

TITLE PAGE

**USMANU DANFODIYO UNIVERSITY, SOKOTO
(POSTGRADUATE SCHOOL)**

**A LITERARY ANALYSIS OF SELECTED ORAL NARRATIONS ON WALI
DANMARINA AND WALI DANMASANI**

**A Dissertation
Submitted to the
Postgraduate School**

USMANU DANFODIYO UNIVERSITY, SOKOTO, NIGERIA

**In Partial Fulfillment of the Requirements
for the Award of the Degree of
MASTER OF ARTS (LITERATURE-IN-ENGLISH)**

BY

**YUSUF, Abdulrashid
ADM. NO: 15210108006**

DEPARTMENT OF MODERN EUROPEAN LANGUAGES AND LINGUISTICS

SEPTEMBER, 2019

DEDICATION

This dissertation is dedicated to my late father Mallam Yusuf Abubakar of blessed memory and to my mother my “North Star” Hajiya Rakiya Ibrahim Attah for their guidance and moral indoctrination.

CERTIFICATION

This dissertation by Abdulrashid Yusuf has met the requirements for the award of the degree of Master of Arts (Literature-in-English) of the Usmanu Danfodiyo University, Sokoto, and is approved for its contribution to knowledge.

(External Examiner)

Date

Professor Muhammad Aminu Mode
(Major Supervisor)

Date

Professor Bello Daudun Bada
(Co-Supervisor I)

Date

Dr. Umar Aliyu Bunza
(Co-Supervisor II)

Date

Prof. Abubakar Alhaji Muhammad
(Head of Department)

Date

ACKNOWLEDGEMENTS

My immense gratitude goes to Allah Subhanahu wata'ala, the Beneficent, the Most Merciful for making this whole process a success.

I am particularly grateful to my Major Supervisor Prof. Muhammad Aminu Mode for his sound academic guidance and support. I am equally grateful to my Co-supervisor I Prof. Bello Daudun Bada for his fatherly support and academic guidance. Similarly, I wish to acknowledge the wise counsel, academic support and guidance given to me by my Co-supervisor II, Dr. Umar Aliyu Bunza. To these trio I say thank you and may Allah continue to bless, guide and protect them in their endeavours.

I am forever indebted to my seasoned lecturers; Pof. (Mrs) Asabe Kabir Usman, Prof.Ahmad Kofa Babajo, Dr. M.T. Mallam, Dr. Kabir Ahmad for their untiring support, tutelage and mentorship.

I am indebted to the H.O.D Prof. Abubakar Mohammad, Prof.Dahiru Mohammad Argungu, Prof. Shehu Sidi, Dr. Muhammad Ango Aliero, Dr. Umar Ahmad Gummi and all staff teaching and non-teaching of the Department of Modern European Languages and Linguistics. I appreciate you all for your support, guidance and encouragement. May Allah reward you, amin.

Finally my sincere gratitude goes to the entire Management and staff of the Postgraduate School most especially, the Dean, Deputy Dean and the Secretary for their guidance and support towards the successful accomplishment of this research work. Thank you, may Allah reward you all abundantly, amin.

TABLE OF CONTENTS

TITLE PAGE	i
DEDICATION	ii
CERTIFICATION.....	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
ABSTRACT.....	ix
CHAPTER ONE: INTRODUCTION.....	1
1.0 Introduction	1
1.1 Background to the Study.....	1
1.1.1 Conceptual Premise of Folklore.....	1
1.2 Folklore Schools	2
1.3 Meaning (Ascribed)	5
1.4 Hausa Family Structure.....	7
1.5 Statement of the Problem	8
1.6 Aim and Objectives of the Study	10
1.7 Scope of the Study	10
1.8 Data Collection and Methodology	10
1.9 History of Hausa States	10
1.9.1 Katsina Origin	12
1.9.2 Traditional leadership in Hausa Society	13
1.9.3 Judiciary	15
1.9.4 Economy	15
1.9.5 Dyeing.....	16
1.9.6 Blacksmithing	16
1.9.7 Social and Political Setting.	17
1.9.8 Katsina City Gates.....	17
1.9.9 Katsina City Topology	18
1.9.10 Climate	18

1.9.11	Agriculture	19
1.9.12	Commerce	19
CHAPTER TWO: REVIEW OF RELATED LITERATURE.....		20
2.0	Introduction	20
2.1	Review of Related Literature	20
2.2	Oral Literature.....	25
2.3	Hausa Oral Literature	30
2.4	Hausa Oral Narration	30
2.4.1	The Tales (Labari).....	32
2.4.2	Hausa Tales (Long Narratives)	32
2.4.3	Hausa Literature: Islam and Quest.....	32
2.5	Functions of Folktales	33
2.6	Myths	34
2.7	Mode of Performance.....	35
2.8	Conclusion	35
CHAPTER THREE: NARRATIVE ON WALI (SAINT) DANMARINA AND WALI (SAINT) DANMASANI.....		37
3.0	Introduction	37
3.1	Narratives on Wali (Saint) Danmarina and Wali (Saint) Danmasani	37
3.2	Danmarina Stories.....	38
3.2.1	Tale No. 1.....	38
3.2.2	Tale No. 2.....	39
3.2.3	Tale No. 3.....	40
3.2.4	Tale No. 4.....	41
3.2.5	Tale No. 5.....	42
3.2.6	Miracles.....	42
3.2.7	Contribution to Knowledge.....	44
3.2.8	Works of Literature	44
3.2.9	Analysis.....	45
3.2.10	Relationship between Katsina Saints and Katsina Oral Literature	46
3.2.11	Relationship between Katsina Saints and Katsina Folktales.....	46

3.2.12	Relationship between Wali Danmarina and Wali Danmasani	48
3.2.13	Miracles Performed by the two Saints	49
3.3	Wali (Saint) Danmasani.....	50
3.3.1	Tale No. 1.....	52
3.3.2	Tale No. 2.....	53
3.3.3	Tale No. 3 (03-08-2016)	54
3.3.4	Tale No. 4 (03-08-2016)	54
3.3.5	Works of Wali (Saint) Danmasani	55
3.3.6	Miracles.....	56
3.3.7	Rivalry between the Saints.....	57
3.4	Theme of Knowledge.....	58
3.5	Theme of Religious Culture	58
3.6	Theme of Miracle.....	58
3.7	Theme of Opinion	58
3.8	Theme of Life and Death	58
3.9	Theme of Leadership.....	59
3.10	Thematic Analysis.....	59
CHAPTER FOUR: LITERARY DEVICES AND ELEMENTS IN THE TALES OF DANMARINA AND DANMASANI		61
4.0	Introduction	61
4.1	Literary Devices and Elements in the Tales of Danmarina and Danmasani	61
4.1.1	Imagery	61
4.1.2	Symbolism	62
4.1.3	Characterisation.....	62
4.1.4	Foreshadowing.....	63
4.1.5	Conflict.....	63
4.1.6	Protagonist	64
4.1.7	Point of View	64
4.2	Concept of Translation.....	64
CHAPTER FIVE: SUMMARY AND CONCLUSION.....		67
5.0	Introduction.....	67

5.1	Summary	67
5.2	Conclusion	68
	BIBLIOGRAPHY	69
	APPENDICES.....	76
	Appendix I	76
	Appendix II	79
	Appendix III.....	80
	Appendix IV	80
	Appendix V	83
	Appendix VI	86
	Appendix VII	95
	Appendix VIII.....	97
	Appendix IX	98
	Appendix X.....	99
	Appendix XI	100
	Appendix XII	101
	Appendix XIII.....	102
	Appendix XIV	100
	Appendix XV	104

ABSTRACT

The art of story telling (oral) narrative is as old as the ancient city of Katsina, where lived two famous saints (*walis*) Wali Danmarina and Wali Danmasani whose mysterious and mythical feats remain embedded in the oral tales of the people of Katsina. These narratives have been passed on (orally) from generation to generation. These narratives as told by the older members of the society to the younger ones aside from serving as a means of entertainment after a hard day's work, equally serve the purpose of educating the upcoming generation about their cultural values and beliefs which serve as a mirror showcasing the norms, values and cultural heritage of the inhabitants of the ancient city of Katsina. This research work is a literal analyses of selected variants of the tales on Danmarina and Danmasani as they emanate from the narrators. The researcher equally looked at the various thematic concerns found in the tales. The tales of Danmarina and Danmasani are a unique component of the cultural values of Katsina people. The research concludes that there is indeed a relationship between the two saints Danmarina and Danmasani and also the functions as well as the import of the tales to the oral history of katsina.

CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter presents background information on the research, this comprises a brief history of Katsina people, their origin, culture religion, typology, climate, agriculture, traditional institution and commercial activities. The chapter equally contains statement of the problem, scope as well as aim and objectives of the study. Finally the chapter terminates with a look at the various schools of folklore and folklore theories.

1.1 Background to the Study

According to Yahaya (1979) in Bada (1988), the period between 1000 A.D was a period in which the Hausa led their traditional life without much foreign influence. This notwithstanding, Islam came to be introduced amongst the Hausa people from about the eleventh century and by 19th century it had become a state religion. Following the Jihad of Usmanu Danfodiyo therefore, their social life to a large extent came to be guided by their traditional and religious beliefs and traits. Genres of oral arts like poetry, praise singing, storytelling and other cultural activities performed by word of mouth were given prominence.

1.1.1 Conceptual Premise of Folklore

Folklore according to various scholars is also sometimes referred to as, popular knowledge (Espinosa. 1996:257). Oral literature, (Bolkin. 1996:257) Oral traditions, (Gaster. 1996:257) Oral arts, (Taylor) Popular literature, (Kurath.n.d.) Expressive art, (Waterman. 1996:261).

Conceptual premise. Folklore is divided into four sections for a systematic study, section one comprises oral literature, in which all expressive arts, folk narratives, folk songs, myths, trikster epics, proverbs, riddles etc, are considered. (Ahmad 2000:2).

Section two deals with material culture which deals with techniques, traditional crafts and skills.

The third section is social folk customs, this sector emphasizes social interaction between people and institutions, ceremonies, institutions of marriage, initiation and the ceremonies at birth; Annual festivals, harvests, food, drought and rites performed at times of natural calamity are also considered here.

The fourth section looks at performing arts, which comprises traditional music, dances, games, (Boxing, Wrestling) and drama; hunting expeditions are also part of performing folk arts.(Ahmad 2000:2).

1.2 Folklore Schools

This section deals with folklore as an academic discipline, its theories, schools and the various terms associated with the study.

In addition to getting acquainted with the theories of folklore, a student or scholar of folklore needs to be familiar with the methodology of analyzing folklore materials; just as in any academic discipline the guiding principles or conceptual framework in the study of folklore is very important, each approach varies according to the view and need of the user.

The various theories or schools of folklore are methods developed by foremost theorist for the purpose of research and studies on folklore for a better understanding of the

approaches adopted by the various schools, the functions and purposes such theories serve. Below is a list of some of these theories.

Theories of Folklore

1. Historical – Geographical theory

This is a research theory developed for the study of folklore in 1870s, based on the comparisons of variants and is aimed originally at the discovery of original forms, place of creation, and age of a given item of folklore.(Radin 1952, Finnegan 1970, Ojaide 2003).

2. Cross Cultural Theory

The theory was initiated in the second half of the nineteenth century, the prominent advocates of this theory were Andrew Yong and Edwin Sidney Hartland (nd) whom all believe that folklore stands for the survival of premitive beliefs.

3. Mass Cultural Theory

The main idea of the theory is to uphold the traditions and folk culture of rural peasants, which is gradually disappearing due to modernization and industrial civilization (Dorson 1972).

4. Oral Formulaic Theory

This is the approach to the study of oral traditions and works with roots in oral tradition that prescribes a specialized language, or idiom as the basis of composition in performance. (Parry, milman. 1971. Dorson, Richard. 1972. Foley, John miles. 1985).

5. Psychoanalytical Theory

Sigmund Freud propounded the psychoanalytic theory, the theory tends to give dreams, myths, and tales sexual interpretation or symbolism (Dorson 1972).

6. Hemisphere Theory

Dorson (1972), believes the hemisphere theory of folklore divides the folklore of the old and new world for analytical purposes.

7. Folk Cultural Theory

The main concern of this theory is to broaden the concerns of folklore, so that they will embrace the tangible product of the folk and folk life.

8. Marxist Theory

This theory deals with the various approaches to the study of folklore that is based on the views and writings of Karl Marx, (1818-1883) and Fredrich Engels (1820-1895).

9. Functional Theory

Bascom (1965) coined a new word for folklore “verbal art,” verbal art is “the creative compositions of functioning society, dynamic not static, integrated and not isolated, central not peripheral components of culture.

10. Ideological Theory

The ideological theory sprang up from the romantic nationalisms of the nineteenth century.

11. Contextual Theory

This is a little bit similar to the functional theory, it focuses attention not only on the materials of folklore alone, but also on an event; in which a tradition (e.g Narration, Proverb, Song) is performed or communicated (Dorson 1972).

12. Historical Re-Construction Theory

The theory attracted the Grimm brothers especially Jacob, it advocates the use of folklore and folk life materials to recapture vanished historical periods of which other evidence is scanty.

13. Stylistic Approach

The stylistic approach to the study of folklore is an acceptable scientific format of literary criticisms.

14. New Historicism

The theory sometimes referred to as cultural poetics, emerged in the 1970s and 1980s, largely in reaction to the lingering effect of new criticism and its ahistorical approach (Dorson 1972).

15. Performance Theory

Recently, folklorists have begun to apply performance theory to the study of folk ideas in order to explain the different ways in which expressions of belief do more than simply reflect world view, but actually help to restructure and re-enact the culture itself. (Dorson 1972).

1.3 Meaning (Ascribed)

Folklore has over the years been called by different names according to Okoh (2002), such as native literature (Keola 1854) and Bleek (1864); folk literature (Cerulli, 1922. Utley 1960); unwritten literature (Green 1981); verbal art Bascom 1965, Bauman 1977; Peek and Yankah 2004); oral art (Herskovits 1961); spoken art (Berry 1961); traditional literature (Nwoga 1981); Orature (Chinweizu, Jennie & Madubuike 1985), aural literature (Yankah 1986).

M.H Abrams (2005), defined folklore as the collective name applied to verbal materials and social rituals ... it includes legends, superstitions, songs, tales, proverbs, riddles, spells

According to Okoh (2002) neither the use of the word verbal, nor a description such as “literary folklore” can expunge the negative connotations of the prefix folk in “folklore” Okoh further states that “Anyone who understands the role or potentialities of oral literature even in modern African societies will quickly reject it being called folklore, especially considering what folklore actually entails. Similarly, Okoh posits that the use of folktale in place of folklore connotes a negative meaning which is “uneducated” “illiterate” “unsophisticated”, primitive.

Again according to Okoh (2002), the tales should be called or mentioned as “Hausa tales” “Izon tales” oral tales or simply tales. The Hausa are hegemonous and are scattered into states and kingdoms, each with its unique tale that varies from place to place. There are states such as Katsina, Kano, Sokoto, Zamfara, Kebbi, which are all Hausa states and kingdoms, each emirate having its unique cultures and traditions; each among the states has cultures and traditions peculiar to it, each society should be identified as a member of the larger Hausa community, which has tales that are peculiar to its domain.

According to Darah (2013), folktale is an electable verbal art form that has charmed humanity through the ages, the etymology of the folktale indicate that it is a conflation of two ideas, namely folk (meaning the people/community) and tale, a narrative or story.

The Term Folklore was coined by the English achivist William Thoms (nd.) to refer to endangered elements and expressions of oral/popular culture under pressure of capitalist industrialization in England and parts of Western Europe.

1.4 Hausa Family Structure

The Hausa family structure is largely polygamous, this is because of the impact of Islamic religion on the Hausa people, whose culture has been deeply permeated by the adhered religion.

According to Yahaya (1979) this is seen in the light of the role it plays in the socialization process through the four basic personality development stages: early childhood (1 to 5 years), late childhood (6 to 12/15 years), adolescence (13/15 to 18/20 years) and adulthood 20 years and above. “But here it should be pointed out that the Hausa term of reference for personality development stages, consist of age-categories which seem to stress the importance of such status roles as marriage, social responsibility and mental maturity.

Again according to Yahaya (1979), the period of late childhood in Hausa society is essentially a transitional period from childhood to adulthood, and it is full of socializing activities which prepare the children for absorption into adult life. It is within the period that the children are sent on errands to the market, or to relations and neighbours. In the compound, they participate in doing domestic chores. They also learn house craft such as spinning, weaving, embroidery and sewing.

They are also engaged in hawking cooked food, cosmetics, condiments, cakes, sweetmeats, and other forms of snacks. This hawking is done mostly by girls, to raise

supplementary income for their mothers who need the money to buy accessories for their daughters.

Most Hausa children in both rural and urban areas attend Qur'anic or Islamiyya schools at a very early age (3-4), in the company of elder children ---, many of the children manage to proceed to higher institutions of learning. The others try to find unskilled jobs, or work with their parents.

All children between the ages of 6 and 12/15 engage in chatting, storytelling and riddling, more often at the leisure hours of the night inside the compound; and play games outside the compound at any leisure time but most often at night.

The elderly on their own part meet in family groups of parents, grandparents, and relations at home in the evening or at night and engage in the socialization activity of folktales, riddles, legend tales, sitting games, proverbs and songs.

1.5 Statement of the Problem

Yahaya (1979), posits that most of the works on Hausa oral literature are generic in nature, considering the fact that the Hausa are a large and hegemonic group scattered across city states, each with its unique culture and traditions within a larger Hausa community; previous researches conducted on Hausa oral narratives with specific reference to folktales and legends are mostly carried out using either the evolutionist theory which is of the view that “ --- all men evolved in one evolutionary path through absolutely identical stages of savagery, barbarism, and civilization. At a lecture in the institute of education London University in 1940, Edwin Smith expressed his fascination about “African taste in oral arts”, and enumerated some of the importance of the functions of the African folklore.

Yahaya (1979) in Smith (1940), went on to say they are a counterpart of the modern novel told for entertainment so that the tedium of the day is forgotten, as they enter into this other world of wonder and fun.

Secondly, they offer a means of release of pent-up emotions, because the tales afford the people satisfaction by expressing the thoughts and emotions that are expressed through fear.

Thirdly, according to Smith tales do not only amuse and express feelings, but rather, more importantly, they are educative tales: These are seen to be the natural forms for revealing life, the natural carrier of racial tradition or information and ideals. They are declared to have two functions: they are molders of ideals, and they are an illumination of facts. And the Africans teach largely by telling stories.

