



# **GOMBE SAVANNAH**

**JOURNAL OF LANGUAGE, LITERATURE AND  
COMMUNICATION STUDIES (GOSAJOLLCOS)**



**DEPARTMENT OF LANGUAGES  
AND LINGUISTICS  
GOMBE STATE UNIVERSITY**

**Volume 6 Number 1  
JUNE, 2025**



Savannah Journal of Language, Literature and Communication Studies (SAJOLLCOS)  
Vol. 6 No. 1: June, 2025 — ISSN: 2787-0286 & 2811-2261 (Online & Print)

**SAVANNAH JOURNAL OF LANGUAGE, LITERATURE AND COMMUNICATION  
STUDIES (SAJOLLCOS)**

**DEPARTMENT OF LANGUAGES AND LINGUISTICS,  
GOMBE STATE UNIVERSITY**



**VOLUME 6, NO. 1, JUNE 2025**

**ISSN: ONLINE: 2811-2261, PRINT: 2787-0286**

**A Publication of Department of Languages and Linguistics  
Gombe State University, Gombe State**

**Copyright © 2025 SAVANNAH JOURNAL OF LANGUAGE, LITERATURE AND  
COMMUNICATION STUDIES**  
(SAJOLLCOS) Gombe State University, Gombe State. Volume 6, No. 1 June, 2025.



© Department of Languages and Linguistics, 2025  
Gombe State University,  
Tudun-wada Jauro Abare,  
Gombe - Nigeria.

All rights reserved.

No part or whole of this Journal is allowed to be reproduced, stored in a retrieval system or transmitted in any form or by any means, without prior permission of the Copyright owner.

ISSN: 2787-0286 Print & 2811-2261 Online

**Printed in Nigeria @Six-Sweet Printers and Publishers**

GSU, Gombe, Gombe State.

**Phone No:** +2348039511789

**E-mail:** alameenalfira@gmail.com

### **The Journal**

Gombe Savannah Journal of Language, Literature and Communication Studies (GOSAJOLLCOS) is a peer-reviewed journal of the Department of English, Gombe State University. The journal is committed to the development of communication arts through researches in Language, Linguistics, Literature, Theatre Arts, Cultural Studies, Creative Arts, Media and Communication Studies. It has both print and online versions. The Editorial board hereby calls for thoroughly researched papers and articles on the subject areas already mentioned. Submissions of papers are accepted all year round but publication is expected to be done in May/June annually. All manuscripts should be accompanied with the sum of ten thousand (**₦10,000**) naira only. On acceptance of any manuscript, contributors will pay the sum of twenty five thousand (25,000) naira only as publication fee.



### Editorial Committee

Dr. Abubakar Mohammed Gombe	Editor-in-chief
Dr. Leah I. Jalo	Editor
Dr. Fatima Shuaibu Gara	Member
Fatima M. Gurama	Member
Mohammad Abubakar Musa	Editorial Secretary

### Advisory Board

Professor Saleh Abdu	Department of English, Federal University Kashere
Professor Emmanuel S. Dandaura	Department of Theatre and Cultural Studies, Nasarawa State University
Professor Muhammad Dahiru	Department of Languages, Yobe State University
Professor A. S. Abdulsalam	Department of Linguistics and Nigerian Languages, University of Ilorin
Professor E. U. Ahidjo	Department of English, University of Jos
Professor Nahum Upah Butari	Department of English and Drama, Kaduna State University
Professor Nesta Alu	Department of English, University of Jos

### Editorial Policy

Savannah Journal of Languages, Literature and Communication Studies is Produced by the department of English and Literary Studies, Gombe State University, Gombe Nigeria. It invites scholarly and well researched articles on any topic related to language, literary and communication studies. Authors of article(s) should adhere to the following requirements:

- Manuscript(s) should be double spaced on A4 paper with 12 points, Times New Roman.
- Manuscript(s) length should not exceed 5000 words, including titles, references and/or notes.



- Abstract(s) should not be more than 250 words, followed by four to five keywords.
- Manuscript(s) sent to SAJOLLCOS must be original and previously unpublished.
- Manuscript(s) should adopt either the APA 7<sup>th</sup> edition or MLA 8<sup>th</sup> edition format
- Title(s) and subtitles should conform to the adopted referencing style.
- Manuscript(s) would be subjected to editing and peer reviews prior to acceptance and publication.
- Author(s) should provide a bio-data of not more than three sentences at the end of their paper stating their rank, affiliation, research interest and email address.
- All Manuscript(s) for consideration should be accompanied with non-refundable sum of ₦10,000.00 assessment fee.
- On acceptance of any manuscript, author(s) will pay the publication fee of ₦25,000.00
- Creative work publication fee of ₦5,000.00
- All editorial correspondences should be directed to:

**The editor,**

Savannah Journal of Language, Literary and Communication Studies, Department of Languages and Linguistics,  
Gombe State University, Gombe.

Email: [sajollicos@gmail.com](mailto:sajollicos@gmail.com)

Website: <https://www.gombesavannahjournal.com>

For further enquiries, please contact: Editor-in-Chief

SAJOLLCOS, HOD's Office,

Faculty of Arts and Social Sciences Gombe State University, Gombe

[sajollicos@gsu.edu.ng](mailto:sajollicos@gsu.edu.ng),

C/o: [amgombe2@gsu.edu.ng](mailto:amgombe2@gsu.edu.ng)



## LIST OF CONTRIBUTORS

### **Mariam Titilope Olugbodi**

Department of English and Linguistics, Faculty of Arts, Kwara State University, Malete, Nigeria.  
[mariam.gobir@kwasu.edu.ng](mailto:mariam.gobir@kwasu.edu.ng)

### **Olanike Olaleru**

Department of English and Linguistics, Faculty of Arts, Kwara State University, Malete, Nigeria.  
[olanike.olaleru@kwasu.edu.ng](mailto:olanike.olaleru@kwasu.edu.ng)

### **Anthonia Elejo Dugga**

Department of Linguistics and Nigerian Languages, University of Jos, Jos, Plateau State

### **Maimuna Muhammad Kabir**

Hausa Depaertment, Yusuf Maitama Sule, University of Education, Kano State.  
[maimunatukabirwali@gmail.com](mailto:maimunatukabirwali@gmail.com)

### **Fauziyya Muhammad Hassan**

Hausa Depaertment, Yusuf Maitama Sule, University of Education, Kano State.  
[Fauziyyahassan46@gmail.com](mailto:Fauziyyahassan46@gmail.com)

