

NARRATOR AS INTERPRETER: STABILITY  
AND VARIATION IN HAUSA TALES

By

SA'IDU BABURA AHMAD

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S.O.A.S.

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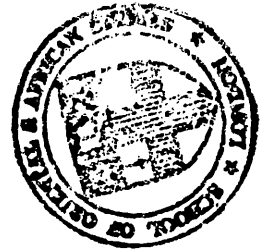
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ABSTRACT

The aim of this thesis is to show how the narrator of Hausa tales is able to maintain and render the stable elements in any particular tale while at the same time making use of a number of dimensions of variability to interpret the tale in an original or different way. This combination of fixity and flexibility ensures that story-telling remains relevant to everyday Hausa life in spite of the disapproval of many Muslim scholars and the growth of alternative means of communication and entertainment.

The introduction reviews previous work on the subject, outlines the approach adopted in this thesis and discusses the background of the five principal informants used for this study.

Chapter Two examines the factors that militate against and those that promote the telling of tatsuniya. Dominant attitudes to the telling of traditional tales are discussed representing the views of the malamai, the colonial administration and the proponents of Hausa cultural revivalism.

Chapter Three identifies and groups the major recurrent themes from among a corpus of 150 tales. The thematic categories are moral categories relating to such notions as fair and unfair treatment of one person by another or the expression of certain general moral virtues highly esteemed in Hausa society.

Chapter Four groups tatsuniya on the basis of plot structure. Three structural categories represent alternative patterns in the deployment of episodes which are seen as discrete transitions from statement of a problem to its resolution.

Chapter Five illustrates variability and stability in the rendering of a number of versions of the same story. Four pairs of stories are examined in detail having been selected to represent the thematic and structural categories outlined in Chapters 3 and 4. The extent of the narrator's freedom and constraints upon it are highlighted.

Chapter Six examines the narrative performance techniques of three representative narrators. Variations in manner of description, use of song and use of specialized vocabulary are discussed. Account is taken of the particular strengths of individual performances and their strategies for ensuring audience enjoyment of their rendering of a well-known story.

Appendix I contains the full list of stories marked for thematic and structural categories. Appendix II contains the Hausa texts and English translations of the stories discussed in the body of the thesis.

DEDICATION

To my dear parents

HAJIYA MAIMUNA

and

LATE MAL AMADU MUHTI

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First I am deeply indebted to my supervisor, Dr. Graham Furniss. I gained much from our discussions and his detailed criticisms of my writings. His keen interest in the work and unrelenting support saw me through the difficult stages of the write up. I also thank Dr. Philip Jaggar for his assistance and constant encouragement.

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## CHAPTER ONE: GENERAL INTRODUCTION

### 1.1 General

The term tatsuniya is perhaps best left untranslated. Folktale, the nearest comparable term, refers to all kinds of traditional narratives such as myths, fables and epics while tatsuniya generally refers to prose fictional narrations.<sup>1</sup> Stories that are believed to be true such as the story of Shehu Usman dan Fodio or that of Wali dan Marina and dan Masani are referred to as labaru (Sg. labari).<sup>2</sup> Riddles which are sometimes referred to as tatsuniya, a competitive question and answer form are generally referred to as ka-cinci-ka-cinci rather than tatsuniya. In this study we use tatsuniya as a general term to refer to traditional prose fictional narratives as a genre. For individual items we use the terms story, tale, or narrative interchangeably. Similarly, we use the terms narrator, performer interchangeably as well as story-telling and performance.

This study sets out to examine tatsuniya, a traditional form of communication and entertainment in Hausa society of Northern Nigeria. Didacticism is often said to be a primary function of tatsuniya. According to M.G. Smith, it instructs the children on good behaviour and... "serve(s) as a medium for socialisation of successive generations of Hausa

children."<sup>3</sup> Similarly, Ibrahim Y. Yahaya's study emphasizes that tatsuniya initiates children into adult Hausa community life.<sup>4</sup> Although these views are supported by the prevalence of home-based performance of tatsuniya mainly for children, it must be added that a very broad range of types of behaviour in Hausa society is covered in tatsuniya and not just those relating to the behaviour of children. An example is the theme of wicked stepmother as in "The Story of the Prince of Agadas (No. 50) or that of wicked ruler as in, "The Story of a Wicked Waziri and a Malam" (No. 48). Both stories were performed by Abdu Mairiga, a recognised professional public performer.<sup>5</sup> In "The Story of the Prince of Agadas", the stepmother who maltreats the stepdaughter and poisons the stepdaughter's boyfriend is punished. Similarly, in "The Story of a Leper Vizier and a Learned Man" the vizier, who engineers the killing of anybody who comes to the town, is also killed to show that those in positions of authority should exercise their powers justly. Tatsuniya does not just instruct children on good behaviour or initiate them into adult Hausa community life; it is about profound issues affecting Hausa society.

The entertainment function must also be stressed. Tatsuniya is performed in a participatory entertainment forum enjoyed in a relaxed atmosphere of hira. Hira usually takes place in the evening after a hard day's work.<sup>6</sup> The occasion is set aside for relaxation and

light-entertainment. The gathering is usually of peers of the same age-group.<sup>7</sup> Men of the same age-group usually gather for hira outside the compounds while women gather inside and children may join the women in the compound or gather at the dandali (playground, where two or more streets meet). Sometimes tatsuniya performance takes place in market places and, as Stephens points out, in lorry parks and at Quranic Schools after evening lessons.<sup>8</sup> In all cases the audience expect to be entertained. This is done by the performer by way of comic actions in imitation of the characters of the story, by repetition and other techniques to create suspense and intrigue. The audience show their appreciation by way of laughter and exclamations when the performer succeeds and their disapproval by way of interruptions when the performer fails.

Recently the context of tatsuniya performance has considerably broadened. This is largely due to the introduction of other forms of entertainment and communication, such as radio, television and books. Now radio sets are quite common even in rural areas, while television sets are fast becoming status symbols among the urban elites.<sup>9</sup> At the same time more and more people are becoming literate in boko (Roman alphabet) and are reading books. Now tatsuniya is broadcast over Radio Kano, F.R.C.N. Kaduna, Rima Radio Sokoto as well as over the NTA television station at Kaduna. Similarly tatsuniya is now performed in classrooms in Primary Schools during the period allocated

to Hausa. Anthologies of tatsuniya are also used as reading material in schools.<sup>10</sup> Yet another forum for tatsuniya performance is the public bar where the performer narrates for payment as the audience drinks. This is found in at least parts of Sokoto State.

## 1.2 Themes

The themes of tatsuniya are wide ranging. They encompass domestic issues, relationships between individuals across the society and the relationships between the rulers at the top and the commoners at the bottom of society. At home, one is expected to treat other members of the family fairly. Favouritism, wickedness to children in the stories brings punishment on the culprits. Outside the home and across the society, the stories stress personal virtuous behaviour such as honesty and humility in dealings with other members of the community. The ruling elite are expected to dispense justice fairly and like every one else to be modest in their public conduct. Failure to live to these standards leads to their humiliation and the triumph of the affected talaka (commoner) over them.

Based on a collection of 150 tatsuniyoyi collected from parts of Kaduna, Kano and Sokoto States of Nigeria, the following four broad categories recur repeatedly:

1. Unfair Treatment of Members of the Family
2. Reprehensible Behaviour by the Ruling Class
3. Personal Virtuous Behaviour

#### 4. Deceptive Behaviour.

It can be observed that these major themes revolve around potentially problematic relationships in society. At home, equal treatment between the wives and children, especially stepchildren is advocated. The stories always come down on the side of the maltreated wife or child. The issue of humility and fulfilling one's promise in dealings with others is projected as vital to harmonious coexistence in the society. Thus the rich man who breaks his promise and looks down on the dove who made him rich in the first place in the story of "A Poor man Picked up by a Dove" (No. 82) is turned poor again. Another problematic issue in the stories is the seemingly unlimited powers of the emir and those in high positions. The commoners are not totally helpless: when the emirs abuse their numerous powers they are deposed and the affected persons rewarded. The wicked vizier in the story of "A Leper Vizier and a Learned Man" (No. 48) is killed and the learned man then replaced him. The same happens to the oppressive emir in the story "Wiser-than-Emir" (No. 39). Trickster narratives also condone deceptive behaviour to stress that might is not right and that the weak have the right to employ fair or foul means to protect themselves.

#### 1.3 Plot structures

As a fictional narrative tatsuniya is composed

of one or more episodes. An episode involves the development of a story from a statement of a problem to its liquidation. The problem normally generates conflicts which is resolved when the problem is solved. The problems include lack of object (e.g. food) or person (e.g. sister or desire to marry), unfair treatment and a desire to win a competition (e.g. horse racing). The episodes when broken into steps provide stability to each story as well as the flexibility based upon narrator's freedom to change the detail of the story.

Based on the episode(s) of each story and the number of major characters, the stories can be grouped into simple, compound and complex categories. These structural categories represent alternative patterns in the deployment of episodes which are seen as discrete transitions from the statement of a problem to its resolution.

#### 1.4 Variability and Stability in Versions of Tatsuniya

A Hausa tatsuniya performer rarely, if ever, makes up new stories. He maintains the basic elements or stable elements from an earlier hearing and then renders it with his own details or variable elements. To be accepted as tatsuniya the stable elements of the story must not be significantly different from that of earlier renderings and yet to impress the audience, the variable elements must be, in contrast, significantly different from those of any earlier version. It is



the dimension of variability that creates the dynamic flexibility of tatsuniya.

There are two ways in which the performers create the dynamic flexibility. One is by the use of verbal or descriptive elements. Beside changing the characters, their attributes and the setting of the story the performer uses different words, phrases, metaphors and ideophones to describe the characters, their actions or attitudes and the events generally. The description can be in normal conversational tone or in song, and it is often repeated for maximum effect. The other way of varying the version is by the use of non-verbal elements, body movements, facial expressions, imitations and mimickery. The actions are sometimes demonstrated by the performer, the character's attitudes are conveyed in dialogue by raising and lowering the voice as well as by mimicking or facial expression.

Most performers use both methods to vary their stories, although some use one more than the other. Housewives tend to use more non-verbal elements while radio and television broadcasters use more verbal elements. As the comparative discussions in Chapter Five will show, by manipulating the variable elements the performers can present different points of view or even opposing ideological viewpoints.

### 1.5 The Performance

The choice of my performers is determined by

a number of factors: the high regard in which they are held in their localities, their individual skills and the general need to get a fair representation of tatsuniya performance today. A total of twenty-seven performers kindly allowed their performance to be recorded and agreed to give interviews. Some of these will be cited in the thesis in passing but five of these, Hajiya Saude, Kubura Magaji, Sani Abdullahi, Hececi and Abdu Sani, form the core informants. Their opinions and narratives are discussed at length.

#### 1.5.1 Introductory and Closing Formulae

The performers start the tatsuniya with the opening formula. There are two types:

1. Performance: Ga ta nan ga ta nanku (Here it comes,  
here it comes for you)  
Audience: Ta zo mu ji ta (Let it come and hear  
it) or  
Ta zo ta fice (Let it come and pass)
2. Performer: Tatsuniyarku (Here's a tale for you)  
Audience: Ta zo mu ji ta (Let it come and we  
hear it)

These are the basic forms of the formula. Some performers do vary them. Three of my informants who have a good knowledge of Arabic used the Arabic formula, Assalam Alaikum (Peace be upon you) for opening a tale. Four others introduced themselves in a prologue before the actual story. The function of the formula is to

mark the break away from reality. It captures the attention of the audience and prepares them for a collective journey to the world of imagination.

The performance each <sup>ends</sup> with a closing formula. There is a short and a long one:

1. Performer: Kurunkus! kan kusu (Off! with the head of a mouse) or

Kurungus or Kurunkus (It is off!)

2. Performer: Kurunkus! kan kusu  
Ba don Gizo ba da na yi karya  
Dama karya ce nake shara muku  
Ga bera nan! Ga bera nan!  
Wanda ya ji tsoro alhakin a kansu

Off! with the head of mouse  
I wouldn't have lied if not for

Gizo

In fact it was a lie I have been  
telling you

Here's a mouse! Here's a mouse!

He who got frightened, the sin  
would be on him.

The closing formula can also be modified by performers. Those who start with Assalamu Alaikum end with Tamat (that's the end) or Haza Wassalam (Here is Peace). The function remains the same: to reverse the purpose of the opening formula. It announces the return to the world of reality.

### 1.5.2 Hajiya Saude

Hajiya Saude is a housewife aged thirty-eight. She and her husband live in Baburain Dambatta Local Government Kano State. She has three children aged 12, 10 and 8. She has a co-wife who joins in the performance and sometimes narrates as well. Hajiya Saude performs

almost every night.

#### 1.5.3 Kubura Magaji

Kubura Magaji is also a housewife aged twenty-two. Her husband Malam Magaji teaches in Primary School in Babura. She has two growing children. Her performance is very popular and children, especially girls attend from the local neighbourhood as well as from some houses far away. She has no co-wife and she can read and write in Hausa using boko (Roman) letters.

#### 1.5.4 Sani Abdullahi

Sani Abdullahi is thirty-four years old and a student at Bayero University Kano. Before he went to Bayero University he was a teacher in a Primary School. He was born and brought up in Fagge, Kano Municipal, where he now lives with his wife and two children. He does not perform at home but works part-time for Radio Kano as a tatsuniya narrator. He has gained a considerable reputation and he is sometimes invited to perform in public for cultural organisations. His work involves editing written tatsuniya which he receives from his listeners. He is well versed in Arabic language and literature.

#### 1.5.5 Hececi (Abdu Gula)

Hececi is in his 40s and lives in a small village near Shinkafi in Isa Local Government, Sokoto State. He performs for payment in market places and regularly

in a public bar during the dry season (bazara) when there is no work on the farm. During the rainy season he farms as well as doing kidan noma (praise-singing for farmers accompanied by drums). His performance is noted for an extensive use of ideophones and "big" words. He is best known for his narrative in which he makes a clear analogy with the general political scene in Nigeria at the time of fieldwork, 1983.

#### 1.5.6 Abdu Sani

Abdu Sani is a Primary School pupil aged fourteen. He comes from a polygamous family in Funtua, Kaduna State. He performs at home with his parents and other children at school during Hausa lessons. He is regarded as the best tatsuniya performer in his school.

The above five performers represent different categories of tatsuniya performers. Hajiya Saude and Kubara Magaji, both housewives represent home-based performers who are the majority of performers. Sani Abdullahi represents the small but influential group of tatsuniya narrators over Radio. Hececi represents male performers who narrate in public places. And finally Abdu Sani represents children, especially those who narrate at school.

#### 1.6 Review of the Literature on Tatsuniya

The detailed study of Hausa and Tatsuniya in particular can be said to have started with the work

the German missionary, J.F. Schön. In 1885 he published a collection of narratives, tales and descriptions with the help of Dorugu,<sup>11</sup> a native of Lokoja entitled Magana Hausa. This was followed by C.H. Robinson's Specimens of Hausa Literature in 1886. This book is comprised of annotated texts and translations of some poems and a brief history of Zaria. Other early publications in which some stories are included are; Julius Lippert in Beitrage zur Gesch<sup>ch</sup>te der Hauss<sup>s</sup>ataaten Von Mischlich, (1903) Rudolf Prietze, Hausa - Sprichwörter und Hausa-Lieder (1904) and A. Mischlich Lehrbuch der Hausa Sprache (1911).

More specialized publications of tatsuniya are those by the British Colonial Administrators. The first and most extensive is Major Frank Edgar's Litafi na Tatsuniyoyi Na Hausa first published in 1911 (volumes 1 and 2) and 1913 (volume 3). In 1913 A.J.N. Tremearne published Hausa Superstitions and Customs: An Introduction to the Folklore and the Folk and R.S. Rattray published Hausa Folklore, Customs, Proverbs Etc (sic).

Edgar's Collection comprises 693 tatsuniya as well as quasi-history, proverbs, riddles, poems, tongue-twisters, brief letters and notes and religious and legal items. Rattray's collection provides a rare combination of the stories in Ajami (Hausa in Arabic letters) and in boko (Hausa in Roman letters) and in English translation.

Among the early collectors it was only Tremearne

who added a substantial commentary upon the tales. In the first part of his anthology, under the heading "Folk-lore and Folk-law" (pp. 1-182) he discussed the general characteristics of tatsuniya in relation to other folktales such as Uncle Remus, Brer Rabbit, Cinderella, the Fish-Maiden and the Arabian Night stories. In addition he discussed customs and superstitions of the Hausa people as reflected in the stories. The main theme of his discussion is that the stories:

in their original form they contain much wisdom or "Lore" and they throw so much light upon the religious and legal systems of the inhabitants of the district in which they arise, that, in the early stage of its existence a certain class of folklore is to a great extent an enunciation of folk-law. (p. 2)

These anthologies provided the British Administrative Officers with suitable reading for Hausa language study, but more importantly they have now become a valuable source of reference for special studies and general interest in Hausa literature.

In 1966 H.A.S. Johnston translated some of Edgar's stories into English in A Selection of Hausa Stories. In 1969 Neil Skinner translated all the three volumes into English. Recent compilations include, Ibrahim Y. Yahaya's Tatsuniyoyi da Wasanni (in six small volumes, 1971) meant as graded reading material in Primary Schools and Labarun Gargajiya (in two small volumes, 1974) for Post-Primary Schools. Neil Skinner also included some samples of tatsuniyoyi

in his Anthology of Hausa Literature (1980) meant for undergraduate students.

While tatsuniya is rich in raw material as these anthologies testify, there has been less by way of commentary upon them. Neil Skinner in an article "Realism and Fantasy in Hausa Literature" (Review of National Literatures, Vol. 2, No. 2, 1971) surveys Hausa literature generally and concludes that it is characterised more by realism rather than by fantasy. Shehu Umar one of the novels he regards as a good example of the mainstream of literary works, is "a subdued expression of Muslim culture, and, within its limits, realistic" (p. 184). While Ruwan Bagaja, the other representative novel, "is a comic exaggeration in which the reader forgets his inhibitions and laughs freely." (p. 185)

On tatsuniya Skinner points to what he calls the "usual recipe", a combination of an everyday activity (such as drawing water from a well at the outskirts of town) with a journey to the unknown or a meeting with a supernatural being. This move from real to fantastic, according to him is more thrilling than if the stories start with the exotic from the outset.

Mervyn Hiskett in an article, "Some Historical and Cultural Influences in Hausa Folklore" in Journal of the Folklore Institute (Vol. VI, 1967) probes into the provenance of Hausa folklore. According to him, the stories developed according to the following process:



They are activated by some social or historical event of great significance, sometimes a great social trauma such as invasion and conquest - for instance the early movement of immigrants into the Sudan which threw up the henna tales and the Daura legend - or sometimes by events of significance within the society itself. In our case the growth of city-state provides an example. Then they settle and crystallize in their new forms until another event or catastrophe sets them in motion. (p. 146)

Hiskett then goes on to discuss animal stories which he traces to the Asian influence thought to have reached West Africa in the Christian era, the tales about people which according to him arose when the Hausas began to think about social relations and cosmology, historical tales such as the "Barbushe Legend" which can be historically dated and the stories which have Quranic and Arabian influences.