According to Smith (1970), an appreciation of the art of storytelling in terms of folklore, justifies the engagement by Africans in highly powerful imaginative creative products. The tales on Danmarina and Danmasani the famous Walis, have been told and retold over centuries within the confines of Katsina, Hausa land and world over. These oral narratives have been communicated orally and absorbed aurally, thus the need for a written form having a literary and thematic analysis, which would serve readers, students, scholars, and reseachers who might intend on digging further in to the annals of oral history and narratives, of foremost heroes of past and the legacies they have bequeted to future generations

1.6 Aim and Objectives of the Study

The aim of this study is to literally analyze the folktales on Wali Danmarina and Wali Danmasani, using the structuralist/functionalist approaches. The objectives is to thematically analyze and also use literary devices to substantiate and support the analysis of the study, by means of giving an insight into the times and lives of Danmarina and Danmasani, and to also look at the relationship between Danmarina and Danmasanis as regards katsina oral literatures.

1.7 Scope of the Study

Folktales are universal, they cut across all cultures and societies. The scope of this research is on the mythology and legendary oral narratives of the famous Katsina Walis, Danmarina and Danmasani.

1.8 Data Collection and Methodology

The data for this research project was gathered from different sources, namely library, where volumes of literature were consulted for this work similarly, journals and publications were consulted and studied for the work.

Other forms of data collection used was by information gathered through verbal interviews with various persons.

1.9 History of Hausa States

According to Yahaya (1979) in Bada (1988), ancient legend records Katsina as one of the seven original kingdoms of Hausa land. In it, it is said that the legendary hero Bayajida or Abuyazid came from Baghdad a prince who after a misunderstanding with his father the king, left with his wife and came down to Bornu where he was engaged by the

king. Subsequently, the king was uncomfortable with him fearing he might take his kingdom away, the King plotted to assassinate him, the prince on getting wind of the Kings plan left in the middle of the night with his pregnant wife and found his way to Daura which at that period was ruled by a queen named Daurama. He arrived in the night and was accommodated by an old woman called Ayana, he was thirsty and needed water he asked the old woman who told him that there was none and that water could be fetched only on Fridays, due to the presence of a snake Sarki which prevented people from fetching water from the well and allowed water to be collected only on Fridays. Bayajiya asked for a bucket from the old woman and proceeded to the well, where he killed the snake Sarki drank water, gave his horse to drink and also brought back some for the old woman.

When the queen heard of the feat of the stranger accommodated by the old woman, she asked that he takes half the kingdom in fulfillment of her promise to share the kingdom with whosoever killed the snake in the well.

Bayajida refused half the kingdom and asked instead to marry the queen, to which the queen accepted. The queen equally gave her slave girl to Bayajida to serve as a concubine.

When Bayajida died his young son from the queen succeeded him thus, his grandsons from the queen gave rise to the seven Hausa states, and the grandsons from offspring's of the elder son from the slave girl were regarded as the founders of the seven Bansa states.

Bawo the younger son to Bayajida, had seven children who were regarded as the founders of the seven Hausa states and were known as the Hausa bakwai. (Seven original Hausa states)

These are:

Biram (Garun Gabas)

Daura

Gobir

Kano

Katsina

Rano

Zaria

Bada (1983:3)

1.9.1 Katsina Origin

According to Daniel (nd.) from records found in the archives of the Katsina history and Culture Bureau, ancient legend states that Katsina was founded by Kumayo son of Bawo, son of Bayajida. It is said that Katsina was named after a princess Daurama who married Janzama king of Durbawa, it was he who ruled at Durbi Takusheyi whose name is still preserved as the name of a rock close to Mani (in present day Mani Local Government, Katsina State). Janzama was conquered by Kumayo, tradition has it that the early kings were chosen alternatively from the Durbawa descendants from Janzama and from the Larabawa (Arabs), a name given to descendants of Bayajida, the tombs of the early kings could still be seen at Durbi Takusheyi in Mani and Bugaje 10 miles from Katsina town.

It is on record that the ruling king was not allowed to die of old age or illness, on showing signs of frailness he was strangled, by “The breaker of the elephant” a title still preserved in Maradi (a town in present day Niger Republic).

A new king was selected by the cast of a spear the name of candidates was called, the spear was thrown, if it remained upright the nomination was confirmed. The new king was then laid on a bed, a black ox was slaughtered over him so that he became drenched in its blood. He was covered up with the hide and bystanders slapped him with their hands crying “forget” “forget” finally, the body of the king was placed inside the hide and tugged away for burial.

Similarly, it was said that the settlers used to meet for feasting under a Tamarind tree (Tsamiya) known as ‘Bawda’, at one of the gatherings Korau a wrestler from ‘Yandoto’ (Now in ‘Tsafé’ Zamfara state) challenged the king Sanau to a wrestling bout, overthrew and stabbed him killing him on the spot. The story goes that Korau and Sanau were old play fellows, Korau knew the secrets of Sanau’s successes in wrestling depends on a string of charms which he wore round his waist; Korau connived with sanau’s wife to steal the charm and then challenged Sanau to wrestle knowing he was powerless without the charm, Sanau without the charm was quickly overthrown and treacherously stabbed to death. The sword with which Korau murdered Sanau is still amongst the insignia of Katsina and the Emir of Katsina is acclaimed magajin Korau.

1.9.2 Traditional leadership in Hausa Society

According to Lugga (1993), the Hausa society to which Katsina and Daura belong was very enterprising and commercially oriented. Crops like guinea-corn, cotton, millet, maize, groundnuts, coco yams, sweet potatoes, beans and vegetables were cultivated by the

Hausa people. Equally, livestock and poultry keeping were normally done simultaneously with farming and many local industries thrived for the manufacture of tools, arms, clotting, building materials and household utensils.

The Hausa market in the 18th century, made use of cowries as a medium of exchange for small transactions. In large ones however, buyers could pay with any commodity mutually agreed upon such as solid gold, or gold dust, slaves or horses then were used for payments in large transactions. Lugga (1993:41).

Leadership in Hausa land was as old as the original settlements themselves. Smaller communities were formed around luxuriant agricultural lands, or around mineral resources like iron ores. Such communities were led by appointed leaders who were normally head hunters, head farmers, or head blacksmiths. Traditional and cultural beliefs, led to the worship of all sorts of ideals; ranging from the sun, anthills, stones, trees, and spirits. As beliefs became stronger communities started appointing leaders in the form of chief priests, who were feared and highly respected. The priest or priestesses use to foretell the future and their predictions were held in high esteem.

As the communities grew in size land wars were waged at regular intervals. Military leaders were appointed alongside spiritual leaders; who worked together one complimentary of the other, this was the situation before the advent of Islam by Arab traders around 12th century as a result of the Trans- Saharan trade.

With the advent of Islam and as a consequence of the famous jihad waged by Shehu Usman Danfodiyo in 1804, Islam ruled the whole of Hausa states and some parts of Nupe,

Yoruba and Mambilla regions; with flags given to bearers who fought with the authority of the Sheik, the grand commander.

The caliph was based in Sokoto and was the overall head, emirs were appointed by him who saw to the daily running of affairs in their domains; like the alkali judge, the chief imam, the Waziri, the Sarkin Yaki.

1.9.3 Judiciary

The palaces of the emirs were the “supreme courts” of their emirates. The shariah courts were all under them, all appeals terminated at their palaces.

Traditional sport includes boxing (Dambe), wrestling (Kokawa) and Sharo or Shadi, (popular sport among the Fulani). Similarly the state is blessed with historical landmarks such as the (500) old Gabarau minaret, the ancient settlement site at Durbi Takusheyi (40 kilometers east of Katsina), the city walls of Katsina and Daura, the palaces of the Emirs of Katsina and Daura, the famous Kusugu well in Daura where the legendary Bayajidda killed the giant snake Sarki. Bakori (2004:5).

1.9.4 Economy

Many forms of economic activities were undertaken in Katsina city, with local manufacturing as the most prominent. Shehu (2012), stressed that the economic activities played important roles in serving the needs of the people. He noted that according to Udo (nd.), a substantial proportion of the non farming population obtained a living from various forms of manufacturing.

1.9.5 Dyeing

Dyeing according to Shehu (2012) was another important economic activity, dyeing centers were established in Marnar Gabas (eastern dye pits), Marnar Kadabo (kofar kadabo dye pits), Marnar kofar yandaka (kofar yandaka dye pits), Marnar yanganmu and Marnar gangare wards.

Similarly, according to Yandaki and Shehu (2010), an important pre-colonial activity Katsina is known with is dyeing, dyeing centers were established in the city wards of Marnar Gabas (eastern dye pit), Marnar Kofar Yandaka (Kofar Yandaka dye pit), Marnar Yangammu (dye pits of Yanganmu) and Marnar gangare wards. Before the advent of colonialists, an estimated 400 dye pits were said to be in existence in Katsina.

1.9.6 Blacksmithing

Blacksmithing according to Shehu (2012), had for long been an important economic activity practiced in Katsina around Marnar Kadabo (Kadabo dye pits). In pre-colonial times, the iron ores of Kwarin Tama (Ore plains), supplied the needed raw materials to the smiths.

The blacksmiths in Katsina were noted for meeting the demands and needs of the farmers, tailors, weavers and host of the other artisans. They manufacture agricultural tools and household implements like Lauje (sickle), Kuddudiri (axe), Basulla (giant needle), Fartanya (hoe) amongst others; there are also the Makeran farfaru (smiths of light metals) who specialize in manufacture of ornaments such as necklace, Zobba (rings), Yankunne (earrings), Warwaro (bangles), likkafa (harness) for horses and several other ornaments.

1.9.7 Social and Political Setting.

Sarki Korau, of the ancient Katsina kingdom was said to have built a complex political system in the early periods of the fifteenth century. This system was surrounded by a hierarchy of officials each of which performs specific functions for the state. The coming of Sarki Korau to the throne of Katsina kingdom abolished the former tradition of succession through a wrestling contest, and introduced in place a new system that vested powers on a council of kingmakers comprising the Galadima, Kaura, Yandaka and Durbi. This new system made succession easy, reduced crisis associated with succession a factor that enhanced the kingdoms stability.

1.9.8 Katsina City Gates

According to Shehu (2012), the political situation in Katsina of the sixteenth century was that of conflict with warring neighbours such as Songhai, Bornu, Kebbi, Kano and Gobir. In the year 1521, Katsina was said to have been conquered by the forces of Songhai and remained under the powers of Gao for over 40 years, this period witnessed periodic wars between the forces of Katsina and those of Kano and Songhai; the constant harassment of Katsina by its neighbours created fear and insecurity, which prompted the ruling emir at the time Ali Marabus, to build the first city walls known as Ganuwar Amina named after the famous queen Amina of Zazzau.

Also according to Shehu (2012), the walls of Katsina city were constructed with seven gates. Katsina city had seven gates and in it were seven treasures, one of the gates was a store of gold from the Guga gate, Yandaka gate; most of the gates were often named after significant leader's that passed through them, or resided in or near to them. The seven

gates of Katsina were the Kofar Guga, Kofar Yandaka, Kofar Kaura, Kofar Sauri, Kofar Marusa, Kofar Kwaya, and kofar Durbi.

1.9.9 Katsina City Topology

According to Shehu (2012), the Birnin Katsina is situated some 170 kilometers north of the city of Kano, and lies between latitudes 13° north and 7° east in extreme fringes of northern Nigeria, and is built on a spur of land between Koramar Tilli (stream) and Gisu (stream), flowing in the north easterly direction. Katsina also shares borders with Kano city, Sokoto state, and common land boundary with French Niger republic.

1.9.10 Climate

Similarly according to Shehu (2012), the climatic season is semi arid similar to what prevails in Sahel Sudan ecological zone, Katsina has an average rainfall of 600-700mm annually; temperatures are normally high with peaks as high as 38°C in periods between the months of April and May; Katsina experiences rainy season and the people devoted their time within this season to agricultural activities. Between the months of November to February comes the harmattan period, which is occasioned with low temperatures, and long, cool, dry, atmosphere ;with visibility usually low due to haze and dust.

According to Usman (1979), the climate of Katsina is subject to the movement of the inter-tropical convergence zone, It is the movement of the air masses associated with this front that determines the rainfall and temperature of the area. The settlements around the fadama (fertile gardens) are known for their low night time temperatures. Similarly, Usman (1979), measured the annual rainfall in the central parts of Katsina at 30 inches and the temperature does not fall below 42°F .

1.9.11 Agriculture

The Democrat Newspaper published on the 26th/9/92 page six, in an article written by Ibrahim Nadabo Kankara described the people of Katsina as important farmers, over 86% of the people are mixed farmers. The main crops farmed are maize, cotton, groundnuts, beans, guinea corn, millet and wheat as a major crop is also grown during the dry season.

1.9.12 Commerce

According to Yandaki and Shehu (2010), Katsina city had occupied an important commercial position in Hausa land from the period of trans-saharan trade. Commodities traded were horses, Arabian and European textiles, metal utensils, small looking glasses, cowries and many others.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter focuses at related literatures to the topic of research, folklore or oral literatures. Similarly, it gives brief definattions of oral literature from various sources.

2.1 Review of Related Literature

Oral literature according to Concise Oxford Dictionary (1985), is “writings whose values lies in beauty of form or emotional effect”. Similarly Encyclopedia Britanica (1992), defined literature as “first and foremost mankind’s entire body of writing, belonging to a given language or people” which means it is individual pieces of writings.

Also encyclopedia Americana (1992), defined literature as “one of the great creative and universal means of communicating the emotions and spiritual or intellectual concerns of mankind”. Literature therefore may inform, instruct, entertain, or serve as an expression of joy or pain; it is also a reflection of religious devotion, a glorification of a hero, a nation, or an advocacy, or a particular point of view: whether political, social, or easthetic.

Some scholars are of the view that literature is a “mirrow of society”, though some critics only argue that the main function of literature is to delight and instruct. According to Okoh (2002), literature can instruct enormously providing us knowledge regarding the wider world; the physical, psychological, religious, cultural canvas of man.

Again Okoh (2002), states that apart from inculcating values, imparting knowledge, beauty, or heightening our awareness of the world around us, literature enables us to grow

both emotionally and intellectually. Okoh (2002), went on further to say that literature has the ability of shaping, influencing and above all humanizing us.

According to Tsiga (2015), in Malumfashi (2017) life writing has an old history in Hausa land, although this has not always received much critical attention. Evidence is now emerging for example that subjectivity writing in the area dates back to more than three hundred and fifty years, as illustrated by the Arabic poem “Qasidah Kha’iyyah”, written in 1659 by the Katsina Islamic Scholar, Sheik Muhammadu Al-Kashnawi (b. 1585). The poem celebrates the person of the Katsina Emir Muhammadu Karyagiwa, for putting down a deviant religious group which had already altercated a cultish following and was threatening peace in the kingdom. Furthermore, Sheik Danmarina as he was popularly known was quoted in another old writing from the period, to have compiled the history of some prominent ulama (scholars) in Yoruba land (which unfortunately is not yet recovered).

Jega (2006), mentioned that oral literature is characterized by certain features that make it distinct from the written literature, it is transmitted orally from one generation to another. Even when a text is collected and published it still remains a verbal art.

Also Kani (1997), avered that Al-Jabarti the prominent eighteenth century Egyptian scholar who studied under Al-Kashnawi describes him as “The cynosure, the theologian, the ocean (of learning), the sea of knowledge, the unparalleled, the garden of science and disciplines, the treasury of secrets and mysticism”.

Malumfashi (2017), in Musa (n.d.), postulates that “There were in Katsina in the 17th century scholars, who in the process of practicing the Islamic religion became very

famous poets. For instance there was Wali Danmarina whose father was said to have been an Arab, in the same vein there was Wali Danmasani, whose paternity was not certain; with some saying he was Kanuri and others insisting he was an Arab.

According to Malumfashi (2017), Like Danmarina, Danmasani was vast in Islamic religious knowledge and also performed so many miraculous acts. He is said to have been the first to have written Hausa songs which were poetic in nature....

According to Al amin (1997), in his book “fi-al-maysur” ... Muhammad Bello Ibn Usman Ibn Fodio, documented a number of scholars in Hausaland, Borno and Bagirmi. The earliest among these are the three 17th – 18th century scholars – Ibn sabbagh (Dan-marina, (d.1655) Dan masani of Katsina and Abdullahi sikka of Kano.

According to Yahaya (1988), ‘A farkon karni na18, an yi wani malami Muhammadu bin Muhammad al-kashnawi wanda ya shahara a wajen shekara 1732. (Ya wallafa littatai da yawa cikin larabci. A cikin littafan nasa akwai wani mai suna “Bahajat al-Afag”.... (In early 18th century there was a malam (scholar) muhamad al-kashnawi who was famous, in 1732 he wrote many books in Arabic script among which is “Bahajat al Afag”....).

According to Philips (2000), the origin of written Hausa literature dates back to 17th century, with works by scholars such as Abd Allah Suka from Kano and a pair of well known scholars from Katsina, Danmarina and Danmasani who composed Arabic and Ajami poetry within that period.

According to Malumfashi and Bunza (2013), since there is no extant documentation that is visible to testify to the fact that the Hausa people had any form of writing their

thoughts, apart from say safely without contradiction, that the manner and how the thoughts and belief systems of the people were stored in a place for others to see and share is probably in the lore of the people: legends, superstitions and folktales Malumfashi and Bunza

The Gobarau Mosque built by king Muhammad Korau around 1313, was later expanded into a University where different fields of knowledge were taught, prominent scholars such as Wali Dan Masani and Wali Dan Marina, known by their maiden names as Mohammed bin Sabbaag al-kashnawi (Danmarina) and Abu Abdullahi Mohammad bn masani (Danmasani) taught disciplines such as tafsir, hadith, Islamic Jurispundence, astrology, philosophy and other branches of knowledge.

Muhammad Danmasani (d. 1667) and Muhammad Ibn Al-Sabbagh (d.1640) called Dan-marina, were said to be prolific writers and masters of sciences, each had some writings in the field of Astrology.

The Hausa people are known to have some intra and inter ethnic jokes among them dating back ages, prominent among this humorous jokes are the jokes between the Katsinawa and the Gobirawa, Katsinawa and the Nufawa and also, jokes between Katsinawa and Hadejawa.

Below, is an excerpt of the joke between the Katsinawa and the Gobirawa, B.G. stands for Bagobiri and B.K. represents Bakatsine.