### **Dorcas Omaojo Idakwo**

Department of English and Literary Studies, Federal University Lokoja, Nigeria.  
[dorcasogwo606@gmail.com](mailto:dorcasogwo606@gmail.com)

### **Ezekiel Olajimbiti Opeyemi**

Department of English and Literary Studies, Federal University Lokoja, Nigeria.  
[opebukola56@gmail.com](mailto:opebukola56@gmail.com)

### **Peter Ochefu Okpeh**

Department of English and Literary Studies, Federal University Lokoja, Nigeria.  
[peter.okpeh@fulokoja.edu.ng](mailto:peter.okpeh@fulokoja.edu.ng)

### **Seini Bello**

Department of French, Federal College of Education, Yola.  
[Seinibello1559@gmail.com](mailto:Seinibello1559@gmail.com)

### **Jibrilla Garba**

Department of Hausa, Federal College of Education, Yola  
[garba.jibrilla@fceyola.edu.ng](mailto:garba.jibrilla@fceyola.edu.ng)

### **Obidah Daniel**

Department of French, Federal College of Education, Yola.  
[obidah0164@gmail.com](mailto:obidah0164@gmail.com)

### **Atteh, Femi Yinka**

Department of Performing Arts, Faculty of Arts, University of Ilorin, Nigeria  
[atteh.fy@unilorin.edu.ng](mailto:atteh.fy@unilorin.edu.ng)

### **Yaouba Ousmanou**

Department of French, Federal College of Education, Yola  
[usmanyauaba@gmail.com](mailto:usmanyauaba@gmail.com)

### **Abubakar Muhammad Baba**

Department Of French, Federal College of Education, Yola  
[auwalbappa746@gmail.com](mailto:auwalbappa746@gmail.com)

### **Seini Bello**

Department of French, Federal College of Education, Yola  
[seinibello1559@gmail.com](mailto:seinibello1559@gmail.com)



**Shema'u Abubakar Umar**

Department of General Studies, Isa  
Mustapha Agwai I Polytechnic, Lafia -  
Nasarawa State  
[shemauari@gmail.com](mailto:shemauari@gmail.com)

**Muntari Babangida**

Federal Polytechnic Daura, Katsina  
State  
[muntaribabangida4@gmail.com](mailto:muntaribabangida4@gmail.com)

**Bamidele Ibiyemi Lydia**

Federal University of Transportation,  
Daura, Katsina State, Department of  
General Studies  
[lydiabamidele@ymail.com](mailto:lydiabamidele@ymail.com)

**Esther Nuhu Samuel**

Federal Polytechnic Daura, Katsina  
State  
[esthersamuelamba@gmail.com](mailto:esthersamuelamba@gmail.com)

**Kwasau Blessing Shiyin**

Federal Polytechnic Daura, Katsina  
State  
[kwasau@fedpolydaura.edu.ng](mailto:kwasau@fedpolydaura.edu.ng)

**Ngor, Cornelius Iko-awaji**

Department of English and  
Communication Arts  
Ignatius Ajuru University of  
Education, Rumuolumeni Port  
Harcourt Nigeria.  
[ngorc89@gmail.com](mailto:ngorc89@gmail.com)

**Dorcas Chide Abdulsalam (PhD Student)**

Department of English and Drama,  
Kaduna State University, Kaduna  
[cdorcasabdulsami@gmail.com](mailto:cdorcasabdulsami@gmail.com)

**Oladele John Toluhi**

Department of English Literary  
Studies, Federal University Lokoja  
[oladeletoluhi@gmail.com](mailto:oladeletoluhi@gmail.com)

**Peter Ochefu Okpeh**

Department of English Literary  
Studies, Federal University Lokoja  
[Peter.okpeh@fulokoja.edu.ng](mailto:Peter.okpeh@fulokoja.edu.ng)

**Muhammad Muhammad**

Department of English and European  
Languages, Kano State College of  
Education and Preliminary Studies  
[muhd4muhd@gmail.com](mailto:muhd4muhd@gmail.com)

**TELLA Samson Adekunle**

Department of English and  
Linguistics, Kwara State University,  
Malete  
[Samson.tella@kwasu.edu.ng](mailto:Samson.tella@kwasu.edu.ng)

**Ridwan Akinkunmi RABIU**

Department of English and  
Linguistics, Kwara State University,  
Malete  
[ridwan.rabiu@kwasu.edu.ng](mailto:ridwan.rabiu@kwasu.edu.ng)

**Nafisat Bolanle AIYELABEGAN**

Department of English and  
Linguistics, Kwara State University,  
Malete  
[nafisat.aiyelabegan@kwasu.edu.ng](mailto:nafisat.aiyelabegan@kwasu.edu.ng)

**Mustapha Ibrahim Garba**

Department of English & Linguistics,  
Federal University Dutse  
[Igmustapha6@gmail.com](mailto:Igmustapha6@gmail.com)

**Abubakar Isa Abubakar**

Ministry for Higher Education,  
Science & Technology Dutse – Jigawa  
[abubakarabubakarbkb@gmail.com](mailto:abubakarabubakarbkb@gmail.com)

**Abdullahi Usman Garko**

Department of English and  
Linguistics Gombe State  
[augarko@gmail.com](mailto:augarko@gmail.com)



**Suku Hyellamada Kenan**

Department of Languages and  
Linguistics, Gombe State University,  
[hyellassuku@gsu.edu/hyellawilbe@gmail.com](mailto:hyellassuku@gsu.edu/hyellawilbe@gmail.com)

**Juilet Aluke**

Department of Languages and  
Linguistics, Gombe State University.

**Taiwo Mary Akanmu**

Department of English and Literary  
Studies, Faculty of Arts, Kwara State  
University, Malete, Nigeria.  
[taiwoakanmu155@gmail.com](mailto:taiwoakanmu155@gmail.com)

**Olanike Olaleru**

Department of English and Literary  
Studies, Faculty of Arts, Kwara State  
University, Malete, Nigeria.  
[olanike.olaleru@kwasu.edu.ng](mailto:olanike.olaleru@kwasu.edu.ng)

**Mariam Titilope Olugbodi**

Department of English and Literary  
Studies, Faculty of Arts, Kwara State  
University, Malete, Nigeria.  
[mariam.gobir@kwasu.edu.ng](mailto:mariam.gobir@kwasu.edu.ng)

**Aliyu Haruna Muhammad**

Directorate of General Studies,  
Abubakar Tafawa Balewa University  
P.M.B. 0248, Bauchi- Nigeria  
[aliyuharuna7@gmail.com](mailto:aliyuharuna7@gmail.com)