Hiskett admits that enquiries about the provenance of folklore are by nature hypothetical and any conclusions arrived at rely on a balance of probability. Certainly the data in this collection do not support the view that events of historical significance or social trauma trigger new stories. The hand over of power to civilians after thirteen years of military rule in Nigeria was by all accounts a great social and historical event. One of my informants, instead of creating new stories about the event <sup>he</sup> adapted an old story about hierarchy in the animal kingdom to the new political situation. It would seem more likely that social and historical events provide the background for a reworking and a reinterpretation of stories rather than a direct point of origin.

In a foreword to Neil Skinner's translation of Edgar's Litafi na Tatsuniyoyi Na Hausa M.G. Smith introduces the compiler, Edgar, and the translator, Skinner, and gives a brief historical background to the Hausa people and the general traditional pattern of the society. In addition, he makes a distinction between the purpose and the function of tatsuniya:

Whereas purpose involves conscious intentions  
function denotes the latent and unintended  
effects of the particular modes of social  
action. (p. xiv)

So while the purpose of tatsuniya is often entertainment or passing away time during relaxation or hira the function may be educational, often concerning child upbringing, satire or making a social commentary.

Ibrahim Y. Yahaya in an article, "The Style and Content of a Hausa Tale" (Harsunan Nijeriya, Vol. II, 1972) touches on the use ideophones and fantastic elements in the story of "Ta-Kitse". Abba Rufa'i in "Huce Haushin Talaka Kan Basarake: Misalai Daga Wasu Tatsuniyoyi" (Harsunan Nijeriya, Vol. XII 1982) surveys in four stories the theme of oppression by the ruling class and how the commoners get their own back.

Some studies approach tatsuniya from the point of view of particular theories. Maikudi Karaye in his M.A. thesis, "Structural Characteristics of the Gizo in Hausa Folktale" (Unpublished, University of Khartoum, 1979) applied the structuralist approach as expounded by Levi-Strauss to some Hausa trickster

narratives. He argues that an analysis of the logic in the struggle between Gizo and bigger animals in the stories supports the claim that there is logic in myth as rigorous as that of science. S.B. Ahmad's M.A. thesis, "Structure, Meaning and Cultural Reflection in Oral Narrative: A Case Study of Hausa Tatsuniya" (Unpublished, Bayero University, 1981) analysed 12 stories according to Vladimir Propp's model. Abdu Y. Bichi's M.A. thesis, "An Annotated Collection of Hausa Folktales From Nigeria" (Unpublished, University of Indiana, 1978) classified many folktales according to <sup>the</sup> general principles of Aarne's Motif-Index.

Ibrahim Y. Yahaya's doctoral thesis, "Oral Art and Socialisation Process: A Socio-Folkloric Perspective On Initiation from Childhood to Adult Hausa Community Life" (Unpublished, Ahmadu Bello University, 1979) is a general work on folklore but it dwells more on social institutions rather <sup>than</sup> on tatsuniya. Topics such as social stratification, life cycles (birth, circumcision, marriage and death) and the kinship system are discussed at length. Folklore topics like children's games, riddles and oral narratives are discussed but in less detail and in general terms. His main argument is that folklore, in its broad sense, is the medium whereby children are initiated from childhood to adult Hausa Community life. In Chapter Eight, the only place where tatsuniya is specifically discussed, he said that, "Storytelling

is a small spontaneous school whereby the narrator plays the role of a teacher" (p. 342).

Connie Lee Stephen's dissertation, "The Relationship of Social Symbols and Narrative Metaphor: A Study of Fantasy and Disguise in Hausa Tatsuniya of Niger", (Unpublished, University of Wisconsin Madison, Ph.D., 1981) addresses different concerns. She identified four dominant symbols in tatsuniyoyi, namely, the horse, marriage partners, the ogre dodo and water. Using fifty-five narratives, she demonstrated

the way in which tatsuniya performance is a metaphorical activity. This is done partly by comparing the use of these symbols in versions of many stories to show that these symbols are ambiguous (sometimes creative and at other times destructive) and by demonstrating that ambiguity is necessary in order to create the potential for metaphor. The orientation of the study is confined to the use of metaphor and ambiguity in tatsuniya.

### 1.7 Concluding Remarks

The studies reviewed above shed light on many aspects of tatsuniya. However, little attention is paid to how tatsuniya, a traditional form of entertainment having also a function as moral education copes with the rapidly changing Hausa society. The aim of our study is to show how, in spite of the fact that Islam, as interpreted by many Muslims, discourages the telling

of and participation in tatsuniya and in spite of competing forms of entertainment, the tradition manages to prevail. It will be argued that tatsuniya has intrinsic qualities which enable it to both retain its traditional characteristics and at the same time adapt to new situations. These qualities include a moral theme of general and permanent relevance, a fixed and familiar plot structure giving stability to each story but also a flexibility based upon the performers' freedom to change the presentation of character, context and performance or to point to a new interpretation. The individual performer plays a vital role: though bound to the stock of tatsuniya, he makes use of the freedom available to him to vary the elements of detail to present his point of view and direct a new interpretation in relation to a new context.

The approach to literature in this thesis concentrates on outlining themes, defining plot structures, discussing variable and stable elements and describing individual techniques. The discussion is based upon a corpus consisting of 150 stories, interviews and personal observations.

Notes

- 1 See the definition of folktales in Maria Leach (ed) The Standard Dictionary of Folklore Mythology and Legend, (N.Y., Funk and Wagnals, 1949), p. 409. See also the entries on myth, fable, epic and legend.
- 2 See the discussion on "traditions" in Neil Skinner, An Anthology of Hausa Literature (Zaria: NNPC, 1980), pp. 1-2.
- 3 See the Foreword in Neil Skinner (translator) Hausa Tales and Traditions, Vol. 1, (London: Frank Cass, 1969), p. xv by M.G. Smith.
- 4 See Ibrahim Yaro Yahaya's doctoral thesis, "Oral Art and Socialization Process: A Socio-Folkloric Perspective On Initiation from Childhood to Adult Hausa Community Life (Unpublished, Ahmadu Bello University, 1979).
- 5 In the 1981 Festival of Arts and Culture held at Minna, Niger State, Abdu Mairiga was among the artists invited. He performed tatsuniya before the then State Governor, Alhaji Awwal Ibrahim.
- 6 For some discussions of Hira, See Maikudi Karaye, "A Classification of Hira in Hausa Oral Tradition" an unpublished seminar paper, Centre for the Study of Nigerian Languages, Bayero University Kano.
- 7 Conne Lee Stephens in her thesis, "The Relationship of Social Symbols and Narrative Metaphor: A Study of Fantasy and Disguise in the Hausa Tatsuniya of Niger" (Unpublished University of Wisconsin Madison, 1981) points to Kunya (shame, avoidance) and wasu (joking, friendly) relationships which exists between in-laws (kunya) and between children and their grandparents (wasu). According to her tatsuniya gatherings are governed by these relationships (See pages 2-7). However, I think it is the age that matters most in the gatherings rather than wasu or kunya relationships. A housewife and her mother in-law do not mix mainly because of the age difference, since brothers and sisters in-law mix quite freely. And children are usually allowed to join any age-group.
- 8 Stephens, *ibid.*, p. 6.

- 9 A recent survey by two research organisations reported in Televue shows that there are a total of 4.9 million television sets in Nigeria. The total figure is more than double the number of sets in 1980. See West Africa, p. 264 of 3 February 1986.
- 10 See Ibrahim Y. Yahaya, Tatsuniyoyi da Wasanni, vols. 1-6 (Zaria and Ibadan: O.U.P., 1971 reprinted in 1976). These are graded to suit different levels in Primary schools. Also by the same author, Labarun Gargajiya Vol. 1 and 2 (Zaria, OUP, 1974), meant for post-Primary Schools. For undergraduate and general interest Neil Skinner wrote An Anthology of Hausa Literature (Zaria, NNPC, 1980).
- 11 For full account on Dorugu see Anthony Kirk-Greene and Paul Newman, West African Travels and Adventures, New Haven: Yale University Press, 1971.

CHAPTER TWO: THE POSITION OF TATSUNIYA  
AND STORY-TELLING IN HAUSA SOCIETY

In this chapter we outline the factors that militate against and those that promote tatsuniya and story-telling. The factors that militate against include the Hausa Muslim scholars' campaign against fululu (idle talk), of which tatsuniya is an example.

The second factor is the British administration's policy of promoting a literate (in Roman) and westernized elite, groomed to take pleasure in reading materials, rather than in traditional arts. Factors that promote tatsuniya include the cultural revivalism of the 1970's which was aimed at reawakening interest in culture and giving due recognition to traditional artistic expressions.

## 2.1 Factors which Militate Against Tatsuniya

### 2.1.1 Islam and story-telling

Before the coming of Islam, Arabs, like Hausawa, had in their possession a considerable body of traditional lore which flourished side by side with written poetry. Story-telling took place generally at samar camps. The material of the narratives came from the warlike deeds of the tribe and the Persian stories. And, according to the Encyclopaedia of Islam:



Prose had also begun to be a medium of artistic expression especially in proverbs with which the Arabs class many popular phrases the origin of which had in most cases been forgotten at an early period. Similarly we find among the ancient Arabs the other forms of popular literature. Thus especially the riddle (...) and beast-fable... (p. 403)<sup>1</sup>

With the coming of Islam, participation in storytelling was discouraged. Muslims were enjoined to renounce old Bedawi ways, including storytelling. However, the Bedawi refused to give up their delight in artistic expressions and continued with storytelling.<sup>2</sup>

The Reform movement of Shehu Usman dan-Fodio that established the Sokoto Caliphate during the early years of the nineteenth century directed repeated attacks upon un-Islamic practices current in the Hausa states, including the practice of bori, the spirit-possession cult, and certain kinds of musical performances. Although tatsuniya was not termed un-Islamic by the Islamic reformers, it was regarded as fululu (idle talk, gossip) which is undesirable, and therefore people were enjoined not to participate. Instead, people were asked to engage in madahu (panegyric) and other literary activities that directly propagated Islam. The attacks on un-Islamic and undesirable practices are continued in the works of the Islamic reformers, notably Shehu Usman b Fodio himself.<sup>3</sup> In his poem "Wakar Larura" the Shehu says:

Anniya kam ta nan akan aikatawa  
 Kowane za ka yi ka bar dakilewa  
 Bari fululu da munkari jimre kewa  
 Maslaha aikata ki barna da kowa  
 Tsari ibada ka san ta shi al-larura

It is on intentions that actions are based  
 Whatever you do, do it straight  
 Stop idle talk and undesirable acts and be  
 patient  
 Do good actions and don't harm anyone  
 Keep worshipping without excuse<sup>4</sup>

The word fululu used in this verse refers to  
 idle talk of which tatsuniya was considered an example.  
 Instead of fululu, Muslims should "aikata Maslaha"  
 (do good), and keep worshipping. In another poem,  
 Shehu reiterates the same theme:

Ina masu zancen kawai ba dalili  
 Su zamna zuba dai su kai son kalilu  
 Ku kama harassa ku bar yin gullu  
 Da masu fululu su bar yin fululu  
 Su zanka fadin alamurra nasa

Of those who talk without reason  
 Who sit idle reading little  
 Hold your tongue and stop inciting hatred  
 Those who engage in idle talk stop idle  
talking  
 They spread his (other people's)  
 affairs.<sup>5</sup>

Here again, the Shehu is calling on Muslims to stop  
zancen kawai and fululu that, as he sees it, incite  
 hatred among Muslims. These references, though  
 without directly referring to tatsuniya, demonstrate  
 the attitude of Islamic reformers in Hausa society.

Some malamai actually go further than the Shehu  
 and regard tatsuniya as lies. This view was  
 expressed to me by a number of informants. Some  
 performers acknowledge the view that storytelling is

sinful. This dilemma is expressed in the closing formula of a number of narratives I collected. The formula is as follows:

Kurunkus kan kusu  
 Ba don gizo ba na na yi karya  
 Da ma karyar ce nake shara muku  
 Ga bera nan! Ga bera nan!  
 Wanda ya ji tsoro alhakin a kansa<sup>3</sup>

Off with the head of a mouse  
 I wouldn't have lied if not for Gizo  
 In fact it was a lie I have been telling you  
 Here is a mouse! Here is a mouse!  
 He who was frightened, the sin would be on him.

The profession of Islam and adherence to Islamic practices is centred in male society in the cities and urban areas, rather than in rural communities. And since tatsuniya is classified as fululu or 'distractions', its performance in general is more widespread among women and children, particularly in the rural areas. Men, especially in the cities, occupy their spare time in seeking Islamic knowledge and attending Quranic and ilm schools.<sup>6</sup>

The prevalence of tatsuniya performance in private domestic circumstances is related to the practice of purdah. Urban higher status women are excluded from farming, going to market and other outdoor activities but given the almost exclusive task of looking after children. And since Islam is more strictly adhered to in the cities than in the villages, the practice of purdah diminishes as one moves away from the urban centres. Thus in villages there are more and more tatsuniya performances outside domestic

circumstances and more participation by men.

In urban centres, mainly due to the influence of malamai, men, generally do not participate in tatsuniya. In my fieldwork I found that men, except those who narrate over the radio, while quite happy to tell me stories concerning events that were believed to have actually taken place, always refused to narrate for me and instead referred me to their wives. Usman, an elderly man, enthusiastically told me about the Kano-Damagaram wars and the bravery of the then emir of Kano, Alu, but when asked to narrate tatsuniya he declines, saying:

Haba tsofai tsofai da ni a gan ni  
ina tatsuniya ai na ji kunya. In kana  
son tatsuniya sai ka je wajen mata.

On no, old as I am to be seen narrating  
tatsuniya would be shameful. If you  
want tatsuniya go to women.<sup>7</sup>

Similarly Alhaji Barau Zaria, a well-known tatsuniya narrator over Radio Kaduna said that he had once received a very rude letter from a listener indicating that as an elderly man he ought to do something more "honourable" than narrating stories about Gizo and Koki (a well-known couple in trickster narratives). Indeed my enquiries covering parts of Kano Sokoto and Kaduna States indicate that there are fewer male performers in urban centres than in rural areas. Neil Skinner also makes the following observation on the low status associated with tatsuniya:

The word tatsuniya is now pejorative in

many ways, teachers of Islam tending to criticise such older categories of verbal art as distractions from true knowledge. The consequence is that their status in Hausa society is different from that of stories in many other African societies where the genre may still have a higher status.<sup>8</sup>

### 2.1.2 Westernisation and the Colonial View of Tatsuniya

The main collections of tatsuniya date from the early years of the British Administration. A number of British officers after the conquest embarked upon extensive study and collection of tatsuniya, proverbs, historical traditions and aspects of Hausa culture.

Within the first decade of the British Administration, officers Major J.A. Burdon (who handed his collection to Edgar), Major F.A. Edgar,

, R.S. Rattray, Assistant District Commissioner and Major A.J. Tremearne, a Hausa Lecturer, collected and published as many as 824 legends, human tales, animal tales and gizo tales broken down as follows:

Table I: Breakdown of Tatsuniyoyi by type in the main collections

	<u>Edgar</u>	<u>Rattray</u>	<u>Tremearne</u>	<u>Sub-Total</u>
Legends	238	1	1	240
Human tales	165	21	65	251
Animal tales	259	4	23	286
Gizo tales	31	5	11	47
Total	693	31	100	824

Source: Yahaya (1979)

The purposes behind the collections of tatsuniya are not directly to promote tats as an artistic form. M.G. Smith has pointed out <sup>that</sup> the intentions were:

Firstly to provide British Administration Officers with suitable materials for Hausa language study and secondly to increase their knowledge of Hausa society and culture by presenting these folk tales and traditions. Both interests reflect the pattern of Indirect Rule by which the British sought to administer the large Hausa-Fulani Emirates through their traditional rulers and institutions. Such administration required British Officials to have a sound knowledge of the native language.<sup>9</sup>

The attitude of the British to tatsuniya is different from that of Islamic scholars in so far as the British did not discourage it. Far from suppressing tale-telling, they viewed tatsuniya as useful material. In order to implement the policy of indirect rule, the colonial administrators needed to understand Hausa culture. Tremearne appreciates that the stories:

in their original form they contain much wisdom or "lore" and throw so much light upon religious and legal systems of the inhabitants of the district in which they arise, that in the early stage of its existence, a certain class of folklore is to a great extent an enunciation of folk-law.<sup>10</sup>

However, the establishment of Western types of school by the British affected tatsuniya in much the same way as the campaign<sup>ing</sup> by Islamic scholars. The products of these schools were groomed to take pleasure in reading rather than writing and listening. To cater for the interests of these "modern elites"

(Yan boko) the Translation Bureau was set up in 1930 and charged with the responsibility of translating materials from English and Arabic to Hausa. As a result many books were published. These include Dare Dubu da Daya (from Arabian Nights), Ikon Allah (Nature Study) and Mungo Park Mabudin Kwara (British explorer's account). The Bureau's scope was later extended to include the promotion of literary works by the modern elites themselves. The Bureau, later called the literature Bureau, initiated the writing of novels such as Ruwan Bagaja, Gandoki and many others.

The provision of written material by the Bureau and other publishing companies<sup>11</sup> set up later coupled with the religious campaign by the traditional elite (Malamai) succeeded to a large extent in relegating tatsuniya to a rural environment where the people were largely non-literate.

## 2.2 Factors which Promote Tatsuniya

### 2.2.1 Cultural Revivalism and Tatsuniya

In the early 1970's a form of cultural revivalism started to emerge. Hausa and other Nigerian languages were included among the subjects in primary schools. During Hausa lessons children were asked to narrate tatsuniya, which they eagerly did by recalling the ones they heard from their mothers.

Councils of Arts and Culture under the Ministries of Information at Federal and State levels were set up.

Their aim was to promote cultural activities. In 1977 for example, a durbar, "a horse-riding parade", was organised at Kaduna. Side shows included traditional dances, and sculpture, and praise-singing. In the 1981 Festival of Arts and Culture held at Minna, Niger State, Abdu Mairiga, a tatsuniya performer was among the artists invited. He performed before the then State Governor, Alhaji Awwal Ibrahim. The Federal Department of Arts and Culture partly sponsored the Second Annual Congress of the Nigerian Folklore Society held in Kano in 1982.

Research centres were also established in universities to conduct studies of local languages. The Centre for the Study of Nigerian Languages (CSNL) of Bayero University was set up to conduct research and organise seminars on aspects of Hausa, Fulfulde and Kanuri languages, literature and culture. Its research findings are published in their annual journal Harsunan Nijeriya.

The Northern Broadcasting Corporation (NBC) now FRCN in Kaduna which ran both radio and television stations employed Alhaji Barau Zaria to narrate tatsuniya for broadcasting in both radio and television in the late 1960's. Later Sani Abdullahi was also employed to narrate for Radio Kano in 1975.

These developments rekindled interest in tatsuniya. Women performers started to justify tatsuniya by pointing to its social function. They argue that they perform tatsuniya to discharge their duty to give



moral training to children. Hajj a Saude proudly asserts that:

Tatsuniya ta kan koya wa yayanmu aladun gargajiya yadda za su tashi da hali na gari.

