

Figurative Language in Hausa Classical Novels: Relevance and Communicative Image

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Abstract

Figurative language is known for transference of meanings, most especially in metaphor, richness in interpretation and creativity; and eloquence of the language. A versatile writer is the author who is able to manipulate many figurative languages in his/her narration which act/work in relevant senses and created a communicative image for the satisfaction of the reader/listener. The authors action also serves as a pointer to a novel having classic status. Shaihu Umar's language is simple but figurative in nature and has worked appropriately in the novel. Figures of speech in Ruwan Bagaja decorate the novel and give it its aesthetic value, having perfection in content, form and style, a typical characteristics of classical literary work. Kitsen Rogo is embellished with figure of speech from the beginning to the end, most especially with rhetorical questions.

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INTRODUCTION

Scholars and students generally use the term "classical work or literature" to denote something (a) outstanding (b) of highest quality (c) most beautiful and (d) sophisticated. According to Oxford Reference Dictionary (1995:269, the word 'Classic' refers to something "of first class, of acknowledged excellence". And 'Classical', being an adjective, describes something of exemplary standard, something having a long established worthiness.

Roger Fowler (1987:31) following T.S Eliot's (1945) argues that a "classic status can be known only by hindsight and in historical perspective". Arnold, Dryden and Pope view it as 'a work about the status of which there is general agreement, often enthusiastic'. Roger Fowler (1987:31). According to Shipley (1970:46) to say something is 'Classic' is implicitly saying that it has lasting interest. Paradoxically, it is also marked by individuality and universality. *The World Book Encyclopedia (1992:65-6)* volume four, describes 'classical age of literature' as 'Golden age' and describes classicism as 'a philosophy of arts and life that emphasizes order, balance and simplicity. It also stresses reason and analysis'. What these scholars of 'classicism' seem to be saying is that, when something is described as 'classic/classical', the thing in question belongs to a class of the very best, having a value or position recognized and unquestioned.

The concept of classical novel goes back to the definition of classical literature which contains not only novels but also poetry, drama and art. In everything worth growing, those things must have started from the scratch passing through development stages to their peak. This is true of literature-a body of writing on a particular subject or of particular culture or language. The concept of classical literature seems to have long been identified with poetry and drama before relating it to the novel or any of the modern forms of prose fiction.

The novel, a romantic composition in rhetorical prose of considerable length, is described by Abrams, (1981:119) as "extended work of prose fiction whose magnitude permits a greater variety of character and greater complication of plot". Novels, for most European languages, are 'Roman' derived from the medieval romance. Novel is derived from Italian novella meaning 'a little new thing'. The Germanic form is novella. The work of middle length is called the novelette.

Greek literature diachronically reveals that Epic Poetry was the first important form of Greek literature. The poems of this period (700 BC) mostly tell about the heroic deeds of divine beings or moral. Examples are Iliad and Odyssey written by the greatest poet Homer. Later, about 650 BC, Lyric poems replaced Epic ones. During the late 500's BC Athens became the center of Greek culture. Next, came 'drama' where Aeschylus, Sophocles and Euripides were the three greatest tragic playwrights, around the period 400's BC. After drama, came historical literature in fact, by the end of the 400's B, this kind of prose had surpassed poetry and verse drama in Greek literature. Historical literature was introduced by Herodotus "Father of History". Following closely, was the philosophical literature when in about 450 BC, a group of thinkers called 'Sophists' came with their great literary inventions *rhetoric*, the art of composing and delivery persuasive speeches. After this period, Greek literature passed through the Hellenistic, the Graeco-Roman age, medieval literature and Modern Greek literature period.

It is interesting to note that, the criteria used for the classification of novels into classic or non-classic groups have been fairly arbitrary because such classification may vary from age to age and from author to author. Frank Raymond Leavis (1962:10), while considering the 'classical works' of such English novelists, Jane Austen, George Eliot, Henry James and Joseph Conrad, says "there is a marked tendency to suggest that they only have various kinds of interest to offer but they are living classics"... There are Jane Austen, Mrs. Gaskell, Scott, 'the Bronte's', Dickens, Thackeray, George Eliot, Trollope and so on, all, one gathers, classical novelists.

Leavis, at various points in his text, outlines the characteristics that warrant the works of the fore mentioned novelists to be labelled 'classical'. According to Leavis (1962:10) classical novels are those works that really belong to the realm of significant creative achievements. Leavis classifies the classical novelists in the same way as the major poets, in the sense that they not only change the possibilities of the art for practitioners and readers, but they are significant in terms of that human awareness they promote; awareness of the possibilities of life.

Since the classification may vary from author to author, Leavis (1962:42) describes George Eliot as 'a greater novelist than Flaubert because of the greater depth of his interest in humanity and the greater intensity of his moral preoccupation'. He (1962:144) also describes *The Portrait of a lady* (1981) and *Boslomians* (1885) as classical in quality because of their profound seriousness of interest in life and remarkable use of symbolism. *The World Book Encyclopedia* (1992:99) volume 12 consider classical works as those works that have inspired many and have perfection in content, form and style.

Going by the above submissions of the fore mentioned scholars one can assume that classical novels may possess the following features:

- 1) They must be original works with serious message and majestic language
- 2) Their characters must be round and life-like
- 3) They must have the profoundest kind of influence in terms of persuasion and didactic purpose.