**Felix Oluwabukola Oladeji**

Department of English, Faculty of  
Arts., University of Ilorin, Ilorin,  
Nigeria.  
[Oladejifelix94@gmail.com](mailto:Oladejifelix94@gmail.com)

**Rabi Bashir Ph.D**

Department Of Nigerian Languages  
And Linguistics, Kaduna State  
University, Kaduna.  
[rabiubashi@kasu.edu.ng](mailto:rabiubashi@kasu.edu.ng)

**Dr. David Mikailu**

Department of English, University of  
Abuja  
[davidmikailu@yahoo.com](mailto:davidmikailu@yahoo.com)

**Asana Kehinde Alemede**

Department of English & Literary  
Studies, Federal University Lokoja,  
Kogi State, Nigeria  
[alemsjnr@gmail.com](mailto:alemsjnr@gmail.com)

**Ifeyinwa Genevieve Okolo**

Department of English & Literary  
Studies, Federal University Lokoja,  
Kogi State, Nigeria  
[ifeyinwaokolo@fulokoja.edu.ng](mailto:ifeyinwaokolo@fulokoja.edu.ng)

**Oluwatoyin Barnabas**

Department of English & Literary  
Studies, Federal University Lokoja,  
Kogi State, Nigeria  
[oluwabar@yahoo.com](mailto:oluwabar@yahoo.com)

**Idowu, Stephen Olufemi**

Department of English Education,  
Lagos State University of Education,  
Oto/Ijanikin, Lagos State, Nigeria.  
[idowuos@lasued.edu.ng](mailto:idowuos@lasued.edu.ng)

**Azeez, Abimbola**

Department of English Education,  
Lagos State University of Education,  
Oto/Ijanikin, Lagos State, Nigeria.  
[azeezas@lasued.edu.ng](mailto:azeezas@lasued.edu.ng)

**Vivian Chukwu**

Department of English and Literary  
Studies at Federal University Lokoja

**Ifeyinwa Genevieve Okolo**

Department of English and Literary  
Studies at Federal University Lokoja  
[ifeyinwaokolo@fulokoja.edu.ng](mailto:ifeyinwaokolo@fulokoja.edu.ng)





**Abba Abba**

Department of English and Literary  
Studies at Federal University Lokoja  
[abba.abba@fulokoja.edu.ng](mailto:abba.abba@fulokoja.edu.ng)

**Okache C. Odey**

Department of English & Literature,  
Nnamdi Azikiwe University, Awka  
[okacheodey@yahoo.com](mailto:okacheodey@yahoo.com)

**Peace Chinenye Chidolue**

Department of Igbo, Federal College  
of Education, Yola  
[Chidolue.pc@fceyola.edu.ng](mailto:Chidolue.pc@fceyola.edu.ng)

**Suwaiba Mohammed, Ph.D**

Department of Languages and  
Linguistics, Gombe State University

**Fatima Muhammad**

Department of Languages and  
Linguistics, Gombe State University  
[fatimam@gsu.edu.ng](mailto:fatimam@gsu.edu.ng)

**YOHANNA, Gilamdo Kwem**

Department of English and Literary  
Studies, Ahmadu Bello University,  
Zaria  
[gilamdokwemyohanna@gmail.com](mailto:gilamdokwemyohanna@gmail.com)

**SAMUEL, Joy**

Department of English and Literary  
Studies, Ahmadu Bello University,  
Zaria.  
[joysammy68@gmail.com](mailto:joysammy68@gmail.com)

**Joshua, Josephine**

School of Languages, Department of  
English, Adamawa State College of  
Education, Hong  
[Josephinejoshua06@gmail.com](mailto:Josephinejoshua06@gmail.com)

**Dathini Yinasimma Bright**

School of Languages, Department of  
English, Adamawa State College of  
Education, Hong  
[dathinibright@gmail.com](mailto:dathinibright@gmail.com)

**Ali Baba Dada**

Department of English and Literary  
Studies, University of Maiduguri.  
[alibdhadha@gmail.com](mailto:alibdhadha@gmail.com)

**Ben Ita Odeba**

Department of Mass Communication,  
Bingham University, Karu, Nasarawa  
State, Nigeria  
[benjamin.odeba@binghamuni.edu.ng](mailto:benjamin.odeba@binghamuni.edu.ng)

**Jummai Mbuzi Waziri**

Department of Mass Communication,  
Bingham University, Karu, Nasarawa  
State, Nigeria  
[jummaiwaziri74@gmail.com](mailto:jummaiwaziri74@gmail.com)

**Desmond Onyemechi Okocha, PhD**

Department of Mass Communication,  
Bingham University, Karu, Nasarawa  
State, Nigeria.  
[desmondodoo@yahoo.com](mailto:desmondodoo@yahoo.com)

**Akuta Michelle Idialu**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies, Bingham University, Karu,  
Nasarawa State  
[gamboakutamichelle@gmail.com](mailto:gamboakutamichelle@gmail.com)

**Farouk Umar Mohammed**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies, Bingham University, Karu,  
Nasarawa State  
[faroukmohammmed@gmail.com](mailto:faroukmohammmed@gmail.com)



**Ruth Barnabas**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies, Bingham University, Karu,  
Nasarawa State, Nigeria

**Bridget Azenda**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies, Bingham University, Karu,  
Nasarawa State, Nigeria

**Christopher Anyokwu, PhD**

University of Lagos

**SAKA, Idayat Oyenike**

Department of Yoruba, Adeyemi  
Federal University of Education,  
Ondo, Ondo State, Nigeria  
[ridahtullahi@gmail.com](mailto:ridahtullahi@gmail.com)

**FARINDE, Muibat Abiola**

Department of Yoruba, Adeyemi  
Federal University of Education,  
Ondo, Ondo State, Nigeria  
[farindemuibat@gmail.com](mailto:farindemuibat@gmail.com)

**Prof. Nesther Nachafia Alu**

Department of English, University of  
Jos, Nigeria  
[nestherta@gmail.com](mailto:nestherta@gmail.com)

**Sani, Sylvia**

Department of English, University of  
Jos, Nigeria  
[nyuyihyfsylvia@gmail.com](mailto:nyuyihyfsylvia@gmail.com)

**Melchizedec James Onobe, PhD**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies, Bingham University, Karu,  
Nasarawa State, Nigeria

**Fasehun Mercy Ayò**

[fasehunmercy@yahoo.com](mailto:fasehunmercy@yahoo.com)  
Faculty Of Arts, Department Of  
Yorùbá, Adéyemí Federal University  
Of Education, Oñdó

