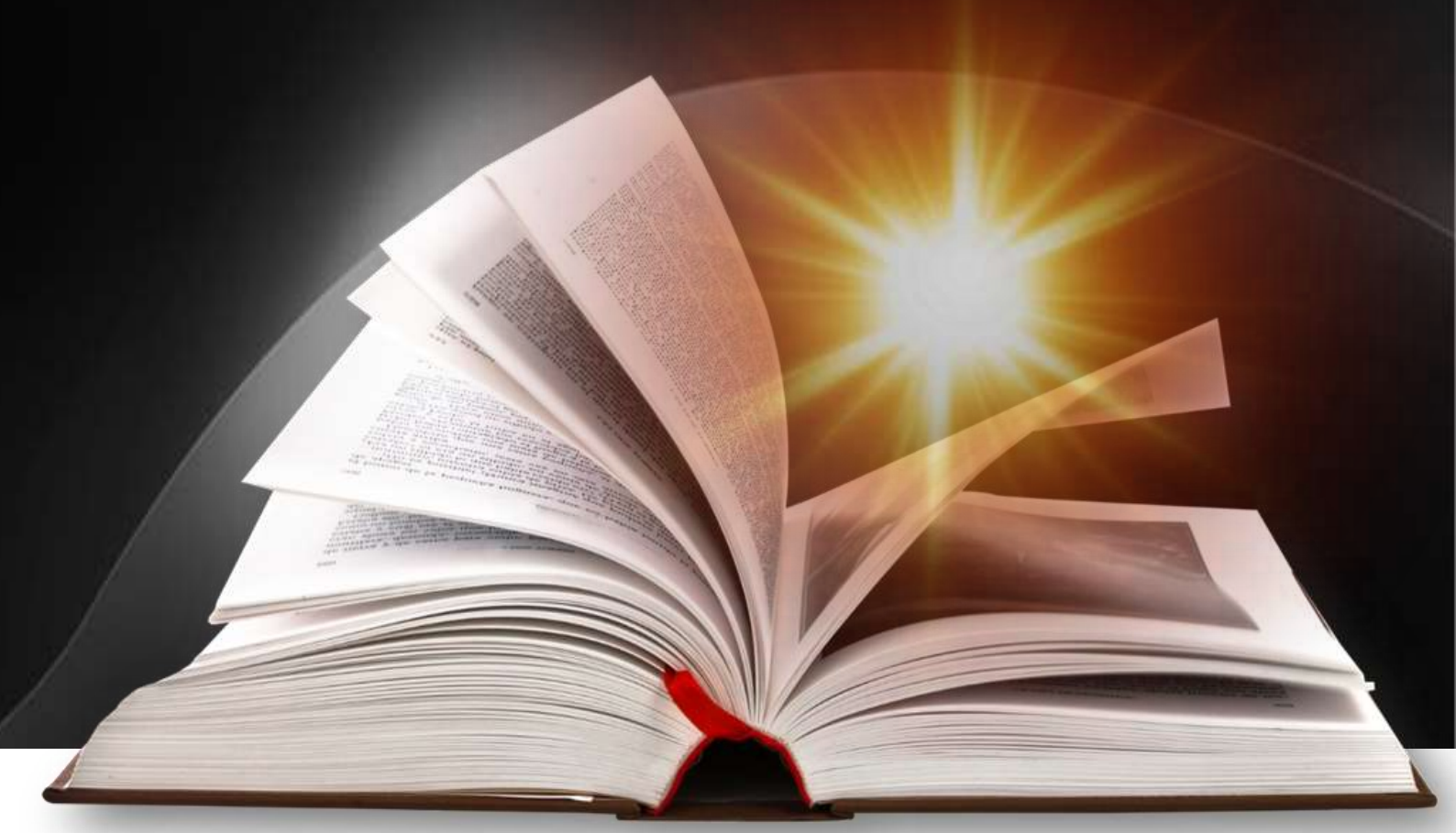
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Rhetorical devices in Hausa Oral poetry: A study of repetition in Ɗan Maraya's *Waƙar Mai Akwai*

[Figures de rhétorique dans la poésie orale Haoussa : Une Étude de la répétition dans *Waƙar Mai Akwai*, Chanson de Ɗan Maraya]

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Editorial

Chères lectrices, chers lecteurs,

C'est avec un immense enthousiasme et une profonde conviction que nous vous invitons à explorer cet espace de réflexion, où la richesse de l'ingéniosité africaine se marie harmonieusement avec l'excellence académique, donnant naissance à une véritable symphonie de savoirs et d'innovations. Alors que le monde fait face à des défis multiples et complexes, la Revue Panafricaine de la Jeunesse (RPJ) se distingue comme un phare, éclairant les horizons inexplorés de la pensée africaine et universelle.