The purpose of this section is to show how Hausa novels came into being by tracing the historical evolution of Hausa imaginative prose writing. This will help to contextualize the three Hausa novels-selected for the present study (*Shaihu Umar*, *RuwanBagaja*, and *KitsenRogo*);. Before this, let first consider the evolution of writing in Hausa in general.

Westley (1986:65) says "it is not possible to date the origin of literacy in Hausaland with precision as could be found in Christianized areas of Africa where missionaries arrived at known dates bringing with them the means to establish a printed literature". But it is established that literacy in Hausa passed through several developmental stages. One of the stages, was the pre-jahadic intellectual activity that took place in Katsina around the sixteenth and seventeenth centuries where, with the introduction of Islam in Hausaland via Borno in the fourteenth and fifteenth centuries (Trimingham 1971), a form of writing- Ajami-was introduced. Muhtar (1990:37) argues that "it was through the pioneering efforts of one Malam Muhammad Bin Muhammad Alkatsinawi, who flourished in Katsina around the 16-17 centuries that Ajami-form of writing had a face lift (e.gHausanized consonants- k, d, b, ts, etc").

The second stage, was the jihadists literary movement of the eighteenth and nineteenth centuries under the leadership of Sheikh UsmanDanfodiyo. This stage witnessed poetic explosions as Westley (1986:67) asserts: “it was primarily under the reign of Muhammad Bello (1817:37) that the foundation of Hausa writing was laid by Usman’s brother, Abdullahi b. Muhammad (1766-1829), his daughter Asma’ubint-Shehu (1794-1863) and others”. Westley also cites Abdullahi b. Muhammad’s *WakarSira* (song of biography) as one of the early Hausa Poems. Hausa poets, then, borrowed Arabic-rhyme and genres completely. Literary writing, using Ajami, was considered superior to the oral tradition because it was new and was associated with Islam.

The third stage was the early literary missionary period,1800-1890. That period was dominated by activities of missionaries who prompted by the desire to propagate the Christian faith, pioneered the writing of different books in Hausa language. Among the missionaries, was the German writer J.F Schon (1800-1890), who according to Yahaya(1988:77)wrote fourteen books.

Closely linked with missionaries’ period, was the British colonial masters’ literary era from 1900-1929, where British colonists, British Army officers and traders made fruitful efforts in producing texts. This was done with the aim of understanding Hausa and Northern Nigerian culture for smooth administrative purpose. The following include such publications as: Edgar, F. (1911) *Littofe Na Tatsuniyoyi Na Hausa* (3 vols.) Fletcher, R.S. (1912) *Hausa Sayings and Folklore* Rattary R.S. (1913) *Hausa Folklore* (2 vols.) Tremearne (1913) *Hausa Superstitions and Customs*, Haywood, A.H.W. (1914) *English-Hausa Vocabulary* Bargery, G.P. (1934) *A Hausa-English Dictionary* Whittings, C.E.J. (1935) *Hausa and Fulani Proverbs*. A provincial school was opened in Nassarawa ward of Kano city in 1909 under Hanns Vischer (Dan Hausa) to train manpower to man the lower cadre of the government offices of the then Northern Region. In this school and subsequent ones, Hausa was the medium of instruction. The government of the then Northern Nigeria made fruitful efforts in the quest for producing literary works for the teeming number of school pupils and Hausa languages studies. With this, the first effort in novel writing of the 1930’s came in. Novel writing as literary genre has therefore, a relatively short history in Hausa literary tradition. Efforts meant for producing literary works led to the formation of various bodies such as translation Bureau of 1930, later changed to literature Bureau in 1933. After that, came the establishment of *Gaskiya* Corporation in 1945. Next to follow, was the North Regional Literature Agency (NORLA) of 1954. The Northern Nigeria publishing company (NNPC) established in 1966, came after NORLA (Yahaya, I.Y. 1988:93-103).

In 1933, when Translation Bureau changed its name to literature Bureau, HannsVischer, a director of Education in the then government of Northern Nigeria, instructed Dr. R.M. East, an education officer to take up the task of creating a Hausa literature of ‘modern type’ that it, of imaginative type. Dr. East, went about exhorting Hausa indigenous intellectuals to write novella-length works of fiction in Hausa. But “the lack of an established prose-writing tradition influenced to a great extent the results of this literary contest” (Pillaszewez, S.1992:29). Although many novels were submitted to the jury of the Literature Bureau, only five of them gained awards and were subsequently published. The five published books which made their debut in 1933 were:

- (i) *Shaihu Umar* by Sir Abubakar Tafawa Balewa
- (ii) *Gandoki* by Bello Kagara
- (iii) *Jiki Magayi* by Tafida Wusasa and East
- (iv) *Ruwan Bagaja* by Alhaji Abubakar Imam
- (v) *Idon Matambayi* by Muhammadu Gwarzo

According to Westley (1986:73) many of the books submitted for the competition were “disjointed rambling narrative” with “no clear-cut conclusion”. Only the five selected for publication “were up to his (East) standard”. Of these five, Ruwan Bagaja as asserted by Yahaya (1988), was rated first and was given an award though no specification of the award or which other ones came second and third respectively was spelt out. Even the parameters used for rating Ruwan Bagaja as number one were, not made known.