B.G ‘Kai zonan, ko ba bawan mu bane’. (Hey! come over here, are you not one of our slaves?).

B.K ‘Bawan ku ko maigidanku’. (Your slave or your master).

B.G. ‘Haba! Ai tun asali Gobirawa sune masu duniya, sune masu gidanku! (whaat? The Gobirawa had been rulers of the world, and for long they have been your masters).

B.K: ‘Haba ne, baka san tarihin katsinawa bane. Ai mune Hausawan asali, ko ba ka da labarin shahararrun malaman nan na Hausa, Wali Dan Marina Dan Wali Dan masani?

That means you do not know the history of Katsinawa. Indeed we are the real Hausas, or haven’t you heard about the scholars, Wali Danmarina and Wali Danmasani, the two famous Hausa Sages. Argungu (2017:72) (N.B) This is not authenticated just a figment of the authors imagination.

Jega (2006), mentioned that oral literature is characterized by certain features that make it distinct from the written literature, it is transmitted orally from one generation to another. Even when a text is collected and published it still remains a verbal art.

Similarly Finnegan (1970), in a comment on Africa’s unwritten literatures, identifies three main characteristics of African oral literatures. These are the performance, verbal/variability, and audience. She asserts that Oral literature is by definition dependent on the performer, who formulates it in words on a specific occasion. Finnegan (1970).

Literature, according to the Concise Oxford Dictionary (1985), is defined as “writings whose values lies in the beauty, form, or emotional effect”

In a similar definition the Encyclopedia Britannica (1992), defined literature as first and foremost Mankinds entire body of writing, belonging to a given language or people.

2.2 Oral Literature

According to Babajo (2011), orature is the study of oral performances, narratives and folk Songs, as they emanate from socio-cultural backgrounds; given a better understanding of a peoples way of life, values and communal lives.

There has been so much argument, as to what is referred to as oral literature and what is not and whether oral literature can legitimately be called literature. According to Okoh (2002), literature is generally conceived in western circles as something written, but Okoh (2002), posits that oral forms tales, songs, tongue twisting, myths, riddles, proverbs, anecdotes and oral songs all exhibit overwhelming evidence of literacy traits; which according to critics who associate literature with certain attributes, put for emphasis writing as what makes a piece of art literature, or gives it its literariness.

Again according to Okoh (2002), critiques put emphasis on excellence of form, which consists of structure, content, form, style, technique, and literary devices, and insist every piece that can genuinely be called literature, reveals some clear structure.

On the aspect of African oral literatures Scheub (1977) declares. “Patterning of imagery is the most visible artistic activity involving the blending of the contemporary world and the fancifull fabrication of the tradition, the combination of the images and their transformation into dramatic ritual is the results of metaphor.

Finnegan (2012), in an unbiased view on African oral literature mentioned. “There is no good reason to deny the title of ‘literature’ to corresponding African forms, just because they happen to be oral. If we do not treat them as fundamentally of a different kind, we deny ourselves both a fruitful and furthermore wider perspective on the general

subject of comparative literature....., oral literature is only one type of literature; a type characterized by particular features to do with performance, transmission, and social contexts, with the various implications these have for its study”.

Okporobaro (2001), further describes oral literature as. “the heritage of imaginative verbal creations, stories, folktales, and songs; of pre-literate societies, which have been passed from one generation to another.

Similarly Akporobaro (2001), states that folk literatures includes:

- (1) Folktales.
- (2) Ballad and songs.
- (3) Epic narratives.
- (4) Myths and legends.
- (5) Songs.
- (6) Riddles.
- (7) Proverbs.
- (8) Recitation and incantations.
- (9) Orations.
- (10) Festivals and Drama.
- (11) Ritual performance.

He mentioned that these forms, constitute significantly the literary tradition and achievement of African societies; and these features are the manifestation of traditional creative imagination, beliefs and perception of social reality. Also Akporobaro (2001), posits that these are modes which construct and deconstruct, the social and cultural milieu of the people.

According to Sekoni (1990), the narrator of a tale must possess genitive satisfaction, by cognitive satisfaction; the narrator/performer, must be able to relate individual images to a theme, or comment on a specific aspect of human behaviour in his community... these images; or units of behavior exercised by characters in stories, must in their combination be capable of suggesting to the audience the narrators statement about some of the recurrent concerns or values of the community.

Ong (2002), postulates that Language is an oral phenomenon, human beings communicate in countless ways; making use of their senses, touch, taste, smell, and especially sight, as well as hearing.

Primary orature, is regarded to as oral culture by Ong. (2002) and he described them as “Sounds” which might be called back, recalled, but they are stored nowhere.

According to Darthorne (nd), the success achieved by Amos totoula tales, in the palm wine drinker, is a sign that old themes and motifs of African oral literature will not be completely cast aside.

Again Darah (2013), is of the view that the interest Europeans showed in Hausa and Fulani Language areas is as a result of the influence of the spread of Islam, in those Areas from the 18th Century. The transition from oral to written expression of poetry, were traced by literary historians to the Islamic Revolution led by Shehu Usmanu Ibn Fodio; Himself and accomplished poet, Shehus Brother Abdullahi, Son Muhammad Bello, Daughter Nana Asmau, all poets and translators.

It is on record that the first person to write in Hausa verse after the Jihad was Isa son of Shehu Usman Danfodio, while his sister Nana Asmau translated Shehus poems from Fulfulde into Hausa.

Similarly Darah (2013), states that the etymology of the folktale indicates that it is a combination of two ideas that is the folk, meaning (people, community) and tale, a narrative or story.

The art of story telling itself was said to have originated from black Africa, it has been established by specialist and archeologist in studies done and evidence shows that human race occurred around the Oldivai Gorge, near the great lake region in northern Tanzania ----- the Senegalese Egyptologist, Cheik Anta Diop (nd) has provided proof of this in his works, “civilization or barbarism: An Authentic Anthropology. Darah (2014), went on to say that human language and verbal communication also evolved from this” African Garden of Eden).

Achebe (2008), describes folktale as a compulsive urge of humanity to signify, renew and immortalize, itself through stories.

In answer to a quiz by Achebe, as to whether it is stories that came first before human beings or the order way round. Achebe is of the view that it was the human beings first, before stories came to celebrate them. He further added that the phenomenon of myth and legend lends credence to this conclusive deduction.

Okpewo (1992), on his comment of oral literature, orature, traditional literature, folk literature, or folklore states that by whatever name it is called the predominant element

in the phrases is the term literature, which to him is used to refer to volumes of written or printed texts.

According to Akporobaro (2001), in a more restricted use the term literature refers to creative texts that appeals to our imagination or to our emotions.

Furthermore, as a traditional literature Akporobaro (2001) states that it puts more emphasis on past events, which are handed down from generation to generation by word of mouth.

According to Ahmad (2000), in Finnegan (2012), it is mentioned in Oral literature of African that both written and oral literatures borrow from each other, according to her there is an interplay between the two literatures, the simple fact remain that oral literature precedes written literature, which is to say that there would be many more borrowings from oral literature.

According to Usman (2013), in Charles (nd), the Egyptians rendered folktales on papyrus and inscribed them on stones as far back as 1300 BC. The Greek on their own part came up with aesopis fables. The Hindus following the pattern of the Egyptians wrote on Sankrit, which the Iranians or Persians adopted and improved upon.

Again according to Usman (2013), the Arabians adopted the Arabian night stories some of which were tagged the “One thousand and one nights”.

The invention of printing press in Germany, made it possible for folktales such as Arabian stories to be produced and circulated in written form.

2.3 Hausa Oral Literature

Hausa literature, like any other literature has both the oral and the written forms, while orality and writing raise so many questions by commentators, students and academics alike. It is important to note that Hausa distinguishes oral literature as (Adabin Baka) from written literature or (Rubuttaccen Adabi). However this classification is based on the issue of process of rendition or performance. Song is one example of the division of oral and the written forms. Furniss (1996), described this as being different from what singers do according to a number of criteria, and this distinction is one of them.

According to Jega (2006), the first generation of Hausa prose writers derived their inspiration and themes from Hausa traditions, history, cultures, myths, legends. Some of these writers are:

Abubakar Imam who wrote “Magana Jari ce”in (1934), Tafawa Balewa “Shehu Umar” in(1993),Bello Kagara “Gandoki” (1934), Ibrahim YaroYahaya “Tatsuniyoyi da Wasanni” (1972), Muhammadu Gwarzo,” Idon Matanbayi” (1934) John Tafida & Rupert East,” Jiki Magayi” (1934).

Other known works on Hausa folktales are works by Europeans, such as Schon (1876-1885) Robinson (1896) Edger (1911-13) Skinner (1969).

2.4 Hausa Oral Narration

According to Skinner (1969),

The Hausa oral narratives are classified into twelve distinct groups:

1. Tales (Tatsuniya)
2. Traditions (Labaru)

3. Praise songs (Kirari)
4. Plays (Wasanni)
5. Proverbs (Karin Magana)
6. Songs (Waka)
7. Poetry (Waka)
8. Fiction (Littafan Hira)
9. Other prose (Zube)
10. Riddles (Kacici-Kacici)
11. Epithets (Kirari)
12. Tongue-twisters (Karin Magana). Skinner (1980) (3/4)

These various forms of oral narratives are told, narrated, or performed by a given artist before a particular audience within a given time frame for specific purposes. The timing could be the evening period for old men, women and children, or in the mornings in radio renditions, or the afternoons for work songs.

According to Yahaya (1979), it is on record that from the body of folklore collection which includes, variety of genres and narratives of different kinds (Legends, myth, tales, proverbs, riddles, songs and oral poetry), Africa is described by many as “The continent supreme for traditional culture and nurture of folklore”. Leach (1975) on the other hand, expresses admiration for the narrative quality of African folklore and its persistence through time.

2.4.1 The Tales (Labari)

Skinner (1980), describes the tale (Labari) as being both long and oral, which is frequently told by old men in the evenings, labaru vary from history to autobiography in the English sense and unlike Tatsuniyoyi purports to be true.

2.4.2 Hausa Tales (Long Narratives)

Jega (2006) in Bada (1998) mentioned that the “Hausa have always had a thriving unwritten indigenous literature -----.

The Hausa oral narratives are made up of mostly tales of legendary heroes, mythical figures, historical tales and religious tales. Examples of such tales are the Bayajida tale on the origin of the Hausa, the Danmarina and Danmasani tales of Katsina, the queen Amina of Zazzau tale, the story of Shehu Umar and similar other tales.

According to Darah (2013), works on Hausa folktales were first conducted in the earlier parts of the 20th century, works such as George merricks Hausa proverbs, issued by the New York based Negro university press in 1965; Frank Edgars, Tatsuniyoyi na Hausa in volumes (1911-1930) which were later translated to English by Neil Skinner in 1969, as Hausa tales and traditions.

Treamean (1914), produced an Anthology of Hausa Folklore in 1913 and in 1914 He produced the Ban on Bori: Demons and Demon dancing in Western and Northern parts of Africa.

2.4.3 Hausa Literature: Islam and Quest

The Hausa began to write creative literature in Arabic in the seventieth century. This is as a result of the trading routes from the Meditteranean to the Sahara that was

dominated by Arab traders; who also used Arabic language as medium of communication and scholarship. One of the first poems written in Hausa land was an ode, by Danmarina of Katsina (d.c 1665) commemorating the victory of Mai Ali ruler of Borno over the Jukuns.

Hausa folktales written as prose are often viewed as historic, although their purpose is historical; for they link ancient legend to what people remember, but strictly speaking they are not history.

2.5 Functions of Folktales

According to Yahaya (1979), Folktales have various functions aside entertainment and education. Yahaya (1979), mentioned that folktale serve as a counterpart of modern novel which serves for entertainment so that the stress of the day is forgotten, secondly they offer a means of release from pentup emotions, then the tales not only amuse and express feelings but more importantly they are educative. Tales are said to be the natural form for revealing life, the natural carrier of racial tradition or information and ideal.

Folklore again serves as a means of amusement, and definitely behind the humour generated lies a deeper meaning.

Secondly folklore plays a vital role of validating cultures, in justifying rituals and institutions to those who perform and observe them.

Thirdly, folklore plays the role of education, particularly but not exclusively in non literate societies.

The fourth function is that folklore serves as a medium of maintaining conformity with the accepted pattern of behavior.

2.6 Myths

According to Malinowski (1922) “The myths are generally accepted as true though, particularly those which tell of the old Gods and demi Gods, may not be so regarded -----“ modern myths are the true stories of today. Because their veracity is undisputed they are very hard to get, because people do not class them with other kinds of stories.

Again Ahmad (2000), in Malinowski (1922) explains that myth is not explanatory, but serves as a warrant of character or even sometimes as a practical guide to ceremony, ritual and social structure. He further stressed that, “myth fulfills an indispensable function in primitive culture; it expresses, enhances and codifies belief, it safeguards and enforces morality, it vouches for the efficiency of ritual and contains practical rules for the guidance of man”. The function of myth briefly is to strengthen tradition and endow it with greater value and prestige, by tracing it back to a higher, better, more supernatural, reality of initial events. Folklore material according to Ahmad (2000), “function as a means of validating beliefs in tribal societies, the myth of Bayajida among the Hausa here in Nigeria serves as a means of showing that the founders of Hausa kingdom were great warriors and able administrators.

According to Babajo (2011), two reasons that account for our being interested in mythic folktales, is because of the creative processes in which they are produced and secondly the social relevance they command. Myths are actually true history. They deal with life as it was lived by any particular community; it does not explain this myth but dictates modes, or patterns of behavior.

Again according to Babajo (2011), myths always attempt to account for the development of religious rites, rituals, customs and practices; they explain when they emerge and why they are necessary.

From the literature available, the dominant mode or concern seems to be that of exploring their themes from the structuralist (functionalist perspective). Most analysts of folktales pay attention to the utilitarian factor, rather than the aesthetic or artistic appeal.

The concept of translation in the word of scholars like Jacobson (1959) and Synyson (nd.), refer to translation as been in the interlingual form or the interlinear form which is word for word translation. Other scholars such as Whitting (1940) and Rattray (1913) are in the literal and idiomatic forms

2.7 Mode of Performance

The narrator of a tale who usually is an old man, or woman, sits down at a vantage position, while the audience sit in a circle or semi circle to listen to these tales, normally told at night after a hard days work.

2.8 Conclusion

Folktales serve as a mirror to the society. Folktales tell tales which in turn tell history of communities. For the society to progress and advance socially and culturally, our oral narratives need to be revived and put down to texts; as the repositories of these tales are fast disappearing and the new media culture does not encourage the old habit of sitting under a tree, or in the compound to listen to a tale from an elderly person who serves as a store house of such knowledge passed on from generation to generation.

The fact remains that the vigor and momentum with which the archeologist and anthropologist put into digging into our distant past, should equally be applied to reviving our oral literatures; for in it lies our history our past, present, and future and definitely in it lies our humanity.

CHAPTER THREE: NARRATIVE ON WALI (SAINT) DANMARINA AND WALI (SAINT) DANMASANI

3.0 Introduction

This chapter presents the variants of the tales on Danmarina and Danmasani, as they emanate from different narrators.

3.1 Narratives on Wali (Saint) Danmarina and Wali (Saint) Danmasani

Katsina of old is renowned as a center of commerce during the trans-Saharan trade. Katsina is equally famous for the caliber of scholars that had lived within its walls. The history of Katsina would not be complete without due mention of Wali (saint) Danmarina (d. 1655) and Wali (saint) Danmasani (1595-1667).

Wali (saint) Danmarina.

No record has been found of the actual date of his birth but he was said to have died in the year (1655). His full name is Muhammad bin Muhammad Al-Sabbagh Al-Kashnawi “bin Sabbagh” meaning Danmarina in Hausa, sabbagh is an Arabic word for “dye pits” and marina is the Hausa equivalent of dye pits. The dye pit is a traditional industry where clothes or cotton materials are dyed to different colours, this acronym emerged as a result of circumstances surrounding his miraculous birth. Oral history records that an Arab named Sheik Muhammad visited the king of Katsina, and prayed for the king over the frequent attacks on Katsina by Jukun warriors who always live behind tales of woes and losses on their victims. The Jukun seemed invincible, until this Sheik Muhammad prayed and the Jukun warriors on approaching Katsina for another round of attack turned back near the city walls in fright, as if pursued by a vicious enemy and that was the last time the Jukuns ever attacked Katsina.

Having achieved his desired wish the king sent gifts to the Sheik who rejected the sent gifts, and requested for the hands of one of the king's daughters named Baraka in marriage, the king obliged and the marriage was consummated. The newly wedded couple were given a house near the Katsina dye pits, the Shiek later embarked on a journey and left behind his pregnant wife; who was said to have died during child labour and was buried in a cemetery close to the Katsina Dye pits. According to oral history, she was believed to have a child (Danmarina) inside the grave, the child was said to have been fed miraculously and while growing up came out every night to play with the dye stuff left behind by the dyers, this became a source of concern for the dyers as they realized that the dye stuff had always been tempered with.

The sarkin marina (head of the dyers) stayed behind and while in hiding caught the child one particular night playing with the dye stuff, and after confirming that he was human and not spirit took him to the king, who after due consideration handed him over to Sheik Danmasani for tutelage. (that was how Sheik Danmarina got his nick name Danmarina.) Sheik Muhammad bin Muhammad grew up to be a very intelligent student who memorized the Holy Qur'an at a very tender age, he became versed in many fields of Islamic knowledge as a student of Shiek Danmasani.

3.2 Danmarina Stories

3.2.1 Tale No. 1

Assalamu alaikum.

My name is Umma Salihu a staff of Umaru Musa Yar'adua University, Katsina. In the 17th century, there lived two renowned scholars Danmarina and Danmasani. Danmarina was a student of Danmasani, one particular period in the month of Ramadan there ensued

an argument between the two scholars. Danmasani said the month of Ramadan would be sighted on a particular day and Danmarina disputed saying it would be sighted the next day, on the appointed day Danmasani on sensing that the moon might not be sighted on that day and afraid that he might lose face in the presence of several of his admirers, went into his house brought out – a calabash piece, carved it in the shape of the moon prayed on it and threw it up and it hung like the moon. His followers were jubilant and began to boo Danmarina, Danmarina on his own part came out raised his hands and prayed, “saying if this moon is a true moon let it hang; but if it is a fake moon carved out of calabash let it crash”, and the moon crashed. Danmasani angered at the embarrassment caused him by his student, now prophesized that his progeny would never be known till the end of time, and in return Danmarina now said to Danmasani that his own grave would never be located too, so it turned out today. Danmasani’s family is well known but that of Danmarina is not known. Equally, Danmarina’s grave has become a place of pilgrimage of some sort, but Danmasani’s grave is never known till date. Similarly, it was said that the Jakuns always raided Katsina for spoils at Tsohuwar Kasuwa area in Katsina, and Danmasani was asked to pray so as to stop this marauders from causing havoc on the citizens of Katsina old city, he prayed and the Jakuns ran away like babies and never invaded Katsina again.