**Òjó Ìlúfóyè Fáwọ̀lé**

[ilufoye@gmail.com](mailto:ilufoye@gmail.com)  
Faculty Of Arts, Department Of  
Yorùbá, Adéyemí Federal University  
Of Education, Oñdó

**Ibrahim Fatima Usman**

Department of Languages and  
Linguistics, Gombe State University  
[phartimarhibrahim@gmail.com](mailto:phartimarhibrahim@gmail.com)

**Emoruwa, Oluwatoyin Titilayo**

Adeyemi Federal University of  
Education, Ondo, Ondo State  
[tititoyin@gmail.com](mailto:tititoyin@gmail.com)

**Melchizedec James Onobe, PhD;**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies Bingham University, Karu,  
Nasarawa State, Nigeria

**Richard Okujeni, PhD**

Department of Mass Communication,  
Faculty of Communication and Media  
Studies Bingham University, Karu,  
Nasarawa State, Nigeria

**Emoruwa, Oluwatoyin Titilayo**

Adeyemi Federal University of  
Education, Ondo, Ondo State  
[tititoyin@gmail.com](mailto:tititoyin@gmail.com)

**Aliyu Sambo Alhassan**

Department of English and  
Linguistics, Federal University Dutse,  
Jigawa State.  
[asambo1010@gmail.com](mailto:asambo1010@gmail.com)



## TABLE OF CONTENTS

Between Text and Texture: An Exploration of the Socio-Stylistic Imports in Selected Songs of Ololade Asake <b>Mariam Titilope Olugbodi and Olanike Olaleru</b>	<b>1-10</b>
Home language Dynamics: A Study of Cross – Lingual Households in Jos <b>Anthonia Eleojo Dugga</b>	<b>11-20</b>
Analysis of the Realization of Hausa Sounds <b>Maimuna Muhammad Kabir</b>	<b>21-30</b>
An Overview of Language Acquisition Processes: A Review Approach <b>Fauziyya Muhammad Hassan</b>	<b>31-39</b>
Metaphorical Representation of Ideologies in Media Reportage on <i>Japa</i> Discourses <b>Dorcas Omaojo Idakwo<sup>1</sup>, Ezekiel Olajimbiti Opeyemi<sup>2</sup>, Peter Ochefu Okpeh<sup>3</sup></b>	<b>40-56</b>
Integrating Hausa Words and Phrases in French Language Instruction Enhances Learning Among Northern Nigerian Students <b>Seini Bello, Jibrilla Garba and Obidah Daniel</b>	<b>57-66</b>
Language, Literature and the Proverbial Tones of Cultural History in Ola Rotimi's <i>Kurunmi</i> <b>Atteh, Femi Yinka</b>	<b>67-77</b>
Evaluation of The State of French Language Teaching and Learning in Public Schools in Adamawa State <b>Yaouba Ousmanou, Abubakar Muhammad Baba and Seini Bello</b>	<b>78-88</b>
Language and Identity in Nigeria's Nollywood Dialogues <b>Shema'u Abubakar Umar</b>	<b>89-102</b>
The Role of Forensic Linguistics in Detecting and Curbing Plagiarism Among University Undergraduate in Katsina State <b>Muntari Babangida, Bamidele Ibiyemi Lydia, Esther Nuhu Samuel and Kwasau Blessing Shiyin</b>	<b>103-113</b>
Influence of L1 on Spoken English in Nigeria: An Assessment of Obolo Vowels <b>Ngor, Cornelius Iko-awaji</b>	<b>114-123</b>
A Pragma-Craft Analysis of Shehu Sani's Selected Tweets/Headlines <b>Dorcas Chide Abdulsalam</b>	<b>124-142</b>



Intertextuality in Bola Ahmed Tinubu's Press Releases on X  
**Oladele John Toluhi and Peter Ochefu Okpeh** 143-165

Lexico-Semantic Analysis of Lassa Fever Reportage in Selected Nigerian Newspapers  
**Muhammad Muhammad** 166-178

A Stylo-Linguistic Analysis of President Bola Ahmed Tinubu "Emi Lokan" Speech  
**TELLA Samson Adekunle, Ridwan Akinkunmi RABIU and Nafisat Bolanle AIYELABEGAN** 179-197

Morphological Analysis of Lexicons in Hausa Dialects  
**Mustapha Ibrahim Garba, Abubakar Isa Abubakar and Abdullahi Usman Garko** 198-207

A Comparative Multimodal Discourse Analysis of MTN and Airtel's Instagram Advertising Strategies  
**Suku Hyellamada Kenan, Ph.D and Juilet Aluke** 208-224

Protest and Politics of Idealization: a Rhetorical Analysis of *òKéDìjì's Rẹ́Rẹ́ Rún* and *QlÁTẹ́Jú's Iná Ràn*  
**SAKA, Idayat Oyenike and FARINDE, Muibat Abiola** 225-237

Cohesion in Student's Academic Writing: A Linguistic Exploration of Language Organization and Meaning-Making  
**Emoruwa, Oluwatoyin Titilayo** 238-246

## **SECTION B: LITERATURE**

A Stylistic Exploration of Tanure Ojaides' *Narrow Escapes*, A Poetic Diary of the Coronavirus Pandemic  
**Taiwo Mary Akanmu, Olanike Olaleru and Mariam Titilope Olugbodi** 247-259

Writing and The Voice of Difference: Despondent and Repressed Archetypes in Commonwealth Literature  
**Aliyu Haruna Muhammad** 260-272

Ecopoetic Language And Symbolism In Selected Tomas Transtromer's Poems *The Deleted World*  
**Felix Oluwabukola Oladeji** 273-284