After the period of first efforts in novel writing of the 1930's, there were other periods which produced other books/novels. These novels are generally tagged 'Hausa novels after the Second World War' (cf. Pillaszewicz 1984). Under this, we have realistic stream novels such as:

- (i) *Bala Da Babiya* (1950) written by Nuhu Bamali
- (ii) *Nagari Na Kowa* (1980) written by Jabiru Abdullahi
- (iii) *Kitsen Rogo* (1978) written by Abdulkadir Dangambo
- (iv) *Mallakin Zuciyata* written by Sulaiman Ibrahim Katsina, etc.

Westley (1986:90) has this to say on *Kitsen Rogo* (1978), one of novel selected for close analysis in these study: "The recent increase in Hausa titles particularity marked by the appearance of Dangambo's *Kitsen Rogo*(1978), a realistic novel about contemporary Hausa life which is written in a complex style unlike any Hausa fiction to date".

In 1980, the Federal Department of information and culture organized a literary competition for creating writings in the three major Nigerian Languages-Hausa, Igbo and Yoruba. Of the entries, these books/comprising novels and poetry were published:

- (a) *Turmin Danya* by Sulaiman Ibrahim Katsina
- (b) *Tsumagiyar Kan Hanya* by Musa Muhammad Bello
- (c) *Karshen Alewa Kasa* by Bature Gagare
- (d) *Zabi Naka* by Munir Muhammad
- (e) *Soyayya Ta Fi Kudi* by Hadi Abdullahi Alkanci
- (f) *Dausayin Soyayya* by Bello Said,

These six books constituted the next stage of Hausa novel's development, which Pillaszewicz (1992:3) tagged, the period as 'Reminiscence of the civil war in Nigeria'

FIGURATIVE LANGUAGE

Figures of speech, or figurative language is as old as languages themselves. Figures of speech are flowers of rhetoric. According to Aristotle, they are art of discovering all the available means of persuasion in any case. Figure of speech concern denotative (primary significance) and connotative (Secondary significance). Figurative language is buried in many words of current use.

Characteristically, figurative language is known for transference of meanings, most especially in metaphor, richness in interpretation and creativity; and eloquence of the language. Not only these, it also shows how versatile the writer is in narrating a text. One major purpose of figurative language is to give a clear communicative image to audience.

Chapman (1973:74) says figurative use does not emerge all of a sudden but shades off, both diachronically and synchronically, from connotation. Bloomsfield in his views quoting from Chapman (1973) says figurative language signs are largely an outgrowth of the transferred uses of ordinary language (Chapman 1973:75).

Abrams (1981) describes figurative language as deviation from what speakers of a language apprehend as the ordinary, or standard, significance or sequence of words, in order to achieve some special meaning or effect or primarily as ornaments of language. Todorov (1971:37) also holds the same view. This is true because all uses of figurative language have feature-decoration of the language used. Levin, S.R (1964) upholds the last part of Abram's (1981) view when he argues that figurative language function says "... to unify the texts in which they appear" Figurative language thus makes writing, particularly prose, more vivid and lively in an attempt to capture readers' attention.

Shipley, J.T (1970) quoting Boileau and Dryden who spoke of figures of speech as ‘graceful ornament’ summarizes the function as sayings ‘they may be used to clarify, to illustrate, to energize, to animate inanimate. More importantly, they may form aesthetic function’.

Leech and Short (1981) call ‘metaphor’ as ‘dress of thought’ and in their checklists of linguistic and stylistic categories divide figures of speech into three broad divisions viz:

- a) Grammatical and Lexical schemes (forms)
 - Anaphora of formal and structural repetitions
 - Parallelism
 - Chiasmus (of mirror-image patterns)
 - Antithesis
 - Reinforcement
 - Climax rhetorical effect
 - Anticlimax
- b) Phonological Schemes
 - Rhyme
 - Alliteration
 - Assonance
- c) Tropes (“turns”, “conversion”)
 - Neologism
 - Metaphor (either personifying, animizing, concretizing, synesthetic)
 - Synecdoche
 - Paradox
 - Irony
 - Simile

Figurative language, therefore, may function in various ways. Hyperbole (Kambamawa mai zulaƙe (which is over/exaggerated statements) and litotes- (which refer to understatement), may function as emphasis pointer in text where they appear. Examples of hyperbole and litotes may be given as ‘waves as high as Everest’ and ‘He is not the brightest in the world’ respectively. These examples are used for serious or comic effects (hyperbole) in prose and for calling the reader’s attention to a proposition the author wanted his readers/listeners to note. Apart from emphasis, figurative language can be employed to clarify point with the help of analogy (simile (tamka), metaphor (kwaliya), personification (mutuntarwa), etc). Simile- two unlike things are explicitly compared, to point a similarity, using a marker such as ‘like’ or ‘as’ or ‘as if’. Metaphor- two unlike notions are implicitly related, to suggest an identity between them. Personification- a type of metaphor in which an object or idea is represented in Human terms. Other figures of speech may perform different functions. For example ‘antonomasia’- epithet or title may be used to identify a person rather than a proper name. In this regard, ‘her majesty may be used for queen or ‘a Solomon’ for a wise ruler. And in Hausa, Sabbanani or Yallabai to denote honorific titles for prince. Paradox or irony may also be used to catch and hold the attention of the hearer/reader, or throwing him/her into deep and fresh thinking. Of course, paradox is a statement, which seems on its face to be self-contradictory or absurd, yet turn out to make good sense. For example, “The more I think of you, the less I think of you”. Irony is also a statement but one in which the implicit meaning intended by the speaker differs from that when he ostensibly asserts. That is, saying something nice with the intention that your hearer should understand nasty. Other figures such as apostrophe (**kira/ahuwa**) may arouse certain emotional response in the hearer/reader. Apostrophe is a figure of speech in which objects, ideas, places, dead or absent people are directly addressed. Rhetorical questions carry implications of questions, commands and statements, which directly involve a participant other than the narrator/writer. Rhetorical question that expects no answer and portrays a positive question is understood as if equivalent to a negative statement. Leech (1969:184) asserts that rhetorical question has these features.