3.2.2 Tale No. 2

Danmarina and Danmasani

According to oral history, Danmarina was a student to Danmasani. On a particular day, a man had an argument with his wife concerning the sighting of the moon, of the month of Ramadan. The husband was of the view that the moon would be sighted on the same day, but the wife was of the view that it would be sighted the next day.

The couple took the matter to the learned one (Danmasani) for his arbitration, fatwa (ruling) and stance on the matter. There at the venue was in attendance Danmarina, along with other students (disciples) of Danmasani. Danmasani declared that the moon would be sighted same day, after the learned one Danmasani had passed his judgement, Danmarina now spoke in a humble and dignifying tone, saying the moon would be sighted the next day.

In the evening when it was time to be on the look out for the new moon, people trooped out to see what would transpire concerning the moon sighting. After a while, Danmasani went into his house, took a calabash carved it in the shape of a crescent, threw it up in the skies and it hung just like the new moon, people cheered in jubilation saying Danmasani is victorious on the matter of moon sighting. Danmarina on his own part after realizing that the moon was a calabash piece, stood up spread open his hands and commanded the calabash piece to fall unto his hands and in the twinkle of an eye, the calabash piece fell to his hands another round of cheers broke out. Danmasani on hearing a new chorus came out to see its cause and on finding out after seeing the calabash piece in the hands of Danmarina his student; he then said to him “if you die no one would know any of your relations”, he on his own part said to Danmarina (his teacher),” no one would know your grave, or those that buried you. And all these prophecies came to pass according to popular sayings.

3.2.3 Tale No. 3

Assalamu alaikum warahamatullahi taala wabarakatuhu (Islamic greetings). I am Malam Iliya Lawal resident of Katsina Tsohuwar Kasuwa quarters, neighbouring Danmarina cemetery. I inherited this job from my grandfather who was inherited by my

father; then my senior paternal uncle and then my junior paternal uncle, before it came to my turn on the passage of my uncle three years ago from whom I took over custody of the keys to the burial chambers, on resigning my government employment. We are not paid any salaries, we are just doing it as a religious duty taking care of the sacred place, where lies the body of this legendary figure. We heard it from our parents that the great Islamic scholar Shehu Usmanu Fodio, personally came and demarcated the grave of Danmarina, then this whole place was bushy and overgrown with shrubs and he came to an area and said there lies Danmarina. There was a period of two hundred years or more interval between the two legendary personalities, and presently this grave is about six hundred years or more old. His mother was born a close distance away from the cemetery, in an area called Gwauron gida (isolated house) which is inhabited by learned scholars and the likes of them. His father left behind his pregnant wife and embarked on an undisclosed journey, she died with the pregnancy and was buried. She delivered him in the grave from where he comes out to play in the dye pits close to the cemetery called Marina. He performs wonderful things even as a child, whenever he puts his hands in an old pit, it spoils and this made the dyers plan on identifying who was responsible and when they apprehended Danmasani and saw that he was human coming out from a grave hole, they took him before the emir of the period who asked that he be taken to Danmasani, who is equally a saintly person for upbringing and tutelage.

Glory be to God (Alhamdulillah)

3.2.4 Tale No. 4

I am Salisu, a resident of Gwauran gida quarters Katsina. Briefly the history I am about to narrate is on Shehu Danmarina, when he was taken to Shehu Danmasani for

tutelage, they had a debate on moon sighting for the month of Ramadan. Shehu Danmasani said the moon would be sighted on a particular day and Shehu Danmarina said it would not be sighted on the day. Danmasani carried a calabash in the shape of a crescent moon and threw it up and it hung. When it was sunset, people sighted the moon and started to boo at Danmarina, so Danmarina said if this be the case, it is fine. He now came out raised his hands and prayed, saying “Oh God if this moon is truly your moon let it hang, but if it be a false moon let it crash” and the moon crashed. Danmasani being unhappy with Danmarina now said to him. “you would never have offsprings” and Danmarina replied by saying even if I don’t have any progeny but till the end of time people would make my grave a place of visit, but you on the contrary would have his grave unidentified and forgotten, and that is how it is, people only visit Danmasani Abduljalil’s grave in the ancestral home to date.

3.2.5 Tale No. 5

Salam alaikum (Islamic greeting)

My name is Abdullahi of Tsohuwar kasuwa quarters Katsina, I was born and bred in Tsohuwar Kasuwa. What this elderly people have said on this history is actually true, all of it, it is the whole truth glory be to God Almighty that is all I have to say. My age is 53 years, it is possible what Allah wishes.

3.2.6 Miracles

Ancient oral history recorded that a man once had an argument with his wife over the sighting of the Ramadan moon, the man was of the view that the moon would be sighted same day, while the woman said it would be sighted the next day. They went to Sheik Danmasani to seek his intervention in resolving the argument and at the time Sheik

Danmarina was present in the study of Sheik Danmasani, who was his teacher alongside other students of Sheik Danmasani.

Sheik Danmasani now predicted that the moon would be sighted on that day, as was opined by the man who came to seek his scholarly verdict. Sheik Danmarina who was sitting along with other students of Sheik Danmasani, in a humble and polite manner spoke and was of the opinion that the moon would not be sighted on that day, but on the following day. The argument now shifted from husband and wife to student and teacher, who engaged themselves in a lengthy intellectual discussion on the matter both being well versed in astronomy.

As the day went by and it was time to sight the moon, the town folks gathered around the Sheiks premises to see how the imbroglio would wind up between the student and his teacher, people's eyes were focused on the skies trying to catch a glimpse at the new moon.

As the time went by and the moon was not sighted, Sheik Danmasani moved into his house took a piece of calabash and shaped it into a crescent, prayed on it and flung it up in the skies and it hung up the shape of a new moon and the people shouted in jubilation, with the satisfaction that the Sheiks verdict had prevailed.

Sheik Danmarina, on realizing that the moon was not a true moon came out of his quarters and raised his hands in prayer saying, 'o moon if thou be a true moon remain up there, but if thou be a false moon fall unto my hands' and the moon fell in to the hands of Sheik Danmarina, and again simultaneously the people gathered repeated a tumultuous shout in jubilation over the miraculous feat.

Sheik Danmasani, on hearing the commotion come out of his residence to witness what was the cause, on seeing what had occurred he said to his student, “After your demise none of your progeny would ever be known”. Sheik Danmarina replied to his teacher that on his own part “His grave would never be known, neither would those that buried him ever be identified.” All these predictions actually came to be true.

3.2.7 Contribution to Knowledge

Sheik Danmarina lived and taught in Katsina, and is among the five renowned professors to have taught various fields of knowledge in and around Katsina. This development helped raise the position of Katsina, as a center for learning and scholarship among the Hausa States.

Sheik Danmarina alongside his teacher Sheik Danmasani, are reputed to be the original inventors of the Ajami script. It is with this style of writing that they wrote several books and poems of unquantifiable value. Sheik Danmarina is a graduate of the famous Gobarau Mosque and University in Katsina.

3.2.8 Works of Literature

Sheik Danmarina is reputed to have written several books which comprises works on Islamic knowledge and poetry, this feat made him to be referred to as “the corridor of knowledge” for his vastness in divergent fields of knowledge. Most of the books written by Sheik Danmarina were never recovered. Some of his works include: -

1. Muzjaratul-Fityan (which contains injunctions to the young ones.)
2. Buzugus-Shamsiyyah (Appearance of the Sun).

3. Madh al-Sultan (poem in praise of the king of Katsina Karya Giwa in praise of his credible action in defense of Islam dated 24th Safar 1070 Hijra (10th November 1659)
4. A poem in praise of Shehu of Borno, Mai Ali Ibn Umar (1639-1677) for gallantry in defeat of the Jukun Kingdom of Kwarrarafa.

3.2.9 Analysis

Oral literature is a combination of folk narratives, folk songs, myths, trickster epics, proverbs, riddles and other forms of verbal expression. The mode of transmission is through the verbal medium. It is handed down from generation to generation by word of mouth.

Folktales in the words of Bascom (1965) serve several functions to the society, aside from entertainment. The premise of the Functionalist school or theory of oral literature is of the view that folklore is “the creative composition of functioning society, dynamic not static, integrated not isolated, central not peripheral components of culture.” The premise of the school is therefore that folklore comprises aspects of knowledge of traditional society, and in order to ensure continuity the knowledge is transmitted usually from elder members of the society to the younger ones. From this angle, folklore is not only an educational tool that ensures continuity of traditional society, but it is equally a means of informing the younger ones about the norms and values, that are held sacred and in high esteem. The purpose of re-telling tales, is usually to reinforce customs and taboos and to serve as a means of releasing aggression through fantasy.

Folktales other function is, for entertainment so that the tedium of the day is forgotten as they enter into this other world of wonder and fun.

Folktales do not only amuse and express feelings, but rather more importantly they are educative tales: these are seen to be the natural carrier of racial traditional or information and ideals. They are molders of ideals and illustrations of facts.

3.2.10 Relationship between Katsina Saints and Katsina Oral Literature

Oral tales which sometimes comprises of historical narratives, consists mostly of truths and half truths. In Katsina most of the tales making rounds aside trickster and Animal tales, is the tale of Wali saint Danmarina and saint Danmasani; this is probably because aside from the social, cultural and religious import of the tales to Katsina people there still exists some elements that point to the near veracity of such popular tales. The tomb of Wali (saint) Danmarina located in Katsina is the second largest cemetery in Katsina, the Danmarina cemetery (Gwuaron Gida). Secondly the grave of his mother Barakah, is equally located a few hundred meters away from Wali (saint) Danmarina's grave. Thirdly the Gobarau Mosque, minaret, and university which is reputed to be over 500 years old, is still located in the Gobarau quarters of Katsina metropolis. Lastly the residence of Wali (saint) Danmasani's son Danmasani Zakariya'u, is still standing in the Masanawa quarters of Katsina metropolis where it houses the grave of Danmasani Zakariya'u, who is a son of Wali (saint) Danmasani. He was said to have returned, to take over the vacuum left over by his father on his death while on missionary visit to Yoruba land.

3.2.11 Relationship between Katsina Saints and Katsina Folktales

Folktales that originate from Katsina, with the exception of the popular Hausa trickster tales of Gizo da Koki (Spider and Mantis), and other animal tales evolved round these two mythical and legendary figures Wali Danmarina and Wali Danmasani. These

tales have come to be symbolized with the social, religious and cultural dynamics of the Katsina people. It is evident that every indigent Katsina man or woman, young and old, is familiar with and cherish being identified with these two saints, and the tales revolving around them; some true, some not so true having wanned generations of narration by word of mouth. This research is one of the few attempts at putting these narratives into writing and to have it as a printed work of literature.

Other similar tales are, the tales of Bakin Wake (Black Beans), who was said to be a slave who was humiliated by a prince of old, the prince was reported to have complained of being tired of riding beasts of burden, horses and camels and requested to have humans to ride on. Bakin Wake in annoyance at the arrogance of the prince, while carrying the prince on his back plunged into a razing flame; the origin of which he orchestrated and both prince and slave perished, which was the origin of “kunar Bakin Wake” a term used by the media to refer to “Suicide Bombers”.

Another tale from the Katsin, is the tale of “Bakatsine mai Kan Kwarya”, which is the story of a sweet seller (Halawa), mostly used by fellow Hausas from Sokoto, Zamfara and Kebbi States to make jests that are humorous of the Katsina people.

The story goes that there once lived a sugar sweet seller, who used to go from market to market to sell his sweets. On a particular day, he went to a market sat under a tree shade and asked a millet flour and milk seller (fura da nono), to prepare a portion for him which after consuming and paying for, he fell into a slumber and absent mindedly used his calabash of sweet sugar (halawa) as a pillow. The sun rose to its peak, and the sugar in the calabash melted and gummed to his head that was very hairy; he was still consumed in

his sleep until sunset, and the sugar sweet coagulated and stuck his head to the calabash. At the close of the market the noise made by the traders and buyers woke him up, he tried standing up but realized that his head was stuck to the calabash, he stated crying while children started laughing at the comical look he carried. The people around tried but to no avail to remove the calabash from the sugar seller's head. Finally an idea was suggested by a fellow sugar sweets seller, that the man be taken to the furnace of roasted meat sellers, and the heat be used to de- solidify the sugar; so as to release the head of the sugar sweet seller from the stuck calabash, that was how eventually the sugar sweet seller's head got released from the calabash, after several painful attempts which was followed by fits of pain from the sugar sweet seller. These are all tales popular amongst the Katsinawa, but the most popular tales are the tales of Wali Danmarina and Wali Danmasani. This resulted into Katsina city being mentioned as "Katsina garin Wali Danmarina da Wali Danmasani."

3.2.12 Relationship between Wali Danmarina and Wali Danmasani

The relationship between Wali Danmarina and Wali Danmasani is cordial, and mutually beneficial. Wali Danmasani is a teacher and a mentor to Wali Danmarina, and the fact that Wali Danmarina is an outstanding student and scholar, does not in any way make him show disrespect or dishonour to his teacher, and mentor Wali Danmasani.

The duo have so many things in common, aside from being saints and Sheiks, equivalent to present day professors in various fields of Islamic knowledge; namely Fiqh, Hadith, Qur'an, Astronomy, and many other diverse fields of knowledge. The Ajami script writing format used popularly in parts of West and North Africa, is said to have been invented by the duo of Wali Danmarina Wali Danmasani.

The two famous saints aside from been teachers in the famous Gobarau Mosque University, were both accomplished authors and poets, with so many interesting books and fascinating poems to their credit.

Wali Danmarina and Wali Danmasani have contributed immensely to scholarship, learning, and mysticism and to the social, cultural and religious development of Katsina and surrounding cities in general. Oral narratives and folktales from Katsina would forever be incomplete without due mention of the two famous saints, who have carved a niche in the history and oral literature of Katsina city.

3.2.13 Miracles Performed by the two Saints

Wali Danmarina was reported to have performed many miraculous acts, aside from the miracle of his birth after the death of his mother, and the suckling of the breast of his mother in the grave which sustained him until the time he was discovered by the head of dyers in the dye pits. Other wonderful actions performed by the Sheik was the bringing down of the crescent shaped calabash from the skies, in affirmation of his stance on the dispute regarding the citing of the Ramadan moon.

Wali Danmasani, on his own part had performed many wonderful acts during his lifetime. One of such acts is the act of praying on a carved calabash, and flinging it up in the air and it hung; just like the crescent moon, which usually signals the beginning of the month of Ramadan.

Another notable action of the saint, was on the occasion of the visit of Sheik Alfazazi to his home, and in their discussion Sheik Alfazazi mentioned that,” he felt as if they were in Mecca” and saint Danmasani mentioned that,” they were indeed in Mecca”

and over there is the “Haram” the grand mosque, and behold the mosque was visible to the sight of Sheik Alfazazi. When asked over the issue Sheik Alfazazi confirmed that it was indeed true, he intentionally made that particular statement to confirm the sainthood of Saint Danmasani.

The graveyard of Saint Danmasani, and home of the progeny of Danmasani Abduljalil, Danmasani Zakariyau, is still being patronized by visitors and enthusiasts of oral history, literature, and culture from within and outside the country.

The prediction of both of them, one upon the other stood, and came to be a reality. Saint Danmasani predicted that Saint Danmarina would live and die without a progeny to live after him, but his grave would be a center of attraction to the end of time. Saint Danmarina, on his own part predicted that Saint Danmasani would have a progeny to live after him, but his grave would never be located and so it is. Both predictions actually turned out to be.

3.3 Wali (Saint) Danmasani

Abu Abdullah bin Abdulah bin Masani bin Muhammad bin Abdullah bin Nuhu Al-Barnawi Al-Kashnawi. Wali (Saint) Danmasani was born around 1595 and died in December 1667, an anonymous writer gave his birth date at 1583 and year of death as 1658. The name Danmasani literally means “son of the learned one”, his father was named “Masani” “the “learned” by the king and people in and around Katsina, of the period due to his vast Islamic knowledge.

Wali (Saint) Danmasani, was of Kanuri-Borno descent as his name implies “Albarnawi” “Al-Kashnawi”, meaning he is of Borno origin by descent and of Katsina

origin by birth. A son of the famous saints of Katsina, he was believed to have written so many books and poems, some of which are still in use both in Nigeria and other parts of the Muslim world.

Wali Danmasani was a great scholar, versed in all aspects of Islamic religious knowledge; Arabic, Grammar and the sciences. He ran a great school in Masanawa Quarters of Katsina city. Danmasani is also remembered for his missionary travels, in advancement of the religion of Islam. He was reputed to be among those who introduced Islam to Yoruba-land. He traveled annually to where he called in Arabic “Bilad Yoruba” or (Yoruba land), for Islamic missionary activities and often brings back kola nuts to Katsina.

The absence of the location of his grave, gives credence to the fact that he died in Yoruba-land while on one of his regular visits in 1667.

Another belief tied to miracles of the saint, was that he anticipated that some people might turn his grave into a place of worship after his death; so he prayed to Allah to conceal the location of his grave, and the identity of those that buried him, and Allah answered his prayers.

Wali (Saint) Danmasani, was said to have coined the name Yoruba or “Urba” in several of his writings on Yoruba History and Yoruba scholars.

The book, “Misrepresentation of Nigeria” by Yusuf Bala Usman and Alkassum Garba (2005), stated that: - “The fact is that, the earliest record we have of the use of the very name “Yoruba” was in the Hausa language and it seems to have applied to the people of the Alafinate of Oyo. This came from the writings of the seventeenth century Katsina scholar, Danmasani (1595-1667), who wrote a book on Muslim scholars of the “Yoruba”.

But it was from a book of the sarkin musulmi Muhammadu Bello, written in the early nineteenth century that the name became more widely used. The Bishop Ajayi Crowther, the Reverend Samuel Johnson, his brother Obadia Johnson, among others in the early nineteenth century, widely spread this Hausa name to the people who now bear it in their writings.