Nous vous convions à un voyage intellectuel unique, un périple au cœur de la créativité, de la réflexion et de l'engagement, où chaque page s'ouvre sur un monde en constante transformation. Dans cet espace de partage, les idées naissent souvent dans des contextes de résilience, de diversité et d'espoir, et elles y sont célébrées. Ces idées ne se contentent pas d'être le reflet des réalités africaines ; elles sont également le pont qui relie les cultures, reliant le local au global, le particulier à l'universel.

Dans ce numéro, les contributeurs mettent en lumière non seulement la science et l'innovation, mais aussi l'esprit de collaboration et de partage qui caractérise notre communauté de penseurs et de chercheurs venus de tous horizons. Ici, la rigueur scientifique se marie avec la passion, créant un espace vibrant où les voix des scientifiques résonnent, portées par l'engagement de ceux et celles qui œuvrent pour la transformation des sociétés. Les travaux présentés sont autant de témoignages d'un monde en perpétuelle évolution, où les perspectives croisées favorisent une compréhension plus profonde et plus nuancée des enjeux actuels.

À travers les pages de cette revue, le continent africain se dévoile dans toute sa complexité et sa diversité. Trop souvent perçu sous des prismes réducteurs, l'Afrique révèle ici ses multiples facettes, offrant ainsi un regard neuf et éclairant sur ses réalités. Chaque article,

chaque étude est une invitation à repenser ce que nous savons de l'Afrique et à redéfinir sa place dans le monde globalisé, tout en soulignant l'importance de ses contributions à la pensée mondiale.

Notre équipe éditoriale, soutenue par notre comité scientifique, s'engage à offrir une plateforme de qualité, où chaque publication est le fruit d'une collaboration enrichissante entre auteurs et évaluateurs. Ce processus de travail collectif assure non seulement la rigueur et la pertinence des contenus, mais aussi leur potentiel de transformation pour les sociétés africaines et au-delà.

Au fil de votre lecture, nous espérons que vous serez inspiré(e)s non seulement par la profondeur des réflexions et des analyses proposées, mais aussi par la mission qui guide notre revue : celle de positionner l'Afrique au cœur du discours mondial sur l'innovation et la recherche. Ensemble, construisons un avenir où la science africaine éclaire et inspire, non seulement les peuples africains, mais l'ensemble de l'humanité.

Rejoignez-nous dans cette aventure intellectuelle, et laissez-vous saisir par les innombrables possibilités offertes par un continent en effervescence créative et en quête d'un renouveau global.

Bonne lecture et bienvenue dans un monde de découvertes !

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Rhetorical devices in Hausa Oral poetry: A study of repetition in Ɗan Maraya's *Waƙar Mai Akwai*

[Figures de rhétorique dans la poésie orale Haoussa : Une Étude de la répétition dans *Waƙar Mai Akwai*, Chanson de Ɗan Maraya]

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Abstract

African Oral Literatures in general and Hausa Oral Poetry in particular are full of figural language. As examples we can cite proverbs, metaphor, hyperbole, metonymy and repetition. This paper aims at analyzing the types of repetition that occur in *Waƙar Mai Akwai*, along with their functions; *Waƙar Mai Akwai* is one of the songs of the prominent Nigerian singer: Adamu Waya Muhammad better known as Dan Maraya Jos. Hence, what are the types of repetition devices used by Dan Maraya? Why does he profusely use these devices? In an effort to analyze and interpret these aspects of our problematic, we adopt a semiotic perspective as theoretical base. The paper concludes that the devices of repetition not only help the oral artist to move smoothly in the process of his composition, but also reinforce the sing-song melody of his prestation.

Keywords : Figural language, repetition devices, Hausa Oral Poetry, Dan Maraya, Waƙar Mai Akwai.

Résumé

Les littératures orales africaines en général, et la poésie orale Hausa en particulier, sont bourrées de langage figuratif. Comme exemples nous pouvons citer les proverbes, la métaphore, l'hyperbole, la métonymie et la répétition. Cet article a pour objectif d'analyser les types de répétitions et leurs fonctions dans *Waƙar Mai Kwai*, une des chansons du talentueux chanteur Nigérian : Adamou Waya Muhammad plus connu sous le pseudonyme de Dan Maraya Jos. Ainsi, quels types de répétition Ɗan-Maraya utilise-il ? Pourquoi les utilise-il si abondamment? Dans le

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souci d'analyser et d'interpréter ces éléments de notre problématique, nous adoptons la sémiotique comme base théorique. L'article conclut qu'au-delà de permettre à notre artiste orale de construire facilement ses vers, la répétition renforce aussi la mélodie musicale de la prestation de ce dernier.

Mots Clés : Langage figuratif, figures de répétition, poésie orale Hausa, Dan Maraya, Waƙar Mai Akwai.

0. Introduction

Like in other West African countries, in Nigeria the oral artists occupy an important place. Among such artists, the place of the singers is special, for they sensitize their audience through their songs that are also full of figural language. Figures of rhetoric such as comparison, adaptation, metaphor, proverb, hyperbole, metonymy, and repetition are but few examples of figural language used by these singers. The latter figure, that is repetition, is the main focus of the present work.