- a) None but a negative answer is possible
- b) A means of expressing intense conviction of a certain view:
In Allah ya ba ka, wa zai kwace?
If Allah (God) had given you, who will snatch it from you

c) A stock device of heightening.

Doxological statements are religious statements/callings. All the broadly classified functions depend on the style the author/writer uses them. Leach and Short's (1981) methods which is very attractive and fiction biased one is adopted as the research model, however some figures of speech will have their support from other scholars (an eclectic method)

FIGURATIVE LANGUAGE IN SHAIHU UMAR

Shaihu Umar's language is full of simple lexemes but figurative in nature. Because of the number of figures of speech in the novel, we shall focus attention to only a few of them, especially those foregrounded. Abrams (1981:166) "To foreground" in the words of is to bring something into the highest prominence, to make it dominant in one's perception.

According to Levin (1964:15) the main functions of figurative language "is to unify the texts in which they appear". It is a word or phrase used in an imaginative rather than literal sense. Figurative language thus makes writing, particularly prose, more vivid and lively in an attempt to capture the reader's attention. Tafawa-Balewa uses figurative language to show a mental picture of an episode's rising hope and expectation of a solution to problem associated with a character. Figurative language also helps to introduce a new idea in later part of a phrase that contains a figure of speech such as 'simile', in addition to the unification of text in which they appear. Other types of figurative language in *Shaihu Umar*-Metaphor, syllepsis, grammatical parallelism and doxological references/ statements which are artistically motivated, are used for a particular literary end. Metaphor (the figure of transport) is described by Shipley (1970:159) as the substitution of one thing for another or the identification of two things from different ranges of thought. It is a simile without "like" or "as".

Tafawa-Balewa presents the metaphor he employs in the prose text in proverbs and the metaphor are either of synesthetic or concrete types. Balewa uses synesthetic metaphor to relate or transfer meaning of some concepts to real happenings. For example, the concept of happiness is practically seen with people who are privileged to roast a hump of an animal (cow/camel) considered to be the most precious part of the meat amongst the Hausa. More so, he uses concrete metaphor to relate or transfer meaning from concrete things to conceptual understanding. For example, sitting with head on the knees depicts 'sadness'.

Below are examples of metaphors used in the novel. The first three examples (a-c) cases of synesthetic metaphors while examples (d-g) are those of concrete metaphors:

- a) "Murna sai ka ce wadanda aka ba su gashin tozo" p.6
"They were so happy as if they were given a hump (cow/camel) to roast"
- b) "Barin kashi a ciki baya maganin yunwa" p.26
Speaks out when the time comes
- c) "Yana zuwa kawai da holokon ciki" p.6
He was entirely unaware of what his fellow courtiers were plotting against him
- d) "Gama kai da gwiwa" p.11
'Sitting with his head on his knees'
- e) "Kan yi masa rana shi kuwa yakan yi dare" p.42
Repay kindness with evil
- f) "Bari dai mu fede maka biri har wutsiya" p.5
Reveal all the details to you
- g) "Da ma mai neman kuka, balle an jefe shi da kashin awaki" p.3
Adding more salt to injury

From these examples, it is clear that the author aesthetically gives a covert comparison of propositions in folded speech phrases.

“Syllepsis” as described by David Crystal (1980) - is a word or a particular form of inflection of a word, is made to refer to two or more words in the same sentence, while properly applying to them in different senses. Examples of Syllepses in *Shaihu Umar* are more in number compared to other forms of figurative use of language and Tafawa-Balewa employs them to show the depth of his Hausa language, particularly the standard dialect and to show that the word used are of equal importance.

“Amina ta bar Kuka ta share hawaye”

‘(After while) Amina stopped crying and wiped off her tears’

“Ta kare, ta rame ta zama fara sol, duk ta fita haibarta” p.38

‘She is famished, emaciated and became very snow white, getting out of her known appearance’

“Ba zan bar ki a sake ba, zan daure ki” p.40

‘I shall not set you loose, I will tie you up’

Grammatical parallelism is a sort of syntactic repetition and is semantically known for its emphasis on memorability. That is, if a parallelism occurs in literary work, some deeper motive or justification for it should be sought. The feeling is all the stronger, the deep structure has a hidden meaning. The feature parallelism found in *Shaihu Umar*, is a syntactic parallelism part of which also corresponds phonologically in terms of syllabic structure.