Wali (Saint) Danmasani's descendants from his son Danmasani Zakariyau, still live in Katsina, in Masanawa Quarters and are still the custodians of the title "Danmasanin Katsina". The residence of the Danmasani Zakariyau, and his mosque are preserved and serve as a school where young children are taught Islamic knowledge.

3.3.1 Tale No. 1

Danmasani Story (Secretary of Danmasani Forum's Version) (10-05-2018)

The origin of Danmasani is traced to the Middle East, he came to Katsina in order to spread Islam. Danmasani settled in Katsina and became well known and famous. Oral history has it on record that Danmarina was the most popular and most learned among the students of Danmasani. The issue that resulted in the controversy between the student and his teacher is viewed by many as a challenge on the matter of the moon sighting story; which is well known-which is twenty-nine, or twenty-eight days, the issue of the calabash and its' crashing to the ground. It is people who speculate that what Danmasani said is not real, and concerning what they prayed upon each other and it came to be. The grave of Danmasani in Masanawa is not the grave of Danmasani Abduljalil, who ironically is not Danmasani but "masani". It is one of the children of Danmasani that is in the grave, at the time of the death of Masani when he was to be shrouded it was found that his corpse was missing, only the shroud was found in the coffin. It was much latter that one of his sons

was buried in the grave. It is an act of prayer that the Danmasani progeny would unite and familiarize amongst themselves. In the past, they are scattered and anonymous. It is as a result of Danmasani Ahmad Sirajo's efforts, that the larger family of Danmasani came to form a forum.

Masanawa quarters in Katsina came to be known by its name as a result of Danmasani "Abduljalil", the Emir of Katsina used to consult Danmasani on a number of issues ; social, political,religious, and he always gave wise counsel.

3.3.2 Tale No. 2

Danmasanin Katsina's Version (Ahmad Tijjani Sirajo) (10-05-18)

Danmasani originated from Katsina, as a result of the emergence of a prominent scholar who came from Egypt Mallam Abduljalil. Descendants, sons, and daughters made use of Danmasani title.

In ancient times, if a child was becoming delinquent, he was taken to Mallam Masani in Masanawa for reformation and tutelage. The title of Danmasani is rooted in service to Islam. Danmasani is a valuable lieutenant to the king in matters of religion and other social issues. If a matter proves to be difficult, he consults with other ulamas and communicates the verdict to the king that is the duty of Danmasani.

It is not written any where in the literature in our possession, and we have not heard any oral history from our forefathers; it is just a plot to cause bitterness between student and teacher, this has its origin right from the time of the companions of the Prophet (SAW). It looks more like a trial that is even if it ever happened, look how gigantic the moon is, how

can someone throw a calabash piece and make it hang in place of the moon. It sounds more like a fable.

3.3.3 Tale No. 3 (03-08-2016)

Interview with Mallam Khalil Masanawa, custodian of Dan Masani Zakari Ya'u Cemetery.

My name is Mallam Khalil Danmasani, the great grandson of Danmasani Mahmud. My great grandfather is Danmasani Muhammad, tradition has it that this family house was established in 15th and 16th century when Mallam Masani came to Katsina during the reign of Habe Kings. History shows that the Habe kings were accommodating the (Ulama's) learned persons. Mallam Masani was given a place to build his house, which is where we stand now. They refer to him as "Masani", if there was any contentious issue it was referred to him for resolution. After his death, his son Muhammad took over from him and he was been referred to as Danmasani or son of the learned one. So the tradition went on from one generation, to another in succession. At present we have 21 generations of descendants. This is a brief history of Danmasani lineage. I am 40 years presently.

3.3.4 Tale No. 4 (03-08-2016)

Salamu Alaikum (Islamic greeting). My name is Alhaji Magaji Masanawa, i also am a grandson of Danmasani Zakariya'u. He gave birth to my father, though I never knew him but history has it on record that truly we are descendants of Danmasani, and we also belief in that.

Alhamdulillah, we give thanks to God and felicitations to the messenger of Allah (peace and blessings be upon him) for making us witness this period. I am 65 years old.

3.3.5 Works of Wali (Saint) Danmasani

Wali Danmasani is not only a scholar, but an acclaimed poet and author of several books that are still studied all over the world. Some of his books include: -

1. Tazyin Al-Asa fi Darbi Hammat man Asa. (Adornment of the Stick for the Execution of Him Who Rebels).
2. Narhatul-Ambariyyah fi Sharh al-Ishriniyyah. (Commentary on the Songs in Praise of the Prophet Muhammad SAW).
3. Buzugh al-Shasiyyah fi Sharh al-Ashmawiyay: (commentary on the famous Ashmawih book on fiqh-Islamic jurisprudence).
4. Azharur-Ruba fi Akhbari Bilad Yuruba (This is a book on the history of Yoruba land).
5. Shu'aur Ruba fi Tahrir Fugaha'Ibilad Yoruba (This is an account on Yoruba scholars).
6. Ainul Ikhlas fi Tilawati Surat al-Ikhlas A commentary on one of the chapters of the Holy Qur'an (Suratul Ikhlas.).
7. Tahfun ala Ma'arifat ma Yaqbalu Sarf wa Adamha (A book on Arabic Grammar).
8. Fathul Maram (Opening on What is Desired).

Wali Danmasani was among the earliest graduates of the famous Katsina Gobarau Mosque University, and also one of its teachers who rose to the chair of a professor.

Wali Danmasani was also one of the two people reputed to have invented the Ajami script of written in Arabic Alphabet, the other being Wali Danmarina.

3.3.6 Miracles

Wali (Saint) Danmasani, was reported to have prayed over a piece of calabash which he carved in the shape of crescent moon flung it up, and it hung just like a new moon. This was done to confirm his verdict over an argument between himself, and his student and accomplished scholar Saint Danmarina, over the date the new moon would be cited.

Another interesting action of Wali (Saint) Danmasani, was on the occasion of the visit of Sheik Alfazazi the author of “Ishriniyyat” A poetry book in praise of the Holy Prophet of Islam Muhammad (S.A.W), it was reported that the Sheik visited Wali Danmasani and sat under a tree in front of Danmasani’s residence. Sheik Alfazazi commented that he was feeling as if they were indeed in Mecca, Danmasani pointed at the Holy Ka’aba which suddenly became visible. Sheik Alfazazi thereafter informed the people that his action was deliberate, and intended to affirm to them that Wali (Saint) Danmasani was indeed a saint.

The prefix of “Sheik” was given to persons who excels in fields of Islamic knowledge, Hadith, Fiqh, Qur’an, Sirah (History), Astronomy, Mathematics and other diverse fields of knowledge. It is synonymous to the position of professor. The title saint, “Waliyyi”, or “Wali”, in Hausa is given to someone that performs certain miracles that are beyond human comprehension which is not only magical, but mythical and legendary.

The accusations or rumours being peddled, that the grave of the saints is being turned into a shrine of some sort; and that even the sand, or stones, from the graves was being picked for medicinal purposes or blessings is not true. From my visit, I observed that both the graves of Wali Danmarina, which is in an enclosed room is cemented, and there

was a guard or guards permanently keeping watch on visitors and would promptly stop any action that is contrary to the ethics of visit to the graveyard. Similarly, the grave of Danmasani Zakariyau is equally cemented and is housed in a room that serves as a classroom for students of Islamic knowledge, who for generations have enjoyed the privilege of learning in the house of the saint, maintained by his progeny who are equally Islamic scholars of repute.

3.3.7 Rivalry between the Saints

On whether there existed rivalry between the famous saints, the passage of the time and mode of narration that varies from place to place, and from person to person, has created variants that tend to point to a bitter rivalry between the two saints. But a closer look at the available oral history points to a relationship that was cordial, honourable, and brotherly between the two saints, with no record or evidence whatsoever of bitterness or animosity between the famous saints who have contributed immensely to the body of knowledge, Islam, and humanity in general. The history of Katsina would not be complete without mention of the two saintly figures of Wali Danmarina, and Wali Danmasani for their invaluable contribution to Katsina city, its people and society at large.

The various themes in the stories of Danmarina and Danmasani are similar in the sense that the two mythical, and legendary figures share the same antecedents. These themes are as follows:

3.4 Theme of Knowledge

Both Dan Marina and Dan Masani have furthered the cause of knowledge, increasing its boundaries in various ways; they have taught and mentored as professors in the famous Gobaraus Minaret University. Many books some of which cannot be traced,

due to the actions of the European colonizers who either destroyed, or took away to foreign libraries these books of immense value. Dan Masani died in one of his several missionary journeys to Yoruba land, which he always referred to as 'Biladil Urba'.

3.5 Theme of Religious Culture

This is exemplified by the fact that both scholars are seasoned scholars, and are versed in various fields of Islamic knowledge. The society they lived in was guided by religious favour, and the culture of the society was guided by the norms, and values of their religious affiliation. The teaching of religious knowledge and observing other facets of societal duties at the time of mention, the issue of moon sighting was the reason for the debate between the two famous saints.

3.6 Theme of Miracle

This theme is shown in the circumstances of the birth of Danmarina, and how he was able to survive in his mother's grave as shown in the tales. Similarly the occasion of the visit of Sheikh Almaghili to Danmarina, and how he was able to point at the Ka'aba the Holy Mosque in Makkah, and it appearing visibly to the seeing of all present. Picking a piece of calabash and praying on it sending it in the air and its' hanging in the skies in the form of a crescent moon, are all acts that have miracles attached to them.

3.7 Theme of Opinion

The theme of opinion is shown by the different views the two scholars had over the issue of moon sighting, which indicated that under the prevailing circumstance; the teacher and his equally learned student were engaged in academic discussions over an issue, with each trying to prove his point beyond reasonable doubts. Each of the scholars respected the opinion of the other, it was purely academic and mutually respectful with a genuine intention to furthering the cause of knowledge, religion and culture.

3.8 Theme of Life and Death

The two scholars lived and gave their contribution to the body of knowledge. They shaped the society in which they lived, whose culture is tied to their religious belief. This singular action has endeared the society in which they lived to the scholars, in life and in death. The two scholars had impacted on the social, cultural and religious lives of the society they lived, at their time of living and after their death. The graves of Danmarina and Danmasani Zakariyau, are a place of pilgrimage of some sort since time immemorial, and the tales of the two saints is tied to the history, and culture of the Katsina people like the two sides of a coin one complementary of the other.

3.9 Theme of Leadership

This is a very fundamental quality, it shows the extent to which our societies in the past placed high regard on people who have been chosen; or presumed to be leaders naturally by virtue of their knowledge, and religious disposition. Both Danmarina and Danmasani played key leadership roles to the society, which respects the tenets for which they stood religion, culture, academic fervour and discipline.

3.10 Thematic Analysis

The various tales gathered from this research work show that the dominant themes are: theme of knowledge, theme of religion and culture, theme of miracles, theme of opinion, theme of life and death and theme of leadership. These themes as mentioned are manifest in all the tales, the two saints share the same features and the same characteristics, they are synonymous to twin brothers although one is a teacher and the other a student. The tales are able to point at the respect and regard they have for one another, each having some unique quality very similar to that of the other. Danmarina differed by the circumstance of his birth, having being delivered in the grave of his late mother. The two

scholars lived and died in the service of their society, protecting and projecting the norms, belief and values of their society; socially, culturally and intellectually. This brings us to the issue of the functions tales have on our societies, various functions have been stated or assumed. Stories are told to educate and socialize children, for drawing a moral picture, or to warn people against breaking the norms of the society. Narratives called myths are charters which uphold the structure of the society in general; the position of rulers, leadership, and are sometimes said to fulfill the function of providing a model, through which people can verbalise the relationships and constitutions of their societies. The utilitarian as well as the verbal and artistic qualities of these tales should be realised and appreciated. These tales have a social significance as they fulfil the function of education, upholding customs and traditions mirroring the society. They equally serve as a means of relaxation, or entertainment, where the tales tend to soothe pent up emotion or release the nerves after a hard day work. The structuralist functionalist approach focuses on the functions these tales serve to a society that is functional, dynamic and living, which could be likened to any society such as Katsina society. It is not an understatement to say that the socio-cultural history of Katsina cannot be complete, without due mention of Danmarina and Danmasani.

CHAPTER FOUR: LITERARY DEVICES AND ELEMENTS IN THE TALES OF DANMARINA AND DANMASANI

4.0 Introduction

This chapter presents the literary devices used in analyzing the tales on Danmarina and Danmasani.

4.1 Literary Devices and Elements in the Tales of Danmarina and Danmasani

Narratives whether tales or stories are analyzed using literary devices, which gives a piece of writing its literary appeal. The tales on Danmarina and Danmasani are no different, this researcher intends to look at the mythical legendary tales on Danmarina and Danmasani using various literacy devises such as imagery, symbolism, characterization, foreshadowing, conflict protagonist and point of view.

4.1.1 Imagery

Imagery is said to be the use of words to paint mental pictures, that not only appeal to our feelings but also our understanding (Okpewho 1992:99) Again Ameachi (2005) postulates that imagery in literary sense means a collection of images within a literary work or unity of a literary work. This device is used in the stories on Danmarina and Danmasani in several places. The time of the visit of Sheikh Al-maghili, to Sheikh Danmasani where he mentioned that “I feel as if we are in Mecca” to which Danmasani replied “yes we are and there is the Ka’aba the Holy Mosque” and behold the Holy Mosque was visible to the sight of those present. Similarly the tale on Danmarina where he used to go out from his (abode) his mother’s grave to play with the dye stuff prepared by the dyers, and when they set a trap and caught him while playing with the dye stuff in the night, the king of the dyers asked “are you human or jinn” and Danmarina answered I am human” and from there he

was taken to the king who later handed him over to Danmarina for tugelage. These words and phrases give mental images of events in the stories.

4.1.2 Symbolism

Symbolism in the words of Okpewho (1992) refers to a familiar object used in reference as an explanation of an abstract idea, object, or event. Similarly, symbolism according to Ameachi (2005) is referred to as the idea of using symbols to convey messages. This device is used in the Danmarina tales, as pictured in the speech by Sheikh Al-maghili in his historic visit, when he mentioned that “I intentionally did this to prove to you that he Danmasani is indeed a saint, i on my own already know that he is a saint”. Other areas where the use of symbolism is pronounced in the tale is when Danmarina said to Danmasani that, “when you die nobody would know of your progeny” and he replied that “my progeny would not be known but your grave would never be found nor those that buried you”. These sayings are symbolic because they go beyond the meanings expressed in the tales. Also the calabash carved in the shape of the crescent moon symbolises the religion of Islam, the religious belief of the people of Katsina at the time in mention. Again the gobarau minaret mosque is a symbol of religious fervor and quest for knowledge, a feature Katsina people of old are known for.

4.1.3 Characterisation

This, in the words of Ameachi (2005) refers to a participant in any work of art. The character is said to be in one way or another a participant and therefore contributes to the meaning and development of a literary work. Furthermore, the Oxford Advanced Learner’s Dictionary 7th Edition defines characterization as the way a writer makes characters in a play or book seem real. The dominant characters in the stories or tales are Danmarina and

Danmasani, who are both simple and flat characters in their disposition, the whole tales revolve around them making them both the protagonist and antagonists at the same time.

4.1.4 Foreshadowing

Foreshadowing, in the words of Abrams (2005) is the presentation early in a story of situations, characters, or objects that seem to have no special importance but in fact are later revealed to have great significance. In addition, Oxford Advanced Learners Dictionary 7th Edition defines foreshadowing as being a sign of something that will happen in the future. This device is used in all the tales where the mention of missing link that is as Danmasani foresaw that “Danmarina would die and no relations of his would ever be known”. Equally it was also shown by way of warding off the Jukun Warriors by the prayers of Danmarina’s father, who foretold that the “Jukuns would never again invade Katsina” and it came to be true. Another example of this element is in the saying of Danmarina that “Danmasani would die and his grave would never be located nor his undertakers” and it also came to be true. These are all evidences of foreshadowing as an event or happening and it happens as foretold.

4.1.5 Conflict

Conflict as postulated by Ameachi (2005) is the struggle or disagreement between the protagonist and the antagonist. Furthermore, Abrams (2005) mentioned that conflict is the struggle between the opposing forces, the protagonist and the antagonist in a work of art. Conflict here refers to the rising and falling tension that signifies the contending issues of conflict amongst the various characters in the story. The issue of conflict in the tale of Danmarina and Danmasani is different, in that the conflict is of the dimension that it is progressive and of an intellectual disposition; it is not materialistic or individualistic, as most conflicts are, that is why this researcher chose to say that both characters are the

protagonists and antagonists at the same time, because both characters are heroes simple and flat characters.

4.1.6 Protagonist

According to Ameachi (2005) Protagonist is the hero or heroine, the central character in a play. Also Abrams (2005) avers that protagonist is the central character of a drama or a work of fiction. The characters in this tale Danmarina and Danmasani are both the protagonists and antagonists in the story or tale, because they are both simple and flat characters.

4.1.7 Point of View

The omniscient third person point of view refers to a method known as the eye of God where the voice comes from an unidentified voice that claims to be all present and all knowing, exploring even the minds and the dreams of all characters Ameachi (2005:40). Again, Abrams (2005) postulates that omniscient or third person point of view, is a situation in which the narrator knows the actions and internal doings of everyone in a story. The point of view used by the narrator in narrating the tales on Danmarina and Danmasani is the third person omniscient view, in which the narrator knows all what the characters think, say, do and feel. The story or tale is told in a manner which shows that all the actions of the characters in the tale are already known by the narrator of the tale, from the beginning of the tale to the end and the narratives on Danmarina and Danmasani are all very similar with only a little additions here and a little reductions there. They are all variants of one single tale.

4.2 Concept of Translation

There have been divergent views amongst scholars especially paramiographers the world over on the issue of which form of translation should be adopted. These divergent

views are as a result of problems in translation such as accuracy, correct and incorrect rendering of linguistic transcription.

Malumfashi and Yakasai (2004:14) in Sarbi (2007:129) define translation as “to translate not just to transfer one language to another, but transferring the meaning of what has been said or written”.

David (nd.), in a related statement sees translation as:

The neutral term used for all tasks where the meaning of expression in one language (the source language) is turned into the meaning of another (the target language), whether the medium is spoken, written or signed.