Repetition is defined by *The Longman Dictionary of Contemporary English* as "the fact of repeating or something repeated". In other words, something said or done two or many times. According to *A Dictionary of Literary Terms* by J. A. Cuddon, the device of repetition is "an essential unifying element in nearly all poetry and much prose. It may consist in sounds, particular syllables and words, phrases, stanzas, metrical patterns, ideas, allusions and shapes." (1998) Moreover, this "essential unifying element" which is found in almost all literary genres is also present in the songs of Dan Maraya Jos whose

> … style of *kuntiji* music made him popular across the world, as he produced many albums, which earned him a household name in music scene in Nigeria. *He was the first black African local musician to be hosted on the BBC, and received many national and international awards, including Officer of the Order of the Niger (OON) and Member Order of the Niger (MON)* […] He was also honored by the University of Jos with an honorary doctorate degree in Law as a result of his contribution to societal development (NTA News, 2015)

The style of Dan Maraya in *Waƙar Mai Akwai* shows various types of repetition, namely: perfect, similar, and parallel repetition (Martin, 2005, p. 47-48). These types of repetition play different functions in the composition of the singer. Sometimes repetition helps him put emphasis on an important message he wants to transmit, as Isidore Okpewho (1992, p. 71) sustains: "… repetition does have more specific stylistic values … One is giving a certain amount of emphasis to a point that needs to be stressed…" In other circumstances, furthermore, repetition is used to reinforce the sing-song melody of the tube. More on repetition in the literature review below.

1. Literature Review

Devices of repetition are a family of figures that generate repetition at any of the following linguistic elements: sound, rhyme, concept, and ideas (Dubremetz & Nivre, 2018, p. 1). The types of repetition under analysis can also be referred to as "parallelism" (Finnegan quoted in Batchelor, 2015, p. 194; Finnegan, 2018b, p. 102). This would be referred to as "Parallelism of thought through the repetition of words and phrases" by Daniel P. Kunene (1971, p. 68). "Schemes of repetition", assert

Abeles et al., "allow for adaptation and stability, for the new to arise out of the old or traditional, and for mobile rhetorical assemblages that can respond flexibly to changing situations" (2020, p. 4).

Repetition may be aesthetic or inaesthetic; the one that is dealt with in oral literature, is the aesthetic one, wherein "selected words and/or phrases are repeated while additional ones are brought in as 'incrementing' phrases to advance the narrative, or the syntactical order is reversed to attain emphasis, etc." (Kunene, 1971, p. 68). Sometimes, this takes the form of "re-statement of ideas through synonyms and indirect references … or ideas, are repeated without at the same time repeating the words or phrases which conveyed them when they were first stated" (1971, p. 90).

Sometimes parallelism takes the form of "repetition by report" (Durrant, 1979, p. 78), wherein a character in a narrative narrates to another character, an event already narrated by the oral artist, oftentimes with further elaborations or explanations. Obviously, there is also the type of repetition that occurs in song choruses (Ofuani, 1986, p. 300). This view is shared by Okpewho (1992, p. 71) who contends that "In a fundamental way, the repetition of a phrase, a line, or passage does have a certain sing-song quality to it, if the repetition occurs between intervals in, say, a song or a tale, the audience is often delighted to identify with it and to accompany the performer in going over a passage that has now become familiar."

Repetition has numerous functions, some of which appear in the foregoing paragraph. In traditional oral storytelling, it has the functions of "production, comprehension, connectedness, and interaction" (Minchin, 2016, p. 12); it offers some relief to the audience (2016, p. 16), eases comprehension (2016, p. 23), and delineates the various parts of the narrative (2016, p. 23-24). Repetition makes it possible "to advance the narrative" (Kunene, 1971, p. 68-69); it connects ideas in the narrative, as it "makes for a chain-linking of ideas and thus unifies, sometimes by a muriform design, what might otherwise be either a discrete juxtaposition of ideas, or straight and possibly dull narrative" (1971, p. 68-69); it creates a dramatic progression which leads to climax (1971, p. 88).