- Social Equality in Hausa Oral Songs: An Overview of [Anmaraya's Song 'Mai Akwai Da Mai Babu' (The Rich and The Poor)  
**Rabiu Bashir, Ph.D** 285-295
- Reimagining Power and Technology in African Science Fiction: Techno-Hybridity and The Aesthetics of Governance in Dilman Dila's *Yat Madit*  
**Dr. David Mikailu** 296-310
- Traumatic Embodiment and Resistance among Persons with Disabilities in Indra Sinha's *Animal's People*  
**Asana Kehinde Alemede, Ifeyinwa Genevieve Okolo and Oluwatoyin Barnabas** 311-323
- Science, Myth, and Reality: Deconstructing Nigerian Women's Roles in Traditional and Modern Scientific Discourses through a Literary Lens  
**Idowu, Stephen Olufemi and Azeez, Abimbola** 324-347
- Variations in the Representations of the Igbo Belief in Chi in Chigozie Obioma's *An Orchestra of Minorities*  
**Vivian Chukwu, Ifeyinwa Genevieve Okolo and Abba Abba** 348-359
- Human Trafficking, Organ Harvesting and the Politics of the Body in Ifeanyi Ajaegbo's *Sarah House*  
**Okache C. Odey** 360-370
- Gendered Silence in Igbo Funeral and Marriage Rites: Reclaiming Female Agency Through Cultural Reformation  
**Peace Chinenye Chidolue** 371-386
- Changing Roles of Male And Female Characters in The Twenty First Century Women Writings: An Example of Zaynab Alkali's *The Initiates*  
**Suwaiba Mohammed, Ph.D** 387-403
- The Language of African Literature in the Era of Globalisation  
**Fatima Muhammad** 404-418
- Deconstructing The Narrative of Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Niger*  
**YOHANNA, Gilamdo Kwem and SAMUEL, Joy** 419-430
- Migration, Modern Slavery And Sexual Objectification Of Women In Nigerian Fiction: A Study Of Unigwe Chika's *On Black Sisters' Street*  
**Joshua, Josephine, Dathini Yinasimma Brigh, and Ali Baba Dada** 431-446



Widowhood Challenges and Expectations: an Analysis of Abubakar Adam  
Ibrahim's *Seasons of Crimson Blossom*  
**Prof. Nesther Nachafia Alu and Sani, Sylvia** 447-459

Otherring in The Genre of Life Writing: a Literary Critique of Awolowo's *Awo: The Autobiography of Chief Obafemi Awolowo*  
**Aliyu Sambo Alhassan and Professor Nesther Nachafiya Alu** 460-471

## SECTION C: COMMUNICATION

Influence of Instagram Celebrities' Fashion Lifestyle on Nile University Female Mass Communication Students  
**Ben Ita Odeba, Jummai Mbuzi Waziri and Desmond Onyemечи Okocha, Ph.D** 472-487

Influence of Japanese Animation on Indigenous Nigerian Cultures Among Youths in Abuja Municipal Area Council  
**Akuta Michelle Idialu and Farouk Umar Mohammed** 488-503

Perception of the Undergraduate Mass Communication Students of Bingham University towards Teaching as a Career  
**Ben Odeba, Ruth Barnabas and Bridget Azenda** 504-521

Assessing Brand Awareness of ULesson among Bingham University Undergraduate Students in the Digital Era  
**Ben Odeba; Ruth Barnabas, Bridget Azenda, and Melchizedec James Onobe, Ph.D** 522-545

Evaluating the Effectiveness of Digital Public Relations Strategies for Brand Awareness and Reputation Management by Andela in Abuja  
**Melchizedec James Onobe, PhD; Richard Okujeni, PhD and Ben Odeba** 546-575

Between Heritage and Reform: Traditional Education and Nigeria's Quest for Transformation  
**Fasehun Mercy Ayò and Òjó Ìlúfóyè Fáwọ̀lé** 576-592

## SECTION D: REVIEW

Udenta's Revolutionary Aesthetics and The African Literary Process: A Review  
**Christopher Anyokwu, Ph.D** 593-602

## SECTION E: CREATIVE WRITING

Humanity is Dead and other Poems  
**Ibrahim Fatima Usman** 603-605



## Social Equality in Hausa Oral Songs: An Overview of [Anmaraya'S Song 'Mai Akwai Da Mai Babu' (The Rich and The Poor)]

Rabiu Bashir

Department Of Nigerian Languages And Linguistics, Kaduna State University,  
Kaduna

[rabiubashir86@gmail.com](mailto:rabiubashir86@gmail.com)

[rabiubashi@kasu.edu.ng](mailto:rabiubashi@kasu.edu.ng)

---

### Abstract

*Hausa people are strongly against division and they always encourage oneness and social equality. Social equality is the state of affairs in which all people within a specific society or isolated group have the same status in certain respects. It also suggests that equality is foremost about relationships and interactions between people rather than being primarily about distribution (Fourie 2015). The historical antecedent of Hausa oral song was presumably born and evolved with the birth and evolution of the language itself (Muhammad 1999). Hausa Song is still considered as one of the means through which Hausa people uses to convey messages, express feelings, portrays intellectuality and resolve differences despite the changes of time and the globalization. Songs are used as a customary means of evolving the constituents of the societal norms with a view to preserving and transmitting the cultural values and the belief system of a particular society. Hausa culture have total rejection to discrimination and uphold communalism between those with and those with not (rich and poor). This principles is confirmation of the philosophical stance of being one's brother's keeper despite considering the differences of social status. It is in the light of the foregoing that this paper gives an overview of one of the songs of Alhaji (Dr) Adamu [an Maraya Jos, "Mai akwai da mai babu" (The rich and the poor), in order to see how well Hausa songs functions as a vehicle of foregrounding Marxist belief of Hausa People. The methodology comprise of descriptive, pragmatic and translation criticism which is employed in the analytical procedure of the study. The study discovered that the song 'Mai akwai da mai babu' is one of the Hausa oral songs composed with the aim of bringing unity and harmony between the rich and the poor and propagates social equality among Hausa people.*

---

### 1.0 Introduction

Marx argues that throughout history, society has transformed from feudal society into capitalist society, which is based on two social classes, the ruling class (bourgeoisies) who own the mean of production and the working class. Marxism seeks to explain social phenomena within any given society by analyzing the

material conditions and economic activities required to fulfill human material needs.

Oral singers are important personalities in Hausa society and they has a very vital roles to play in the society like every other individual, these includes but not limited to keeping the traditional history of society alive, passing





significant information from one generation to the other, recording any important event that take place in the society and some time changing the ideology of the society on a particular issue.