In essence, translation involves two languages or what scholars like Jacobson (1959) and Sinyson (nd.), refer to as “inter lingual translation” or “interlinear (word for word) translation. Other forms of translation are literal translation and idiomatic translation. Advocates of literal translation (eg. Whitting, 1940), Rattray (1913) are of the view that literal translation, apart from giving “local colour” to the phraseology of the “source language”, makes the message readable. The same translators especially Rattray (1913) and Andrejeweski (1975) however are quick in pointing out some flaws in literal translation such flaws include among others the baldness as well as total sacrifice to English idioms involved in the translation. Thus instead of giving an insight into the original, distorts it by violating the rules of the target language to give a bizarre and aesthetically offensive impression” (Bada 1995:62).

Other translators advocate for idiomatic translation, this involves transferring the message inherent in the source language without necessarily retaining the structure of the source language. The method adopted by this researcher is a combination of the literal and

idiomatic translation techniques, this is because apart from giving “local colour” to the translation; it also enables the message to be passed across in the target language especially as the later approach gives allowance for the change in form because it is more concerned with the message or that the message should be the same. The type of translation adopted in this research work is the literal translation, which in the words of Whitting (1940), and Ratray (1913), ‘gives colour to the phraseology of the source language’ making the message readable. The source language in this research work is Hausa and the adoption of the literal form of translation added colour to this research work on Danmarina and Danmasani.

CHAPTER FIVE: SUMMARY AND CONCLUSION

5.0 Introduction

This chapter introduces the summary of the study conducted, a summary of findings and conclusion of the dissertation.

5.1 Summary

A review of the contents of the foregoing chapters help to give an insight into the folklore of the people of Katsina, and unfolds the natural life of the famous “Walis” (Saints) Danmarina and Danmasani. The folktales of the people of Katsina and the dominant characters, and themes, have been highlighted; themes such as theme of knowledge, theme of religious culture, theme of miracles, theme of opinion, themes of life and death, and theme of leadership.

Themes that deal with the hypothesis or research question such as the relationship between Katsina saints Danmarina, and Danmasani and Katsina oral literature were extensively analysed, with detailed explanation of events and circumstances.

Similarly, themes that have to do with the relationship between Katsina saints Danmarina and Danmasani with Katsina folktales were equally analyzed, citing relevant examples. Equally the relationship between the two saints Danmarina and Danmasani was categorically stated, with credence to results of findings during the course of this research work.

Other relevant topical issues such as the issue of rivalry between the two saints Danmarina and Danmasani, a summary of the miracles said to be performed by the renowned saints, the prophecy of the two, one upon the other and missionary activities carried out by the saints, was brought to focus.

5.2 Conclusion

From the analysis of the various themes and topics, it is discernible that there is indeed a relationship between the famous saints Danmarina and Danmasani to the oral history of Katsina. Again it equally justifies, and answers the inquiry of the relationship or otherwise of the two saints Danmarina and Danmasani to the folktales of Katsina. This research work has in same vein, been able to literarily analyse using relevant devices the tales of Danmarina and Danmasani and also emphasizes on the existence of a cordial, mutual and brotherly relationship between the two famous saints Danmarina and Danmasani. The intention of this researcher is that the tales of the two famous saints Danmarina and Danmasani, the functions and import of these tales to the social, cultural, and religious lives of the people of Katsina and the society in general, would be put to print for the benefit of humanity and generations yet unborn.

BIBLIOGRAPHY

- Aames, A. and Stith, T. (1961). *The Types of Folktale: Classification and Bibliography*, Helsinki: Academia Scienta auin Finnica press.
- Abraham, R.C. (1946). *Dictionary of Hausa Language*, Longman, Hoder and Stronghton.
- Abrams, M.H. (2005). *A Glossary of Literacy Terms*, Eight Ed. Australia Thomson Wads worth press.
- Abu, M. A. (1997). *Dirasat Ifrigiyya Research Journal center for research and African Studies*: African University Printing press Khartoum Sudan. No17.
- Achebe, C.(2008). *“What Has Literature Got to do With It”* radical essays on Nigerian literatures. Ed G.G Darah Lagos malt house.
- Ahmad, S.B. (2000). *“Folklore as an Academic Discipline”* Kakaki Journal Department of English and French B.U.K. No 4.
- Akporobaro, F.B.O. (2001). *Introduction to African Literature*. William WilberForce Institute, Lighthouse publishing company: Lagos.
- Andrejeweski, B.W. (1975). *The Role of Indicator Particles in Somali “Afroasiatic Linguistics”*: Oxford University Press London.
- Argungu, M. D. (2017). *An African Language Experience: Aspects of the Relationship Between Language and Culture Among the Hausa People of Northern Nigeria*. Patridge Publishing Bloomington Indiana U.S.A.
- Babajo, A.K. (2011). *Orature Meaning Nature and Form*: Slim line Communications Ltd. Kaduna 2011.
- Bada, D. B. (1988). *Cultural Reflections in Hausa Folktales* unpublished M.A. thesis Department of English Bayero University Kano.
- Bada, D.B. (1995) *A Literary Studies of functions and Poetic Device in Hausa Karin Magana* (unpublished) Ph.D Thesis Usman Danfodiyo University Sokoto.
- Bakhtin, M. (1966). *Rabelais and his world*. Cambridge: MIT press.
- Bakori, S. I. (2004). *Katsina State Its People and History* :Unpublished Paper Presentation to 2004 Batch (A) coppers Katsina.
- Bascom, W.R. (1965). *“Forms of African Folklore.” The African World*, London: Pall Mall Press.

- Bauman, R. (1977) (Ed.). *Verbal Arts as Performance*. Illinois: Waveland Press.
- Bauman, R. (1986). *Story, Performance, and Event; Contextual Studies of Oral Narrative*, Cambridge University Press.
- Beir, U. (1967). (Ed). *Introduction to African Literature*, London: Longman Press.
- Berry, J. (1961). *Spoken Art in West Africa: School of Oriental and African Studies*.
- Berry, W. (1964). *The Broken Ground*. New York: Harcourt Brace and world.
- Bleek, W.H. (1864). *Reynard the fox in South Africa*; London.
- Boahen, A. (1966). *Topics in West African History*, Longman U.K.
- Bolkin, B.A. (1996). Definition of Folklore, *Journal of Folklore Research*, Vol. 33, No. 1.
- Caesar, J. (2017). 3rd Edition, Cambridge University Press.
- Cerulli, E. (1922) *Folle Literature of the Gala of Southern Abyssinia*. Harvard African Studies
- Chinwezue et al. (1985) *The Decolonization of African literature*. London KPI limited.
- Concise Oxford Dictionary 1985.
- Darah, G.G. (2013). A survey of Studies on African Folklore and Oral Literature. *Nigerian Journal of Oral Literatures*, 1:23-52.
- Dorson, R.M. (1972). *Folklore and Folk Life*. Chicago: University of Chicago Press.
- Dundes, A. (1965). *The study of folklore*: London, Prentice Hall.
- Edgar, (1911 – 1913) *Littafin Tatsuniyoyin Hausa*. Bellfast: W. Erskine Mayne.
- Encyclopedia Americana 1992.
- Encyclopedia Britanica 1992.
- Ernest, J. (1951). Psychoanalysis and Folklore, in *Essays in Folklore, Anthropology and Religion*, 2:1-21, of *Essays in Applied Psychoanalysis*, London: Hogarth press.
- Espinosa, M. (1996). Definitions of Folklore, *Journal of Folklore Research*, vol. 35, No. 1.
- Finnegan, R. (2012) *Oral Literature in Africa*. 2nd edition. Cambridge: Open book.

- (1970). *Oral Literature in Africa* London: Oxford U. P.
- Foley, J. M. (1993). *Traditional Oral Epic: The Odyssey Beowulf, and the Servo-Croatian Return Song*. Berkeley: University of California Press.
- (1988). *The Theory of Oral Composition; History and Methodology*, Cambridge, Mass: Harvard University press.
- Freud, S. (1900). *Interpretation of Dreams in the Basic Writings of Sigmund Freud*. Translated and edited by A.A Brill, New York, Modern Library, 1938. Pp. 307-9.
- Furniss, G. (1996). *Poetry, Prose, and Popular Culture in Hausa*. University press plc Ibadan, Nigeria.
- Gaster, H. (1996). Definition of Folklore, *Journal of Forklore Research*, vol. 33, No. 1.
- Green, T.A. (1981). Introduction to Special Issue on Folk Drama. *Journal of American Folklore*, 94:431-32.
- Halam, W.K.R. (1966). The Bayajida Legend in Hausa Folklore, *Journal of African History*, vol. 11, No. 1.
- Harold Scheub. (1977). "The Technique of the Expansible Image in Xhosa Ntsomi Performer", In *African Folklore*. Ed. By Richard Dorson. Bloomington: Indiana University Press.
- Herkovits, M. J. and Frances, S. H. (1958). *Dahomean narrative, A Cross Cultural Analysis*. Evanston, Illinois, Northwestern University Press.
- Ibrahim, Nadabo Kankara." Brief History of Katsina." The Democrat Newspaper, 29th September 1992, P6.
- Imam, A.A. (1937., *Magana Jarice*. NNPC Zaria.
- Innes, G.S. (1974). *Three Mandikan versions: School of Oriental and African Studies*, London.
- Jacobson, R. (1959). *On Linguistic Aspects of Translation*, in *on Translation*, edited by R.A. Brower, Cambridge, Harvard University Press.
- Jega, G.A. (2006). *A Literary Analysis of Themes and Functions of Hausa Riddles*. Unpublished M.A. thesis, Usmanu Danfodiyo University, Sokoto.
- Jung, C.G. (1956). On the Psychology of Tricksters Figure, in Paul Radin. *The Tricksters, a Study in American Indian Mythology*, Pp. 195-211. Translated by R. F.C Hull. New York; Philosophical Library.

- Kagara, B. (1933), *gandoki NNPC*, Zaria.
- Karaye, M. (2008). *“Myth and the Formation of Social Consciousness: The Bayajida of Hausa”*. Radical essays on Nigerian literatures. Lagos Malt House.
- Koelle, S.W. (1854) *African native Literature; or proverbs, tales, fable and historical fragments in the Kanuri or Bornu language*, London.
- Leach (ed.) (1975). *The Standard Dictionary of Folklore, Mythology and Legend*. London: New English Library.
- Lindfors, B. (1977) (Ed). *Forms of Folklore in Africa*, Austin: University of Texas Press.
- Long, C.A. (1963). *The Myth of Creation*, New York: Collier Books.
- Lord, A.B. (1960). *The Singer of Tales*, Cambridge Mass: Harvard University Press.
- Lugga, S. A. (2005). *The Twin University*. Lugga press Gidan Lugga Kofar Marusa Road P.M.B 2070 Katsina.
- (1993). *The great Province*. Lugga Press, Gidan Lugga Kofar Masura Road, PMB 20170 Katsina, Nigeria.
- Madauci, I. *et al.* (1968). *Hausa customs*. The Northern Nigerian Publishing Company Ltd. Zaria.
- Malaumfashi, I., et al. (2017). *The Heroes and Heroines of Hausaland*: Garkuwa publishing Ltd Kaduna.
- Malinowski, B. (1922). *Argonauts of the western pacific*. London: Routledge.
- Malumfashi, A.M. and Bunza, U.A. (2013). *Folklore, Missionaries and the Colonialists in Northern Nigeria*. Paper presented at the international conference of folklore society of Nigeria, Bayero University Kano 3rd / 4th April. 2013.
- Malumfashi, I. Yakasai, S.A. (2004). *Translation: An Introductory Guide*. (Kaduna FISBAS Publication).
- Malumfashi, I.A.M. (2017), *The Heroes and Heroines of Hausaland*. Garkuwa Publishing Limited: Kaduna State, Nigeria.
- Mapanje, J. (1983). *Oral poetry from Africa. An Anthology*. Longman Group, London.
- Martins I.A. (2005). *Copmrehensive Literature in English for Senior Secondary schools*. Johnson publishers Limited: Lagos, Nigeria.

- Marx, K. and Fredrich, E. (1967). *The Communist Manifesto*. Middlesex: Penguin Books.
- Melville, J. (1959a). *The content and Style of Oral Literature*. Clackamas Chinok myths and tales, Chicago, University of Chicago press.
- Merrick, G. (1905). *Hausa proverbs*, London.
- Milman, P. (1961). *The Making of Homeric Verse: Collected Papers of Milman Parry*. Ed. by Adam Parry. Oxford: Oxford University Press.
- Murray, H. A. (1959) (Ed.) *Myth and Myth Making*, in *Daedalus*, issued in vol. 2 of the proceedings of the American Academy of Arts and Sciences.
- Nwoga, D.I (1981). *The Igbo Poet and Satire in Oral Poetry in Nigeria*, Ed. U.N. Abalogu, G. Ashiwaju, and R. Amadi-Tshiwala. Lagos: Nigeria Magazine.
- Obafemi, O. (ed.) (1994). *New Introduction to Literature*. Ibadan: Y. Books.
- Oinas, F. J. (1961). *Folklore Activities in Russia*, in *Folklore Research around the World*. Edited by R.M. Dorson. Pp. 76-84. Bloomington Indiana University Folklore No. 16.
- Ojaide, T. (2003). *Poetry, Performance and Art, Udje Dance, Songs of the Urhobo people*. Durham; Carolina Press.
- Okoh, N. (2002). *Preface to Oral Literature*. Portharcourt: Lamison Publishers.
- (2008), *Preface to Oral Literature*; African First Publishers Ltd: Onitsha, Nigeria.
- Okphewo, .I. (1992). *African Oral Literature: Background, Character, and Continuity*. Indiana University press.
- Ong, W.J. (2002). *Orality and Literacy: The Technologizing of the world*, 2nd Edition London and New York, Routledge press.
- Oxford advanced learners dictionary 7th Edition* Oxford University press New York 2005.
- Parrinda, G. (1967). *African Mythology*: London N.P.
- Peek, P.M. and Yankah, K. (2004). *African Folklore*. An Encyclopedia, New York.
- Philips, J. E. (2000). *Hausa in the Twentieth Century: An overview*. "Sudanic Africa" University of winconsin African Studies center.
- Radin, P. (1952). *African Folktales and Sculpture*, New York.
- Rattray, R.S. (1913). *Hausa Folklore*: Oxford University Press London.

- Robinson, C. H. (1896) *Spicemens of Hausa Literature*, Cambridge.
- Sarbi, A. (2007) *Studies in Translation*, (Kano: Samarib Publishers).
- Scheub, H. (1977). *African Oral Narratives, Proverbs, Riddles, Poetry and Song: An Annotated Bibliography*, Boston: GK. Hall and Co.
- Schon, J.H. (1885). *Magana Hausa: Native Literature, Proverbs, Tales, Fables and Historical Fragments in Hausa Language*, London.
- Sekoni, R. (1990). *The Narrator, Narrative Pattern and Audience. Experience of Oral Narrative Performance*. In Okpewho ed. 1990.
- Shaw, H. (1992). *Dictionary of Literary Terms*. New York, McGraw Hill Book Company Ltd.
- Shehu, J. (2012). *A Socio and Political History of Katsina Metropolis 1960-2007*. Unpublished thesis Ph.D Usmanu Danfodiyo University, Sokoto.
- Skinnar, N. (1969), *Hausa Tales and Traditions*: Frank Cass & Co London.
- Skinner, N. (1980). *An Anthology of Hausa Literature Translation*: Northern Nigeria Publishing Company Zaria.
- Smith, A. (1970). Some Reflections Relating to the Formation of States in Hausaland. *Journal of historical society of Nigeria*, vol. 1, No. 3.
- Smith, E.W. (1940). The Functions of Folktales in the *Journal of Royal Anthropological Society*. Vol. xxxix.
- Sunkuli, O. (1990). *A Dictionary of Oral Literature*, Nairobi, Heinemann Educational Press.
- Tafawa balewa, A.A.(1933), *Shaihu Umar*. NNPC, Zaria.
- Tafida, J. and East R. (1933), *Jiki Magayi*. NNPC Zaria.
- Taiwo, O. (1967). *An Introduction to West African Literature*, London, Bauman, R. 1977 (Ed). *Verbal Art as Performance*, Illinois Waveland Press.
- Taylor, A. (1996). Definitions of Folklore. *Journal of Folklore Research*, vol. 33, No. 1.
- Treamearne A.J.N.C (1913) *Hausa Superstitions and Customs; and Introduction to the Folklore and the Folk*, London.

- Tsiga, I.A. (2005), *Traversing the Worlds of Literature, The Story and Identity: Life Writing in Northern Nigeria*. Ibadan Safari Books.
- Umar, A. B. (2012). *Katsina Dakin Kara: Gudumawar Kasar Katsina ga Samuwar Wasu Labaran Bakan Bahaushe*: Paper presented at the katsina day lecture to katsina indigenous students of Usman Danfodiyo University Sokoto 24/11/2012.
- Usman, A.K. (2006). Folklore in Education in Nigeria of the 21st Century, *Farufaru journal of Multi-Disciplinary Studies Special Conference*, Edition No. 1:19-29.
- Usman, A.K. (2013). "New Media, Old Artistry: The Projection of a Hausa Oral Folkloric Tradition in the Movie, *Hausa Bakwai*," Nigerian Journal of Oral Literature. 1 (2013) 145-160.
- Usman, B. (2013). *Folklore and History* klamida communications Ltd.
- Usman, Y.B. (1981). The Transformation of Katsina, 1400-1883, The Emergence and Overthrow of the Sarauta System and the Establishment of the Emirate, Zaria: ABU Press Ltd.
- Usman, Y.B. and Abba, A. (2005). *The Misrepresentation of Nigeria: Facts and Figures*. CEEDERT Publication, ABU Zaria.
- Utley, F.L. (1960). Folklore, Myth and Ritual, Critical Approaches to Medieval Literature: Selected Papers from the English Institute, 1958-1959, Ed. Dorothy Betherum New York, Columbia Press.
- Waterman, R. (1996). Definitions of Folklore, *Journal of Forklore Research*, vol. 33, No. 1.
- Wellek, R. and Austine, W. (1948). *Theory of Literature*. Harmondsworth: Middlesex. 1948.
- Whitiing, C.E.J. (1940). Hausa and Fulani proverbs Lagos.
- Yahaya, Y.I. (1972), *Tatsuniyoyi da Wassanni*, NORLA.
- Yahaya, I.Y. (1979). Oral arts and the Sociolisation Process: A Socio Folkloric Perspective of Initiation From Childhood to Adulthood in Hausa Community Life. Unpublished Ph.D thesis. A.B.U. Zaria.
- Yahaya, I.Y. (1988) *Hausa a Rubuce: Tarihin Rubuce Rubuce Cikin Hausa*. Northern Nigeria Publishing Company Zaria.