Additionally, repetition allows "a dramatic progression which marks the primacy of the act" being repeated (Seydou, 1983, p. 46); it creates emphasis (Durrant, 1979, p. 77; Kunene, 1971, p. 89), and fills in additional details regarding the event that is narrated again (either directly, by the oral artist, or by way of report, from the mouth of a character in the narrative) (Durrant, 1979, p. 78). It allows the narrator to persuade us to accept the viewpoints of a character, and to shape our emotional responses to the events that are unfolding (Ofuani, 1986, p. 300). Especially in songs, repetition helps draw the attention of the audience (1986, p. 300); it adds artistry to a section of a narrative that can be considered artless otherwise (1986, p. 312). It represents the paragon of spiritual freedom (Kierkegaard quoted in Burnett, 2008, p. 11), and reconstructs a traumatic event as a recitation of fact:

> by drawing on devices associated with traditional storytelling structures, or, in other words, by drawing on the same patterns as those employed for more ordinary biographies or tales, repetition "reconstruct[s] the traumatic event as a recitation of fact" (Herman 2001, 177), creating a line of continuity that helps to integrate the traumatic event into the fuller narrative of … life. The translation of orality and the translation of trauma here work hand in hand, the presence of the oral markers highlighting the degree of success with which the traumatic memory has been transformed into a coherent narrative. (Batchelor, 2015, p. 196)

Repetition provides structure and coherence to an oral poem (Finnegan, 2018b, p. 103), and acts as an aide-memoire, because it reinforces a message and helps people remember important words and messages (DeValve, 2018, p. 140). For Jeanne Fahnestock, devices of repetition are figures of argument; that is, figures for which "the very form of a statement, its grammatical arrangement, was considered to carry meaning itself"; these devices use parallelism that "equalizes or coordinates content, and this equalizing can have persuasive consequences as listeners and readers 'consume' statements formed into smaller units" (quoted in Abeles et al., 2020, p. 4), and "often supports inductive arguments" (quoted in Abeles et al., 2020, p. 5).

Having hereby concluded the literature review in the foregoing sections, we shall explore the entire song, in the coming sections, in order to uncover the different types of repetition contained therein, along with their functions.

2. Types of repetition in Waƙar Mai Akwai

In terms of number, there are over seventy (70) figures of rhetoric (Dubremetz & Nivre, 2018, p. 1); the ones which concern us in this study, are the devices of repetition. Repetition permeates all aspects of the human life (Wamitila, 1999, p. 58); it is the mark of oral discourse par excellence in Africa (Batchelor, 2015, p. 193); in its varied and specialized forms (esp. assonance and alliteration), it differentiates African oral poetry from normal speech: it replaces rhyme and meter, which are the mark of poetry in the Western world (Finnegan, 2018a). Throughout *Waƙar Mai Akwai*, Dan Maraya uses repetition for all sorts of purposes.

2.1. Plain Repetition

By "plain repetition", we refer to repetition in its simplest form, as opposed to more specialized forms of repetition such as anaphora and epiphora. The opening verses of Dan-Maraya's song can be considered a chorus, because an entire set of verses is repeated by the *mawaƙi*, immediately after having been sung. Furthermore, the same set is also repeated at the end of the song. This is repetition which occurs in the form of a chorus and plays all the functions that choruses play; namely: delineating parts of the song, offering the audience some relief before new sets of information are provided to them, contributing to the overall display of verbal artistry by the oral artist, etc. Our *mawaƙi* sings:

0002	Amma mai akwai da babu	**The wealthy and the poor**
0003	Duka dangantakarku dai dai	**Are all equal**
0004	Allah ya ke faɗar	**Allah is saying**
0005	Haka, ba ni na ke faɗa ba	**This, not me**
0006	Da ni na ke faɗar	**Were I the one saying**
0007	Haka, da sai ku ƙaryata ni	**This, then you would belie me**
0008	**Amma mai akwai da babu**	The wealthy and the poor
0009	**Duka dangantakarku dai dai**	Are all equal
0010	**Allah ya ke faɗar**	Allah is saying
0011	**Haka, ba ni na ke faɗa ba**	This, not me
0012	**Da ni na ke faɗa**	Were I the one saying
0013	**Haka, da sai ku ƙaryata ni**	This, you would belie me

The message contained in the chorus is the most important one that our oral artist seeks to transmit; it is, then, natural that he decides to repeat it throughout the song. In so doing, this message is reinforced in the minds of the audience. As this article is the continuation of a previous one — "Moralizing the Haughty Wealthy in African Oral Poetry: A Study of Human's Equality in Dan Maraya's *Wakar Mai Akwai*" (Idé & Karimou, 2024) — we shall not repeat the analysis of the message that the *mawaki* tries to transmit here. But it is the importance of the message that, partly at least, leads to the use of various devices of repetition by the oral artist. The entire song goes on to explain the message contained in the chorus, by offering various real-life examples that help expose the message more effectively. Hence, in the following instance of repetition, the oral artist offers another example that underscores humans' equality:

0072	***In ba ku ɗan misali***	***I shall give you a simple example***
0073	***Ran komuwa ga Allah***	***The day of the return to Allah***
0074	*Kai mai akwai ka gane*	You, the [haughty] wealthy, do understand that
0075	***In ba ka ɗan misali***	***I shall give you a simple example***
0076	***Ranar komuwa ga Allah***	***The day of the return to Allah***

After these lines, the oral artist goes to great lengths to explain certain events that take place after a person's death, here on earth, as well as what takes place in the hereafter, on and after the Day of Judgment. The function of repetition, in these lines, is to build up suspense, to terrorize the audience through, as it were, an Aristotelian catharsis (Aristotle et al., 2006; Boal, 2008), that purges them of their anti-social feeling (the one that lures them into believing that a wealthy man is by all accounts better than a poor man).