“Allah shi ne Sarki mafi daukaka daga dukkan sarakuna,

shi ne mafi tsarki daga dukkan abubuwa,

shi ne kuma wanda ba shi da makamanci p.1

‘Allah (God) is the king who is greater than all kings in glory,

He is the most holy of all things,

He is the king unto whom there is none like”

The sentence consists of three equal length clauses (all free of verb) which correspond at every bit syntactically, phonologically and rhythmically. The words are arranged in same linear sequence, with the same syllabic nature. More so, they correspond rhythmically when reading the sentence that is, having the same pause points. The content communicates the author’s interior monologue.

The most conspicuous position of the figurative language in *Shaihu Umar*, is doxological statements that emanate from the prose text exhibiting Tafawa-Balewa's religious background showing how the novel is so deeply rooted in the Islamic tradition, characteristics of early Hausa writers prior to the books judged by NORLA in 1933. Tafawa-Balewa introduces doxological statements in a move to shun away from making moral evaluations of the characters of the novel, thus putting the ideas in the trend to make them more faithful to their ideas. To some readers, *Shaihu Umar* is coloured by Islam because of numerous use of doxological statements within the novel:

“Alhamdullillahi Allah kai ne mai arzurtawa” p.14

‘Praise be to Allah. Allah is the bringer of successes

“Allah Mai iko” p.27

‘Allah is powerful’

‘To daidai ne, Allah ya sa muna da rai da kuma rabon ganawa’ p.16

‘Very well, May Allah spare us, and grant us the good fortune to meet again’

FIGURATIVE LANGUAGE IN RUWAN BAGAJA

The present section looks at how figurative language affects the narrative. Although, no less than twelve figures of speech (anaphora, parallelism, alliteration, metaphor, metonymy, personification, irony, simile, apostrophe, proverb, idioms, doxological statements, etc.) are exhibited in *Ruwan Bagaja* we shall only analyze those that are foregrounded in the novel: anaphora, parallelism, metonymy, and doxological statements. Others are personification and proverbs.

As Chapman (1973:74) says figurative uses do not emerge all of a sudden but shade off, both diachronically and synchronically from connotation (the range of secondary or associated significances and feelings which it commonly suggests or implies). Figures of speech can be denotative or connotative. Generally, the accuracy and abundance of figurative language in *Ruwan Bagaja* suggest the author's eloquence and talents in achieving some special meaning or effect or the function of his language. As figurative language lies buried in many words of current use, the abundance usage of it in *Ruwan Bagaja* marks the novel to have a special feature-noted for seriousness, its rich language and its complexity of thoughts. That is to suggest that *Ruwan Bagaja* is produced within the classical tradition.

Going by the numerous use of figurative language in *Ruwan Bagaja*, one can easily say, like its counterpart *Shaihu Umar*, that the language is serious and elegant. Let us start by examining the use of ‘anaphora’. “Anaphora” as described by Shipley (1970), is repetition of a word at the beginning of lines of poetry or clauses or sentence of prose, and is used in *Ruwan Bagaja* to create aesthetic functions and emotional effects. It is a device for effective narrative style as shown in the following example:

1. “Nan da nan aka sa dogarai suka kamo shi, bai san hawa ba, bai san sauka ba” p24
‘Without any delay, the courtiers were ordered to arrest him on an issue he knows not’

We can see that the repetition of words like ‘bai san-ba’ ‘he knows not’ in the narrator’s sentence is aimed at achieving emotional effects of pity and concern for an innocent fellow which is stylistic in nature. The author is calling the attention of the listeners to his point (event) in the narrative.

Others uses of anaphoric devices in the novel include:

2. Ba ni yarda a zarge in kawai kawai ban ci ba ban sha ba. P18
3. Na yanki daji, na yi ta gudu, na yi ta gudu, na yi zufa sharaf. P31
4. Allah abin tsoro, malami abin tsoro. P4-5
5. Na yi na yi im mutu, Allah bai nufa p36
6. Ya zana ya shafe, ya zana ya shafe p4
7. ...Mu fi so ya mutu ma yanzu ya huta, ciwo ya ki ci ya ki cinyewa p43
8. Malamin nan ya yi, ya yi ya hana shi ya ki p3
9. Ko ka yarda, ko ka da ka yarda. P44
10. Ya haƙa mini wannan tarko nan in kubce nan, ya haƙa nan in kubce nan p11

Going by the semantic content of anaphoric sentences enumerated, every action is geared to affects the person spoken of /about.

Alhaji Abubakar Imam displays his impressive intellectual talents through the use of ‘parallelism’. ‘Parallelism’ is the balance return of structures. Specie of repetition, it may be of sound or structure or of meaning; usually the several segments are approximately the same weight or length (Shipley 1970:120). Most parallelism in *Ruwan Bagaja* belongs to ‘meaning’ while less share both ‘meaning’ and ‘sound’ and marks the author’s richness in vocabularies in standard Hausa. Alhaji Imam chooses words that are similar or have the same semantic implication/interpretation in his effort to show his talent. Consider these examples:

- (i) Yace akwai attaura, zabura, linjila, alƙur’ani, Samar ƙandi, lawali, sani p9
‘He said there are Old Testament, psalms, new testament, Holy Qur’an, Mukhtasar Khalil 1st and 2nd, Tanbihul Ghafliien’
This is an example of parallelism of ‘meaning’ denoting type and from the said sentence, all the seven words stand for names of scriptures and religious books.
- (ii) Bayan Shekara goma sha biyar ya zame barde, sadauki p3
- (iii) Muna cikin tafiya a daji, sai wani mahaukacin raƙumi amale p13
- (iv) Kai, in gajarce muku labarin dai, shagalin da aka yi, da murnar da aka yi da alherin da na samu ga sarki da mutanensa p43
- (v) ... jin ganguna da kalangai suna tashi, su kakaki da farai, da algaita, sai busa su ake yi. P10
- (vi) Ya ce wai in ba shegantaka, da shekiyancin da na saba...a duniya. P6
- (vii) Aka yi ta yin ƙolikoli da shi, ana tandarawa a summinti p19
- (viii) Gaisuwa ko ina daga gidajen fadawa, da attajirai da malamai da sauran manyan gari p10
‘Metonymy’ according to Leech and Short (1981:78) belongs to ‘Tropes’ category, and is a figure of speech in which one word is used, with the intention that another be understood. (Shipley 1970). It is also the use of an attribute in place of the whole (Crystal 1993:70). Metonymy is used in *Ruwan Bagaja* to show that the author is fully accustomed with Hausa culture and traditions. Another reason, is the fact that *Ruwan Bagaja* has interest in humanity, for example the compound word ‘Mai Sule’ literary “the owner of coins” is referring to a rich man/fellow in Hausa society. This is also applicable to all identified metonymy in *Ruwan Bagaja*:
 - (1) Mai Sule (the owner of coins) referring to rich man (attajiri) p.11
 - (2) Motsattse (disturbed in the brain) referring to madman (hauka) p1
 - (3) ‘Yan ruwa’ (people of the water) referring to spirits (iskokai) p1

- (4) Amma ya yi damo (he acted as land- monitor lizard) referring to patience (hakuri) p4
- (5) Dogayen geman (long beard) follows referring to Islamic teachers (malamai) p5

Doxological statements in *Ruwan Bagaja* highlight religious beliefs plus the knowledge of Arabic language of the author in particular and the effects of the two upon Hausa society in general, not only these, but it also marks the classical feature of the novel through its preoccupation with moral themes. Neologism is also exhibited in *Ruwan Bagaja* because of extensive use of doxological statement. An example of doxological use in *Ruwan Bagaja* is: “Bi hurmanti Sulaimanu Ibnu Dawuda, iftah” p36

The fifth foregrounding figurative language in *Ruwan Bagaja*, is ‘Personification’- a type of metaphor in which an object or idea is represented in Human terms. That is, speaking through the lips of a person not present, or deceased, or of institution or ideas. “Personification” in *Ruwan Bagaja* is used as Symbol creation or image making device. This is true with this example:

“Haba, dattijo, ka dubi kamata kace ban yi jaka guda ba”

‘Come on (contradicting)! Gentleman, looking at me, wouldn’t you agree that I shall cost hundred pounds?!

Here, the image of a bird speaking is created through indirect discourse. Others ‘Personification’ in *Ruwan Bagaja* are (2), ka ga saniya na tatsar Bafilatana. Ka ga doki bisa mutum da kare na zagi. Ka ga dan tsako ya dauki shaho, akuya ta koro kura, namiji na haihuwa. Ka gasu kaza na noma, zakara na shuka, da sauran irin abubuwan mamaki haka”. P38-9

3) Ko da malam ya ji haka sai ya fahimta da maganata. Malam Dalhatu da dan uwansa dala biyu ke nan. Malam Sule da Malam Hashimu kuwa sule da sisi ke nan. Malam Muhtari kuwa taro ke nan, mutane dari masu zuwa da tsakad dare kuwa sule dari ke nan. P12

4) hantata ta dauki rawa p6

The last figure of speech that features prominently in *Ruwan Bagaja* is ‘Proverb’, folded speech as called by Hill (1972) (cf. Mukhtar 1990:113). It is a popular short saying, with words of advice or warning. The use of proverb in *Ruwan Bagaja* proves the novel’s quality-most famous for characterization, graceful language and sense of calm and proportion because only a talented author like Alhaji Abubakar Imam can use proverbs abundantly and cohesively. Here are some examples:

“In dai ana cin baure to a bar tona cikinsa” p36

‘If you want to eat the fruit of a fig tree, do not open it’

This is a proverb depicting semantic value-warning/advice because a fig tree fruit is full of bad materials, not good for an eye to see, hence seeing the inside of the fruit will prevent the consumer from eating the fruit. Figures of speech in *Ruwan Bagaja* decorate the novel and give it its aesthetic value, having perfection in content, form and style, a typical characteristics of classical literary work.

FIGURATIVE LANGUAGES IN *KITSEN ROGO*

The author makes the use of a beautiful and rich Hausa Language which can be compared only with the language of Abubakar Imam's works and that of Tafawa Balewa. Apart from the unification function of figurative language (Levin 1964) in prose, it also makes writing particularly prose, more vivid and lively in an attempt to capture reader's attention. This is essentially relevant to *Kitsen Rogo* being a psychological and sociological novel which contains themes of daily life.

There are no less than twelve (12) types of figurative language in *Kitsen Rogo*. These are viz: Anaphora, Parallelism, Epithet, metaphor, metonymy, personification, irony, proverb, doxological statement, hyperbole, euphemism, rhetorical question. In the following paragraphs however, only those which are foreground in the text will be analyzed.