Yandaki, A.I., and Shehu J. (2010), The Environment Nature and Man in Birnin Katsina 1000-2000Ab: Some critical reflections. Paper Presented at 3rd National Conference on Climate Change Katsina 2-5 August, 2010.

Yankah, K. (1986).” Proverb Rhetoric and African Judicial Processes.” The Untold Story. *Journal of American Folklore*, 99:280-303.

APPENDICES

Appendix I

Danmarina (English Translation)

Interviewed on 25th June, 2016

Assalamu alaikum

My name is Umma Salihu, a staff of Umar Musa Yar’adua University, Katsina. In the 17th century, there lived two renowned scholars, Danmarna and Danmasani. Danmarina is a student of Danmasani, one particular year in the month of Ramadan; there ensued an argument between the two, Danmasani said the month of Ramadan would be sited on a particular day and Danmarna disputed saying it would be sited the next day. On the appointed day, Danmasani on sensing that the moon might not be sited on that day and afraid that he might loose face in the presence of several of his admirers, went into his house brought out – a calabash piece; carved it in the shape of the moon, prayed on it and threw it up and it hung like the moon. His followers were jubilant and began to boo Danmarna, Danmarna on his own part came out raised his hands and prayed, “saying if this moon is a true moon let it hang; but if it is a fake moon carved out of calabash let it crash”, and the moon crashed. Danmasani angered at the embarrassment caused him by his student, now prophesized that his progeny would never be known till the end of time, and in return Danmarna now said to Danmasani that his own grave would never be located too. So it turned out today. Danmasani’s family is well known but that of Danmarina is not known, equally, Danmarina’s grave has become a place of pilgrimage of some sort, but Danmasani’s grave is never known till date. Equally, it was said that the Jukuns always raided Katsina for spoils at Tsohuwar Kasuwa area in Katsina, and Danmasani was asked to

pray so as to stop this marauders from causing havoc on the citizens of Katsina old city, he prayed and the Jakuns ran away like babies and never invaded Katsina again.

Hausa Transliteration

Assalamu alaikum.

Suna na Umma Salihu, ma aikaciya a shashen karatu da ajiye littafai na jami'ar Umar Musa Yar'adua Katsina, a karni na goma sha bakwai anyi wasu shehunan malamai guda biyu, Danmasani da Danmarina, Danmarina dalibi ne ga Danmasani, wata rana cikin watan Ramadan sai mahawara ya kaure tsakanin Danmasani da dalibinshi Danmarina, Danmarina “yace yau wata zai tsaya”, shi kuma Danmarina yace “sai gobe”, jama'a suka taru da faduwar rana, Danmasani da yaga zai ji kunya idan wata bai tsaya ba, sai ya shiga gida ya dauko sakainar kwarya yayi addua ya wurga ta sama sai ya tsaya kamar jinjirin wata, mutane suka soma eho-sai Danmarina yi fito ya daga hannu yayi addua, yace “ya kai wata idan watan gaskiya ne to ka tsaya, idan kuma na karyane to ka fado kasa”, sai wata ya fado. Danmasani ganin yadda Danmarina ya nemi kunyata shi, sai “Danmasani yace da Danmarina ba za a san zuri'arka ba duk dadewa” shi kuma Danmarina yace” kai kuma ba za a san inda kabarin ka yake ba har abada”. Zuwa yanzu babu wanda ya san zurfiar Danmarina amma, kuma kazalika kabarin Danmarina na nan ana kai ziyara daga wurare daban daban, amma ba wanda ya san kabarin Danmasani, kuma wani zamani' can baya jukunawa na yawan kawo hari tsohuwar kasuwa su kwashi dukiya, suyi barna, sai sarkin Katsina ya bukaci Danmasani yayi addu'a kan wannan musiba, kuma yayi, Jukunawa

dasuka sake zuwa, sai suka juya aguje kamar yara, har abada basu sake kawo wa Katsina
hari ba.

Appendix II

Danmarina and Danmasani (English Translation)

According to oral history Danmarina, is a student to Danmasani. On a particular day, a man had an argument with his wife concerning the sighting of the moon of the month of Ramadan. The husband was of the view that the moon would be sighted penultimate day, but the wife is of the view that it would be sighted the next day.

The couple took the matter to the learned one (Danmasani), for his arbitration and stance on the matter. There at the venue was in attendance Danmarina, along with other students (disciples) of Danmasani. Danmasani decreed that the moon would be sighted same day, after the learned one Danmasani had passed his verdict; Danmarina now spoke in a humble and dignifying tone, saying the moon would be sighted the next day.

Penultimate evening when it was time to be on the look out for the new moon, people trooped out to see what would transpire concerning the moon sighting. After a while, Danmasani went into his house; took a calabash carved it in the shape of a crescent, threw it up in the skies and it hung just like the new moon, people charged in jubilation saying Danmasani is victorious on the matter of moon sighting. Danmarina on his own part after realizing that the moon was a calabash piece, stood up spread open his hands and commanded the calabash piece to fall unto his hands and in the twinkle of an eye; the calabash piece fell to his hands, another round of cheers broke out.

Danmasani on hearing a new chorus came out to see its cause and on finding out, after seeing the calabash piece in the hands of Danmarina his student; he then said to him if you die no one would know any of your relations. He on his own part said to Danmarina (his teacher), no one would know your grave, or those that buried you. And all this prophecies came to pass according to popular sayings.

Appendix III

Hausa Transcription

Gardamar wali Danmasani da wali Danmarina

Yadde wannan labari yake shine, wai shi wali Danmarina almajirin wali Dan masani ne. Wata rana wani mutum gardama ta game tsakanin sa da matarsa kan ganin watan Azumi. Shi mijin yace yau ne watan zai tsaya, ita kuma matar tace sai gobe. Suka tashi suke iske wali Danmasani domin neman fatawa. A lokacin da suka isa sun iske wali Danmarina yana zaune tare da sauran almajiran wali Danmasani.

Wali Danmasani yace yau wata zai tsaya. Da mallam yayi wannan fatawa, sai wali Danmasani wanda yake almajirin Malamin ne, ya kada baki cikin ladabi da girmamawa yace gobe wata zai tsaya. Daga nan sai gardama ta koma tsakanin malami da dalibinsa.

Da yamma ta yi lokacin duban wata, sai jama'a suka taru a unguwar malamai, domin ganin yadda al'amarin ganin watan zai kaya. Kowa ya daga kai sama yana duban ko wata zai tsaya. Da aka dauki lokaci, sai wali Danmasani ya shiga gida ya sami sakaina ya feke ta daidai tsayuwar wata. Ya jefa ta sama, sai ta tsaya. Mutane suka dauki kuwwa malam yayi kaye. Shi kuma waliyyi Danmarina, da ganin haka ya gane sakaina ce; sai ya tashi tsaye, ya mika hannunsa yace sakaina ta fado. Kafin kace kwabo, sai ga sakaina tafi hannunsa. Sai kuwwa ta sake barkewa.

Wali Danmasani ya ji sabuwar kuwa, sai ya fito ya ga dalilinta, ya iske sakaina a hannun almajirinsa da ganin haka sai ya ce wa almajirin nasa, "Bayan mutuwar babu mai sanin

daya gaga cikin danginka.” Shi kuma wali Danmarina yace masa, “Kai kuma babu mai sanin kabarinka,” ko wadan da suka rufe ka.” Haka kuwa lamarin ya kasance.

Appendix IV

Danmasani (Secretary of Forum Version) (English Translation)

The origin of Danmasani is traced to the middle east, he came to Katsina in other to spread Islam. Danmasani settled in Katsina and became well known and famous. Oral history has it on record that Danmarina was the most popular and most learned among the students of Danmasani. The issue that resulted in the controversy between the student and his teacher, is viewed by many as a challenge on the matter of the moon sighting story which is well known; which is twenty-nine ,or twenty-eight days, the issue of the calabash and its crashing to the ground. It is people who speculate that what Danmasani said is not real, and concerning what they prayed for each other and came to be true. The grave of Danmasani in Masanawa is not the grave of Danmasani Abduljalil, who ironically is not Danmasani but “masani”. It is one of the children of Danmasani that is in the grave at the time of the death of Masani, when he was to be shrowded it was found that his corpse is missing, only the shrowd was found in the coffin. It was much latter that one of his sons was buried in the grave. It is an act of prayer that the Danmasanis progeny would unite and familiarize amongst themselves. In the past, they are scattered and anonymous. It is as a result of Danmasani Ahmad Sirajo’s efforts, that the larger family of Danmasani came to form a forum.

Masanawa quarters in Katsina came to be known by its name as a result of Danmasani “Abduljalil”, the Emir of Katsina used to consult Danmasani on a number of issues both social, political and religious, he always gives wise counsel.

Appendix V

Hausa Transcription

Danmasanin Katsina's Version

Asalin Danmasani daga gabas ta tsakiya yazo domin raya addinin musulunci. Yazo Katsina yayi fice ya shahara. Labarin wali Danmarina da yadda sukayi Zamani da Dan masani, a matsayinsa na mafi shahara a cikin almajiransa kuma mafi illimi. Wasu suna dauka cewa jayyayya ne na masana. Labarin ganin wata da abin da ya shafi ganin wata; kwana ashirin da takwas, ko da tara, maganar sakaina da fadowarta mutane sune suke ganin Danmasani abin da ya fadi kamar ba dai dai bane. Kalaman da suka yi wa juna duk sun tabbata, kabarin da ke masanawa bana Abduljalil bane, daya daga cikin ya yansa ne, a namu hangen da akazo yimasa sutura bayan ya mutu sai, aka ga ba kowa cikin makaran sai likkafani. Addu'a ne cewa duk inda zuriar Danmasani suke sai san tattaru, a baya a da ba su san juna ba. Danmasani Ahmed Tijjani Sirajo yayi kokarin hada zuri'ar Danmasani. Abduljalil "Masani" ba "Danmasani" bane, Sarkin Katsina ya sawa masanawa suna dalilin masani; sarki kan yi shawara da mallam masani kan lamurran rayuwa, da kuma kan alammura kuma ana dacewa.

Zakariyau ya fi shahara a cikin zuri'ar mallam masani kuma shine kabarin sa ke nan rufe a cikin makabartar da ke masanawa.

Danmasanin Katsina's Version (Ahmad Tijjani Sirajo) (10-05-18)

Danmasani originated from Katsina, as a result of the emergence of a prominent scholar who came from Egypt Mallam Abduljalil. Descendants, sons, and daughters made use of Danmasani title.

In ancient times, if a child is becoming delinquent, he is taken to Mallam Masani in Masanawa for reformation and tutelage. The title of Danmasani is rooted in service to Islam. Danmasani is a valuable lieutenant to the king in matters of religious and other mundane issues. If a matter proves to be difficult, he consults with other ulamas and communicates the verdict to the king that is the duty of Danmasani.

It is not written anywhere in the literature in our possession, and we have not heard any oral history from our forefathers, it is just a plot to cause bitterness between student and teacher, this has its origin right from the time of the companions of the Prophet (SAW). It looks more like a trial that is even if it ever happened, look how gigantic the moon is, how can someone throw a calabash piece and make it hang in place of the moon. It sounds more like a fable.

Appendix VI

First interview 03-08-16

Hausa transcription

Time: 5:08pm

DANMASANI

Ni suna na mallam Khalil masanawa dan masani masanawa, ni jika ne ga danmasani Mahmud mahaifina sunan kakan shi Muhammad ana ceda shi masani Muhammad, yadda tarihi ya bada. Wannan gida ya kafu ne a karni na sha biyar zuwa na sha shida, kuma an kafa shine shi mallam masani da yazodaga can, ainihin sunan dan masani daga masani ne, ya tadda sarakunan habe kuma yadda tarihi ya nuna suna tarayya da malamai, to da yazo sai suka rike shi a matsayin malamin gari, sai suka bashi wuri ya kafa gida; wannan gida mai albarkar, wannan wanda muke ciki yanzu. Suna cemashi “masani” to idan wani abu ya taso sai ace a je wurin “masani” to daga baya sai ya rasu, to dan masani Muhammad shine dan dansa sai aka rika cemasa dan masani, dan masani, to daga haka abu ya rika tafiya bisa al ada daga wannan sai wanan. Muna da halifa guda ashirin da daya, wannann shine takaitacen tarihi. ina da shekara arbain dai-dai a duniya (40).

English translation

03-08-16

Date: Wednesday 03-08-16

Time: 5:08pm

Place: Masanawa katsina state

Name: khalil masanawa dan masani

Age: 40 years

ENGLISH TRANSLATION

Interview with mallam khalil masanawa custodian of dan masani zakari ya'u' cemetery.

My name is mallam khalil danmasani the great grandson of dan masani Mahmud, my great grandfather is dan masani Muhammad, tradition has it that this family house was established in 15th and 16th century, when malam “masani” came to katsina during the reign of Habe kings, history showed that the Habe kings were accommodating of ulama's learned persons. Mallam masani was given a place to build his house which is where we stand now. They refer to him as “masani”, if there is any contextual issue it is referred to him for resolution, after his death his son Muhammad took over from him and he was been referred to as “dan” masani or son of the learned one. So the tradition went on from one generation' to another in succession; at present we have 21 generations of Descendants, this is the brief history of danmasani lineage, I am 40 years presently.

DANMASANI

HAUSA TRANSCRIPTION

Salamu alaikum nine Alhaji magaji masanawa, nima jikan dan masani zakariyau ne, dan masani zakariyau shi ya haifi uba na, bamu san shi ba, amma tarihi ya nuna muna gaskiya mu jikokin shine, kuma mun yadda dacewar mu jikokin shine. Aihamdulilahi mun gode wa Allah mun gode wa manzon Allah sallallahu alaihi wasalam daya kawo mu wanna lokaci, kuma ina da shekara sittin da biyar a duniya (65).

03-08-16

Date: Wednesday 03-08-16

Time: 5:08pm

Name: Mallam magaji masanawa

Age: 65 years

English translation

Salamu alaikum (Islamic greetings) my name is Alhaji magaji masanawa, I also am a grandson of dan masani zakariyau, he gave birth to my father, though I never knew him, but history has it on record that truly we are descendants of dan masani, and we also believe in that.

Alhamdulillah we give thanks to God and felicitations to the messenger of Allah peace and blessings be upon him, for making us witness this period, I am 65 years old.

Hausa Transcription

Assalamu alaikum warahamatullahi ta'ala wa bara katuhu, ni nine mallam iliya lawal katsina, nan tsohuwar kasuwa makwabcin danmarna nan, wannan ni dinnan na gaji zaman shi; kakana ya zauna, babana ya zauna, wan babana ya zauna, kanin babana ya zauna, ni kuma gaya tazo gare ni. In takaice ma ina da shekara sitin da bakwai, saida kannin babana yarasu na amshi mabudan nan; yau shekarar sa uku darasuwa, na aje aikin gwannati, ba kuma biyan mu ba ake ba wallahi, dan Allah muke zama muna tsaron wannan wurin. Mahaifan mu sun gaya mana cewa shehu danfodiyo mujaddadi shi ya zo ya gwada kabarin wannan bawan Allah, a takaice wannan wurin dukkan shi da jeji ne, wannan kabarin bawan Allah nan shehu dan marina yana cikin rukuki, a na ce mashi sarkakiya. Shi ya nuna martabarsa ya gwada inda kabarin yake, kuma tsakanin su kusan shekara dari biyu da wani abu, kuma wannan bawan Allah yayi shekara dari shida da wani abu; nan, nan a ka haifi mahaifiyar shi ga unguwa can, ana ce mashi gwauran gida malamai ne a azure, da sauransu babansa kuma yayi gaba malam Muhammad, a takaice a ka bar barakah da cikin wannan bawan Allah, Allah ya amsheta ba ta haihuba amma sai Allah ya gabatar dashi cikin kabari aka haifeshi, ya fito yayi ta bada abubuwa na misalai, idan wannan marnar sabuwace yasa hannun shi sai tsohuwar ta lallace, har suka gane suka gaya wa hukuma, sai aka ce in mutum ne a dauko shi mana, aka yi dako sai aka kama shi aka kai gidan sarki, sarki ya ce wannan bawan Allah a kai shi wurin malam dan masani shima waliyi ne nan katsina masanawa. Alhamdulillah.

English translation

03-08-16

Tmc; 4,30pm

Place: Danmarina cemetery Katsina

Name: Malam iliya lawal tsohuwar kasuwa

Age: 67years

Time: 4: 30 Pm.

English Translation

Assalamu alaikum warahamatullahi taala wabarakatuhu (Islamic greetings). I am malam iliya lawal resident of katsina, tsohuwar kasuwa quarters neighboring danmarina cemetery, I inherited this job from my grandfather who was inherited by my father, then my senior paternal uncle and then my junior paternal uncle, before it came to my turn on the passage of my uncle three years ago; whom I took over the custody of the keys to the burial chambers on resigning my government employment, we are not paid any salaries, we are just doing it as a religious duty taking care of the sacred place, where lies the body of this legendary figure, we heard it from our parents that the great Islamic scholar shehu usmanu fodio personally came and demarcated the grave of danmarna, then this whole place was bushy and overgrown with shrubs and he came to an area and said there lies danmarina, there is a period of two hundred years or more interval between the two legendary personalities, and presently this grave is about six hundred years or more old. His mother was born a close distance away from the cemetery in an area called gwauron gida which is inhabited by learned scholars and the likes of them. His father left behind his pregnant wife

and embarked on an undisclosed journey, she died with the pregnancy and was buried and she delivered him in the grave from where he comes out to play in the dye pits close to the cemetery called marina. He performs wonderful things even as a child, whenever he puts his hands on an old pit it spoils, and this made the dyers plan on identifying who was responsible and when they apprehended danmasani and saw that he was human coming out from a grave hole, they took him before the emir of the period who asked that he be taken to damasani who is equally a saintly person, for upbringing and scholarship.

Glory be to God. (Alhamdullilah)

Second interview.

Place Danmarina cemetery katsina.