0091	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0092	***In muddun ka na da shi ne***	***If you are truly wealthy***
0093	***In muddun ka na da shi ne***	***If you are truly wealthy***
0094	Burin ka shiriya hairi	The objective which is sought [from wealthy ones] is to prepare for good deeds

In this final excerpt dealing with plain repetition, the *mawaki* tries to offer a simple lesson to the haughty wealthy: "If you are truly wealthy", *then know that what is desired of persons like you, is that they get themselves ready to accomplish good deeds with this wealth of theirs*. Repetition, here, is carried out for didactic purposes. Having hereby closed our analyses of plain repetition, in the coming section we shall undertake the study of more specialized devices of repetitions, such as anaphora, epistrophe, and the combination of the two, which is known as symploce.

2.2. Epiphora/Epistrophe & Anaphora/Epanaphora

As for epiphora/epistrophe, it is the opposite of anaphora; that is, it is the repetition of the same word or phrase at the end of successive clauses or sentences (Abeles et al., 2020, p. 4, 2020, p. 4; Dubremetz & Nivre, 2018; Walker, 2017, p. 407; YourDictionary Staff, 2023, p. 1). For example:

> I'm so ***gullible***.
> I'm so damn ***gullible***.
> And I am so sick of me being ***gullible***.
> (Dubremetz & Nivre, 2018, p. 2)

Anaphora, also known as epanaphora, is a device of rhetoric, wherein a word or phrase is repeated at the beginning of several sentences or clauses, and it occurs more frequently in sermons and poetry (Abeles et al., 2020, p. 5; Dubremetz & Nivre, 2018; Encyclopedia Britannica, 2023, online; Walker, 2017, p. 402). The following is an instance of anaphora:

> **I am an** actor.
> **I am a** writer.
> **I am a** producer.
> **I am a** director.
> **I am a** magician.
> (Dubremetz & Nivre, 2018, p. 2)

The extract below is a fine illustration of the device of epistrophe/epiphora in *Wakar Mai Akwai*:

0099	Ran komuwa ga Allah	On the day of the return to Allah
0100	Wallahi ka ***ji dadi***	By Allah, you ***will be happy***
0101	Bayanka sun ***ji dadi***	Your offspring ***will be happy***

Here, the message conveyed is that of Allah's recompense offered on the Day of

Judgment to the righteous people. What that excerpt refers to, is that, the one who does good with his wealth in this life, helps people, assists the needy, and uses it in a way most pleasing to Allah, the Almighty, then in the Hereafter, he will be happy. This is a gentle summoning, as well as an encouragement, an incentive through which the oral artist seeks to push his audience, namely the wealthy among them, to carry out good deeds with the wealth that was bestowed upon them. One can only imagine the form, extent, amount (from a materialistic standpoint) of the recompense. Since one can only form a mental image thereof, each time the oral artist repeats the information, it allows one to develop one's imagination, in order to grasp the nature and extent of the retribution; hence, here, repetition builds suspense, develops one's imagination, makes one eager to come into the presence of such recompense, and facilitates for one the accomplishment of the good deeds that lead to such requital. Opposing this message, is the one that is expressed in the coming passage, also, through an instance of epistrophe/epiphora:

0108	Gidaje gami da mata	The houses, along with the spouses
0109	Sanna gami da mota	And also, the cars
0110	Y'ay'a ***su zo su ƙare***	The sons and daughters ***come to an end***
0111	Mata ***su zo su ƙare***	The spouses ***come to an end***
0112	Mota ***su zo su ƙare***	The cars ***come to an end***

For the one that refused to carry out good deeds with his wealth, and who, instead, decided to use it in order to commit sins, to harm people, to humiliate them, and refused to assist the needy and the destitute, on the day of his death, it is as if this wealth—along with the cars bought with it, and the women married, and the children begotten—had never existed, for they will not follow him in his grave. Everything will come to an end: this message is conveyed through an epistrophe. The last part of the line is repeated while the first part is topicalized; through repetition, that last part is assimilated, which enables the audience to concentrate their cognitive abilities to decode the message that is topicalized in the first part, as it is the one that is new, and arguably the one that is of paramount importance. This links together, all those things that wealthy men possess, and that are dear to them. Indeed, for Abeles et al., "Phrases linked by epistrophe allowed speakers to connect events, grammatically and logically, that might otherwise be considered random or disconnected" (2020, p. 7).