Dr. [an Maraya Jos is one of the popular Hausa singer that composed many songs on issues that he sees as social problems within contemporary Hausa society. The solo singer was born at Bukur a town near Jos in 1946 (Umar 1985 and Furniss 1996). His birth name is Adamu Wayya, but his father died shortly after his birth and his mother died while he was still an infant. Orphaned as a very small child he was raised by the chief of the town for whom [an Maraya's father had been a kotso drummer. Determined to be a musician like his father he too started with the kotso drum but quickly switched to the small single-stringed lute (kuntugi). He traveled widely following the transport drivers to Maiduguri and back. One of his earliest songs, 'Karen Mota' was about the young men who accompanied professional drivers to act as laborers and assistants. Such concern, in song with categories of ordinary people is unusual and has been a distinguishing feature of [an Maraya throughout his carrier. While some of his songs are moralistic and highly critical of certain categories of people, there is strong sense of his concern for ordinary people. It can be argued that the single theme which runs throughout almost all his songs is the singer's sympathy for the common poor man. Abdulmumin (2018) cited Olosi (1991) who

described [an Maraya Jos 'as highly rated solo artist which his high sense of observation of everyday happenings in the society has enriched his repertoire to a large extent. A highly philosophical musician. He is noted for his songs on social commentary, criticism of anti-social acts, satirical lyrics as well as songs of praise..' (Dr) Adamu [an Maraya Jos by the end of his life he had toured internationally, performed in the United States, the Netherlands, Germany, Cuba, Trinidad, Jamaica, Guyana, Venezuela, Brazil and Ethiopia. He was also a performer at Festac 77 (The second World Black and African Festival of Arts and Culture) in Lagos. He was a Member of the Order of the Niger (OON) and a recipient of the Nigerian Federal Republic Medal, 1<sup>st</sup> class. His last concert before he felt sick was at the People's Democratic Party (PDP) fund raising dinner. He died on the 20<sup>th</sup> June, 2015. The song "Mai akwai da babu" is one of his songs in which he showed his strong feelings against social inequality. The singer portrayed a certain level of equality between the rich and the poor

### **1.1 Theoretical Framework**

This paper adopted Marxism theory as its working theory. Marxism is both a social and political philosophy that analyses the impact of the ruling class (the rich) on the laborers (the poor), leading to uneven distribution of wealth and privileges in the society. The theory is a body of doctrine developed by Karl Marx and, to a lesser extent, by Friedrich Engels in the mid-19<sup>th</sup> century. It originally





consisted of three related ideas: a philosophical anthropology, a theory of history and an economic and political program. Throughout the modern history of Europe, and especially at the end of eighteenth century in France, where a resolute struggle was conducted against serfdom in institutions and ideas, materialism has proved to be the only philosophy that is consistently true to all the teachings of natural science and hostile superstition. At the time Karl Marx invented his theory of class struggle. Marx considered the capitalist class – that is the employers – a reactionary force that maintains a position of supremacy by holding back the advancement of the proletariat or working class. He predicted the proletariat would one day rise up to replace the bourgeoisie as the dominant economic class by taking over the means of production.

Moreover, as fashioned by Lenin, building on the earlier works of Marx and Engels, it is the belief that history advances by means of class struggle. Always nudged in a benign direction by the leadership of a communist party. This theory foresaw that in capitalist societies, a small vanguard of professional revolutionaries was necessary to infuse the working masses with revolutionary fervor and overthrow capitalism. In Lenin's view, the communist party ruling on behalf of the working class would establish a socialist state and put in place the foundation of a communist society. Eventually class differences would vanish, the state would be abolished

and people would live in affluence and harmony.

Though, Marx and Engels conceived of communism as socio-political system of abundance, equality, and free choice, they said little about how economic decisions would be made other than property would belong to society as a whole. However, Kommuna (1919) as cited in Lenin (1985:60-61) has suggested a way out in building a new socialism. He observes that we cannot totally ignore the materials inherited from the old capitalist world, rather we must utilize them.

If you are unable to erect the edifice  
with the materials

bequeathed to us by  
the bourgeois world, you will not be  
able

to build at all. For the  
purpose of building socialism, we  
must

make the fullest use science,  
technology and in general,

everything that capitalist Russia  
bequeathed to us.

In essence, what Kommuna is suggesting is to place people of old type in new conditions, keep them under proper control, under the vigilant supervision of the proletariat and make them do the work needed under the new system of socialism. It can be inferred from the foregoing that the premise of Marxism is the struggle for egalitarianism (a philosophical perspective that emphasizes equality and equal



treatment across gender, religion, economic status and political beliefs) and fairness.

## 1.2 Methodology

The data for this paper was collected from both primary and secondary sources. The primary data was collected from a recorded audio cassette and the song was transcribed. While the secondary data was collected from some research works on Hausa oral songs. This includes Furniss (1966), Daba (2006), Gusau (2003, 2008 and 2014) among others. Also the methodology used comprise of descriptive, pragmatic and translation criticism which is employed in the analytical procedure of the study.

## 1.3 Hausa Oral Songs

Hausa oral songs are vital part of Hausa culture, passed down through generations by word of mouth. They often tell stories, share history, and express cultural values. These songs are often acoustic, simple and memorable making them easy to remember and share with others. The term 'oral' etymologically means 'to do with mouth'. Oral song is a verse or poetry composed, performed transmitted and memorized by someone without the aid of writing. It is sometimes considered to include any poetry which is performed live. Chamo (2014) stated that oral song exist most clearly within oral culture, and much oral poetry, however is memorized verbatim – though the price wording, particularly of words which are not essential to sense of meter, do tent to change from one

performance to another and one performance to another.

In Hausa, oral overlaps with, or is identical with poetry and verse as stated by Daba (2006) "In Hausa, the term "verse", "poetry" and "song" are regarded to be synonyms". Meanwhile in Hausa society oral poetry is also performed by other means, such talking drums. Songs and dance are very common in Hausa or African society in general. There is almost no communal activity that is not accompanied by songs and dance. There are work songs, marriage songs, nursing songs, praise songs, love songs, spirit songs etc. Songs form an important part of the live and thinking of the people.

In Hausa society, poetry is one of the principal genres of literature if not the most crucial one. Poetry propels social direction. As home to society's values, norms and custom, oral songs in the historiography is the data bank for epistemology and philosophy. Through songs people learn, laugh, mourn, educate, console each other, inspire one another and at times pass secret messages. Akivaga and Odaga (1982:67).

There are stages of development of oral songs in Hausa. Daba (2006) and Chamo (2014) categorized the stages into four categories to include pre-jihad, during the jihad, post jihad and the current stage or period. Each of the category can be sub-divided into broad categories.

Pre-jihad oral songs in Hausa usually trace the success of leaders in war and they include the use of different



figurative expression to praise a hero and his activities. The Hausa jihad songs were composed as many of the Hausa people embraced Islam and became vast in Islamic teachings. They began to compose songs, which were against the pre-jihad songs. The objectives of the jihad songs were to discourage and stop continued singing of pre-jihad songs which focused and centered on the praises of local cults, heroes and other activities in the community. Islamic oral singers began to offer a morally acceptable alternative to the *wa}o}in banza*, of the pre-jihad era and to reach the Hausa speaking population with the Islamic message of the salvation ([andatti 1975:62). The trend of discouraging people from *wa}o}in banza*, the useless songs also continued well into the post jihad period.

