.

A rejoinder to Ibrahim Malumfashi’s article “Akalar Rubutun Adabin Hausa Na Buƙatar Sauyi” (*Nasiha*, 15 November 1992). Gidan Dabino argues that Malumfashi should not have been disdainful of the current crop of writers on the basis of their lack of deeper Western education or literary training. He states that creativity resides in everyone, regardless of training or qualification.

Gidan Dabino, Ado Ahmad. “Wanda Ya Raina Tsayuwar Wata Ya Hau Ya Gyra.” *Nasiha*, 16 September 1994.

This is a reply to Malumfashi 1994 on the attributes and values of the *soyayya* genre. Ado asks Malumfashi to answer twenty-nine questions that deal with social vices, and argues that these vices existed in Hausa society long before *soyayya* writers appeared on the scene. He argues that the writers are merely reflecting the realities of the society. The article is continued in the following two issues of *Nasiha*.

Gusau, Bashir Sanda. “Abinda Ke Sa Muke Rubuta Labaran Soyayya.” *Mujallar Rana*, 8 February 1993: 19.

The author reveals that his first book, *Aibin Biro* (1988), was a political satire that led to his arrest by State Security Service agents (in then Sokoto State). He decided after than unpleasant experience to concentrate on a theme that is safe, mundane, and in vogue: *soyayya*.

Mohammed, Hadiza. “‘Kafircewar’ Marubutan Soyayya.” *Rana*, 31 May 1993: 25.

The first of two parts (continued in *Rana*, 14 June 1993: 17), serving as a rejoinder to Danjuma Katsina, who argued that *soyayya* writers had gone against Islamic teachings (*kafira*) in promoting undesirable, salacious behaviors among youth (their target audience). Mohammed argues that an inappropriate methodology was used to generalize the genre.

Malumfashi, Ibrahim. “Adabin Kasuwar Kano.” *Nasiha*, 3 July 1994.

The first vernacular article (continued in the 29 July 1994 issue) in which Ibrahim Malumfashi created the term *Adabin Kasuwar Kano* (Kano Market Literature). He argues that the new Hausa writings are merely a passing fad and market driven, and would likely fade away, just as the Onitsha Market Literature did.

Pindiga, Habeeb Idris. “Soyayya Novels are the Real Hausa Literature.” *New Nigerian Weekly Literary Supplement—The Write Stuff*, 23 October 1999: 14.

A fiery rejoinder to fears that *soyayya* books could find their way into classrooms. Argues that “classic” Hausa fiction of the 1930s is antiquated and does not reflect the current realities of Hausa societies in the way that contemporary Hausa romantic fiction does.

Yusuf, Aisha Umar. “The Great Soyayya Debate.” *Weekly Trust*, 19 June 1998: 11.

Accuses the *soyayya* books of being “virtual replicas of contemporary European literature,” and castigates the writers for portraying settings and contexts not characteristic of Hausa society. Advocates for a censorship board that should consist of Hausa linguists from universities, learned Muslim clergy, and other responsible leaders of thought. Continued in the 26 June 1998 issue.

Reference Works

Bello 2014 provides a new perspective on Hausa grammar in this continuously evolving field, which has received so much attention from previous researchers, most notably in Newman 2000, which is the most comprehensive study of Hausa grammar in publication. Its encyclopedia structure means that entries are alphabetized and therefore easier to refer to. Hunwick 1995 provides the beginning of the most comprehensive series of bibliographies on the Arabic Islamic literature of Africa. A significant part of Volume 2 is by Hausa scholars and clerics and reflects a level of scholarship that is hidden from the rest of the English-speaking world.

Bello, Ahmadu. *Sabon Nahawun Hausa*. Zaria, Nigeria: Ahmadu Bello University Press, 2014.

This book has fourteen chapters on aspects of Hausa grammar, including the meaning of grammar, nouns, pronouns, adjectives, adverbs, tenses, gender, singular and plural, possessives, onomatopoeia, noun phrases, and verbal phrases.

Hunwick, John Owen. *Arabic Literature of Africa*. Vol. 2, *Writings of Central Sudanic Africa*. Leiden, The Netherlands: E. J. Brill, 1995.

The second volume of *Arabic Literature of Africa* (out of six volumes) deals with the literature of Central Sudanic Africa—the area lying between the present Republic of the Sudan and Mali. The bulk of the work concerns Nigeria, which has produced a voluminous and varied Arabic-Islamic literature. The smaller and less studied Arabic literature traditions of Chad, Cameroon, and Niger are also examined.

Newman, Paul. *The Hausa Language: An Encyclopedic Reference Grammar*. New Haven, CT: Yale University Press, 2000.