Anaphora is the repetition of the same word at the beginning of two or more successive verses, clauses or sentences. Shipley (1970) describes anaphora as 'repetition of a word at the beginning of line of poetry or clauses or sentence of prose'. In modern times, 'anaphora' has been applied to verbal repetition in general (Leech, G.N. (1969:80). Examples of anaphora in *KitsenRogo* are as follows:

- (i) "Allah ya kiyaye shi, ya shiryeshi" p51
'Allah has protected and Guide him'

The repetition of pronouns *ya* and *Shi* plus the two grade four verbs (kiyaye, shirye) denoting 'completed actions' are stylistically showing 'regret'- a feature associated with moral preoccupation which may be one of the themes of the novel. Other types of anaphora are:

- (ii) 'Ya yi nishi, haki da gumi sharaf' p34s
(iii) 'Al'adar birni ta bata shi. Zaman birni ya bata shi' p53
(iv) 'Wannan irin rayuwa, rayuwar rashin rayuwa'
(v) 'Amma dāya daga zuciyarsa...kofar lambun. Daya kuma...da ke tilawar tashi.Daya kuma...yana gyara' p2
(vi) 'Yana iya tuna kome da kome, dalla-dalla kamar jiya abin ya auku'
(vii) 'Ya kamata ka san inda ka kwana, ka san inda ka tashi' p11
(viii) 'Yayin da suka faso, suka hudo, suka kutso, ta tsakanin giza-gizai' p13

The application of anaphora in *Kitsen Rogo* is a testimony of Dangambo's use of beautiful and rich Hausa Language, thus proving the author's perfect fusion of content, form and style parallelism, a 'balance return of structure' as described by Shipley (1970), 'is a species of repetition. It may be of sound or structure or of meaning; usually the several segments are approximately the same weight or length'. Parallelism in *Kitsen Rogo*, to a large extent, belongs to 'meaning' repetition. Examples:

- (a) "hanyar rashin nagarta, sata, iskanci" p51
'way of non-uprightness, stealing and profligacy'

One can see that all the underlined words, collectively belongs to semantic expression-unwanted behavior. Parallelism is the most abundant figure of speech in *Kitsen Rogo* because it has more than twenty-six (26) sentences containing parallelism:

- (b) "...sai ka ga an fi dōki da mammakin kyawansu" p13
(c) Kai, ba abin da ya fi armashi da marmari da kayartarwa irin abin..." p14
(d) "Ga shi dai kato tsagwaro" p14
(e) "...ga shi da kasumba da wani irin dogon gashin baki etc

Personification is type of metaphor in which an object or idea is represented in human terms. Shipley (1970:120) says personification which is referred to as 'prosopopeia' in Greek, is

speaking through the lips of a person not present, or deceased, or of institution or ideas. Personification in *Kitsen Rogo*, mostly of ideas, are however used for clarifying a point with the help of analogy. The style the author takes to exhibit personification in *Kitsen Rogo* is significant in terms of that human awareness they promote; awareness for the possibilities of life-the deceitfulness of life in the cities. Personification in *Kitsen Rogo* are exemplified in the following sentences:

- (1) “Aljihuna a bushe yake” ‘my pockets are dry’ p22
- (2) “Hankalinsa ya yi rassa fiye da uku” p2
- (3) “Bishiyoyin mangwaro da ke cikin lambu suna rausaya” p1
- (4) “Ta haka ne zan kwaikwayi ‘yan’uwana wata da rana” p13
- (5) “Shin ba ka gane wayon wata ba ne” p13
- (6) “An ce “ido wa ka rena, “ya ce wanda nake gani kullum” p14
- (7) “Da suka yi dan shiru, mutuwa ta ratsa” p21
- (8) “Amma wadannan kudi sun fi kudin cizo cizo” p22
- (9) “Tun tun tuni suka rika sakar zana a zuciyar” p30

Irony, according to Abrams (1981:89) is word use for speaking understatement and deliberately pretended to be less intelligent than he (character) was or a word for difference between what is asserted and what is actually the case. Irony is broadly divided into two: structural and verbal. Verbal irony “is a statement in which the implicit meaning intended by the speaker differs from that which he ostensibly asserts”. Leech and short (1981) describe irony as wide-ranging phenomenon which can be manifested in a single sentence or may extend over a whole novel. Irony is simply the reverse of the meaning. Though the author of *Kitsen Rogo*, did not show irony in the narrative, it is exhibited in the title of the novel- (*KITSEN ROGO*). There is a difference between what is superficially obtained in cities (the suet-Kitse-which people look to with the appetite and the reality of life to city-dwellers (which is equated to the real cassava-Rogo). This is also an evidence of interest in humanity on the part of the author-Dangambo

Abrams (1989:55) says “Epithet” is derived from the Greek word “epitheton” signifying “something added” which denotes an adjective or adjectival phrase used to define the special quality of a person or thing. The term is also applied to an identifying phrase that stands in place of a noun”. Epithets in *Kitsen Rogo* are not many but very significant. There are only four types of epithets identified. The four are conventional epithets mostly used in an incitement manner to show that the novel is of realistic stream: (1) Birni kitsen rogo, marmari daga nesa” p61 ‘City! The suet of cassava, desired from a far’ (conventional) (2) “Boka Nasaranu, sha yanzu magani yanzu” p38 (3) “Yaya dai Dankunama” (4) “Shegen sama” p7 is a heroic epithet for ‘harden-criminal’. While (1) and (2) are conventional epithets, number three and four are identifying phrases that stand in place of nouns. Epithet in *Kitsen Rogo* also marks the author’s moral preoccupation which is central to the novel’s ideology.