Tatsuniya teaches our children customs and tradition so as to grow up with good manners.<sup>12</sup>

Educated male performers developed this same argument. Sani Abdullahi, who is also a student of Arabic, Hausa and Islamic studies, when answering the question "What is the position of tatsuniya?", said:

Mutane da yawa sun dauka yin tatsuniya ko jinta haramun ne saboda karya ce. To amma a gaskiya wannan ba haka yake ba. Ko da yake dai abubuwan da sukan faru a tatsuniya ba yinsu aka yi ba. To amma manufar yinta shi ne a koyar da wani abu da Musulunci ya yarda da shi. Tatsuniyoyi da dama na koyar da biyayya ga iyaye. Bin iyaye kuwa kowa ya sani wajibi ne a addinin Musulunci. Saboda haka ka ga ba za a ce tatsuniya ta saba wa Musulunci ke nan ba. Kuma ko cikin tarihin Musulunci za mu ga sanannen littafin nan Makama na al-Hariri yana daya daga cikin Makama akwai wani wai shi Abu Zaydi wanda halayensa kusan daidai suke da halayen Gizo. Saboda haka ka ga da labarun da Abu Zaydi suke hutowa sun saba wa Musulunci da an hana karanta su.

litatta fan da addini  
hana a karanta  
ba. To a cikin

Many people take it that performing tatsuniya or hearing it is sinful because it is a lie. Actually this is not the case. Although what happens in tatsuniya is not real, the aim is to teach a moral lesson which is in conformity with Islam. Many tatsuniyoyi teach obedience to parents, and to obey parents, everybody knows, is compulsory in Islam. You can therefore see that it is not right to say that tatsuniya is un-Islamic. Even in the history of Islam we can see that the well-known book Makama of al-Hariri is one of the books Islam allowed. And in Makama there is one Abu Zaydi whose character is identical to that of Gizo. You

can therefore see that were the stories in which Abu Zaydi appeared contrary to Islam a prohibition would have been placed on reading them.<sup>13</sup>

The Islamic edge in the argument is interesting because, as discussed above, Islam was also used to condemn Fululu which was taken to include tatsuniya. Alhaji Barau Zaria, the tatsuniya narrator over Radio Television Kano, <sup>has</sup> reinforced this cultural revivalist argument. In an interview with Ibrahim Y. Yahaya, in 1978, he said:

Da yawa sai ka ji mutane suna fadin tatsuniya karya ne. A'a, rayuwa ne na dan Adam ba karya ne ba. Tarihi (ce) gargajiya (ce) kuma yana kara(wa) kasa wayewar kai.

Often you hear people saying that performing tatsuniya is lying. No, it is (about) the life of the sons of Adam. It is not falsehood. (It is) history, (it is) tradition, and it enlightens the country.

This view had reinforced and further strengthened the case for tatsuniya. More so because academics lend credence to it. Ibrahim Y. Yahaya draws an analogy between performance and the school situation:

The story-telling session is a small spontaneous school whereby the narrator plays the role of a teacher and the audience play the role of pupils and learn through entertainment which is a major motivation to learning.<sup>14</sup>

These academic pronouncements were coupled with more publications of tatsuniya to provide graded reading material in primary and secondary schools.

These developments go a long way to promote the rehabilitation of tatsuniya.

### 2.3 Concluding Remarks

In this chapter we surveyed different attitudes towards tatsuniya. The traditional elite (malamai) and the modern elite (Yan boko) until recently discouraged the practice of tale-telling. The traditional <sup>elite</sup> viewed it as a distraction from religion while the modern elite viewed it as a backward practice and promoted written literature at its expense. The two attitudes adversely affected the position of tatsuniya. However, the cultural revivalism of the 1970's reversed this trend. Tatsuniya, as a result regained some of the ground it had lost. But the revivalism would not have achieved much had it not been for the intrinsic qualities of tatsuniya. This is what we are going to discuss in the following chapters.

NOTES

- 1 See The Encyclopaedia of Islam (London: E.J. Brill, 1913), p. 403.
- 2 Ibid., p. 404.
- 3 I thank Malam Sambo Junaid for drawing my attention to the following verses.
- 4 See "Wakar Larura", a poem by Shehu Usman b. Fodio included by Dandatti Abdulkadir in Zababbun Wakokin da da na Yanzu (Lagos: Thomas Nelson, 1979), p. 18.
- 5 See Mervyn Hiskett (ed.), The Ma'a ma'are of Shehu Usuman Dan Fodio As Rendered into Hausa by Malam Isa Ajami Text and Roman Transcription, (SOAS, 1977).
- 6 In a survey conducted by John N. Paden in 1965 at Bakin Ruwa, a ward in Kano City, consisting of 457 families, he found that there were twenty-seven major Quranic and ten Ilm schools. See John N. Paden, Religion and Political Culture of Kano (Berkeley: University of California Press, 1973), pp. 131-140 and also pp. 399-404.
- 7 Interview, Hausawa Quarter, Kano 19 Aug. 1983.
- 8 See Neil Skinner, An Anthology of Hausa Literature (Zaria: NNPC, 1980), p. 1.
- 9 See the foreword by M.G. Smith in Hausa Tales and Traditions, an English translation of Tatsuniyoyi na Hausa, originally compiled by Frank Edgar, translated by Neil Skinner (London: Frank Cass vol. 1, 1969), p. viii.
- 10 See Tremearne, Hausa Superstition and Customs: An Introduction to the Folk-lore and the Folk (London: John Bale Sons and Danielson, 1913), p. 2.
- 11 These are Gaskiya Corporation (1945), North Regional Literature Agency (NORLA, 1953), Northern Nigerian Publishing Company (1980). The Triumph Publishing Company (1980). The private publishers are Oxford University Press, Longman and Huda Huda. For a detailed discussion on the contributions of these companies see Ibrahim Y. Yahaya, "Trends in the Development of Creative Writing in Hausa" a paper presented at New Writing in Africa Conference held at Commonwealth Institute/Africa

Centre, London, November 1984.

- 12 Interview, at Babura, 20/11/83.
- 13 Interview, Kano, 22 July 1983.
- 14 See Ibrahim Y. Yahaya, "Oral Art and Socialization Process: A Socio-Folkloric Perspective of Initiation from childhood to Adult Hausa Community Life" (an unpublished Ph.D. thesis ABU, 1979), p. 342.

## CHAPTER THREE: THEMATIC CLASSIFICATION

### OF TATSUNIYA

#### 3.1 Introduction

Neil Skinner has classified tatsuniya by main characters in Hausa Tales and Traditions. This, according to him, follows the Hausa way of referring to the stories, and is clearly appropriate for anthologies like Hausa Tales and Traditions.<sup>1</sup> The intention here is to capture broader generalizations based not on recurring characters but on recurring themes. In our corpus of texts, different characters play the same role and conversely the same character sometimes plays different roles. In "The Story of a Girl and her Elder Brother" (36) the elder brother of the girl plays the role of the guardian, but in another version of the story, "The Story of a Girl and a Mahogany Tree" (137) the guardian is a mahogany tree. And still in another version, "The Story of a Beautiful Girl and a Ram" (44) the ram is the guardian. So, classifying by characters one would place versions of this same story in different categories. On the other hand, Gizo in "The Story of Gizo and the Hyena" (110) tricks and robs the hyena while in "The Story of A Malam and his Mare" (112) the same Gizo helps the Malam to regain his lost mare. Here again if one were to use the character as the criteria for classification,

one would group these two different stories in the same category.

The reason why different characters can play the same role and the same character can play different roles, as we shall illustrate in Chapter Five, is that the characters, human, animal or whatever, as well as the attributes of the characters such as kindness, gluttony, are all elements which each performer is at liberty to vary.<sup>2</sup>

A more satisfactory classification, in our view is one based on themes. What is important in effect is not who plays the role but the role itself. In the story concerning the girl and her guardian (Nos. 36, 73, 137 and 44) the stable element is the theme of parental protection and not whether the main character is a human being (Nos. 36, 73) or an animal (44) or even a tree (137). Similarly, what is important in "The Story of A Malam and His Mare" (112) is the help given to Malam and not the character of Gizo. Equally, the important thing in "The story of Gizo and the Hyena" (110) is the survival of the weak, whether in the form of Gizo or not. Based on data consisting of 150 tales collected in parts of Hausa speaking Nigeria, particularly Kano, Kaduna and Sokoto States, this Chapter groups the tales according to the following thematic categories:

1. Unfair treatment of members of the family
2. Reprehensible behaviour by the ruling class
3. Personal virtues and virtuous behaviour
4. Deceptive behaviour

First, the notions of fair/unfair, praiseworthy/reprehensible behaviour is based upon the point of view internal to the stories. Actions and utterances approved<sup>of</sup> by other characters in the story resulting in reward or attainment of a desired objective can be said to be good. Conversely, actions and utterances that are disapproved of and led<sup>a</sup> to punishment or failure can be said to be bad.

### 3.2 Unfair Treatment of Members of the Family

A good number of Hausa families are polygamous, consisting of two, three or four wives. Ideally the wives as well as the children should be fairly treated by the husband, each wife should treat<sup>an</sup> other wife's children as her own and the children are expected to obey their parents. In practice, however these conditions do not often obtain. One of the wives and her children are favoured by the husband at the expense of the others, the wives maltreat each other's children and the children don't always obey their parents. These conflicts are reflected in many stories. The stories tend to show that children who are maltreated succeed while the favoured ones become spoilt and are consequently failures. On the other hand, the children, whether favoured or not, who maltreat their parents by disobeying them also fail. So the theme of unfair treatment can be broken into three sub-categories. (3.2.1) Favouritism, (3.2.2) Wicked



treatment of Children and (3.2.3) Disobedience to parents.

### 3.2.1 Favouritism

Example: "The Story of a Girl and the River of Bagaja

(No. 25, a summary, full text and translation appended)

'Yarmowa (the beloved daughter) wetted her buzu (sheep skin used for sleeping on) and 'Yarbora (the unloved one) was unfairly asked to go to the river of Bagaja and wash it. She set out obediently in search of the river. On her way she encountered many rivers of various types of food. She was invited to help herself but as a good girl is not supposed to eat outside her home, she declined. Eventually she reached the river, and washed the buzu. On her way back, she took shelter in a hut. Inside she saw a dog and a thigh. The thigh tested the girl and found her well mannered. The thigh rewarded her with an egg and instructed her how to break it. The girl broke the egg as was instructed and suddenly became transformed into a rich girl. 'Yarmowa on seeing this wetted her buzu deliberately and set out, out of jealousy to wash it. She encountered the same rivers and took shelter in the same hut as 'Yarbora. But because she behaved rudely, she did not achieve the same result. Instead she was transformed into a leper and her mother died of grief.

This narrative consists of two parallel episodes, the first is about 'Yarbora's search for the water of Bagaja and the second is 'Yarmowa's search for the same thing. 'Yarbora's mission is motivated by her father's hatred of her while 'Yarmowa's mission was undertaken because of jealousy. In the course of carrying out her assignment, 'Yarbora came across many supernatural beings who on account of her good manners helped her

to become wealthy, <sup>Yarbora's</sup> success motivated the second episode. 'Yarmowa jealously tried to emulate the assignment in order also to get rich quick. However because she was spoilt she behaved rudely and as a result failed to get anything except punishment.

This is basically the structure of most Bora and Mowa narratives. The task and other attributes may change but the framework of the story remains the same. In the story of "Guarding the Cotton Farm" (Nos. 65, 74, and 124) for example, the task is the guarding of the father's farm, while the donor is a bird and not a thigh and a dog as above. But the story is unmistakably the same: the first girl ('Yarbora) succeeds while the second girl 'Yarmowa fails.

There are slight variations of this basic structure. In the story of "A Girl and Tarwada (catfish)" (No. 75) there are two episodes which come in sequence. In the first, 'Yarbora's task was to prepare a fish to be eaten and in the second, a contest to marry a prince both 'Yarbora and 'Yarmowa take part. In the first episode 'Yarmowa releases the fish out of compassion and in the second episode the fish helps 'Yarbora to win the contest against 'Yarmowa and other girls. There are other variations of the framework but in each case the theme remains the same: 'Yarbora, the maltreated girl succeeds while 'Yarmowa, the favourite girl fails.

### 3.2.2. Wicked Treatment of Children

Example: "The Story of Janna and Jannalo" (No. 35

a summary, full text and translation appended)

Janna and Jannalo were half-brothers and the sons of a wealthy man who owned a herd of cattle - Janna's mother died but Jannalo's mother was asked to take care of Janna. But because Jannalo's mother wanted her son to eventually inherit the whole herd she plotted to get rid of Janna. She went to a boka (a medicine man/diviner) who gave her poison to put in Janna's food. However, Janna was informed by the uwar garke (the cow from which the herd developed) while he was out in the fields tending the cattle. So this attempt failed. She tried again and failed again. She went back to the boka who revealed that it was the uwar garke who had informed the boy of their plan. So she arranged the killing of the cow, but before that could happen, the cow had already told the boy what to do. After the killing of the cow, the stepmother went to the room where both Janna and Jannalo slept with a knife to kill Janna. He had, however, swapped places with Jannalo, her son. She killed him thinking it was Janna.

This story is based on just one episode in which the wicked stepmother with the help of boka makes several attempts to kill her stepson. The boy with the help of a cow managed to escape each time. The mother's desperation led her to kill her own son thinking it was her cowife's son. This is a punishment for her evil deeds. So the narrative by allocating success to the boy for his innocence and punishment to the mother for her evil doing pleads for fair treatment of family members, highlighting the particularly difficult area of step-children.

This is the basic framework of the stories concerning orphans left in the care of stepmothers. Other

attributes of the story may change but the orphans always survive the maltreatment and the wicked stepmother is always punished in the end. In the story of "An Emir and his daughter Zainabu" (No. 76) for example, no boka or cattle were mentioned. Zainabu's mother died and Yidi's mother was asked to take care of her. The stepmother maltreated Zainabu and forced her to run away. Luckily the emir found her and consequently divorced the wicked stepmother. Other stories dealing with this theme include Nos. 49, 67, 126 and 134.

### 3.2.3 Disobedience to Parents

Example: The Beautiful Girl Who Would not Marry Anyone with a Scar" (No. 61, a summary and translation, full text appended).

There was a very beautiful girl who would not marry anyone who had a scar, no matter how small, on his body. Many suitors came but she rejected them on this basis. Then one day a handsome boy turned up and submitted himself for inspection. She examined him thoroughly but no scar was found anywhere on his body. She eagerly agreed to marry him. Her parents forbade her but she disobeyed and married him against their wish. He took her to the forest and asked her to enter a cave as their home. They entered and immediately he transformed himself into a dodo (monster) who started sucking her blood. She was, however, rescued later and married to a leper who is transformed into a prince.

The girl's story is based on three episodes; two located at home and the other in the forest. At home she is expected to obey her parents (just as they are expected to treat her fairly) and to marry only a man

acceptable to her parents. She breaks with this tradition and marries a stranger. In the second episode the girl pays for her bad manners. Her outwardly handsome husband turns out to be a monster who feeds on her blood. This teaches the girl to obey her parents. In the third episode, the girl having learnt her lesson, submits to the wishes of her parents and marries a leper who turns out to be a prince.

In another version "The Story of the Queen of Beauty" (122) The girl marries two husbands who are bodily spotless and her punishment is deferred until the Day of Judgement. In a similar story, "The Story of a Girl and a Monster" (No. 6) the suitor is just a head and he borrowed parts of his body from dead people on his way to the town. On his way back to the forest after marriage, he gave back the parts he borrowed. So the girl ends up with just a head instead of the fully perfect man she is bent on having. In yet another, "The Story of Three Girls" (41) three girls insist on marrying only men without scars. Three ghosts disguised as handsome men marry them and take them to the forest and kill them.

All the examples discussed above set a pattern for social relations at home. The husband as leader should treat his wives, as subordinates fairly. Failure to do so brings disharmony into the family. The wives as mothers and therefore leaders should treat the children equally. Each wife should treat her co-wife's children as her own. The children for their part should obey

their parents and trust in their wisdom especially in the choice of husbands. So fairness is expected from the leader and obedience from the subordinates. In terms of social relations, the family is portrayed in the narrative as a microcosm of the large society. Just as the husband as the head of the family is expected to be fair, so also is the emir, as the head of the society. Likewise the children are expected to obey their parents as the commoners (talakawa) are expected to obey the leaders. This can be seen in the narratives concerning the behaviour of the ruling class.

The theme of obedience to parents as we have illustrated above is based on a traditional issue - obedience to parents in choosing a husband. This theme of obedience is also adapted to new situations. In the story of "A Boy and a Parrot" (123, full text and translation appended) the boy is punished for disobeying his Primary School teacher (For further discussion on this story see Chapter Five). This adaptation of the traditional concept of obedience to a contemporary situation is part of the general nature of flexibility in tatsuniya.

### 3.3 The Theme of Reprehensible Behaviour of the Ruling Class

Hausa society as portrayed in tatsuniya is one governed by a traditional ruler, Sarki (emir) who ascends the throne through his father or other male

relative. He is powerful, being both chief executive and chief judge. He is assisted by a Waziri (Vizier) and fadawa (courtiers). The Sarki, like the father is expected to dispense justice fairly. But this sometimes is not the case. So once again tatsuniya tries to check the behaviour of the deviant member of the society.

A number of narratives reflect the conduct of the Sarki, his assistant, waziri as well as the prince, Dan Sarki. The main theme of these narratives is that the leader should be moderate and just. The theme can be broken into three sub-categories: 3.3.1 Forced Marriage, 3.3.2 Arrogance, and 3.3.3 Oppression.

### 3.3.1 Forced Marriage

Example: "The Story of Tasalla and Zangina (No. 70, a summary, full text and translation appended).

This is a story about a boy called Zangina and his junior sister called Tasalla. Their parents died and he was left to take care of her. For fear that she might be stolen, he asked her to keep the house <sup>locked</sup> while he went out hunting for food and not to open the door unless she heard the song which he would sing on returning. One day Gizo heard Zangina singing the song and saw Tasalla opening the door. Gizo went and told the emir. The emir ordered Gizo to go with some courtiers and bring her to the palace. Gizo tricked the girl into opening the door and on opening it the courtiers seized her and took her to the palace. Meanwhile Zangina returned and found the girl missing. He cried and cried. An old woman saw him and advised him to make spindles and hawk them in the town crying out "Mazari Mazari mata" (spindles, spindles, oh women). That way his sister might hear him and contact him. He did so, Tasalla heard him, asked for him to be brought to the palace. The emir, happy that she spoke for the first time, sent for Zangina. Tasalla introduced him and the emir compensated him with half of the town.

This narrative, besides being concerned with the duties of the senior members of the family in regard to the younger members, is also concerned with an example of an emir's reprehensible behaviour. Wanting to marry the girl instead of approaching the guardian in the normal way he sends an army of courtiers to seize her. In this case, the emir realizes that no amount of force can bring the girl to love or accept him. He therefore makes peace with the guardian. In some versions of this story such as Nos. 72 and 144, the actions and the outcome are identical to those in No. 79 above; the emir using force to get the girl, realizing his mistake and compensating the guardian. In version No. 36 and 10 a hyena substitutes for the emir, and is punished in the end for its behaviour. In version 73 a father substitutes for senior brother. But in versions No. 1 and 137 a mahogany tree substitutes for the senior brother and the emir is forced to approach the tree and humbly request the girl's hand as is the tradition. Similarly a ram in No. 44 plays the role of the guardian and is able to force the emir to come to him and peacefully seek the hand of the girl in marriage.