03-08-16

Time: 4:30pm

Name: Salisu Gwauron Gida

Ni ne salisu gwauron gida, shekara ta sabain daidai takai tacen tarihin da zan bada na shehu danmarina, lokacin da aka kai shi wurin malam Danmasani sai suka yi jayyayan wata, shehu Danmasani yace yau wata zai tsaya, sai shehu dan marina yace a'aba ba yau zai tsayaba. Shikenan sai ya sassaka sakaina sai ya jefa sai wata ya tsaya, mangariba nayi sai aka zo aka kama haiya, haiya, a ka kama la ga wata la ga wata, sai shehu Danmarina yace ab, to haka akayi to ba komai. Shima sai yazo ya roki Allah, yace Allah idan wanna wata wata ne naka yayi zaman shi inda yake, in kuma ha shi bane ya fado, sai sakaina ya fado; daya fado sai yace af haka kai mani, to tunda haka ka yi mani, to kai har abada duniya

bazaka haihuba, to jeka ni ban haihuwa, to har duniya ta nade za'a rinka cin albarka ci na,
kai kuma baza a san inda a ka rufe ka ba, balle a je ziyarar ka.

Second Interview

English translation

03-08-16

Name: Salisu Gwauron Gida

Time: 4:30pm

Place: Danmarina cemetery katsina

Age: 70 years

I am Salisu resident of gwauron gida quarters Katsina, briefly the known history I am about to narrate on shehu Danmarina, where he was taken to Shehu Danmasani, they had a debate on moon sighting for the month of Ramadan; shehu Danmasani said the moon would be sighted on a particular day, and shehu danmarna said it would not be sighted on the day. Danmarina carried a calabash in the shape of a crescent moon threw it up it hung, when it was sunset people sighted the moon and started to boo Danmarina, so Danmarina said if that be the case it is okay, he now came out raised his hands and prayed saying oh God if this moon is truly your moon let it hang, but if it be a false moon let it crash and the moon crashed. Danmasani being unhappy with Danmarina now said to him you would never have offsprings and darnarna replied by saying even if I don't have any progeny, but till the end of time people would make my grave a place of visit, but you on the contrary would have his grave un identified, and forgotten, and that is how it has been people only visit Danmasani's grave in the ancestral home to date.

Third Interview

Place Danmarina Cemetery Katsina

Name: Abdullahi Tsohuwar Kasuwa

Age: 53 Years

Time: 4: 30 Pm

Salam alaikum (Islamic greetings)

My name is abdullahi of tshohuwar kasuwa quarters katsina, I am born and bred in tsohuwar kasuwa, what this elderly people have on this history is actually true all of it, it is the whole truth, glory be to god almighty that is all I have to say my age is 53 years. It is possible what Allah wishes.

Hausa Transcription

03-08-2016

Salam alaikum suna na abdullahi tsohuwar kasuwa, ni haifafan tsohuwar kasuwa ne, yadda rnagabatanmu ke fadi yadda duk suka bada wannan tarihin haka yake, haka duk yadda suka fadi haka yake, masha Allahu haka yake bakin abinda zance kenan shikenan. kuma shekara ta hamsin da uku masha Allah.

Appendix VII

DANMASANI LINEAGE

This order of decendency has its roots from the patriarch of the Danmasani's Danmasani "Abduljalil" who migrated from "Egypt" and settled in Katsina in the year 1523.

S/NO.	NAME	YEARS	PERIOD
1.	Dan masani Abduljalil	89	1523 – 1612AD
2.	Dan masani Muhammadu I	55	1612 – 1657AD
3.	Dan masani Abubakar I	13	1657 – 1670AD
4.	Dan masani Abdullahi	12	1670 – 1682AD
5.	Dan masani Ahmadu Rufa'i	11	1682 – 1695AD
6.	Dan masani Muhammadu II	8	1695 – 1703AD
7.	Dan masani Abdulkadir	13	1703 – 1716AD
8.	Dan masani Zakari Ya'u I	10	1716 – 1726AD
9.	Dan masani Ahmad Rufa'i II	41	1726 – 1767AD
10.	Dan masani Muhammad III	20	1767 – 1787AD
11.	Dan masani Abubakar	53	1787 – 1840AD
12.	Dan masani Ibrahim	41	1840 – 1881AD
13.	Dan masani Hussaini (Sani)	10	1881 – 1891AD
14.	Dan masani Hassan (Tagui)	5	1891 – 1896AD
15.	Dan masani Bature Zakari Ya'u II	29	1896 – 1820AD
16.	Dan masani Ahmadu	42	1820 – 1962AD
17.	Dan masani Al-kasim	4	1962 – 1966AD
18.	Dan masani Mal. Zakari Ya'u III	15	1966 – 1981AD
19.	Dan masani Sirajo	5	1981 – 1986AD
20.	Dan masani Mamman Muh'd	23	1986 – 2009AD
21.	Dan masani Ahmad Tijjani		2009 AD

DANMASANI

Wannan salsala yasamo asaline tun daga “Wali Dan Masani Abduljalil” wanda ya taso daga

“**MISIRA**” yazo Katsina a shekarata **1523**

S/NO.	SUNA	SHEKARU	HIJIRA (M)
1.	Dan masani Abduljalil	89	1523 – 1612AD
2.	Dan masani Muhammadu I	55	1612 – 1657AD
3.	Dan masani Abubakar I	13	1657 – 1670AD
4.	Dan masani Abdullahi	12	1670 – 1682AD
5.	Dan masani Ahmadu Rufa’i	11	1682 – 1695AD
6.	Dan masani Muhammadu II	8	1695 – 1703AD
7.	Dan masani Abdulkadir	13	1703 – 1716AD
8.	Dan masani Zakari Ya’u I	10	1716 – 1726AD
9.	Dan masani Ahmad Rufa’i II	41	1726 – 1767AD
10.	Dan masani Muhammad III	20	1767 – 1787AD
11.	Dan masani Abubakar	53	1787 – 1840AD
12.	Dan masani Ibrahim	41	1840 – 1881AD
13.	Dan masani Hussaini (Sani)	10	1881 – 1891AD
14.	Dan masani Hassan (Tagui)	5	1891 – 1896AD
15.	Dan masani Bature Zakari Ya’u II	29	1896 – 1820AD
16.	Dan masani Ahmadu	42	1820 – 1962AD
17.	Dan masani Al-kasim	4	1962 – 1966AD
18.	Dan masani Mal. Zakari Ya’u III	15	1966 – 1981AD
19.	Dan masani Sirajo	5	1981 – 1986AD
20.	Dan masani Mamman Muh’d	23	1986 – 2009AD
21.	Dan masani Ahmad Tijjani		2009 AD

Appendix VIII



The 21st Danmasanin Katsina: Alh. Ahmad Tijjani Sirajo

Appendix IX



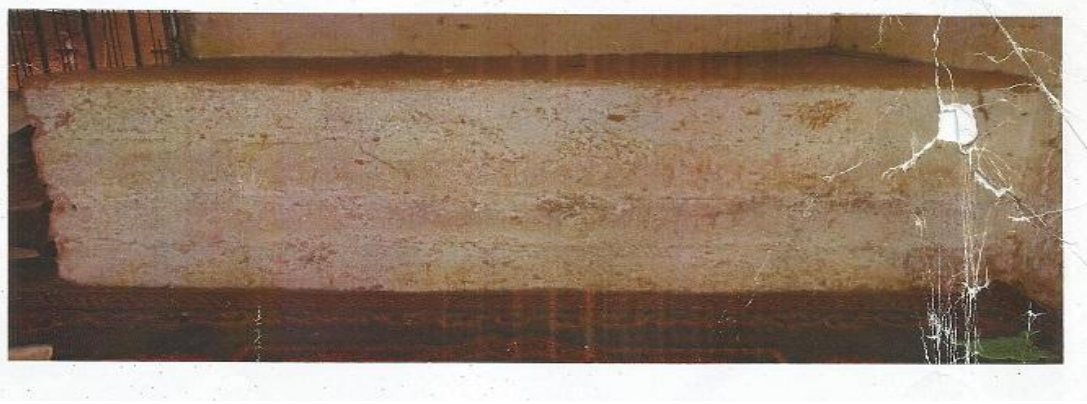
Saint (Waliy) Dan Marina's Grave

Appendix X



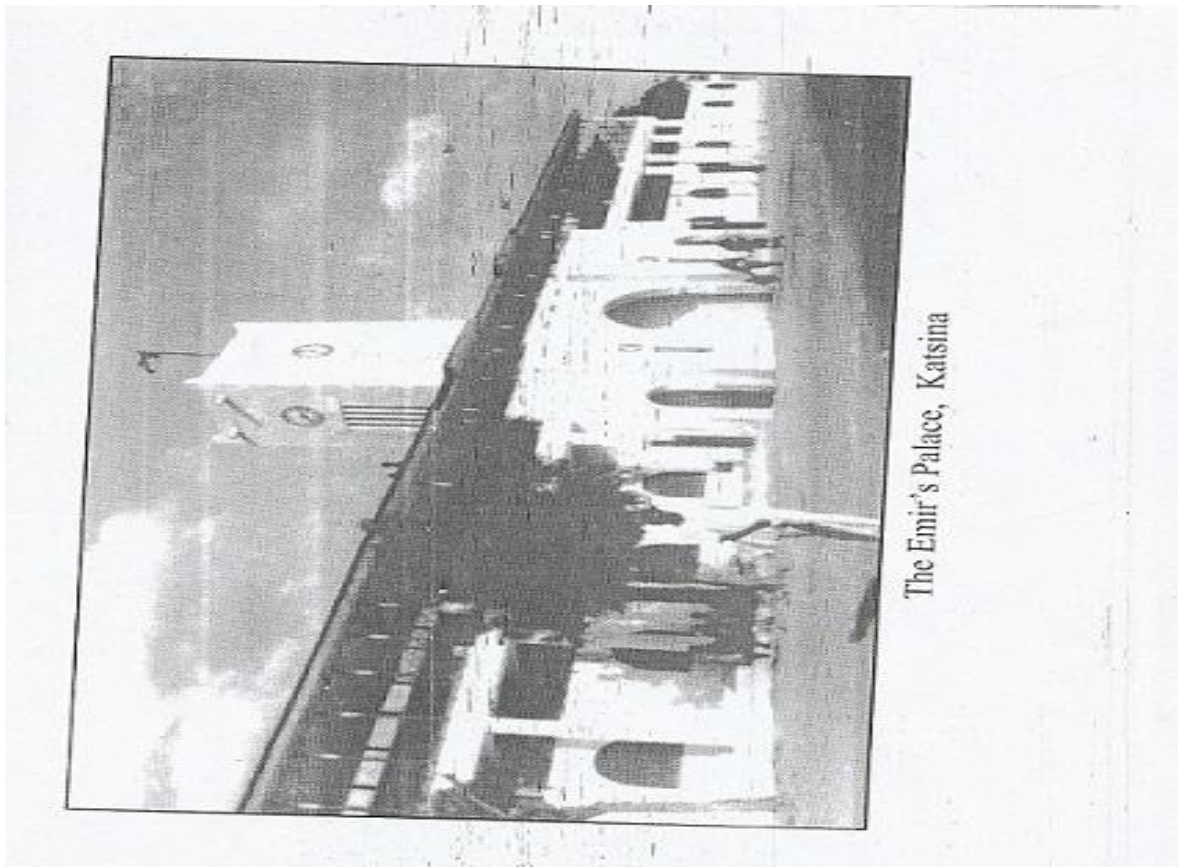
Barakah Saint (Waliy) Dan Marina's Mother's Grave where he was supposedly born

Appendix XI



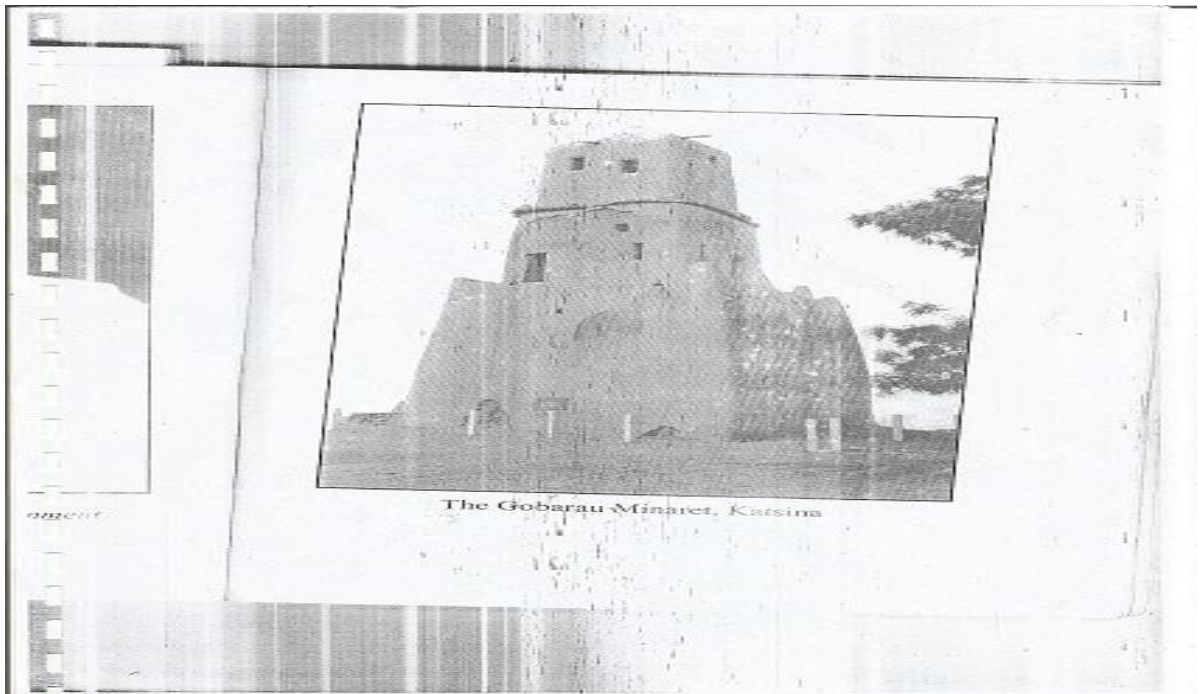
Saint (Waliy) Danmasni Zakariya'u II's grave at Masanawa quarters in Katsina

Appendix XII



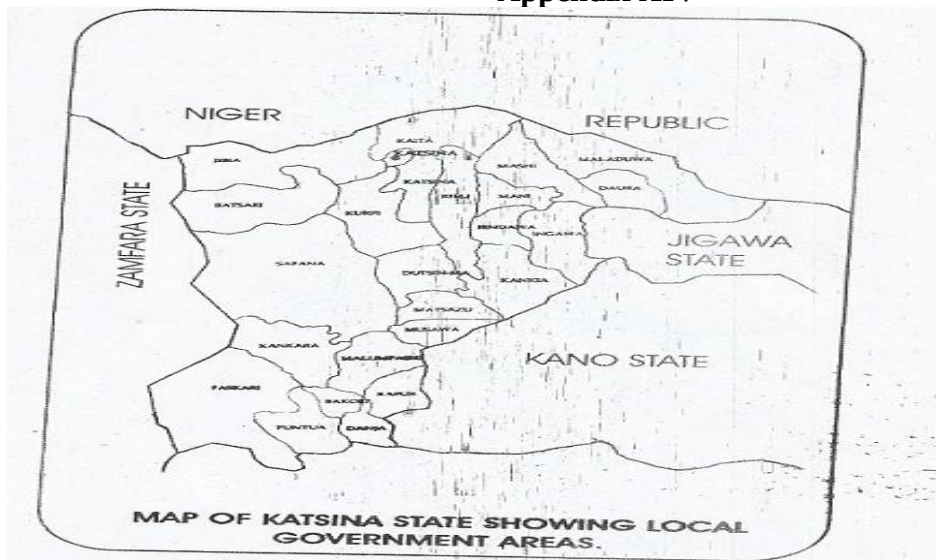
The Emir's Palace, Katsina, Katsina State

Appendix XIII



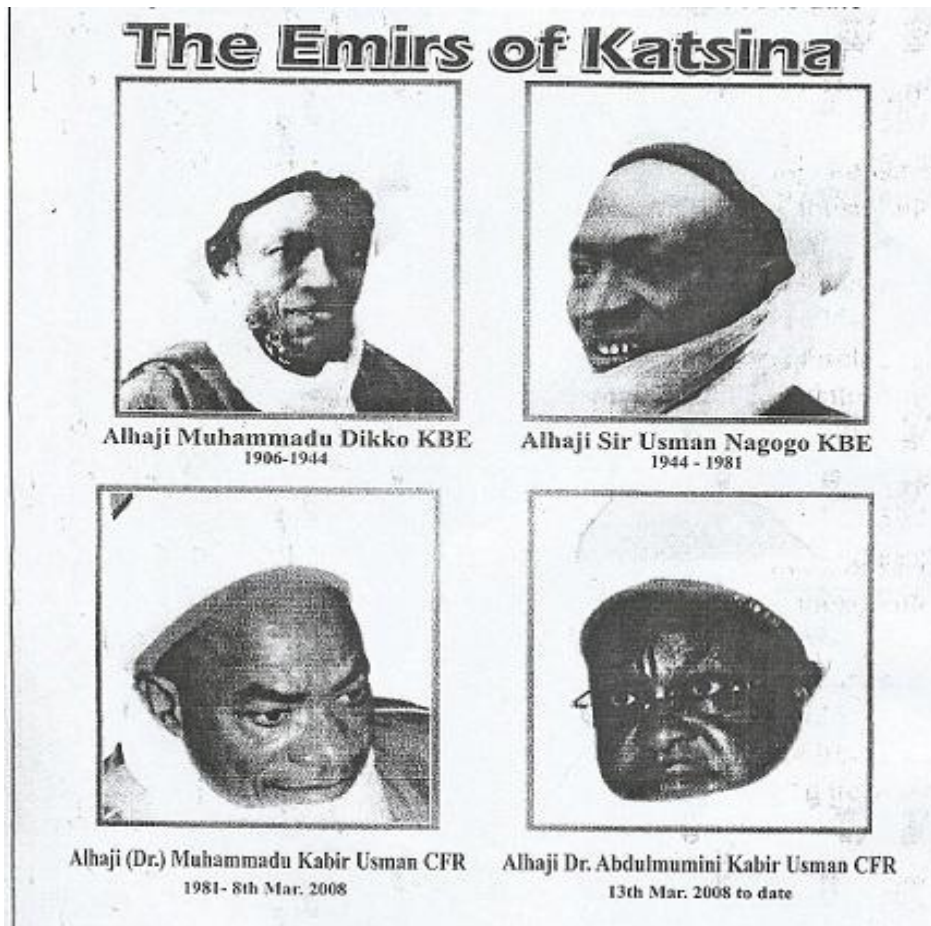
The Gobarau Minaret Mosque University at Gobarau Katsina

Appendix XIV



Map of Katsina

Appendix XV



Pictures of Emirs of Katsina Past and Present.