This is a comprehensive grammar of Hausa. It covers such expected topics as tonology, noun plurals, and verbal tense/aspect, as well as often neglected topics such as verbal idioms, proper names, and language games. Historical linguistic notes are incorporated that explain and explicate current Hausa phenomena.

Theses

University libraries across northern Nigeria have fostered many undergraduate dissertations and postgraduate theses in language and literature that have remained undocumented and uncatalogued for years. These primary works often provide a more empirical exploration of specific ideas or concepts, and they can serve as a starting point for deeper investigation. Furthermore, they provide insight into current concerns in the field. The decision on which entries to translate from Hausa to English for this volume was based on the potential for wider appeal of the theses. Additional information was inserted, especially biographies, to clarify and contextualize some of the issues related to the works not provide in the original work. The entries here are restricted to MA theses and PhD dissertations only.

Local Theses

Aminu 2002 analyzes Hausa proverbs as forming the core philosophical values of the Hausa. The Hausa philosophy of ethics in the poetic tradition is explored further in Dankwari 2000. What makes Dankwari's analysis significant is the focus on pre-Islamic songs, which makes it easier to discern a Hausa worldview that can be separated from Islam. Hama 1995 looks at Hausa theater and its moral dimensions, focusing on two plays that sermonize about honesty, transparency, and the consequences of living outside the moral sphere. Inuwa 2009 looks at the intrusion of foreign cultures into Hausa video films—affirming the concern of the Hausa critical establishment for a new form of “cultural imperialism” parading as contemporary popular culture. Sulaiman 2005 studies the creative works of one of the most respected Hausa TV dramatists, Kasimu Yero (b. 1947–d. 2017), through an analysis of *Karambana*, a comedy series that look at the wry antics of a local busybody who insists on getting involved in other people's affairs. Jibrin 2005 revisits the issue of *daidaitacciyar* Hausa (proper spoken Hausa) and compares it with the Hausa spoken in one of the “Middle-Belt” states of Nigeria, Nasarawa, a multicultural and multilingual state. *Gandun Dabbobi* translates directly as *Animal Farm*, and Shuaibu 1995 compares Orwell's original novel with the Hausa translation (by Bala A. Funtuwa) to determine how the translated version adapts itself to Hausa society. With no standard and agreed-upon framework for Hausa news readers to translate English and Arabic news over the air, various radio stations have created their own formats of translation, a subject of Muhammad 1996. Sun 2004 is by a Chinese national who lived in Zaria for years and eventually enrolled in an MA program at Ahmadu Bello University. Her thesis analyzes Hausa plays as part of normal literature, in the face of an overwhelming focus on Hausa literature as prose fiction. Yusuf 2005 looks at the influence of Hausa on the Ilorin Yoruba, particularly the Ilorin Emirate, which has a large population of nonindigenous Hausa settlers.

Aminu, Muhammad Lawal. “The Hausa Metaphysical Worldview: A Paremiological Exposition.” PhD diss., Ahmadu Bello University, 2002.

This is a paremiological analysis to determine what the Hausa regard as metaphysics and the nature of reality (the dissertation actually uses “pharmacological” instead of “paremiological” in both the title and its contents). It is an Afro-centric argument about the place of philosophy as a reflection of reality within the Hausa cosmos, through Hausa proverbs as templates.

Dankwari, Musa Lawal. “Ethics in Hausa Poetic Tradition: A Historical Survey.” MA diss., Ahmadu Bello University, 2000.

Based on historical sources, this thesis determines the ethical messages in Hausa pre-Islamic oral songs. The coming of Islam in Hausaland did not change the ethical contents of the pre-Islamic oral performances—a process that seemed to have made it easier to maintain ethical codes in subsequent oral poetry among the Hausa.

Hamma, Aminu. "Elements of Tragedy in Hausa Drama: A Case Study of *Jatau na Kyallau* and *Kulba Na Barna*." MA diss., Ahmadu Bello University, 1995.

Jatau is basically a radio script and focuses attention on moralizing about the ills of marrying a prostitute. *Kulba* is a cautionary tale about the deceptiveness of the rich, especially in courtship. This study discusses the elements or features of tragedy as reflected in Hausa written drama, with special focus on these two plays.

Inuwa, Umma Aminu. "Kutsen Bakin Al'adu cikin Finafinan Hausa." PhD diss., Bayero University, 2009.