In a different story dealing with the theme of confiscation, "The Story of Gizo and an Old Woman" (101) and its version (No. 103) Gizo sees a very fat bull in an old woman's house. He reports to the emir who sends his army to seize it. But they fail to obtain it until the old woman has been formally and politely



asked for it.

The main concerns of these stories is the conduct of the emirs in their dealings with their subjects. Clearly they are viewed as having a responsibility to uphold the traditions of the society. In the stories the emirs circumvent the essential traditional protocols concerning marrying a wife. Instead, they seize the girls but soon realize that one can take a horse to water but not force it to drink. The girls simply refuse to co-operate by not speaking or eating. Thus the emir is forced to repair this breach of traditional mores by adequately compensating the guardian.

### 3.3.2 Arrogance by Members of Ruling Elite

Example: "The Daughter of a snake and a Prince" (No. 148, a summary, full text and translation appended).

A girl called Zina was the daughter of a snake (kasa). She was born very ugly but her mother could transform her into a beautiful girl whenever she wished. She collected firewood and took it to the emir's house for sale. One day, the prince sees her and ordered her out of his sight because she was very ugly. She told her mother who told her not to worry. Then one day the prince wanted to get married. So all eligible girls were asked to gather at the village square (dandali) for the prince to choose a wife. Zina's mother, the snake, transformed her into the most beautiful in town. She easily won the contest. The following day the prince saw Zina at the palace and as usual ordered her out of his sight. As she was going out she showed the ring he had given her the previous night. He then realised he had treated her badly and asked for forgiveness from her and her mother. He was forgiven, they got married and lived happily ever after.

This is a single episode narrative based on a conflict between a Prince and a common girl. The prince first behaves arrogantly towards the girl because she appears ugly and of low-birth. Later when he desired the girl, she and her mother showed even ugly people of low-birth deserve some respect. The prince realizes the error of his ways and asks forgiveness. There are two other versions of this story, Nos. 38 and 63, they all make the same point quite clearly.

Other stories dealing with the same theme are "The Story of Abu the Princess and Abu the Daughter of a Learned Man" (34) and "The Story of Kyallu the Princess and Halima", (No. 43). In these two stories, the Princess in each case refuses the advice of her friends because they are from a lower social class. This leads them into trouble and in the end it is their friends who find a way out: The same theme runs in, "The Story of a Prince and the Son of a Chief Butcher" (127) and in "The Story of a Prince and the Son of A Learned Man" (47). Another slightly different story but which deals with the same theme is "The Story of A Prince and the Daughter of the Chief Blacksmith" (28). In this story, the arrogance of the Prince leads to a competition in which the Daughter of the Chief Blacksmith wins. So the Prince asks for forgiveness and marries the girl. Each story in its own way portrays arrogant behaviour by those in positions of authority and the cessation of such behaviour.

### 3.3.3 Oppression

Example: "A Leper and a Wicked Waziri and A Malam"

(No. 48, a summary, full text and translation appended).

There was an emir and his wicked assistant, Waziri who was a leper. Whenever a stranger came to the town the waziri made the emir have him killed. A malam heard about him and his wickedness, set out to the town to put an end to it. On his way he met a frog, a monkey and a snake, made friends with them and took them along. On arrival at the town the emir, on the advice of the Waziri ordered the malam to go to the middle of the forest and bring the fruit of the tallest tree. If he failed to do this he would be killed. His friend monkey helped him. He was then given another assignment which involved swimming and the frog helped him. Then the snake told the malam how to take revenge on the waziri. The snake bit the emir's son. The malam was told to either cure him or be killed. Then the malam said the only cure in the world was a leper's liver. As there was no leper in the town other than the waziri, the emir ordered that he should be killed. The prince was cured and the malam was made the new waziri for saving the life of the prince.

This narrative consists of three episodes each containing one assignment given to the malam and each shows the wickedness of the waziri. The climax of the story is reached in the last episode when the waziri, thinking he was winning, suddenly had the tables turned against him. The lesson of the story is that justice eventually triumphs and that the oppressor inevitably ends up in his own trap. In a similar story, "The Story of Wiser-than-the-Emir" (39) the emir tries to get rid of a boy called Kafi-Sarki-Wayo (Wiser-than-the-Emir) whose name offends him. He assigns the boy many difficult tasks and yet the boy always manages

carry them out. In the end the people of the town realize that the boy is actually wiser than the emir and appoint him as the new emir. This narrative suggests that injustice can lead to eventual deposition. In another, "The Story of An Emir who Shows no Mercy" (32) the emir kills anyone who commits the slightest offence. In the end, his own wife stands up to him and points at his own mistakes. Further stories dealing with this theme are Nos. 83 and 92.

The common concern in all the examples discussed above (Section 3.3) is the misuse of power by those in authority. This is seen in family matters when the emir takes a wife by force as in, "The Story of Tasalla and Zangina" (No. 70, Section 3.3.1) in non-kin social relations as in the story of "The Daughters of a Snake and a Prince" (No. 148, Section 3.3.2) and in matters between subject and rulers as in the story of "A Leper and Wicked Waziri and A Malam" (No. 48, Section 3.3.3). People's actions and attitudes are judged in the narratives in exactly the same way irrespective of birth or power. Just as a husband is expected to be fair so also is the emir. So the stories about traditional rulers are thematically linked with those about kinship relations at a family level in that both are generally concerned with fair or unfair treatment by a leader of a subordinate.

The themes concerning authority and the ruling class discussed above are based on a traditional system of authority vested in the emirs and their

courtiers. They come to power through inheritance or patronage rather than through popular support. It is interesting that in one story this system concerning the legitimacy of the ruling class is modified to accommodate modern political ideas by which power is assumed through the popular wish. In the story "The World is But a Well" (No. 51, full text and translation appended), which is an obvious allegory of the political situation in Nigeria in 1983, the animals of the forest communally dig a well. They decide that someone should assume the responsibility of administering it. Whoever wants to be given such authority has to convince the rest of the animals that he is the best able to do so. After a fierce campaign and keen election the jackal and his team emerge as the popular administration. Thus the traditional theme becomes modified to accommodate a new situation. This adaptability, in my view, is one of the assets of tatsuniya.

#### 3.4 Personal Virtues and Virtuous Behaviour

The third major category consists of the stories which are concerned with specific personal virtues and their expression in behaviour. This category cuts across family ties and social hierarchy. Virtues such as kindness to animals (15, 58, 138) trust (52, 15), honesty (107), sportsmanship (45, 64, and 8), gratitude and humility (13, 27, 33, 59, 142, 82, 146) are portrayed. Of these we shall illustrate the theme of gratitude and

humility.

### 3.4.1 Gratitude and Humility

Example: "The Man who had a Gown of Dum-Palm Fronds."

(33, a summary, full text and translation appended).

There was a man who was so poor that he could not afford proper clothes so he used palm leaves (*kaba*) to cover himself. One day a dove saw him and took pity on him and offered to make him rich if he promised to reply whenever she called to him using the term "poor man". The man readily agreed. The dove miraculously made him rich. He built a house, became an emir and got married. The dove came every day and called to him "poor man" and he replied, "yes". Then one day his wife prevented him from returning the dove's call. When she called three times and he failed to answer he was suddenly changed back to his former state.

This is a single episode story built on a request or promise and its fulfilment or lack of it. Initially both parties fulfil their respective sides of the agreement and the result is positive. But when the man's riches go to his head and he fails to respond the result is the loss of all he has gained. The message is quite simple—a man must, first of all be humble enough to remember his origins and second, under all circumstances he must be grateful to those who were kind to him.

In two other versions of this story "A man as A Goat" (146) and "A Poor Man and A Goat" (13) the helper is not a dove but a nanny-goat who reproduces to create a flock of goats for the poor man thus making him rich. But when the goat becomes old and he treats

her badly, the flock deserts him and he becomes poor once again. In another variant, "A Dove and Suda (Senegal Bush shrike) (142) the Suda borrows the dove's beak (because it is more beautiful) to enable her to get a husband. But she fails to return afterwards. The dove finds out, and exposes her and she loses the husband. In yet another variant, "The Story of the Last Born (Dan auta) and his Wives" (27) Dan Auta marries a leper woman and with his magic ring she transforms herself into a beautiful lady. She steals the ring to keep for herself. She is, however, caught and is therefore transformed back to her former state. These narratives clearly convey the message that an acknowledgement of favours done is essential and that ingratitude will lead to a reversal of fortunes.

It can be noted that these virtues are of transcendental value. Humility, gratitude and kindness to animals are as cherished in the past as they are today. The differences then between the stories dealing with these themes set in the past and those set more recently is often in the details. For example in, "The Story of A Poor Man and a Goat" (13) the reward for the man who keeps a promise is in the form of a flock of goats. Whereas in "The Story of an Old Woman and the Son of Dodo" (59) the reward is in the form of modern fashionable clothes. These, according to the young lady who narrated the story, include belbel (velveteen) sufa (super wax, high quality print) all especially printed by a whiteman and brought from Nyok

(New York). The themes may be rooted in the traditional world of the tales but remain relevant to a fictional environment that clearly contains modern elements.

### 3.5 Deceptive Behaviour

Trickster narratives have not featured in the discussion so far. This is because they are somewhat different and seem to contradict the set of virtues outlined above. An example is honesty. In non-trickster narratives, dishonesty is punished, but in trickster narratives, Gizo the main trickster figure often cheats and deceives and the audience always applaud him. In Gizo narratives the dominant values are often reversed. The weak, the tiny are "given licence" to use all methods to ridicule the bully or high-and-mighty. The general rule in these stories is the survival of the fittest. The big animals especially the hyena often terrorize the smaller ones. In order to survive the smaller animals deceive, cheat, lie to make up for what they lack in size. So although such conduct is normally frowned upon, they are justified in the narratives as a means of countering the oppressive behaviour of the powerful figures. These points can be illustrated with the following example:

Example: "Gizo and the Birds" (114, a summary, full text and translation appended).

Gizo tricked some birds in to taking him to



the tree top which was in the middle of a river to eat fig fruit. The birds agreed and lent him some feathers to enable him to fly. On reaching the tree top, Gizo prevented the birds from eating any. So when he was asleep they took away their feathers and left him stranded. When he woke up he fell to the bottom of the river. There he claimed to be the relative of the 'Yan'ruwa [water spirits] he found there. After testing him he was given shelter and then he was taken up to the shore. On land a lion ate the fish Gizo had got from the river. Annoyed, Gizo tricked him and tied him up and branded him. The lion, on being released later looked for Gizo to punish him. When they met, Gizo managed to escape by trickery.

In this story, Gizo tricks the birds and the 'Yanruwa by claiming to be their relative, cheats the birds on the tree, as well as the fish that bring him up to the shore. He lies to the lion deceiving him into thinking that he could make him more beautiful while actually he wants to brand him (as punishment). In other words Gizo is doing here precisely what tatsuniya generally inveigh against.

However, the context of the story justifies this reversal. There is a famine in the town, food cannot be found anywhere except on the tree top in the middle of the river. As Gizo (spider) cannot fly, he would have died had he not devised a means of getting to the tree top. Thus his behaviour is forgiven as it is warranted by special circumstances.<sup>3</sup> The stories often give special licence to the weak to use fair or foul means to survive or to punish the strong who trample over them.

However,<sup>a</sup> few stories present Gizo as a cheat<sup>^</sup>

(version 56) who is sometimes punished (versions 14 and 100). These are exceptions. Most trickster tales convey the triumph of the weak and the punishment of the terrorizer<sup>4</sup>

The tales are listed in Appendix I and an indication of thematic category is given there. The thematic classification outlined above is based upon a collection of some 150 tales. Many tales, however, are concerned with more than one such theme. An example is the Story of "An Emir and his Daughter" (88). In the story an emir wants a son but gets a girl instead. So he mistreats her. The girl for her part wants to please him so she carries out tasks more suited to a man to prove that a girl is as good as a boy. She plays a leading role in punishing an oppressive neighbouring ruler. This pleases her father and he is reconciled to her. This story is concerned with at least two themes, namely (1) unfair treatment by and obedience to parents and (2) punishing an oppressive ruler. So this narrative covers two of our four categories. It is, however, mainly concerned with the theme of unfair treatment and as a dominant theme, it is classed here as falling within that category.

A few narratives do not fall within our classification at all. They include a story about incest, "A Girl Who Married her Elder Brother" (87) romantic stories like "The Story of Musan Gayya" (89) and "The Story of Tabarbaje" (71, discussed at length in Chapter Six) and stories dealing with competition as

as in "The Race Between the Horse of Tasalla's Father and that of the Emir of Marmara" (2) and "A Girl and her suitors" (108). There are ten stories (about seven percent of our corpus) which are left unclassified.

### 3.6 Concluding Remarks

This Chapter has grouped a collection of 150 tales into thematic categories. Not all tales, 140 out of 150 are viewed as falling within these categories while some of the classified stories occur in more than one category. There are four major thematic categories, namely (1) Unfair treatment at home (2) Reprehensible behaviour by the ruling class, (3) Personal Virtues and virtuous behaviour and (4) Deceptive behaviour.

The range of themes covered here shows that tatsuniya is as much concerned with adults as with children in Hausa society. A child is expected to respect his elders, an elder is expected to display certain virtues in dealings with others and those in authority are expected to be fair. Punishment or failure are meant to deter the individual from deviating while rewards or success are meant to motivate him to conform with the expected code of behaviour.

Besides, the themes of tatsuniya are adaptable to new situations. The theme covering traditional authority is stretched to include modern

political authority based upon "popular will" just as the theme of obedience to parents is extended to cover obedience to Primary School teachers.

Clearly the themes isolated here are potentially adaptable and have been adapted to circumstances outside the "traditional world" of the tale.

NOTES

- 1 Neil Skinner (Editor and Translator) Hausa Tales and Traditions (originally compiled by Edgar, London: Frank Cass & Co., 1969).
- 2 For further discussion of constant and variable features, see Chapter Five.
- 3 See the discussions of versions 114 and 56 in Chapter Five (5.3.2).
- 4 For a detailed discussion on Gizo and Trickster narratives, see M. Karaye's M.A. thesis "Structural Characteristics of Gizo in Hausa Folktale" (Unpublished, University of Khartoum, 1979). There is also a brief discussion of Gizo in B.W. Andrzejewski S. Piłazewicz and W. Tyloch (editors) Literature in African Languages: Theoretical Issues and sample Survey (Cambridge University Press), 1985, page 193.

CHAPTER FOUR: THREE TYPES OF TATSUNIYA  
BASED ON PLOT STRUCTURE

4.1 Introduction

The majority of the informants for this study indicate that there are four key elements that distinguish a tatsuniya or sometimes gatana in Sokoto and Katsina dialects, from other forms of verbal art. The first is that it contains a plot. This is in contrast to sayings (karin magana), epithets (kirari) and riddles (ka-cinci ka-cinci) which do not. Second, the opening and closing formulae make it quite clear that tatsuniya is fictional. Legends (tarihi) and other stories believed to be true (hikaya, kissa, labari) are therefore not tatsuniya. The third element is that it is orally transmitted. This contrasts with novels and novelettes. The fourth element is that it is narrated in a normal conversational style except for the occasional interjection of songs. This element distinguishes it from oral praise-singing (wake-wake). In putting together this definition of tatsuniya, Hausa people will generally exemplify by reference to stories of Bora and Mowa or of Gizo and Koki.

As a fictional story tatsuniya consists of one or more episodes. An episode consists of a development of a story from a statement of a problem to the liquidation

of the problem normally through the resolution of a conflict between characters. A problem can take many forms including (1) lack of food or lost sister or bride (example 4.2.1); (2) Unfair treatment (example 4.2.2); or a desire to win a competition or race (example 4.2.3). In this chapter the episodes in sample stories are broken into component steps which mark the development from problem to resolution.

Some stories contain one episode while others two or more. Three types of tatsuniya can be identified: simple compound and complex. A simple tatsuniya contains one episode with one main character. A compound tatsuniya has two or more episodes in which the liquidation of the problem in the first episode is linked to another problem and hence the second or subsequent episode; one main character travels through a series of like episodes. A complex tatsuniya contains two or more episodes which, similar in some respects, contrast with each other, often in that one ends positively and the other negatively. The interpretation of the tale depends upon the listener taking the contrasting parts together. Also complex tatsuniya normally involve more than one main character. This chapter will now illustrate these three types of tale.

#### 4.2 The Simple Tatsuniya

A simple tatsuniya is characterised by one

episode and one central character. The story revolves around the liquidation of an initial problem and when that happens the story comes to an end. The following trickster narrative is an example of a Simple tatsuniya which is based on a lack of food.

4.2.1 "Gizo and Wild Animals" (No. 99, a summary, full text and translation appended)

Gizo, after recovering from illness, felt a craving for meat. He decided to pull a trick. He distributed kola nuts to all animals inviting them to a feast at his house. He promised each one of them not to invite their "enemies". On the day of the feast, a hen came first and she was killed by a cat who came later. The cat was in turn killed by a dog. A hyena killed the dog and a moment later the hyena was also killed by a leopard. The leopard was in turn killed by the lion. In the end the lion was engaged in a fight with the elephant. And with Gizo's help they killed each other. Gizo then asked his wife, Koki, to collect the dead animals and grill them for him to eat.

The underlying structure of the story summarised above can be broken down into its component steps as follows:

1. Initial situation: craving for meat.
2. Invitation to animals to attend a feast.
3. Each new arrival kills the animal already present.
4. The final two kill each other.
5. Final situation: availability of meat.

The logic in the above elements of structure is that in the society Gizo finds himself, one needs either



physical strength or cunning to survive. As Gizo (spider) lacks physical strength, he makes up with his ability to deceive others. The balance between deception and trickery on the one hand and brute force on the other is typical of tatsuniya and of its portrayal of the nature of stability in society.

The following is another example of the simple tatsuniya. The problem here is not a lack of food, as above, but mistreatment by an older member of a family, mother cow, of a junior member, a calf:

4.2.2 "A Cow and her Calves" (No. 86, a summary, full text and translation appended)

There lived a cow who wanted to bear a triplet of calves. She gave birth to a single calf instead and she mistreated it. Then she gave birth to the triplet she always wanted. She treated them well. Whenever she returned from grazing she called on them to suckle and not the single calf. Then one day a hyena came and took away the triplets. When she came back she called and called but there was no reply from her favourites. The calf she had been mistreating told her what had happened. She was upset and asked for his forgiveness.

The plot structure of the above story can be broken down as follows:

1. The cow's desire to have a triplet of calves.
2. Feeding the triplet and not the single calf.
3. The stealing of the triplet by the hyena.
4. The misery of the cow and her reconciliation with the calf.