2.3. Symploce (Combination of Anaphora & Epiphora)

Sometimes anaphora and epiphora are combined in order to produce sentences or clauses whose beginnings are identical and whose endings are also identical (but the beginnings are not necessarily identical to the endings): this is called symploce or complexio (Dubremetz & Nivre, 2018, p. 14; Footnote #18; Nordquist, 2023). For example:

Life is a song—sing ***it.***
Life is a game—play ***it.***
Life is a challenge—meet ***it.***
(Dubremetz & Nivre, 2018, p. 14; Footnote #18)

The ensuing extracts, from Ɗan-Maraya's *Wakar Mai Akwai*, offer examples of the combination of anaphora and epiphora, which is called symploce or complexio:

0039	**Da agogon** jika ***talatin***	**The thirty** thousand ***watch***
0040	**Da agogon** sule ***talatin***	**The thirty** cents ***watch***
0041	In wannan i bada loko	If the first one shows the time [accurately]
0042	Wannan i bada loko dai dai	[And] the second one [also] shows the time accurately
	[…]	[…]
0046	**Da nonon** sule ***talatin***	**The thirty** cents ***milk***
0047	**Da nonon** kobo ***talatin***	**The thirty** *kobo* ***milk***
0048	In za ka dai zuba ai sai ka ga duka dai farin su dai dai	Whenever you pour them, you will see that they have the same whiteness

This excerpt shows a number of examples that the oral artist offers to his audience—examples through which he seeks to convince them of the truthfulness of the message contained in the chorus. First, he speaks about watch; we know that the function of any watch is to give the time of the day; on this account, if a watch, no matter its cheapness, is able to fulfill this function, then that is all that matters. By virtue of the function that they all fulfill, all watches are similar, no matter how expensive or cheap they are. This is the information that is delivered through an instance of symploce. The price of the watch is parenthesized (as though it were between parentheses); for the price is the new information that comes. The first part of the two lines is the same; likewise, the last part of the lines is also the same. The listener, through repetition, grasps the meanings of the first and last parts, which makes him concentrate on the parenthesized part, which is the price of the watch. In so doing, the artist makes us aware that the price does not matter, what matters is the function that all watches fulfill—and we agree, because in our courses of composition we learned that information set aside in parentheses are not of paramount importance; they are mere details.

This is the same strategy that the oral artist applies to the second example, that of the milk. Milk is milk: it is white ☐— whether expensive or cheap; for this reason, the price is parenthesized through the device of symploce.

What is even more amusing and amazing about symploce in *Wakar Mai Akwai* is the result of the translation of some passages from Hausa into English. As for the one that immediately follows, it is an instance of anaphora, and interestingly enough, when it is translated into English, it turns into an epistrophe:

0117	Allah huwa allazi ne	He, Allah, is the One who
0118	Allah huwa allazi ne	He, Allah, is the One who
0119	**Ya yi** larabawa	**Created the** Arabs
0120	**Ya yi** ingilishi	**Created the** English people
0121	**Ya yo** mutan Amerika	**Created the** American people
0122	**Ya yi** Indiyawa	**Created the** Indians

The information that our *mawaki* wants to deliver is the one that shows that Allah created all human beings. Since we are dealing with various types of human beings, an anaphora seems to be the best way of conveying this message across numerous lines of poetry. By repeating the part which emphasizes the fact that "Allah created…", the audience assimilate it, and this eases the digestion of the new information that comes in each new line: *"…the Arabs | …the English people | …the American people | …the Indians"*. The fact that the first part of these lines is the same, also reinforces, in the minds of the audience, the notion that these people are all equal. For, as the first parts of the lines are identical, these people are identical by virtue of their humanness.

3. Findings

The findings of this article are twofold: previous functions of repetition have been confirmed here, and new functions have been discovered. As for such functions already mentioned in the literature and that are confirmed in this study, they are the following: repetition, which occurs in a chorus, delineates parts of the song, offers the audience some relief before new sets of information are provided to them, and contributes to the overall display of the artist's mastery of verbal arts; repetition is didactic, in that it reinforces an important message in the minds of the listeners; repetition is often employed to build up suspense in the course of a narrative.

With regard to those functions of repetition that have been discovered in the course of this research, they are: repetition is used to terrorize the audience through an Aristotelian catharsis that purges them of their anti-social feelings; repetition, in the case of a religious sermon which occurs in a song for instance, builds suspense which develops the audience's imagination, makes them eager to come into the presence of such recompense, and facilitates for them the accomplishment of the good deeds that lead to such requital; and, finally, repetition, when it occurs in the form of a symploce (combination of anaphora and epiphora) parenthesizes an information which is either deemed extremely important—or paradoxically so—which is deemed utterly unimportant.

4. Conclusion

This paper, which concludes a two-part study undertaken over *Wakar Mai Akwai* from the renown Hausa oral singer Ɗan-Maraya Jos, has looked at some artistic aspects of the artist's composition, through the analysis of a number of devices of repetition, ranging from plain repetition to more specialized forms of artistic repetition. The paper uncovers the reasons why the oral artist makes use of repetition in given excerpts, in order to discover the functions that this device of rhetoric plays in the excerpts analyzed.