Sustains the public culture debate about foreign influences, especially from Hollywood and Bollywood, into Hausa film production. Taking the Hausa film as a dependent variable, and using Islam as the base culture of the Hausa, the dissertation argues that many of the onscreen behaviors displayed in contemporary Hausa films from 2000 to 2008 were influenced significantly by production values that do not conform to Hausa society and culture.

Jibrin, Samaila. "Kwatanta Hausar Mutanen Eggon da Daidaitacciyar Hausa. MA diss., Ahmadu Bello University, 2005.

This thesis is a contrastive analysis between standard Hausa and Hausa spoken by the Eggon, in the multilingual Nasarawa State. The sites for the study were marketplaces, homes, and places of worship.

Muhammad, Usman Ahmadu. "The Use of Hausa in the Electronic Media: An Evaluation of Terms and Concepts." PhD diss., University of Maiduguri, 1996.

Focuses attention on how broadcast media could use the Hausa language in effective dissemination of not just news, but also in other stories in the Hausa language, particularly those translated from English.

Shuaibu, Muhammad. "A Comparative Stylistic Analysis of *Animal Farm* and *Gandun Dabbobi*." MA diss., University of Maiduguri, 1995.

George Orwell's allegorical and dystopian fiction *Animal Farm* (1945) was translated as *Gandun Dabbobi* by Bala A. Funtua. A comparison is made here between the original and translated versions, and the author concludes that the translation was contextually done to reflect as much of the Hausa cultural landscape as possible.

Sulaiman, Aliyu Isa. "Raha A Wasannin Kasimu Yero: Tarken Wasannin *Karambana*." MA diss., Ahmadu Bello University, 2005.

Kasimu Yero (b. 1947–d. 2017) was a legendary Hausa actor from Zaria, Kaduna State, who injected a lot of comedic panache into his TV drama. This thesis is a study of his most popular comedy, *Karambana* (A busybody), through an analysis of its plot structure and dramatic language. The study establishes that *Karambana* makes a definitive contribution to the Hausa dramatic genre.

Sun Xiaomeng. "Rubutaccen Wasan Kwaikwayo a Rukunin Adabin. Hausa: Habakarsa da Muhimmancinsa." MA diss., Ahmadu Bello University, 2004.

This thesis explores the history of written plays in Hausa, and points out the didactic nature of the plays as instruments of social advocacy and social enlightenment.

Yusuf, Abubakar Musa. "Tasirin Harshen Hausa akan Harshen Yarbanci a Masarautar Ilorin." MA diss., Ahmadu Bello University, 2005.

This thesis analyzes the type of Hausa spoken in the emir of Ilorin's palace and compares it with "standard" Hausa to determine the influence of Yoruba on the pronunciation of the base Hausa words.

International Theses

Van der Veken 2007 analyzes occupational vocabulary development among the Hausa and Zarma in the Niger Republic, with particular emphasis on the aluminium industry using the onomasiological principal of lexical change. The study of some particular cases shows how social aspects influence the constitution of the lexicon. Furniss 1977 analyzes the poems of the Hikima circle of poets in Kano and discusses the didactic structure of the poems, which is evident in the consistent application of value-concepts to the whole range of themes, a process in which themes are formally linked to value-concepts by structural features of the poems themselves. Gaudio 1996 discusses the language patterns and characteristics of Hausa transgender males (*'yan daudu*), which include use of feminine pronouns, names, and other terms of self-reference and certain verbal genres such as proverbs, at which Hausa women excel more than the men. The work was published in English in 2011 as *Allah Made Us: Sexual Outlaws in an Islamic African City* (John Wiley & Sons). Mack 1981 explores the didactic nature of Hausa women's written and oral songs in a study that was eventually published in English as *Muslim Women Sing: Hausa Popular Song* (Indiana University Press, 2004). Mack also explores the subtle message of Hausa women's spirit of independence within the folds of a closeted society. Hassan 1988 provides another insight into Hausa literacy in the traditional scholarship structure among Hausa Muslim clerics in Nigeria. Moutari 2016 contributes to further studies of the corpus of Nana Asma'u, the daughter of Usman dan Fodiyo, the leader of the 1804 Fulani jihad, by looking at fifteen of her poetic works for the infusion of Arabic loanwords into her Hausa and Fulfulde verses. Mooijman 1998 analyzes the role of women from Niger in the narration of Hausa oral literature. Working from a sample base of four hundred folktales from Maradi region, Mooijman analyzes them in relation to the insight to be gained about the cultural values and ideas of women in Hausa societies. Musa 2017 analyzes four novels written by Hausa women from Nigeria and detects the anger and rebellion to society hiding in plain sight between the pages. Musa argues that anger is one of the central factors that propel Hausa women writers. Whitsitt 2000 analyzes the literature of two Hausa female writers for subversive messaging and rebellion about marriage and relationships in a traditional Nigerian Muslim Hausa society.