The above story is about the conflict which arises

as a result of the cow's unfair treatment of one of her calves. The problem brings tension between the cow (mother) and the victimised calf (child). The conflict is resolved when the cow lost her favourite calves. This misfortune is a punishment for her unfair treatment, it restores justice and thus the conflict is resolved. In the first example (4.2.1) the problem is in the form of a lack of a tangible object, whereas in this story the problem arises as a result of unfair treatment.

Our final example of Simple tatsuniya is concerned with a desire to win a competition.

4.2.3 "The Race Between the Horse of Tasalla's Father and that The Emir of Marmara" (No. 2, a summary, full text and translation later appended)

There was a man who had a horse which he liked greatly. He did not even allow flies to touch it. One day when he was going to the forest to cut grass for the horse, he asked his daughter, Tasalla to look after it. When he left, his wife ordered Tasalla to ignore her father's instruction. On his return, the man found his horse neglected. So he slapped his daughter for failing to obey his instructions. His wife jeered at him saying how could he slap his daughter for neglecting a horse that could not win a contest against the emir of Marmara's horse? He said he would prove that his horse was better than that of the emir of Marmara.

He set out, found the town of Marmara and challenged the emir to a horse race. The emir accepted and it was agreed that whoever won would kill the other. The race was organised and people were invited. The man's horse beat that of the emir by far. To save his life, the emir gave a handsome reward to the man.

It can be seen that in this story the problem takes the form of a need to win a competition. The man felt it necessary to prove that his love for the horse was justified. The elements of the plot are as follows:

1. A man has a horse which he likes.
2. He asks his daughter to look after it.
3. His instruction is disobeyed and he is provoked into a need to prove himself and his horse.
4. He challenges the emir to a horse race.
5. His horse beats the emir's horse.
6. Final situation: the horse brings him reward.

Each of the three examples of a simple Tatsuniya discussed above is characterised by a single episode. The episode consists of a problem which may take the form of a lack of a specific object (4.2.1) or unfair treatment (4.2.2) or a desire to win a contest (4.2.3). When the problem is solved the story comes to an end. 49 out of 150 tales in the present corpus share a simple plot structure. These are marked in the list in Appendix I.

#### 4.3 The Compound Tatsuniya

The Compound Tatsuniya contains two or more episodes. There is usually one central character who encounters different minor characters in the different settings of each episode. In such multi-episode

stories resolution of the problem in one episode leads to another problem and so on in the subsequent episodes. The following story is an example of a Compound Tatsuniya. Its theme has been discussed in Chapter Three (3.5) and it will also be discussed in Chapter Five (5.3) in comparison with another version (No. 56). The summary is reproduced here to illustrate its plot structure.

4.3.1 "Gizo and the Birds " (No. 114, a summary, full text and translation appended)

There was famine, no food anywhere except on top of a tree in the middle of a river. Gizo came to the birds and claimed to be their relative. So they lent him some feathers and took him to the tree. On the tree, Gizo prevented the birds from eating the fruits. So they took away their feathers. Gizo dropped to the bottom of the river. There he found water devils (Yan-ruwa). He claimed to be their lost relative. So they gave him accommodation. The following morning two big fish were asked to take him to the shore. On the shore, he lured the fish out of the water and killed them. On land Gizo grilled the fish. Then came a lion who intimidated him into surrendering the fish. To punish the lion, Gizo claimed that he would make him as beautiful as a guinea fowl. Not realizing the trick, the lion allowed himself to be tied to a tree. Gizo then branded him with a hot iron bar and went away. The lion was released later and he looked for Gizo to kill him. But Gizo appeared to him in disguise and frightened him into not harming Gizo.

There are three episodes in this story. The first in which the problem takes the form of a lack of a specific object (food), second in which the problem is the desire to escape from the bottom of the river

and the third in which the problem stems from unfair treatment of Gizo by the lion. In all the three episodes, trickery is involved: in the first to obtain food, in the second to escape and to get fish as a bonus and in the third to punish the lion for intimidating Gizo. The story can be broken as follows:

#### 1st Episode

1. As a result of famine, Gizo feels hungry.
2. Gizo claims to be a relative of the cranes.
3. The birds lend some feathers to Gizo.
4. Gizo prevents the birds from eating the fruits.
5. The birds take away their feathers.

#### 2nd Episode

1. Gizo at the bottom of the river, wants to escape.
2. Gizo claims to be a relative of water devils.
3. Two fish were asked to take Gizo ashore.
4. Gizo kills the fish.

#### 3rd Episode

1. The lion intimidates Gizo into surrendering his fish.
2. Gizo ties the lion and brands him.
3. Gizo escapes when the lion finds him later.

Each episode comes to an end before the start of the following one. The conclusion of the first leads to the second and that of the second lead to the third. Gizo's punishment for not sharing the fruit led

him to drop into the river and similarly the fish killed at the end of the second is the cause of the lion's behaviour towards him.

Although this story contains three episodes involving different characters and actions as outlined above, it nevertheless remains one story. This is not only because Gizo remains the central character in all the episodes but also because each episode is presented as a continuation of the previous one. So each of the episodes is part of the whole plot and at the same time makes sense when considered separately.

The above story is a trickster narrative. Another example of a Compound Tatsuniya which is not trickster is the "Story of Kafi-Sarki-Wayo" (No. 39). In this story Kafi-Sarki-Wayo is an adventurous boy who, as his name suggests claims to be wiser than the emir. Naturally the emir feels challenged. He therefore assigns Kafi-Sarki-Wayo three tasks and tells him that if he fails he will be killed. Kafi-Sarki-Wayo proves that he deserves his name and carries out the tasks successfully. Each of the three tasks involves a problem and the solution of the problem and they are as such episodes. In the end the people become convinced that Kafi-Sarki-Wayo is actually wiser than the emir. So he is removed and Kafi-Sarki-Wayo appointed instead.

Another example is "The Story of Zuwaira" (No. 143). This is a story of a beautiful girl called Zuwaira and her three suitors. Each one of them wants

to marry her and in order to find out who loves her most she gives each one a task. The tasks involves lack and its liquidation. The link between the tasks is the girl as all actions are geared towards gaining her favours.

From the above example one can see the characteristic pattern of compound tatsuniya. These stories are marked by two or more episodes which are presented in series. The resolution in one leads to the following episode. Thus the episodes make up a single story and at the same time are meaningful when taken separately. This is made possible by the fact that each episode involves different minor characters and locations but the central character always remains the same. Of the 150 stories we have in our corpus, 37 have the compound plot structure (see Appendix I).

#### 4.4 The Complex Tatsuniya

The third group of stories is that of Complex Tatsuniya. The stories in this group, like in the Compound Tatsuniya contain two or more episodes, but unlike the stories in the compound category, the stories in this category have two or more main characters. The episodes are often about unfair treatment or concern the two sides of a moral attribute such as obedience and disobedience. One of the episodes ends positively and the other negatively. The obedient or

victimised character often succeeds and the disobedient or the unduly favoured one fails. This is the characteristic pattern of the following Bora and Mowa (The Hated and Favoured Wife) tale:

4.4.1 "Two Girls Who Guard the Cotton Farm" (No. 65, a summary, full text and translation appended)

One man had four wives. He wanted one of them to allow her daughter to guard his cotton farm. They all refused except the wife who had only one daughter. She allowed her daughter to go and she was taken to the farm and a house was built for her. A dove came and asked if she could share the girl's house. The girl readily agreed. She then went to the stream to fetch water. She saw iskoki (fairies) disguised as girls. They asked if they could come along and play with her at night. She agreed, but when the dove advised her against it, she obeyed the dove. The girls came and called but the dove told them that the girl had gone to sleep. They played without her and left valuables behind. The girl took these home at the end of her assignment.

When the other wives saw what the girl had obtained, they became jealous. One of them insisted that her daughter must be the one to guard the farm the following year. When the year came, her daughter was taken to the farm. The dove came. The girl allowed her in reluctantly. She went to the stream and met the iskoki as girls. They asked to come and play with her. She agreed. The dove advised against it but she disobeyed the dove. When the iskoki came to the house and called, she came out. They killed her when they were playing.

This tale consists of two episodes. The first concerns the obedient and the well mannered girl and the second the ill-mannered girl and her mother. The actions can be broken as follows:



1st Episode

1. Request for a girl to guard the cotton farm.
2. All but one wife refused the request.
3. At the farm the girl takes the advice of the dove.
4. The girl is rewarded.

2nd Episode

5. Another wife allows her daughter to guard the farm.
6. The second girl disregards the dove's advice.
7. The second girl is punished.

In the first episode the girl comes into contact with the dove, who in the context of the story is presented as an older person and follows her advice. This enables her to successfully accomplish her assignment and gain material reward on top. But getting a reward for a good deed is only half of the concern of the tale. So a second episode is needed to show that disrespect results in punishment. In the second episode the girl goes through the same situation as her sister, but she is punished for disrespectful behaviour. Therefore the overall moral of the narrative is arrived at by comparing and contrasting the respective episodes and the attitudes of the two main characters.

However, it is not a condition that the episodes in this category must be so closely parallel. The

following is an example of a Complex Tatsuniya where the episodes are not directly parallel (the story was also discussed under forced marriage in chapter 3):

4.4.2 "The Story of Zangina and Tasalla" (No. 70, a summary, full text and translation appended)

Zangina and Tasalla are brother and sister. Their parents died and Zangina took the responsibility of looking after his sister. He went out every day to hunt for meat for them to eat. When he returned he sang a song calling his sister to open the door. It was like that every day. He warned her not to open the door unless he sang the song.

Then one day Gizo heard them singing the song and saw the girl who was very beautiful. He went to the Sarki (Emir) and told him about the girl. He promised to bring her to him. He went back to the house and sang the song. The girl recognised his voice and refused to open the door. Gizo went to an old woman and asked her to "repair" his voice. She did so and Gizo returned to the girl's house with Sarki's courtiers. He sang the song perfectly and the girl thought it was her brother. She opened the door and was taken away by force to the Sarki's house. She cried and refused to eat anything because of the loss of her brother.

In the meantime, her brother returned home after the usual day's hunting. He sang the song as usual but no answer came. He sang again and again and still no answer. He could not find the girl anywhere. He fell down and started crying. An old woman came along and saw him crying. She told him he might find his sister by selling spindles in the town. He took her advice and cut spindles and took them to the town to sell. He called women to come and buy spindles and then sang the song familiar to his sister. He went round the town hawking his spindles and singing the song.

The girl heard the voice of her brother singing the song. She said she wanted the spindles. The Sarki sent for the man. When the brother and sister saw each other they started crying afresh, this time for happiness. The girl introduced him and she was formally married to the Sarki. The man was given half of the town to rule. He too got married.

This tale can be broken into three parts. The first is about the brother's daily trip to the forest to bring food, the second about the stealing of the girl by Gizo with the help of Sarki's courtiers and the third is the reunion between the brother and sister and the reconciliation between the brother and the Sarki. While the girl remains the centre of attention in all three parts, the story line first follows the brother, then Gizo and then back to the brother. The first and the third parts make up one episode and the second part forms the second episode. The second episode is integral to the first in that it creates the problem to be resolved, it is a step in the first episode as the breakdown of component elements shows:

1st Episode

1. Tasalla is left in the care of her brother Zangina.
2. Tasalla is locked in their house when Zangina is away.

2nd Episode

- 3 {
1. Gizo sees the girl and reports to the emir.
  2. The girl is abducted by the emir's courtiers.

1st Episode

4. Zangina looks for the girl in the town.
5. He finds her in the emir's house.
6. The emir pays him compensation.

In the first episode Zangina treats his sister

well. The theft of the girl creates a problem which is solved by the brother's successful search. His fair treatment of his sister is rewarded: the emir gives him half of the town to rule. In the second episode, the emir through his agents, Gizo and the courtiers maltreats the girl. For this he is punished: he pays compensation to the girl's brother. Thus the compensation in the end serves two purposes: reward for Zangina for his fair treatment of his sister; and punishment for the emir for his unfair treatment of the girl and her brother.

Another example of complex tatsuniya different from the two above is "The Story of the Girl that Dodo Found in a Well" (No. 8). In the story a beautiful girl is lured into going down a well by her friends who are jealous and so want to get rid of her. She is found by a dodo (monster) and later saved by her younger brother. The first episode, the attempt to drown the girl, ends negatively as the girls are punished, while the second episode, saving the girl from a dodo ends positively as the brother brings home wealth as well as the girl.

Complex tatsuniya rely for their interpretation on the integration of the meaning of episodes and are characterised by the plurality of episodes and the presence of more than one main character. In some cases the episodes are closely parallel in the sense that the characters undergo the same process though they achieve different results. This is seen in the story

of "Two Girls who Guard the Cotton Farm" (No. 65) above. Both girls perform the same actions but there are different results due to their different attitudes to the events. In another example, "The Story of Zangina and Tasalla" (No. 70) the episodes are not repeated. The first is suspended in the middle and the second one inserted. Like in No. 65, the first main character, the brother of the girl, achieves success and the second main character, the emir is punished. But in "The Story of the Girl that Dodo Found in a Well" (No. 8) it is the first episode which ends negatively and the second positively.

Common to the stories in this category is the fact that there are more than one major character and that one of the episodes ends negatively and another positively. In this category the interpretation of the story relies upon the listener comparing and contrasting the episodes. More than one third of the tales in the present corpus, 57 out of 150 share these characteristics.

While <sup>a</sup>majority of our stories, 143 out of 150 (95.3 percent) can fit into the three categories discussed, there are a few, seven altogether which cannot easily be classified. In some of these the episodes are similar to those in complex tatsuniya but they have just one main character (Nos. 34, 43, 47, and 127) and in the others there are two main characters but just one episode (Nos. 20, 29, and 149). These are left unclassified.

#### 4.5 Concluding Remarks

This chapter has outlined general characteristics of tatsuniya. Three major categories were discussed. The first is the simple tatsuniya. It has one episode and one main character. The second is the compound tatsuniya. This group is characterized by two or more episodes in which there is one main character who travels from one episode to another. The third category is the complex tatsuniya. This also contains two or more major characters. In addition the episodes in a complex tatsuniya are normally concerned with two sides of a moral attribute such as obedience and disobedience.

Although the elements of plot structure as discussed in this chapter are tied to the stories discussed, equivalences can be found in other stories. For example the first step in the story of "Gizo and the Wild Animals" (No. 99) is "Craving for meat" (See 4.2.1. above). If this is generalized as "Lack of a means of existence" or simply "lack" then an equivalent is found in "The Story of One Sheep" (78) in which water is desired and in "The Story of One Man and Dodo's Water Melon" (52) in which water melon is the object desired. Similarly the dove's advice in "Two Girls Who Guard the Cotton Farm" (65) has the same significance as the doanniya's (female monster) direction in "Bora and the Prince of Masari" (40), just as the guarding of the cotton farm has the same function in

(65) as the washing of a soiled mat (buzu) in Water of Bagaja in "The Story of a Girl and the River of Bagaja" (25). Thus underlying the plot structure are the fixed and familiar elements which give stability to each story and at the same time a flexibility based upon the performer's freedom to change the manifestation of such elements.

The plot structure, arrangement between individual parts, is governed normally by a moral theme. The meaning of individual utterances and actions combine to create a general order in which good behaviour is rewarded and bad behaviour punished. While this principle of presenting the ideal moral order of society in tatsuniya remains largely constant, the interpretation of individual stories is left to the narrator. It is up to him to modify the details and adapt it to different situations depending upon his point of view. This dimension of story-telling is taken up in Chapter Five.

CHAPTER FIVE: VARIABILITY AND STABILITY IN  
VERSIONS OF STORIES COVERING FOUR THEMATIC  
AND THREE STRUCTURAL CATEGORIES

5.1 Introduction

A Hausa tatsuniya performer as in other tale-telling traditions, rarely if ever makes up new stories or alters the basic pattern of existing ones.<sup>1</sup> As this chapter will demonstrate the performer recalls the basic outline of the story from an earlier hearing, clothes it in his own words and delivers it his own way. Children, especially girls acquire the tales as they listen to them every night from their parents and other elders of the community. They in turn narrate the tales when they grow up and get married. Ibrahim Y. Yahaya observes:

The storytelling audience among the Hausa people of Nigeria usually consists of children. The sessions take place in the playground and in the houses of grandparents and neighbouring old women who entertain children with stories as they spin thread, weave cloth, thread beads, shell groundnuts and knit caps. When there is a new bride it is also common for children to gather in her house after supper to play and listen to and tell stories.<sup>2</sup>

This observation is confirmed by a number of my informants. Hajiya Saude who narrates for her children and neighbours' told me that she had acquired her



tales mostly from her mother and other older members of her family when she was a child. Kwalle, an undergraduate student who narrated a number of tales for me said he had acquired his stories from three sources: (1) older members of his family; (2) his classmates at school and (3) Ibrahim Y. Yahaya's published collection.

This, however, does not mean that the stories are handed down from one generation to another in word-perfect form. The performer is not required to reproduce the narrative verbatim. On the contrary he is in fact expected to add, subtract and elaborate the details as long as he sticks to the basic plot. Ruth Finnegan making a general point about story-telling in Africa remarks:

The verbal elaboration, the drama and the performance itself, everything in fact which makes it a truly aesthetic product comes from the contemporary teller and his audience and not from the remote past.<sup>3</sup>

The performer is thus expected on the one hand to conform with <sup>the</sup> established frames of <sup>a</sup> stock of tales and on the other to please the audience by the way he embellishes his version during performance.

In this chapter we separate elements common to versions of the same story in four pairs of tatsuniya and then compare the elements unique to each version. The four pairs represent our thematic categories (Chapter Three) as well as plot structure divisions (Chapter Four). The comparative discussions will demonstrate the kind

of features that represent conformity with tradition as well as those that a performer is at liberty to vary. The narrator as interpreter manipulates the variable elements to present his opinion or adapts the story to new situations. This latent flexibility to present tatsuniya in different ways as our comparative discussion will demonstrate is an asset which enables tatsuniya to be relevant to all times. While conformity with the established frames remains a requirement, a narrator's skillful use of variable elements also draws large audiences.

Our first pair of stories concerns a girl and her guardian. They belong to our thematic <sup>category</sup> of "Reprehensible Behaviour by the Ruling Class" (see 3.3) and they have a complex plot structure (See 4.4).

5.2 The Shared Core of the Stories "A Girl and her Father" (No. 73) and "A Girl and her Elder Brother" (36), Summary, Full text and Translation Appended

There was a girl who was looked after by a senior member of her family. The guardian locked her up whenever he went out as there was no one to look after her in his absence. When he returned he sang a song and on hearing it she replied in song and opened the door. Then Gizo discovered her and told someone who wanted to possess her. The girl was then deceived and abducted. The guardian, after discovering the girl missing searched for her and eventually found her.

5.2.1 The Constant Elements in Versions 73 and 36

On examining the two version summarized above, the following underlying elements are found to recur in each one of them.