The Hausa contemporary period songs are composed on different aspect of life, and they are also an extension of the two earlier periods with addition of current issues.

#### **1.4 Social Equality in the song 'Mai akwai da mai babu' (The rich and the poor) By Alhaji Adamu Xanmaraya Jos**

Social equality refers to the idea that all individuals in a society should have equal rights, opportunities, and status regardless of their race, wealth, gender, sexual orientation, religion or other characteristics. It involves the absence of discrimination and the promotion of equal access to social status,

resource, services and opportunity. Social equality is a fundamental human right and necessary condition for building a just and fair society. Some key aspect of social equality includes freedom from discrimination and harassment, equal access to healthcare and social services and equal rights to protection under the law.

Achieving social equality requires ongoing efforts to address and overcome systematic barriers, biases and inequalities. It involves individuals, communities, organizations, and government working together to create a more just and equitable society for all. Hausa people perceived social inequality and they strive to correct the ill by using verbal arts, oral songs inclusive. Given the understanding that oral songs are communicative and per formative tool which can best be manipulated by an artist, its effect or perlocution transcendent the limit of overt expression of common place. In essence the dignity and respect accorded to singers by the Hausa people invest them with a more compelling illocution such that the singer is lured into putting the teachings there from into practice.

(Dr) Adamu [an Maraya's song 'Mai akwai da mai babu' is a very good example for investigation to see how social balance and interpersonal equilibrium are achieved via aphorism. Below are examples from the verse:



Amma mai akwai da babu,  
Duka dangantarku daidai,  
Allah yake fa]a haka,  
Ba ni nake fa]a ba,  
Da ni nake fa]a haka,  
Da sai ku }aryata ni,

Have and have not,  
You are the same,  
It is said by Allah,  
Not me,  
If it were said by me  
You could accuse me by laying.

(Furniss 1966)

The singer composed the first stanza of the verse by reminding the rich and the poor to consider themselves equal and one in the sight of Allah despite their social and financial differences. He exploited the Hausa philosophical view on anything attached to Allah and emphasized

that the saying is not from him but from God. He said that because he want his listeners to take his assertions as nothing but truth.

In trying to equalize the rich and the poor socially, the singer called on both of them to consider that:

Kai mai akwai ka gane,  
Idan kai gida talatin,  
Cikin guda za ka je ka kwana,  
A }aki guda ka kan kwan,  
A kayin gado guda }ai,  
Haka nan wanda bai da komai,  
Gida zai je ya kwana,  
A }aki guda ikan kwan,  
A gefe guda ikan kwan,  
A kayin karauni falle,  
To in gari ya waye ta nan,  
Duka dangantarku daidai,

The rich should understand  
If you own thirty houses  
You are to sleep in only one  
In one room,  
On a single bed,  
It is so with the poor,  
He is to sleep in a house,  
In one room,  
He sleep on one side (OF his mat),  
On a single mat,  
When it is morning,  
They are all equal.

(Furniss 1966).

(Dr) Adamu [an Maraya called on the rich people to know that, no matter how wealthy they are, how much money they accumulated and the number of houses they build. They can only spend their night in one room and on one bed only. So also no matter how poor a person is. He is to spend the night in one room and on a single mat. And when it is morning they are all equal. The singer here

portrayed the Hausa thought and perception that showed social equality between the rich person and the poor in days today way of living, regardless of the number of the houses the rich possessed.

In another lines of the song 'mai akwai da mai babu' (the rich and the poor), the singer shows how the dressing of a rich and the poor



person look like despite the social differences:

In ba ku }an misali,  
Kai mai akwai ka gane,  
In kana ta}ama akwai ne,  
Ba ka sanya hula goma,  
A kanka kai ka}ai,  
Ai da an gano ka,  
Sai a ce wane ya ta~u,  
Sai dai ka sa guda }ai,  
Haka nan wanda bai da komai,  
Shi ma isa guda }ai,  
Matu}ar in yana da hali,  
To malam idan ka duba ta nan,  
Duka dangantakarku daidai,

I cite example for you,  
The rich should understand,  
That if you boast of wealth,  
You cannot put on ten caps,  
At the same time,  
If you do so,  
You will be declared a madman,  
You can put only one,  
So also the poor one,  
One is enough for him,  
If he has any at all,  
If you study this case well,  
You are all equal.

(Furniss 1996)

In trying to convince his listeners and make them believe that there is no social discrimination about the number of caps the rich and the poor are expected to wear. He capitalized that both the poor and the rich can only put one cap on their head at a time. He added that the rich cannot put ten caps on his head at a time just because he is rich and if he is to that people will see him as a mad man, likewise the poor. With that the rich and the poor are to be considered equal.

In trying to portray the rich and the poor as equal and harmonizes their social status, the song gives more examples of some worldly materials that no matter how rich or poor you are you will be seen and address with no differences. He cited example with watch which can be used for time-telling. Despite

knowing that there are different types of watches and some are made from gold or silver and they are made of stylish accessories and functional tools with many luxury brand and innovative features, and they worth lots of money but he considered them to be the same, because all they meant are to tell time. So when a watch of three thousand and that one worth three thousand pounds and that of thirty shillings says time they are all regarded to be equal and of no different. He also made mention of the number of pairs of shoes that a normal person is expected to wear, which cannot be more than one, no matter how rich or poor he is. Here he emphasized when a person wears more than one pair of a shoes simply because he is rich, people will see him and address him as a mad man.



In ba ku Jan misali,  
Da agogon jaka talatin,  
Da agogon sule talatin  
Da agogon sulai talatin,  
In wannan I ba da loto daidai,  
Wannan I ba da loto daidai,  
In za a dai kira su,  
Sai ka ji sunansu dai agogo.

I am giving you an example  
A watch worth three thousand  
And a watch worth three thousand pounds  
And a watch worth thirty shillings  
If this one gives correct time  
And that one gives correct time  
If you are to name them  
Each will be called Watch.

Kai mai akwai ka gane,  
In kana ta}amar akwai ne  
Ba ka sanya takalmi goma,  
A sanku kai }ai,  
Ai da an gano ka  
Sai a ce ga mahaukaci nan  
Sai dai ka sa guda }ai  
Haka nan wanda bai da komai,  
Shi ma i sa guda }ai,  
Matu}ar in yana da hali  
Malam in idan ka duba, tan an  
Duka dangantakarku daidai

You rich should know that  
If you are boasting for wealth  
You can't wear ten pairs shoes  
At a time  
As soon as you are seen  
You will be declared mad man  
You can only wear one pair  
It is so with the poor  
He also wear one pair  
If he can afford them  
If you study this  
You are equal.