The most fascinating and significantly marked figurative language in *Kitsen Rogo* is rhetorical question- a question that requires no answer. In the words of Leech (1969:184) “it is a positive question which is understood as if equivalent to a negative statement”. Rhetorical questions in *Kitsen Rogo* are used as a means of expressing intense conviction of views-regrets, agitation for repentance and life-hopelessness. This, proves that *Kitsen Rogo* is life-like convicting in terms of content and characters. Examples of the rhetorical questions are as follows:

- (1) “Wai me ya rabo ni daga Kademi ne” p2
‘My word! What made me leave Kademi?’
- (2) “Kuma wace riba na ci?” p2
‘Again what are my gains?’
- (3) “I, ina aiki, to, amma wane iri?”
‘Yes, I am working if for working sake but what type of work?’

While rhetorical questions in *Kitsen Rogo* serve as stock device (Leech 1969's term) of heightening the realistic or naturalistic ideas in the novel, the negative effect of the extensive use of them lie in the fact that they accelerate the narrative thread of the stories of the novel.

Due to the novelty of *Kitsen Rogo* in terms of the content and problems which have been raised in it, the novel is also coloured with neologism also considered as a figure of speech. Neologism are new words or phrases used in the narrative. The author uses adopted English language words into Hausa. Example of these are viz:

| ENGLISH | HAUSA | |
|-------------------------|--------------|-------|
| Bench | Benci | (p1) |
| Reverse | Ribas | (p9) |
| Horn | Ham | (18) |
| Boss | Bos | (p22) |
| Kiosk | kes | (p27) |
| Theatre | tiyata | (p33) |
| Off license | haflasin | (p35) |
| Opener | ofina | (p36) |
| Handkerchief | hankici | (p38) |
| Appeal | afil | (p48) |
| N.A. (Native authority) | En'e | (p54) |
| Office | ofis | (p54) |
| Hotel | otel | (p61) |
| Professor | Farfesa | (p63) |
| Envelope | umbola | (p72) |

Number-one lambuwan (p74)

Advance adibas (p20)

From the extensive use of these neologism in different contexts in the stories of the novel, it reveals the author's literary in English language plus the fact that he (author) had in his mind some English language background audience when writing the novel.

Proverbs in *Kitsen Rogo* is yet another extensively used figure of speech. No less than eleven (11) proverbs are used, cohering different contexts within the text, revealing the author's perfection in applying Hausa standard dialect. Examples:

- (1) "In dai ana cin baure to a bar tona cikinsa" p36
'If you want to eat the fruit of the fig tree, do not open it'
- (2) "Ai Hausawa sun ce tsuntsun da ya kira ruwa, shi ruwa ka doka" p12
- (3) "Ai, wanda ya yi nisa baya jin kira" p12
- (4) "An ce wanda duk ya riga ka barci ya riga ka tashi"
- (5) "A sa a baka ai ya fi a rataya" p24
- (6) "An ce dare daya Allah kan yi Bature" p17
- (7) "Babu wanda zai yi abota da dan biri sandarsa ta makale a sama" p42
- (8) "Akuyar turke ta sami sakin talala" p67
- (9) "A to, daddawa dai ba ta yi wa jaba gorin wari ba" p34
- (10) "Kare ne yake zagin dila da ba'a" p21
- (11) "Ni fa duk da haka ban gane ba, an yi yamma da kare" p43

Less featured figures of speech in *Kitsen Rogo* are metonymy and hyperbole. Examples of metonymy are: (a) "Da'ufataken dare" p14 which is customarily referring to 'theft' (b) "Kaya masu danyen suna" eloquently referring to 'Stolen properties'. Metonymy- an attribute in place of the whole, also word used with the intention that another be understood (Crystal 1993), is used in *Kitsen Rogo* to reveal the beautiful language employed by the author. Hyperbole- 'bold overstatement'- appearing once only in *Kitsen Rogo*: "..., kai dai ka cika mai da allura garma" p13 'come on, you are in the habit of making things overgrow', is used for emphasis. This is, because the above phrase, is emphasizing the idea of agitation for repentance mentioned in the earlier sentences.

CONCLUSION

These Hausa classic novels are found to be fully embellished with figurative language from their beginnings to their ends. Because of the abundance of figures of speech, only those foregrounded are analyzed. *Kitsen Rogo* is decorated with rhetorical questions which are used as meaning of expressing intense conviction of views of regrets, agitation of repentance and life-hopelessness high lightening the realistic or naturalistic ideas in the novel. *Ruwan Bagaja* is colored with anaphora which is used to create aesthetic functions and emotional effects and parallelism(the meaning section) marks the authors richness in vocabularies in standard Hausa. 'Metaphor' is associated with *Shaihu Umar*. Balewa uses synesthetic metaphor to relate or transfer meaning of some concepts to real happenings. The use of figures of speech underlines the talent of the authors who are versed in Hausa standard language.

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