Furniss, Graham Lytton. "Some Aspects of Modern Hausa Poetry: Themes, Style and Values, with Special Reference to the 'Hikima' Poetry Circle in Kano." PhD diss., School of Oriental and African Studies, University of London, 1977.

Through the analyses of the poetic corpus of a group of poets in Kano, the "Hikima" circle, this dissertation makes a series of generalizations, outlining correlations between thematic sections and value patterning, the frequency of the use of linking devices, and the extent to which these vary in different categories.

Gaudio, Rudolf Pell. "Men Who Talk Like Women: Language, Gender, and Sexuality in Hausa Muslim Society." PhD diss., Stanford University, 1996.

This dissertation analyzes the language practices of *'yan daudu*, Hausa men who talk, dress, and act like women in northern Nigeria. The dissertation lends empirical weight to the contemporary philosophical discussions about the role of discourse in social theory. It includes an examination of the group's self-conscious language practices as well as their oral discourse, such as their use of oaths and swears and their varying manipulations of grammatical agency.

Hassan, Salah El Mohammed. "Lore of the Traditional Malam: Material Culture of Literacy and Ethnography of Writing among the Hausa of Northern Nigeria." PhD diss., University of Pennsylvania, 1988.

This dissertation is an ethnographic study of the tools, artifacts, and other expressions of the material culture of literacy as it is found in clerics' diverse activities within the context of Hausa society in northern Nigeria. The study fills a gap in the African data by addressing issues of how informational, magical, and aesthetic potentials of the written word have been adapted in certain local contexts.

Mack, Beverly Blow. "Wakokin Mata: Hausa Women's Oral Poetry." PhD diss., University of Wisconsin-Madison, 1981.

This study of Hausa women's oral poetry surveys varieties of oral literary performance extant in northern Nigeria with regard to their formal structures, metaphoric expression, and social significance. The poems and songs produced by these women range from formal written works to extemporaneous orally delivered material. All of them are performed orally, and some reach wide audiences through radio and television media.

Mooijman, Anna (Anita). "Mata masu dubara da asiri suke daga: The Roles of Women and Gender Complementarity in Hausa Folktales." PhD diss., Temple University, 1998.

The thesis examines the role of Hausa women in Niger in the construction of womanist identity through folktales. The analysis of the tales looks at what kind of roles women play in them, to what extent the roles reflect their real life, and how they diverge, giving an insight into the art of Hausa women.

Moutari, Mahaman Sabo. "Les emprunts arabes en hausa dans l'oeuvre poétique de Nana Asma'u (1792–1864): Étude linguistique et statistique." PhD diss., Université Michel de Montaigne–Bordeaux III, 2016.

This dissertation analyzes Arabic lexical borrowings in the poetic works of Nana Asma'u, including their integration into the Hausa language. The research was based on linguistic and statistical analysis of fifteen poetic works of Nana Asma'u, and it shows a high frequency of utilization of Arabic loanwords in the Hausa verses.

Musa, Umma Aliyu. "More Than Just Romance: Emotions in Muslim Hausa Women's Fiction." PhD diss., University of Leipzig, 2017.

This dissertation studies how Muslim Hausa women writers choose the literary medium to communicate their anger at many issues surrounding their lives, including forced marriage, polygamy, and family honor. Additionally, a vocabulary of anger terms in Hausa was formed from the study, as well as linguistic expressions of anger metaphors as they relates to expressions using body parts in Hausa.

Van der Veken, Anneleen. "Vocabulaire de la fonte de l'aluminium en zarma et en hausa du Niger: Innovations lexicales et transmissions culturelles." MA diss., Université Libre de Bruxelles, 2007.

This is a study of the evolution of the vocabulary of aluminium casting in Zarma and Hausa of Niger. The main part consists of an analysis of the vocabularies collected in the field through a new typology of lexical change. In order to give the reader the occasion to become familiar with the linguistic system of the two languages, a brief grammatical description is given.

Whitsitt, Novian L. "Kano Market Literature and the Construction of Hausa-Islamic Feminism: A Contrast in Feminist Perspectives of Balaraba Ramat Yakubu and Bilkisu Ahmed Funtuwa." PhD diss., University of Wisconsin–Madison, 2000.

One of the earliest academic studies of this genre from an etic perspective. Compares the two most prominent Hausa female novelists in terms of their ideology of female liberation within an Islamic polity, and deduces a subtle subversive agenda that challenges existing norms about marriage and relationships in a traditional society.