1. Initial situation
2. Protection.
3. Discovery.
4. Abduction.
5. Search.
6. Reunion.
7. Final situation.

These elements form the framework on which the performers build their versions.<sup>4</sup> The following table shows the manifestations of these elements in the two versions:

Table II: Recurrent Elements in, "A Girl and her Father"  
(73) and "Girl and her Elder Brother" (36)

<u>Recurrent Elements</u>	<u>Manifestation in version 73</u>	<u>Manifestation in version 36</u>
Initial Situation	<u>A man, no childless, prayed and got a baby girl through a boil on his knee cap. He called her Larai.</u>	<u>A hunter had two children: a boy and a girl, Katire. The parents died left Katire in the care of her older brother</u>
Protection	<u>When the father went to work, the house was locked. On return he sang a song and she opened the door.</u>	<u>When the brother went to the forest to hunt the house was locked. When he returned he sang and she opened the door.</u>
Discovery	<u>Gizo heard the exchange and reported to the emir</u>	<u>Gizo while begging, saw the girl and reported to the hyena</u>

contd.

<u>Recurrent Elements</u>	<u>Manifestation in version 73</u>	<u>Manifestation in version 36</u>
Abduction	<u>Gizo and the emir's courtiers seized the girl and took her to town</u>	<u>The hyena chased and swallowed the girl</u>
Search	<u>The father looked for the girl by hawking spindles and singing the song in the town</u>	<u>The brother looked for the girl by collecting all the water in the forest and refusing to give anyone until his sister was produced</u>
Reunion	<u>Contact was made when the girl heard the song</u>	<u>Contact was made when the girl was squeezed out of the hyena</u>
Final Situation	The girl remained in the custody of the emir and the brother was compensated	<u>The girl was taken back to town and married off</u>

The above table shows two things: recurrent elements in the underlying structure and the differences in the rendering of these elements in the two versions. The differences are underlined and when compared they show how the same story is presented in two ways.

Songs can generally be taken as a variable element since a narrator can either put a message in prose or in song. However in this case the songs are common to the two versions. The theme of the story in the two versions is concerned with duty toward and love of family. This is contained in both songs but expressed in different words in the two versions. Each song is repeated over and over again through out the versions.

Aside from the songs' content their repetition also performs a series of functions:

1. to protect the girl by establishing recognition between the girl and the guardian;
2. to abduct the girl by deceiving her into making false recognitions and;
3. to find the girl by re-establishing true recognition (version 73 only).

All these functions are achieved by repeating the same song at various points in the two versions. It can also be observed that these functions are directly related to the elements of the underlying structure previously established. The use and the repetition of songs enhance the logic inherent in the development of the story from protection to reunion. Also, the interjection of songs in the narration provides an elegant variation from the normal conversational tone in which tatsuniya is narrated.

#### 5.2.2 The Variable Elements in Versions 73 and 36

A skillful performer adds details, descriptions, songs and gestures while a less skillful performer adds little to the essential elements or renders it in the exact or near exact form of a previous rendering. Sani Abdullahi made this point quite specifically:

Masu tatsuniya sun kasu kashi biyu: muna-tatsuniya da kuma gwanin tatsuniya. Muna-tatsuniya shi ne wanda yake haddace tatsuniya

idan ya ji ta, kuma idan ya zo bayar da ita yakan kawo ta kusan kalma da kalma tamkar yadda ya ji ta. Amma gwanin tatsuniya yakan riƙe gundarin tatsuniyar ne idan ya tashi bayar da ita yakan yi amfani da hiki marsa ya kara mata gishiri don ta yi dadi.

Tatsuniya performers divide themselves into two: a mediocre and a good performer. A mediocre performer is the one who memorizes the tale when he hears one and reproduces it verbatim when he comes to narrate it. While a good performer retains its main features and uses his talent to add colour to make it more interesting.<sup>5</sup>

A Tatsuniya performer does not have the freedom to make up stories but if his narrative is to be accepted as a good tatsuniya he must use his considerable freedom to mould its shape. In moulding the shape of the stories, the narrator manipulates the variable elements.

In fact since most of the audience especially the adults have heard the stories before and therefore know the skeleton of the story or gundarin labaran they expect from the performer variations in details and good acting. Many informants told me that tatsuniya mai dadi (a pleasing tale) is the one that has good songs, elaborate gestures and a lot of details. The variable features that stand out in this story are discussed below.

#### 5.2.2.1 Motivation and Causes

These are the elements which give more information about characters, situations or events. They are the essential ingredients for making a good story. They provide motivations for the characters or

create the suspense necessary for holding the interest of the audience. In version 36, for example, the girl is described in flowery language.

The girl, the younger sister of the hunter, Allah has endowed her with beauty, the kind of beauty which sweeps any man off his feet [literally: removes sense from any men].

This description explains why her guardian felt it necessary to remove her from public gaze in town and built a special house for her in the forest. It also explains why she kept the house locked when the guardian was out hunting. The effect of the girl's beauty on men is further described in some detail when the girl came out to give Gizo, a man, corn as alms:

Gizo saw the girl and was stunned (lit. confused). With his mouth open he kept looking at the girl. He took the corn and was pouring it into his gourd while his mind was on the girl. Half of the grain fell into his gourd while the other half fell to the ground.

This description of the encounter emphasizes the girl's beauty as a causal factor in what follows and at the same time gives Gizo a motive, a desire to possess her beauty. So the structure previously set out contains a latent logic but the variable elements indicate overt causes that lead the story from one moment to the next, ensuring a sense of well motivated development.

By comparison the performer in Version 73 does not give a detailed description of the girl. She is

simply described as kyakkyawa, kyakkyawa (is beautiful, is beautiful). This two word description is not followed up or reinforced as in 36. This, among other things was a factor in an audience assessment that 73 was a less pleasing performance than Version 36.

Another aspect worth noting is the detail given in 36 concerning the hyena, who undertook to snatch the girl for Gizo. The hyena is a stock character in animal tatsuniya associated with greed and love of meat. The mere mention of hyena in Hausa tatsuniyoyi conjures up for the audience an instant association of greed and stupidity. This character trait is described when she comes to abduct the girl:

There appeared a bone, a succulent one.  
The moment the hyena saw the bone she  
could not resist (eating it). She  
started eating the bone. She ate every  
bit of it.

This event fulfills the expectations the audience have about the hyena, but the fact that she could not resist a bone even though she was aware that she would therefore fail to abduct the girl brings an element of suspense into the story. Greed as an inescapable trait leads to failure in that eating a bone makes her voice revert to what it was and thus she is recognized. The strength of the stereotyped association between hyena and greed raises the question whether or not the hyena, being what she is, will ever get the girl. This suspense leads through into a second and more successful attempt.



### 5.2.2.2 The Use of Repetition

Repetition is an important element in oral tradition. This is so because unlike writers and readers, participants in tatsuniya do not have a fixed text to refer back to. Words are repeated to emphasize their meaning and hint at their implications as in the following passage from version 36:

When the boy, the hunter realized that their parents were dead, he decided not to stay in the town. He moved to the forest and stayed (there) he transferred all their belongings and stayed (there). (emphasis added).

In this short passage the word stay (zama) is repeated three times. First it is associated with the town and twice with forest. Its repeated association with the forest emphasizes the isolation of the boy and his sister and hints at the danger they are exposed to.

The names of stock characters are constantly repeated rather than being referred to pronominally after the first mention as one might expect in written texts. In Version 36, for example, Gizo is repeated many times within a short passage:

Then Gizo met hyena. When they greeted each other, she asked Gizo for news. Gizo told her all about the beautiful girl. Then the hyena said to Gizo, "Take it easy..."

Far from being redundant this repetition is precisely the means whereby the notions of trickery,

deception and mischief that constitute the stereotype usually associated with Gizo are brought into play. It is the pronunciation of the word itself that elicits the associations. This prepares the audience to expect some mischief or trickery.

Words expressing actions are repeated to show the emotions of the character involved. In Version 73 for example:

Then he fell down there and started crying.  
He continued crying. The rainy season  
fell while he continued crying.

The repetition of the word crying coupled with the indication of the length of time spent doing it suggest the deep agony of the guardian who appeared to have lost his only daughter born after a long period of barrenness. This repetition reinforced the evocation of sympathy from the audience.

### 5.2.2.3 The Use of Non-Verbal Elements

Perhaps the most important element in distinguishing written stories and oral tales is the use of non-verbal elements. The same message even when put in the same words often has a different effect if delivered differently. Whereas songs and other verbal elements can be and often are memorized and reproduced, the use of voice, gestures and facial expressions largely depend on individual initiative.

Generally a performer who uses his body effectively draws a larger audience. However, performers who are

used to narrating tatsuniya over the radio and therefore have no direct contact with the audience tend to use more verbal details to make up for this disadvantage. This is reflected in the two versions under consideration. Version 73 was narrated by a housewife who normally performs for children and other adult members of her family. Her performance contained relatively more gestures and facial expressions. On the other hand Version 36 was performed by a man who normally narrates over the radio and his version contained more verbal details as was indicated earlier.

Both performers used their voice to convey additional effects in their narrations. Gizo, and hyena are known in the world of tatsuniya as being unable to pronounce the consonants "l", "r" and "s". Wherever "l" or "r" appear they pronounce them as "y" and wherever "s" appears they pronounce it as "sh". This "defect" is mimicked by both performers to create a humorous effect. In Version 73 when Gizo came to the emir to inform him about the girl, he said:

Shaiki, Shaiki kunnenka nawa?  
Kaya na uku ka sha yabayi

Instead of:

Sarki Sarki kunnenka nawa  
Kara na uku ka sha labari

Similarly when the hyena comes to sing the song in Version 36, she said:

Katiye Katiye Katiye  
Bue kofa shantayi uban gayi isho

Instead of:

Katire Katire Katire  
Bude kofa shantali ubangari ya iso

This mimickery caused amusement in the audience in both performances and helped to create the light-hearted atmosphere which was given as a mark of good performance by members of the audience in discussion with me.

A combination of voice and gesture is sometimes employed to portray a picture of an event in the story. This is the case in the performance of this passage in Version 73:

Shi ke nan daga budewa sai ko suka dauke ta suka dora a doki. Gudu suke gudu suke. Ba su tsaya ko'ina ba sai gidan sarki. Suka shiga da ita dai. Ba ci ba sha kullum haka.

Sai baban ya zo ya ce:  
 Ke Larai ke Larai  
 Shiruu...Ya yi. Ya yi. Shiruu.. Ba magana Sai ya fadi a wurin. Yake ta kuka. Yake ta kuka. Damina ta sauka. Ciyawa ta fito masa. Yana ta kuka.

When the performer came to this section of Version 73 she dramatized the snatching of and the running off with the girl by stretching out her hands as if grabbing something, drawing them back and then making as if to throw something upwards to indicate putting her astride the horse. She then furiously moved her arms back and forth in imitation of running and at

the same time repeated the phrase Gudu suke (they are running). The speed of her narration became faster and her voice louder. She maintained the sense of excitement and suspense for an appreciable period of time. Then as the performer came to the word shiruu (silence) her voice became markedly lower and her speed slowed. She pronounced shiruu with a very long final syllable (ruu) followed by a few seconds of pause. And this was repeated after two crisp sentences. From this moment on the speed of her narration and the level of her voice returned to the level she had previously established as the norm.

So the performance here and indeed generally in Version 73 leans more on the use of gesture, imitation and variation of voice rather than on the use of verbal description as in Version 36. The contrast becomes sharper if we compare the passage above with the following corresponding passage in Version 36:

Koda yarinyar nan ta bude kofa, maimakon ta ga danuwanta mawaki sai ta ga kura.  
 Yarinya Katire ta yi baya da gudu. Kura ta bi ta. Yarinya ta sami wani kuttu ta shiga kura ta dauki kuttu wanda yarinya ta shiga ta hadiye. Ta fice ta tafi abinta.  
 Yayin da lokacin dawowar dan'awan.  
 Yarinya ya yi daga farauta sai ya yi waka yadda ya saba:  
 Katire, Katire, Katire  
 Bude kofa Shantali uban gari ya iso  
 Katire, Katire, Katire  
 Bude kofa Shantali uban gari ya iso  
 Da ya yi kira haka bai ji an amsa masa ba ya sake karowa gaba ya kara kira:  
 Katire, Katire, Katire  
 Bude kofa shantali uban gari ya iso.  
 Shiru bai ji ansa ba. Ya dai taho har ya iso kusa. Ya sake kira ba amsawa. Yana isowa kofar gida sai ya ga kofa a bude.

Ko da ya ga kofa a bude ya tabbata lalle  
 barna ta samu. A nan ya yadda abubuwan da  
 ya samu. Ya kutsa gida a guje. Ya shiga ya  
 bidi yarinya duk gida bai gan ta ba. Yana  
 duddubawa sai ya ga sawun kura. Sa'an nan  
 ya sakankance lalle, kura ta kama ta saboda  
 haka ya yi tunani. Ya tuna shi kansa  
 maharbi ne, dan maharbi. Ya gaji harbi iyaye  
 da kakanni.

This passage contains twice as many words as in the  
 corresponding passage in Version 73, 207 words against  
 83 words. The sentences here are much longer than in  
 73, about ten words a sentence on average as against  
 about four. The passage was narrated in a flat  
 narrative tone with neither pause nor significant  
 shift in the level or tone of voice. The performer  
 here describes rather than gesticulates; a chase was  
 described in 36 while a snatching was performed in 73.

So the two passages give two different ways of  
 presenting an identical situation: one by more verbal  
 details and the other by more acting. Thus description  
 and performance <sup>are</sup> variables which the performers have  
 the freedom to manipulate in their effort to please  
 the audience. While the performer in Version 36 chose  
 to describe the actions and even the thoughts of the  
 character ("he became convinced...he remembered...etc)  
 the performer in Version 73 chose to bring the situation  
 to life by acting the part.

While duty and love of family constitute the main  
 theme of the two versions discussed above, our next  
 discussion concentrates on the theme of "Deceptive  
 Behaviour" (See 3.5). It concerns Gizo and the birds

and it has a compound plot structure (see 4.3).

5.3 The Shared Core of the Story "Gizo and the Birds"  
(No. 114)\* and "Gizo and the Cranes" (No. 56),  
Summary, Full texts and Translation Appended

Gizo asked some birds to take him to the tree top which was in the middle of a river to eat fruit. The birds agreed and lent him some feathers to enable him to fly. On reaching the tree top, Gizo prevented the birds from eating any. So when he was asleep they took away their feathers and left him stranded. When he woke up he fell down to the bottom of the river. There he claimed to be the relative of the Yanruwa (water spirits) he found there. He was given shelter and then he was taken up to the shore. On land, an animal ate the fish Gizo had got from the river. Annoyed Gizo tricked him, tied him and branded him with an iron bar. The animal on being released later looked for Gizo to punish him. When they met, Gizo managed to escape by trickery.

5.3.1 The Constant Elements in Version 114 and 56

There are three episodes in each of the two versions of this story. The first episode concerns lack of food and its attainment. Here Gizo tricks the birds to get what he wants. His trick is discovered and punished. The second episode is on the need to escape from the bottom of the water and away from water spirits. He again tricks the water spirits but they do not discover it until after his escape. The third episode concerns lack of fair treatment. Here a strong animal intimidates Gizo but Gizo manages

\* The theme of this story has been discussed in Chapter Three (3.5) and its plot structure in Chapter Four (4.3). Here we are more interested in the variable and the common elements with version No. 56, and thus we reproduce the summary.

to punish the animal and to get away with it.<sup>6</sup> The underlying elements of structure which recur in both versions are as follows:

1st Episode

1. Lack of food.
2. Friendship.
3. Betrayal of Friendship.
4. Punishment.

2nd Episode

1. Need to Escape.
2. Friendship.
3. Betrayal of Friendship and Escape.

3rd Episode

1. Lack of Fairness.
2. Punishment (For the animal).
3. Escape.

The above elements recur in each of the two versions of the story. These elements constitute the framework on which each version is built. The following table shows the manifestation of these elements. Differences in each version are underlined to show the contrast.



Table III Recurrent Elements in "Gizo and the Birds" (1114) and "Gizo and the Cranes" (56)

<u>Recurrent Elements</u>	<u>1st Episode</u>	<u>2nd Episode</u>
Friendship	<u>Manifestation in Version 114</u> It was during famine. No food anywhere except on tree top in the middle of the river	<u>Manifestation in Version 56</u> Gizo with his wife Koki living next to the cranes went to their home to get some fire. They gave the fire and some sweet dates as well.
Betrayal of Friendship	<u>Gizo claimed to be a relative of some birds. He asked them to take him to the tree.</u>	<u>Gizo made friends with his neighbours and asked them to take him to the dates. They agreed and asked him to come in the morning. He came too early so he burnt houses to make it appear as bright as morning</u>
Punishment	<u>On a tree top, Gizo claimed all the ripe fruits as his</u>	<u>On the tree, Gizo beat the cranes to the dates</u>
<u>2nd Episode</u> Need to Escape	<u>When Gizo fell asleep the birds left him there</u>	<u>When Gizo was asleep the cranes took away the dates he picked as well as their feathers</u>
Friendship	<u>On waking up Gizo fell to the bottom of the river</u>	<u>Gizo fell to the bottom of the river</u>
Betrayal of Friendship and Escape	<u>There he claimed to be the lost relative of the water spirits. He was given shelter</u>	<u>There he behaved as if he was a relative of the water spirits. He was given food and shelter</u>
	<u>The following morning he was taken ashore by two big fish whom he killed when they reached shore</u>	<u>At night, he stole and ate their eggs. The following morning he was given fish as present and taken ashore before the eggs were discovered missing</u>

contd.

Table III continued.

<u>Recurrent Elements</u>	<u>Manifestation in Version 114</u>	<u>Manifestation in Version 56</u>
<u>3rd Episode</u>		
<u>Lack of fairness</u>	Gizo made fire and grilled the fish he had killed. A lion came along and Gizo gave him some. After tasting it the lion took the rest	As Gizo was grilling the fish he was given, he threw it behind himself. A hyena came along and ate it all
<u>Punishment (For the animal)</u>	Gizo tricked the lion, tied him to a tree	Gizo tricked the hyena and tied her to a tree and branded her with an iron bar
<u>Escape</u>	On being released the lion looked for Gizo. He appeared in disguise and frightened the lion	When the hyena was released she looked for Gizo to kill him but when they met Gizo tricked her and ran away

The underlying structure of the first episode repeats itself in the second and third episodes, except that in the third episode the "friendship" is assumed and it is not Gizo but the other animal who betrays it and is punished. Although these elements are not manifested in the stories, they can be assumed; both the lion in 114 and the hyena in 56 were at first friendly towards Gizo. It was only after tasting the fish and finding it very nice that they intimidated him into surrendering the rest of it.

The theme that runs through the underlying structure in all the episodes of the two versions is Gizo's use of trickery to survive in a society where survival hinges on physical strength and brute force.

### 5.3.2 The Variation in Moral Perception of the Characters

While the discussion of the two versions of the story of the girl and her guardian (Nos. 73 and 36) considered uses of repetition, songs, description and performance here the discussion centres on the different ways in which the central character is portrayed in the two versions. In version 114, the story is set in the forest where the harsh reality is the survival of the fittest. This setting and the details given about Gizo's actions justify his trickery and attract the audience's sympathy to him. This way of portraying Gizo starts right from the opening sentences:

Lokacin danci yak kama, Babu inda abinci

shi ke sai tsakar ruwa. To cikin ruwag  
ga babu mai zuwa shi ciro abinci lalle  
sai tsuntsaye. To kai Gizo sai yunwa tak  
kama ka.