5. Appendix

Original audio, Copyright Ⓟ n.d., **'Dan Maraya Jos**

N° ⌛	**Hausa Transcription**	**English Translation**
0001	**Waƙar mai akwai**	**Song of the [Haughty] Wealthy**
0002	Amma mai akwai da babu	The wealthy and the poor
0003	Duka dangantakarku dai dai	Are all equal
0004	Allah ya ke faɗa	Allah is saying
0005	Haka, ba ni na ke faɗa ba	This, not me
0006	Da ni na ke faɗar	Were I the one saying
0007	Haka, da sai ku ƙaryata ni	This, then you would belie me
0008	Amma mai akwai da babu	The wealthy and the poor
0009	Duka dangantakarku dai dai	Are all equal
0010	Allah ya ke faɗa	Allah is saying
0011	Haka, ba ni na ke faɗa ba	This, not me
0012	Da ni na ke faɗa	Were I the one saying
0013	Haka, da sai ku ƙaryata ni	This, you would belie me
0014	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0015	Idan ka yi gida talatin	If you build thirty houses
0016	Cikin guda za ka je ka kwana	You will but go to sleep in only one
0017	A ɗaki guda ka kan kwon	You will but sleep in only one room
0018	A kayan gado guda ɗaya	On a single set of bed and linen
0019	Haka nan wanda bai da komai	Likewise, the one who has nothing
0020	Gida guda za i je i kwana	He will but go to sleep in only one house
0021	A ɗaki guda ya kan kwon	He will but sleep in only one room
0022	A gefe guda ya kan kwon	He will but sleep only on one side [at a time]
0023	A kayan karaunu falle	On only one set of linen
0024	To in gari ya waye	Hence, when day breaks
0025	Ta nan duka dangantakarku dai dai	From this vantage point, you are all equal
0026	In ba ku ɗan misali	I shall give you a simple example
0027	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0028	In ka na taƙamar akawi ne	If you brag about your wealth
0029	Ba ka sanya hula goma	You will not wear ten hats
0030	A kan ka kai ɗaya	On your single head at a time
0031	Ai da an gano ka	Lest, as you are seen,
0032	Sai a ce wane ya taɓu	Should [the people] say, "So-and-so is crazy!"
0033	Sai dai ka sa guda ɗaya	You can but wear a single one
0034	Haka nan wanda bai da komai	Likewise, the one who has nothing
0035	Shi ma i sa guda ɗaya	He but also wears a single one
0036	Matuƙar in ya na da hali	As long as he has the wherewithal

0037	To malam idan ka duba ta nan duka dangantakarku dai dai	Hence, sir, if you look from this vantage point, [you will realize that] you are all equal
0038	In ba ku ɗan misali	I shall give you a simple example
0039	Da agogon jika talatin	The thirty thousand Naira watch
0040	Da agogon sule talatin	And the thirty cents watch
0041	In wannan i bada loko	If the first one shows the time [accurately]
0042	Wannan i bada loko dai dai	[And] the second one [also] shows the time accurately
0043	In za a dai cira su	Whenever they are mentioned
0044	Sai ka ji sunansu du agogo	They are all referred to as: *watch*
0045	In ba ku ɗan misali	I shall give you a simple example
0046	Da nonon sule talatin	The thirty cents milk
0047	Da nonon kobo talatin	The three Naira (thirty *kobo*) milk
0048	In za ka dai zuba ai sai ka ga duka dai farin su dai dai	Whenever you pour them, you will see that they have the same whiteness
0049	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0050	In ka na taƙamar akai ne	If you brag about your wealth
0051	Ba ka sanya takalmi goma a kanka kai ɗaya	You will not wear ten pairs of shoes on your single pair of feet
0052	Ai da an gano ka	Otherwise, as you are seen
0053	Sai a ce ga mahaukaci nan	It will be said, "Here is a fool!"
0054	Sai dai ka sa guda ɗaya	You will but wear only one pair
0055	Haka nan wanda bai da komai	Likewise, the one who has nothing
0056	Shi ma i sa guda ɗai	He also will but wear a single pair
0057	Matuƙar in yana da hali	As far as he has the wherewithal
0058	Malam idan ka duba ta nan duka dangantakarku dai dai	Sir, if you look from this vantage point, you are all equal
0059	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0060	In ba ka ɗan misali	I shall give you a simple example
0061	Shi Allah, huwa allazi ne	He, Allah, is the one who
0062	Bai aiki da duk gidanka	Does not care about all your houses
0063	Bai aiki da arzinkinka	Does not care about your wealth
0064	Sai dai da zuciya fa	But [He] cares about your heart
0065	Haka nan wanda bai da komai	Likewise, the one who does not have anything
0066	Allah, huwa allazi ne	He, Allah, is the One who
0067	Bai aiki da babu ɗinsa	Does not care about his poverty
0068	Sai dai da zuciyatai	But [He] cares about his heart
0069	Shin malam idan ka duba ta nan duka dangantakarku dai dai	Hence, sir, if you look from this vantage point, you are all equal
0070	Allah huwa allazi ne	He, Allah, is the One who