(Furniss 1996)

Alhaji Adamu Xanmaraya cited another important example of social equality within Hausa society. Here he concluded that there are no

differences on the final arrangements and rites of a rich and a poor person after death within the Hausa society. He said:

Kai mai akwai ka gane,  
In ba ku Jan misali,  
Ran komuwa ga Allah,  
Kai mai akwai ka gane  
Im ba ku Jan misali,  
Ranar komuwa ga Allah,  
Yadi biyar fari }ai,  
A ciki za a nanna}e ka,  
Rami guda akan tona,  
Ku tuna ba a tona goma,  
Don wai kana da hali,  
A ciki za a turbu}a ka

You the rich should understand  
I am giving you an example  
On the day of passing away,  
You the rich should understand  
I am giving you an example  
On the day of passing away  
It is only five yards of white cloths  
That you will be wrapped with,  
One grave will be made  
Ten grave will not be dug  
Simply because you are rich  
You will be buried in there





Haka nan wanda bai da komai  
Ran komuwa ga Allah  
Yadi biyar fari ]ai,  
A ciki za a nanna]e shi,  
Rami guda akan tona,  
Ku tuna ba a tona goma,  
Don fa wai bai da komai,  
Malam idan ka duba  
Ta nan duka dangantakarku daidai,

It is the same case with the poor  
When passed away  
It is only five white yards  
That he will be wrapped in  
One grave will be made  
No up to ten  
Because he is poor  
If you study this  
You are equally treated

(Furniss 1996)

In this corpus the singer explained the rites performs for the funeral arrangements of a Hausa man being him rich or poor without any bias. He highlighted that when a Hausa man died being him rich or poor will not change the status of his funeral rites, so they are treated equally. He explained that when the rich person died, he will only be clothed with five white yards and same with the poor man without any different. He also added that both the rich and the poor are buried in one grave when they died, and non of them will be buried in ten graves because he is rich or otherwise. By these he emphasized that when you study it you can see how the rich and the poor are treated with social equality within Hausa culture.

### 1.5 Conclusion

The foregoing, is an attempt that briefly examines and bring an overview of one of the songs of Alhaji Adamu Xanmaraya 'Mai Akwai da Mai babu', which is a thought-provoking song that highlights social equality in Hausa society. Through Alhaji Xanmaraya's powerful lyrics and haunting melody, the song inspires listeners to reflect on the

social equality and justice among human. The paper went through the song and brought out the level of which the singer discussed how the Marxist world view superimposed, which are directly serving the role of the vehicle for the ideology expression. Hausa people are presented as one which celebrate togetherness, fairness and social cohesion as opposed to capitalism and the social inequality which modernization instigates. The song highlighted the level of which social equality is observed within the Hausa society up to the final stage of funeral rites.

The study confirms that most of the Alhaji Adamu Xanmaraya songs are of generally philosophical in nature with a strong didactic tone, as claimed by Furniss (1996:153). This was seen in the song 'Mai Akwai da Mai babu' which was composed philosophically and expressed the Hausa people's perception on social equality.



## References

- Abdul}adir, [. (1975). The Role of an Oral Singer in Hausa Fulani Society:  
  
A case Study of  
Mamman Shata. Unpublished  
PhD. Thesis, Indiana University.
- Abdulumumin, S. A. (2018). The Role of Alhaji (Dr) Adamu Xanmaraya Jos As an  
  
Advertising Agent In the Broadcast Media Hausa Advertisement. Being A Conference Paper Presented at School of Postgraduate Studies Ahmadu  
  
Bello University,  
Zaria. Biennial Conference.
- Akivaga, S. K. and Odaga, A. B. (1982). *Oral Literature: A School Certificate Course*. Ibadan: Heinmann Educational Books.
- Chamo, I. Y. (2014). The Hausa Oral Song as a Tool for National Integration  
  
And Development in Nigeria. In *Folklore, Integration and National Development in Nigeria*. A Festschrift for Professor [andatti Abdu}adir.
- Daba, H. A. (2006). [anmaraya Jos in Folkloric Perspective. Kano: Benchmark  
  
Publisher.
- Finnegan, R. (1970). *Oral Literature in Africa*. London: Oxford University.
- Furniss, G. (1996). *Prose, Poetry and Popular Culture in Hausa*. London: Edingburg University Press.
- Gusau, S.M. (2002). Saqo A Waqoqin Baka: Tsokaci Kan Turke Da Rabe-Rabensa. Kano In The Studies of Languages, Literature and Culture. Bichi, A.Y. da Wasu (edit) Center for The Study of Nigerian Languages. Kano: Bayero University.
- Gusau, S.M. (2003). *Jagoran Nazarin Waqar Baka*. Kano: Benchmark Publishers Limited.
- Gusau, S.M. (2008). *Waqoqin Baka A Qasar Hausa: Yanaye-Yanayensu Da Sigoginsu*. Kano: Benchmark Publishers Limited.
- Gusau, S.M. (2014). Waqar Baka Bahaushiya (The Hausa Oral Song). Inaugural Lecture No. 14 Presented By Professor Sa'idu Muhammad Gusau At Musa Abdullahi Auditorium New Campus, Kano: Bayero University, on Monday, 26, 2014.
- Haslett, M. (2000). *Marxist Literary and Cultural Theories*. London and New York: Macmillan Press Limited.
- Lenin, V. (1985). *On Culture and Cultural Revolution*. Moscow: Progress Publishers.
- Muhammad, D. (1977). Individual Talent in the Hausa Poetic Tradition: A Study of Aqilu Aliyu and His Art, PhD Thesis,





University of London, School of  
Oriental and African Studies.

Muhammad, D. (1999). Interaction  
Between The Oral And the  
Literate Traditions of Hausa  
Poetry. *Harsunan Nijeriya III*.  
Centre for The Study of Nigerian

Languages, Kano: Bayero  
University.

Toolan, M. (Ed.) (1992). *Language,  
Text and Context: Essays in  
Stylistics*. London and New York:  
Routledge.

### Authors' Biodata

Rabiu Bashir PhD is a scholar with the Department of Nigerian Languages and Linguistics, Faculty of Arts Kaduna State University, Nigeria. He holds his masters and PhD in African Literature (Hausa) from the Department of African Languages and Cultures of the Prestigious Ahmadu Bello University, Zaria. His research interests includes Hausa Oral Songs, Hausa Written Poetry and Hausa Contemporary Songs. **G.S.M. No.:** 08035932193/08081049129