It was during famine. No food anywhere  
except in the middle of the river. Nobody  
could reach the food except, of course, the  
birds. Well, Gizo was caught by hunger.  
(emphasis added)

These opening sentences give the background of  
general famine and unavailability of food except for  
those who can fly. Thus Gizo's tricking of the birds is  
put into perspective. The background also explains  
Gizo's gluttony when he was taken to the tree top.  
Further the performer reiterates that "To shi Gizo ya  
riga ya sha yunwa" (Well, Gizo had already suffered  
from hunger) to justify Gizo's greed.

Other sympathetic words for Gizo occur when the  
birds take away their feathers. He is described as,  
"Af! an ka bar Gizo huntunai tsakar ruwa" (Oh! Gizo was  
left helpless in the middle of the river) - a predicament  
provoking sympathy.

Later in the story the lion eats up Gizo's fish.  
The situation is again described in favour of Gizo:

Zaki ya canye (kifi) Gizo ko hannu bai lasa  
ba A'a kai Gizo duk abin duniyag ga yas sha  
mai kai. Ka tashi ka samo kihinka gidan  
yanruwa amma an zaka an canye ko hannu ba ka  
lasa ba.

The lion ate up (the fish). Gizo did not  
even taste it. Poor Gizo, he was annoyed.  
He went and got his fish from the water spirits  
and it was eaten up before he could even  
taste it.

This description sympathizes with Gizo, and

reflects badly upon the lion. And this indicates that the physical punishment inflicted on the lion by Gizo was justified.

This favourable treatment by the performer runs right through the whole narrative. In fact the tone of the story seems to be geared towards making Gizo a hero, a person who uses his wonderful talent not only to survive, but also to punish bullying animals like the lion. Even the very last sentence reinforces this bias: "To ka ji inda Gizo ya kubuta da zaki ya yi mai wulakanci"

(This is how Gizo managed to escape when he would have been disgraced by the lion).

Clearly from the portions quoted and the general tone of the story, the performer is sympathetic in his portrayal of Gizo. This is not the case with the performer in Version 56. The performer of 56 portrays Gizo as a cheat and a double-dealer.

In Version 56, Gizo cheats his wife by eating three of the four dates given to him by the cranes. His motivation for wanting to go to the tree top is not that he was hungry but because the dates were sweet. He burns other people's houses to convince the cranes it is morning simply because he is eager to go to the tree. He prevents the crane and his wife who were kind to him from eating the ripe fruits because he wants them all himself. The general tone of this version unlike 114 is to make Gizo someone who causes trouble for others without the slightest justification.

The different portrayal of Gizo in the two versions

demonstrates that performers can take opposite points of view, sustain them with the details they provide and at the same time maintain the same basic underlying structure of the tatsuniya.

Our third pair of tatsuniya for comparative discussion concerns a poor man. It has a complex plot structure (see 4.4) and thematically belongs to the category of stories concerned with "Personal Virtuous Behaviour" (see 3.4).

5.4 The Shared Core of the Stories, "The Man Picked up by a Dove" (82) and "The Man who had a Gown of Fronds of Dum-Palm" (33), Summary Full Texts and Translations Appended

There was a very poor man, who was so poor that he could not clothe or house himself properly. One day a dove took pity on him and offered to make him rich if he promised to reply "yes" whenever she called to him saying "poor man". He readily agreed. The dove miraculously made him rich. Whenever she came and called "poor man" he answered "Yes". He then married a wife whom he loved very much. She objected to his answering the dove and he listened to her. So when the dove came and called, he refused to answer as he used to. The dove therefore suddenly changed him back to his former state.

In tale Versions 73 and 56 variation was discussed in terms of uses of repetition, songs, verbal description and performance. In Versions 114 and 56 the focus was on the different ways in which the central character was portrayed. In the case of these two versions the variation between them reflects further differences in

point of view and also differences in background of the performers.

#### 5.4.1 Variation Reflecting Differences in the Performer's Point of View and Background

According to Version 82 the man's violation of the contract occurred after he had taken a second wife. Had he not taken a second, it is suggested, the difficulties would not have arisen. On the other hand, according to Version 33 the breaking of the contract is ascribed to his listening to his wife. The suggestion is that one should not listen to what a woman says. The expression of these two different points of view can be seen if we compare the two versions.

Version 82 was narrated by Kubura Magaji (see 1.3.2 for biographical information). She is a housewife and at the time she narrated this story had no co-wife. Her version would seem to reflect her anxiety at the prospect of a co-wife and expresses what she feels about polygamy. In her version, she made the man marry twice and puts the blame for the man's tragedy squarely on the second wife. The first wife is portrayed as polite and understanding:

Shi ke nan ya yi aure. Da matar ta ji abin da kurciya ke cewa da kuma shi amsarsa sai ta tambaye shi "Wace ce wannan?" Sai cewa ya yi "Wata yar kurciya ce da na tsinta". Shi ke nan ita uwargida ba ta ce komai ba.

He then married a wife. When the wife heard the exchange between him and the dove, she asked him "Who is this?" He then said "It is a small dove I picked up. Then the first

wife (satisfied) did not say anything.

When Kubura articulated her words she clearly adopted a respectful voice to convey this politeness. This contrasts sharply with the way she portrayed the second wife:

Sai ita wannan amarya cewa ta yi "Ni dai na gaji da wannan surutu. Me yasa za ka dami mutane da wani zumun-zumun... Mu dai kar ta kara zuwa gidan nan..."

Then the new wife said "I am fed up with this noise [the exchange between the man and the dove]. Why should you worry us with zumun-zumun [a mockery of the exchange]... She dare not come to this house again..."

Not only are the words rude (na gaji, surutu) but also Kubura delivered them as such. In fact the second wife went further and intimidated the husband into not answering the dove. Clearly then the marriage to the second wife is a mistake since it leads him to break his solemn promise to the dove. Had he not married for a second time he would have continued to enjoy his riches. The moral then, from this point of view is: never marry a second wife when the first is polite and understanding. And it was taken as such by members of the audience.

Version 33 on the other hand was portrayed by Sani Abdullahi (see 1.3.4 for biographical information) who at the time of narration was married and head of his own family. He does not interpret the story from the same point of view as Kubara. In his version it does not really matter whether the man has one or more wives.



The mistake, according to his version, is listening to any woman at all. Women as portrayed by the wife lack understanding and tolerance. The wife objects to the man's continuing to answer the dove's call on the following grounds:

Yarinya ta tuna mijinta Sarki ne. Ita kuma diyar mai arziki ce, kuma ubanta wani abu ne a garin. Saboda haka sai ta ce'wa mijinta, "Ni fa na'gaji da wannan sakarci. Kana kamar ka sarki, ba abin da ba ka da shi wata tsuntsuwa wai ita kurciya ta taho a kullum tana maka jafain kai matsiyaci ne kana ansawa". Ta ce, "Ni kam diyar mai arziki ce. Ubana wani ne kuma babu abin da bashi da shi. To in shaida maka muddin tsuntsuwar nan ta komo ta sake kiranka matsiyaci, in kai ka sake ansawa, mun rabu da kai ke nan. Sai dai ka sake ni ka auri wata matsiyaciya kamarka ku zauna tare".

The girl remembered that her husband was an emir. She herself was the daughter of a rich man, her father was important in the town. Therefore she said to her husband "Look, I am fed up with this stupidity. You are an emir, there is nothing you do not have. How can you allow a common bird to call you a poor man everyday and you answer her? As for me, my father is rich and an important man who has everything. Let me tell you, if ever that bird comes back and calls you a poor man again, and you again answer her, that would be the end of our marriage. You would then have to divorce me and marry a poor girl like you to live with".

The wife is portrayed above as rude, intolerant, and snobbish. She cannot see beyond the material possessions and seemingly unchangeable social world around her. The reason for this according to this version is that she is a woman. This misogynist view is reinforced when the man is returned to his former poverty-stricken state on failing to answer the dove by the statement that:

... ya ɗauki alkawari ba ya sake yadda ya  
ɗauki maganar mace.

... he promised never again to take advice  
from a woman.

While Kubura Magaji's version concerns the problems of marrying a second wife, this version presents a view to men concerning women in general. Variations in the versions of the same story can represent a difference of moral or ideological viewpoints, in this case as between men and women.

A comparison between these two versions also illustrates differences in background between the two performers through their use of Hausa words derived from Arabic.

Sani Abdullahi, the performer of Version 81, is educated in the Arabic Language and Literature. His version contains seventeen different Arabic derived words and they recur fifty times in the story. In contrast Kubura who is illiterate in Arabic used only two Arabic-derived words which recur only four times.

Sani's knowledge of the Arabic Language also influences his construction of some sentences in the story. For example:

Sarki yana sonta so matsananci<sup>7</sup>

Sarki loves her very much

Here the word so (love) is repeated as verb and as a verbal noun to emphasize the Sarki's love for her. This type of construction while common in classical Arabic

is unusual in Hausa. A Hausa man less influenced by Arabic would probably say this instead:

Yana sonta kwarai da gaske  
He loves her very very much

Another example is the sentence:

Yayin da arziki ya <sup>a</sup>karfafa<sub>A</sub> gare shi  
When riches become abundant for him

Here again the use of the phrase a gare shi (Ilaihi in Arabic) is influenced by the performer's knowledge of Arabic. Most Hausa people would probably use the short possessive (-nsa) after arziki:

Yayin da arzikinsa ya karfafa  
When his riches became abundant

These variations between the two versions demonstrate first differences in the performers' point of view and second in their experience.

Our final pair of stories concerns a boy and a bird. It has a simple plot structure (see 4.2) and it is concerned with disobedience to elders which is a sub-theme in the category of the general theme of "Unfair Treatment to Members of the Family" (see 3.2). These stories are not as close as the others so we summarize them separately.

5.5 "A Boy and a Cattle Egret" (No. 128), a Summary,  
Full Text and Translation Appended

A boy, Datti, going to ci-rani [migration during the dry season especially by students of Quranic Schools] came to the outskirts of a town. He saw a cattle egret. He greeted her, but instead of answering properly she simply said "fecu-fecu". The boy insisted that she should answer him properly, and when she refused, he took her to the town. People drove him away, warning him against maltreatment of birds. Eventually an old woman gave him accommodation but again warned him that he might be killed if he killed the bird. The boy did not listen. He told the bird to answer him properly or be killed. She refused and Datti killed, cooked and ate the bird. The egret flew up from his stomach through his head and returned to the spot where he had found her earlier.

5.5.1 "A Boy and a Parrot" (No. 123), a Summary, Full  
Text and Translation Appended

A boy, Musa, disobeyed his mother and primary school teacher and went to the outskirts of the town, climbed up a mango tree and caught a parrot. He brought it home and his mother was not happy about it. He fed the bird and taught him how to speak. He took the parrot to his classroom at school. The bird interrupted the lessons and abused the teacher. The teacher, angry at being so treated punished Musa with a few lashes. Musa then stormed out of the classroom and on his way home stumbled and bruised his toe. At home the parrot was killed and eaten up by a cat while he was attending to his toe. On reflection, Musa realised that the source of his agony was his disobedience to his elders.

There is a difference in the underlying structure of the above two stories, which results in their being less clearly two versions of the same story. In Version 128, the main conflict is between a boy, Datti, and a cattle egret, while the conflict between the boy and the

elders is subsidiary. In Version 123 the main conflict is between the boy, Musa, and his elders while there is actually no conflict between the boy and the bird, parrot. Nevertheless in both versions the boys attend school, catch the birds, disobey their elders and are consequently punished.

#### 5.5.2 Variations in the Presentation of the "World of the Tale"

The performers of the two versions express two different views of Hausa Society. Version 128 reflects a society which believes in the supernatural and unquestioning obedience to elders. Version 123, on the other hand, reflects a society which is more secular and apparently rational. This can be illustrated by examining the two versions closely.

In Version 128, the bird is portrayed as a mysterious creature. The story indicates that she is stationed in the same spot at the outskirts of the town for years. Whoever passes is expected to greet her and she only ever answers with the same meaningless words fecu-fecu. Everybody accepts this and nobody challenges her.

This mysteriousness becomes more apparent as the story unfolds. When recounting what transpired between her and Datti in a song, the egret said:

Datti ne ya tare ni  
Daga nan sai fecu-fecu  
Daga nan sai La ilaha Illallah

It was Datti who came to me  
 From then "fecu-fecu"  
 From then "There is no god but Allah"

The use of the Arabic phrase "La ilaha Illallah" is ambiguous. It is the term ordinarily uttered when death or calamity occurs. By uttering it the egret might be signifying death or calamity. On hearing it, the people that Datti meets ask him to release the bird without any explanation. On the other hand the phrase may convey simply an acquaintance with Islam which is worthy of respect. Whichever meaning it has, Datti ignores the people and they drive him away.

Further on the egret's supernatural powers and Datti's disobedience are clearly revealed. The old woman who gave him accomodation asked him not to harm the bird, but Datti disregards the request and kills the bird. Amazingly she still responded when the boy called her. Even when it was cooked, chewed and swallowed, it continued to answer. Indeed the bird rose from the boy's stomach through his head and flew back to the spot where the boy had found her.

The performer presents a view of a society in which natural phenomena are imbued with supernatural powers and no questioning of elders' advice is expected.

This is not the case in Version 123. The performer here takes the view that while children should obey their elders, the elders for their part should back up their advice with convincing reasons. The boy's mother forbad him from climbing trees because;

Ka ga akan sami macizai a saman mangwaro.

Akan sami rina da zuma, kuma reshe ya iya kallewa ka fado.

You see snakes are often found on mango [trees] as well as hornets and bees. Also a branch can snap and [make] you fall.

The boy is thus expected to be convinced of the rationality of such argument and obey his mother and not for any mysterious or spiritual reasons.

Furthermore, the bird is devoid of mysterious characteristics. Its ability to speak is as a result of the teaching it received from the boy rather than any special powers. The bird was killed by a mere cat, further stressing how ordinary it was. Society then, as represented in the world of the tale in this version believes less in supernatural powers and more in rationality.

Looking at the two versions one would say the view of society in Version 123 represents a 'modernized' image of contemporary Hausa society.<sup>8</sup> The elders do not enjoy the same degree of reverence as in the past. But there is another feature which makes 123 more 'modern'. This is our second point of comparison.

The elements of detail used by the performer in 128 seem to refer to a 'traditional world' of tatsuniya. This world refers back to the time before the coming of the British to Hausaland and represents an idealized view of Hausaland after the introduction of Islam. This view was articulated by Sani Abdullah.<sup>9</sup> According to him the world today is corrupt and spoilt. Tatsuniya as a traditional form of communication and entertainment has

to be based on the ideal society as it existed before the coming of the British. Thus when he comes to edit the stories he receives he deletes all references to modern artefacts and concepts. For example, he replaces motor cars with horses, going to primary schools with Quranic schools. However, many performers do not agree with him.<sup>10</sup> According to them tatsuniya is a traditional means of entertainment which can include modern things. The fact that he receives stories which include modern artefacts and concepts testifies to this.

Version 123 includes reference to modern objects like kwali (carton) or kananzir (kerozine), institutions like primary school and activities like homework or exercises.

The versions also reflect the different backgrounds of the performers. The performer of 128 is an old lady who lives in a small village near Babura. In discussion with her she indicated a suspicion of modern schools and had fond memories of the past. The performer of 4, on the other hand, is a young boy attending primary school. So in including in his version a classroom situation and homework he was drawing from his immediate experience. His choice of bird, a parrot reflects his reading of Abubakar Imam's Magana Jari ce in which a parrot talks. His audience - fellow pupils - share the same experience with him. Again his choice of mango, rather than fig



for example, tallies with the picture he is creating of a traditional story which reflects modern times. The mango tree was brought to Hausaland by the British, its name in Hausa, mangwaro is derived from English.

The notion of 'going to school' is depicted in both versions. In 128 it is portrayed as migrating to another town during the dry season (tafiya ci-rani), finding accommodation and learning the Quran by rote and returning to the hometown just before the rainy season. In 123 it is portrayed as taking books, going to primary school, entering a classroom, taking lessons and returning home and doing homework. The system portrayed in 128 has been in existence for centuries before the coming of the British. Whereas it was the British who introduced the system depicted in version 123. To a large extent primary schools have taken over from Quranic schools. In this regard, again, Version 123 is a 'modern' form of Version 128.

In sum, the performers present different views of Hausa society in their versions; a society based on unquestioning belief and surrounded by mysterious forces as against a more cogent rational world. Both performers present a view of education but the performer of 128 portrays Quranic education within traditional society while the performer of 123 talks in terms of modern western education. Version 128 sits squarely within the 'traditional world' of tatsuniya, seen by some as an idealized pre-colonial

but not pre-Islamic world, while Version 123 incorporates the modern characteristics of contemporary Hausa society.

#### 5.6 Concluding Remarks

The main aim of this chapter is to illustrate that Hausa tatsuniya is flexible. The performer like other story-tellers is not sanctioned to make up stories but to retell from the existing stock. Within these limitations, however, the performer has the freedom to adapt the tatsuniya to new situations. Each of the four pairs of stories discussed here maintain underlying essential features of the tale at the same time <sup>the</sup> change the details for different reasons.

In the first pair, while one of the performers uses description and verbal elements to make his version more interesting the other brings the story to life by song and acting some parts. The stories in the second pair share the underlying structure but the performers used variable elements effectively to present different views of the central character. In one version the central character is presented as a cheat and in the other as a hero. Our third pair presents opposing points of view: a man's and a woman's perspective upon polygamy. Our fourth and final pair expresses two perceptions of the world of tale: one based on contemporary society and the other

on an idealised 'traditional world' of tatsuniya.

Thus central to the nature of tatsuniya and its performance is the narrator's freedom within limits to interpret the stories and according to his background and inclination, narrate them as such. The flexibility in our opinion is a crucial factor in the survival of tatsuniya in Hausa society.

Freedom in story-telling implies self-control. One without the other cannot produce a good traditional story. It is the balance between rendering the routine essential and the original extra that creates in Finnegan's words "a truly aesthetic product."<sup>11</sup>

## NOTES

- 1 Stith Thompson when defining folktale said: "It will be seen that the characteristic feature of the folktale is that it is traditional. It is handed down from one person to another... The tale is heard and is repeated as it is remembered with or without additions or changes made by the new teller." See Maria Leach, (ed), Standard Dictionary of Folklore, Mythology and Legend, (London: Funk & Wagnalls, 1948), p. 401. See also the definition of tale in Neil Skinner, An Anthology of Hausa Literature (Zaria: N.N.P.C., 1980), p. 1.
- 2 See Ibrahim Y. Yahaya, "The Style and Content of Hausa Tale", Harsunan Nijeriya Vol. II (Kano: ABC/ABU, 1972), p. 23.
- 3 See Ruth Finnegan, Oral Literature in Africa (London: Oxford University Press, 1970), p. 319.
- 4 See Vladimir Propp's model as outlined in his book, Morphology of the Folktale (University of Texas Press, 1968), pp. 25-65. In this, he isolated thirty-one constant elements or "functions" as he coined them. He postulates that these form the underlying structure of any fairy tale.
- 5 Interview, 20th Aug. 1983.
- 6 In his article, "The Making and Breaking of Friendship as a Structural Frame in African Folktales" in P. Maranda and E.K. Maranda (eds), Structural Analysis of Oral Tradition, (Philadelphia: University of Pennsylvania Press), pp. 171-185. Alan Dundes argues that trickster narratives are governed by the principle of making and breaking of friendship. But as we can see in the story of "Gizo and the Birds" the friendship is not a sincere one, only a trick by Gizo to get what he wants. So in our view it is the survival of the weak by trickery in a society where force is all that matters which govern the underlying structure of the trickster narratives.
- 7 Compare this sentence with the following verse of the Holy Quran: وَتُحِبُّونَ الْمَالَ حُبًّا جَمًّا (٨٩: ٢٠) which is translated into Hausa as "Kuma kana son dukiya so mai yawa" (20:89). "And you love wealth very much" (Hausa to English translation mine). See Abubakar Gummi, Tarjamar Ma'anonin Alkur'ani Mai Girma Zuwa Harshen Hausa (Kaduna: Jamaatu Nasril Islam, undated), p. 1338.