0071	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0072	In ba ku ɗan misali	I shall give you a simple example
0073	Ran komuwa ga Allah	The day of the return to Allah
0074	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0075	In ba ka ɗan misali	I shall give you a simple example
0076	Ranar komuwa ga Allah	The day of the return to Allah
0077	Yadi biyar fira ɗai	It is only in a five-yard cloth
0078	A ciki za a nannaɗe ka	That you will be wrapped
0079	Rame guda a kan tona	Only one grave will be dug
0080	Ka tuna ba a tona goma	Remember, ten graves will not be dug
0081	Dan wai kana da hali	Because you are wealthy
0082	In za a turbuɗa ka	When you are to be buried
0083	Haka nan wanda bai da komai	Likewise, the one who does not have anything
0084	Ran komuwa ga Allah	On the day of the return to Allah
0085	Yadi biyar fari ɗaya	It is only in a five-yard cloth
0086	A ciki za a nannaɗe shi	That he will be wrapped
0087	Rame guda akan tona	A single grave will be dug
0088	Ka tuna ba a tona goma	Remember, ten graves will not be dug
0089	Dan wai fa bai na komai	Because he is poor
0090	Malam idan ka duba ta nan duka dangantakarku dai dai	Sir, if you look from this vantage point, you are all equal
0091	Kai mai akwai ka gane	You, the [haughty] wealthy, understand that
0092	In muddun ka na da shi ne	If you are truly wealthy
0093	In muddun ka na da shi ne	If you are truly wealthy
0094	Burin ka shiriya hairi	The objective which is sought [from wealthy ones] is to prepare for good deeds
0095	Ka yi taimoko ga kowa	You help people financially
0096	Ka taimaka wa kowa	If You help people financially
0097	Ka agaza wa kowa	If you gave assistance to people
0098	Ka kyautata wa kowa	If you favored people
0099	Ran komuwa ga Allah	On the day of the return to Allah
0100	Wallahi ka ji daɗi	By Allah, you will be happy
0101	Bayanka sun ji daɗi	Your offspring will be happy
0102	I muddun ka na da shi ne	If you are truly wealthy
0103	Burinka dai a ɓata	If your sole objective is to waste
0104	Ba ka taimako ga kowa	You do not help anybody financially
0105	Burinka cin-mutunci	Your objective is to humiliate people
0106	Ko burin ka cin-amana	Or your objective is to betray people
0107	Malam a kon a tashi	Sir, as days go by
0108	Gidaje gami da mata	The houses, along with the spouses
0109	Sanna gami da mota	And also the cars

0110	Y'ay'a su zo su ƙare	The sons and daughters [also] come to an end
0111	Mata su zo su ƙare	The spouses come to an end
0112	Mota su zo su ƙare	The cars come to an end
0113	Ka ga ran komuwa ga Allah	You see, on the day of the return to Allah
0114	Kai ma ka zo ka ƙare	You also, you come to an end
0115	Ka ga ranar da kai da babu	You see, on that day, you[r existence on this earth] compared to [your hypothetical] non-existence
0116	Wallahi babu bambam	By Allah, there would be no difference!
0117	Allah huwa allazi ne	He, Allah, is the One who
0118	Allah huwa allazi ne	He, Allah, is the One who
0119	Ya yi larabawa	Created the Arabs
0120	Ya yi ingilishi	Created the English people
0121	Ya yo mutan Amerika	Created the American people
0122	Ya yi Indiyawa	Created the Indians
0123	Allah huwa allazi ne ya yi haka domin mu gane juna	He, Allah, is the One who did this so we get to know and understand one another
0124	In ba ku ɗan misali	I shall give you a simple example
0125	Shi Allah huwa allazi ne	He, Allah, is the One who
0126	Allahu ya yi Gana	Allah created Ghana
0127	Ya yi Etopia ai	Created Ethiopia
0128	Ya yi Najeriyarmu mu ma	And also created our Nigeria
0129	Ga shi duk baƙaƙe	Which is full of black people
0130	Wani bai jin batun waɗansu	Some do not understand the languages of others
0131	Allah huwa allazi ne ya yi haka domin mu gane juna	He, Allah, is the One who did this so we get to know and understand one another
0132	Amma mai akwai da babu	Hence, The wealthy and the poor
0133	Duka dangantakarku dai dai	Are all equal
0134	Allah i ke faɗar	Allah is saying
0135	Haka, ba ni nake faɗa ba	This, not me
0136	Da ni nake faɗar	Were I the one saying
0137	Haka, da sai ku ƙaryata ni	This, then, you would belie me

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