- 8 Our use of the term 'modern' or 'traditional' does not suggest any superiority or inferiority. We are simply suggesting Version 123 reflects more the contemporary situations, especially where the boys are concerned.
- 9 Interview, 3rd Aug. 1983.
- 10 These include Hececi ahd Dan Liman (Sokoto State), Abdu Sani (Kaduna State), and Hadiza Garba (Kano State).
- 11 Ruth Finnegan, op. cit., p. 319.

CHAPTER SIX: ASPECTS OF NARRATIVE TECHNIQUE  
IN THE PERFORMANCE OF HAJIYA SAUDE,  
KUBURA MAGAJI AND HECECI

6.1 Introduction

In Chapter Five we discussed the individual performers' scope for variation in rendering a tale. The discussion was based on an earlier description of tatsuniya in terms of plot structure and themes. Thus the chapter, among other things, demonstrated by comparative discussion the link between tatsuniya in general and the individual performers. This chapter concentrates on extracts from three different performers. Our aim is to highlight the techniques they employ, within the bounds discussed in the previous chapters, to entertain their audience.

Hausa tatsuniya is performed by housewives at home for children and women, by children at school and in playgrounds for other children and by men at non-domestic social gatherings like market places, village squares or meeting places and public bars. As there are more home-based performers we take two extracts of two housewives Hajiya Saude and Kubura Magaji and an extract from the non-domestic performance of a man Abdu Gula, also known as Hececi (See 1.5.1, 1.5.2, and 1.5.4 for biographical information).

## 6.2 Hajiya Saude's Performance

### 6.2.1 The Background

Hajiya Saude sat on a handwoven mat (karauni) in front of her room. The audience of five children, her co-wife and myself sat facing her. I was asked to suggest a narrative, but refused. The co-wife suggested the story of "The Girls who Pick up Figs" (No. 62, full text and translation appended). The family share a body of tales often repeated. Hajiya Saude agreed with her co-wife's suggestion, looked up at us and gave the opening formula, marking the end of discussion and the entry into the world of the story.

The story concerned a girl who was maltreated by her parents. They refused to give her clothes to wear and attend an annual festival (kalankuwa) until she went to the forest and brought fig fruits. She did so but arrived at the festival late. She was pursued by hyenas disguised as girls. When she arrived home, her parents refused to allow her into their rooms. But the slave woman in the family did so. The girl left for another town, married a prince, and visited home and rewarded the slave woman. The following is an extract from the performance:

### 6.2.2 The Extract from Hajiya Saude's Performance:

...Suna ta wasa suna ta wasa, suna rafsa  
shewa, sun turnike da wasa. Sai su ru  
ru ru ta sallale basu sani ba. Ta yi ta

gudu, ta yi ta gudu. Sai ta je gida ta na fuka can sai suka ce, "Ina kawa? Ina kawan nan? To gudu ta gudu ta gudu. A bi ta a bi ta a bi ta, dudududu. Tana isa cikin gida suna iso wa kofar gida. Ta ce da uwar, 'Inna Inna, buɗen kofa" Ta ce "Abin da ya koro ki ya cinye ki" "Baba Baba buɗen kofa", "Abin da ya koro ki ya cinye ki" "Kishiyar uwata buɗen kofa" "Abin da ya koro ki ya cinye ki" Duk ta zana matan gidan, suka ce abin da ya koro ta ya cinye ta. Saura baiwa wai ita Arziki. "Arziki, Arziki buɗen kofa" Arziki sai ta tashi ta buɗe kofa. Ta jefo katon zakara. Suka dauka suka tafi. Yau yarinya bayan da suka tafi sai ta turke kuka a dakin Arziki. Ta ce, "Ni dai kin ga iyayena ba sa kauna ta. Zan yi tafiyata uwa duniya Allah basshi in je in yi dandi"... Ta tafi ta fada maraya.

6.2.3 The English Translation of the Extract: "A Girl and Her Parents" (62)

(The girls) were playing, were playing, were making a loud noise and becoming rowdy. Then she sneaked away unnoticed. She ran, and ran and ran until she reached home panting out of breath. Then they said "Where is (our) friend? Where is (our) friend? She has ran away, she has ran away, she has ran away. Follow her, follow her." As the girl entered the house so the other hyena-girls reached the entrance of the house. She said to her mother "Mummy, Mummy, open the door for me" She said, "Let what has followed you eat you up" "Daddy, Daddy, open the door for me" "Let what has followed you eat you up" "My stepmother, my stepmother, open the door for me" Let what has followed you eat you up" She called on all the women of the house to open the door and they all said in turn that what had followed her should eat her up. Only the slave woman called Arziki remained. "Arziki, Arziki, open the door for me" Arziki got up and opened the door. She threw a cock for the hyena girls, they took it and went away. Well, the girl, after they had gone cried and cried in Arziki's room. She said "You see my parents do not love me. I shall desert them and go off into the world. I would rather become, Allah forbid, a prostitute". She went to a big town.



#### 6.2.4 Hajiya Saude's Techniques

There are two scenes in the above extract: one which involves the girl and the hyena-girls; the other which involves the girl, her parents and the slave woman. Hajiya Saude employs different techniques to create a sharp contrast between the two parties and between the slave woman and the girl's parents. This can be illustrated by examining the extract closely.

The first technique is to associate the hyena-girls with actions which connote force and associate the girl with actions which connote weakness. The manner of the hyena-girls play is described as rafsa shewa implying a loud and high pitched noise and turnike implying rowdy and disorderly. The girl's escape on the other hand is described as surururu ta sulale both words conveying the idea of sneaking away noiselessly and quickly. The hyena-girls' running is described with an ideophone dudududu suggesting chaos and strength while the girl's running is described in neutral terms ta yi ta gudu. Thus Hajiya Saude's technique of using different terms to describe different characters draws a sharp contrast between the girl, weak but orderly, and the hyena-girls rowdy and fierce.

In the second scene, Hajiya Saude uses the technique of repetition to create and prolong suspense for maximum effect. A picture is drawn of the hyena-girls at the gate craving for the girl's flesh, the girl panting out of breath with the parents in the security

of their rooms. The performer introduces a dialogue which creates suspense and then repeats it to prolong the suspense for maximum effect. The repetition is done in two ways. First the names of the members of her family are repeated (e.g. Inna Inna, Baba, Baba,) to show desperation and second, the dialogue between the girl and her mother is repeated as she moves from the room of one member of the family to another.

Noteworthy also is the economy of words in the repetition. The audience are quite aware of the family setting in Hausa society. The performer, therefore, does not find it necessary to indicate the girl's movement from one room to another. The mere mention of different names of the members of the family is enough to indicate the actual movement. Also the word 'room' (daki) does not appear anywhere in the dialogue. The performer trusts the audience to fill in the gap. Even the connective words which introduce direct speech like "She said", are omitted after the first occasion. The performer simply narrates the dialogue in direct speech.

These techniques are reinforced with elements of acting. The performer pants and narrates quickly in imitation of the girl when she makes the requests and switches to an air of callousness in imitation of the parents when they reject the girl.

The effect of the use of these techniques on the audience is to create intense suspense. One or two of the audience held their breath as the dialogue

continued. And finally when Arziki, the slave woman, came to the girl's rescue they sighed with relief, mummering "yawwa" (thank God).

On the whole Hajiya Saude's performance is characterised by the distinction in the description of different characters. Contrasting terms are used to distinguish the 'good' from 'bad' or the 'weak' from the 'strong' characters. This is sometimes blended with repetition and some acting.

### 6.3 Kubura Magaji's Performance

#### 6.3.1 The Background

The audience comprised three girls, her husband and myself. We all sat on mats and I asked her to narrate any tatsuniya she liked for us. After thinking for a while she announced the opening formula: Tatsuniyarku (Here is tatsuniya for you) and we chanted: Ta zo mu ji ta (Let it come and we will hear it).

#### 6.3.2 The Text (in Hausa) "Tabarbaje da Rakumin Dawa" (71)

Wannan dai sunanta Tabarbaje. Ta isa aure, sai iyyayenta suka ce za su yi mata aure dole. Sai ta gudu daji. Ta je ta hau kan kanya. Shi ke nan tana nan sai rakumi ya zo.

Sai ta sako masu nunanniya sai ya ce "U U, wannan bil'adam ne ko tsuntsu? Sai ta ce "bil'adam ne" Sai ya ci ya ji zaki. Sai ta kwalo masa danya. Sai ya ce, 'Ua Ua jeho min nunanna. Ta ki. Sai ya miƙa hannu ya kama ta ya daure.

Sai uban ya zo ya ce:

Ke Tabarbaje me ki kai wa amale?

Sai ta ce:

Da ni da amale, amale rakumin dawa  
Ina bisa kanya ya ce in tsinko masa  
Na tsinko masa na kuma na tsinko masa  
Na ce da shi kanyar ta kare saura danya

Sai Uban ya ce:

Tattamke ta amale tattamke ta  
Tamke ta kyaawu tattamketa

Ya daure. Sai uwar ta zo ta ce:

Ke Tabarbaje me ki kai wa amale  
Da ni da amale, amale rakumin dawa  
Ina bisa kanya ya ce in tsinko masa  
Na tsinko masa, na kuma na tsinko masa  
Na ce da shi kanyar ta kare saura danya

Sai uwar ta ce:

Tattamke ta amale tattamke ta  
Tamke ta da kyaawu tattamke ta

Shi ke nan duk mutanen gari suka zo suka, a amale  
ya tamke ta. Sai saurayin da take so, shi  
kama yana

Santa, ana ce masa Darido ya zo ya ce:

Ke Tabarbaje me ki kai wa amale  
Da ni da amale, amale rakumin dawa  
Ina bisa kanya in tsinko masa  
Na tsinko masa, na kuma na tsinko masa  
Na ce da shi kanyar ta kare saura danya.

Sai Darido ya ce:

To kunce ta amale, amale to kunce ta  
Kunce ta da kyaawu kukkunce ta.

Amale ya kunce ta. Sai ta tafi rafin garin  
da ake daukan ruwa, takwashe duk ruwan ta  
zuba a kuratandu ta haw sama.

Sai uban ya zo ya ce:

Ke Tabarbaje sammin ruwa in sha

Sai ta ce:

Da amale ya dauran, ba ka kunce ni ba  
Da amale ya dauran ba ka kunce ni ba  
Sai na ga Darido, sai na ga raina  
Sai na ga Darido, santolon saurayi

Sai ya fadi ya some a wajen. Sai uwar ta zo  
ta ce:

Ke Tabarbaje sammin ruwa in sha  
Da amale ya dauran ba ki kunce ni ba  
Sai na ga Darido, sai na ga raina  
Sai na ga Darido santolon saurayi

Ita ma ta fadi ta some a nan Sarkin garin ya  
zo ya ce:

Ke Tabarbaji sammin ruwa in sha  
Da amale ya dauran ba ka kunce ni ba  
Sai na ga Darido, sai na ga raina  
Sai na ga Darido, santolon saurayi

Shi ma ya fadi ya some Duk mutane kowa ya zo  
ta hana shi. Sai can Darido ya zo da kyar  
ya ce:

Ke Tabarbaji sammin ruwa in sha

Sai ta ce:

Yanzu na ga Darido, yanzu na ga raina  
 Yanzu na ga Darido, santolon saurayi  
 Shi ke nan ta saki ruwa kowa ya farfado. Aka  
 yi musu aure suka yi zamansu.

Kurunkus

### 6.3.3 The Text (in English), Tabarbaje and the Wild

#### Camel (71)

This (girl) was called Tabarbaje. She became of marriageable age. Then her parents said they would marry her to someone she did not love. She ran away to the forest. She climbed on an ebony tree. Then a camel came. She dropped a ripe fruit for him. He said, "Oh! Is this a man or a bird". She said, "It is a man". Then he ate the fruit, it was sweet. Then she dropped an unripe one. He said "Oh no drop a ripe one". She refused. Then he stretched out his hand, caught her and tied her up.

Then her father came and said:

Hey, Tabarbaje, what have you done to the camel?

She said:

It is me and the camel, the wild camel  
 I was on the ebony tree, he asked me to  
 pick the fruit.

I picked for him, I picked for him.  
 Then I told him it was finished, only  
 unripe ones.

Then her father said:

Tie her camel, tie her tightly

He tied her. Then the mother came and said:

Hey! Tabarbaje, what have you done to the camel

It is me and the camel, the wild camel  
 I was on the ebony tree he asked me to  
 pick the fruit

I picked for him, I picked for him  
 Then I told him it was finished, only the  
 unripe ones

The mother said:

Tie her, camel, tie her tightly

Then all the people of the town came and asked the camel to tie her. Then the boyfriend she loved and who loved her, called Darido, came and said:

Hey! Tabarbaje, what have you done to the camel?

It is me and the camel, the wild camel

I was on the ebony tree, he asked me to  
pick the fruit  
I picked for him, I picked for him  
Then I told him it was finished, only the  
unripe ones

Then Darido said:

Okay untie her, camel, camel untie her  
Untie her loose, untie her well

The camel untied her. Then she went to the  
stream which supplied the water. She collected  
all the water in a bottle and climbed up (a  
tree).

Then the father came and said:

Hey! Tabarbaje, give me some water to drink

Then she said

When the camel tied me, you did not untie me  
When the camel tied me, you did not untie me  
Until I see Darido, until I see my soul  
Until I see Darido, the handsome young man

Then he fell down and fainted there. The  
mother came and said:

Hey! Tabarbaje, give me some water to drink  
When the camel tied me you did not untie me  
Until I see Darido, until I see my soul  
Until I see Darido, the handsome young man

She also fell down and fainted there. The  
emir of the town came and said:

Hey! Tabarbaje, give me some water to drink  
When the camel tied me, you did not untie me  
Until I see Darido, until I see my soul  
Until I see Darido, the handsome young man

He also fell down there and fainted. All the  
people of the town came (and asked for water)  
but she refused to give (the water). At last  
Darido came with difficulty (due to thirst)  
and said:

Hey! Tabarbaje, give me some water to drink

She said:

I now see Darido, I now see my soul  
I now see Darido, the handsome young man

She then released the water, everybody recovered.  
They were married and they lived together  
(thereafter).

#### 6.3.4 Kubura Magaji's Technique

This performance is characterised by Kubura's use  
of singing. The song is not just used as an 'extra'  
element or a variation to add colour to the performance  
but also is a means of sharpening the conflict in the  
story as well as moving it towards resolution.

The story is about a girl who is maltreated by her parents. The conflict which arises as a result is expressed eloquently in the two songs. In the first song the girl's father and mother refuse to save her from the camel. This justifies her disobeying them. In the second song the girl's boyfriend saves her from the camel. This proves that her love for him is not misplaced. Thus the conflict and the movement towards resolution are expressed in the songs. Clearly the performer employs this technique not only as an elegant variation but also as a means of underscoring the thematic concerns.

A comparison between the prose and song parts of the story shows that ideas are expressed more eloquently in the songs. At the beginning the performer narrates the story - the girl's name, her reason for leaving home and what transpired between her and the camel - in a matter-of-fact manner. But when the performer comes to the song, she adds descriptive terms and repeats words for special effect. The camel is described as rakumin dawa (wild camel), the phrase tsinko masa (picking for him) is repeated three times to show that the girl deserves better treatment. She elongated the pronunciation of the word kyau (very) to become kyaawu to go with the rhyming of the song. She reduplicates the word tamke (tying) to connote the idea of tightness and create alliteration.

In the second song, she uses metaphors to express the emotions of the girl, Sai na ga Darido, sai na ga

raina (Until I see Darido, until I see my soul) and the boyfriend is described romantically as santolon saurayi (the handsome young man).

Thus singing is employed by Kubura to state the conflict of the story as well as to express the emotions of the young girl who is also the central character. The prose parts, it seems to me, are deliberately made dull to highlight the eloquence of the song.

It should also be added that Kubura is endowed with a sweet voice which she utilizes to full advantage in this performance. This makes her well-liked and she often attracts a crowd of up to ten people (mainly older children). Two of her regular audience in a discussion with me intimated that they liked Kubura's performance for the nice songs. Thus whereas Hajiya Saude relies on the use of contrasting terms to distinguish different characters, Kubura Magaji employs singing to underscore the thematic concerns as well as to express deep emotions.

#### 6.4 Hececi's Performance

##### 6.4.1 The Background

This performance took place around 9 o'clock in the evening at a local bar in Shinkafi (Sokoto State). Three of us, all male, were the initial audience. We sat a little to one side to avoid unnecessary disturbance. As the performance progressed, we were noticed and joined by three other men. Although this performance



was instigated by me, it was not significantly different from the previous ones I had witnessed earlier. Hececi comes regularly to the bar to perform and gets a larger audience (up to ten people or more) over the weekends and at the end of the month when salaries are paid. The amount of money he gets depends on the generosity of the audience. On a good night he will earn as much as ten Naira.

6.4.2 The Extract from Hececi's Performance (in Hausa):

"Duniya Rijiya Ce" (57), Full Text and Translation

Appended

To ni ne Abdu Gula, nan Tsibiri ba, rikon kudu Shehu, Kasar Sarkin Kayar Maradun nan nike. Awo Saboda mutum ya saurara kar shi yi bakayen kallo, don ya ji magana gulma -gulma, kata-kata ana yassheta gidiz-gidiz. Awo, to wattana fa karya ce ba gaskiya. Awo Karya ce ba gaskiya ba. Da bakinmu na turawa abin da muka kirata tatsuniya. To da bakinmu na Hausa abin da muka kirata gatana. Awo, to don mutum ya saurara kar shi yi bakayen kallo. Gara shi ji magana gulma-gulma kata-kata ana yasshe ta gidiz-gidiz.

Af! to shi ke nan wanga lamba dai wacce ta fara zuwa, awo, ashe dai duniya rijiya ce. Wanda duk yai gina ya tadda ruwanta sai sha. Mun Kwantadda hankalin mu mun gane. Af! to giwa ta tara kwaron daji. Suka kammala kakakaf. Duk sunka kubce sunka cimre anka yi jumilla. To shi ke nan anka ce, "Ku taho mu yi shawara ga dajin ga. Saboda ba mu dai da ruwan sha. Awo, a taru a yi shawara a gina rijiya" Anka ce "I wagga shawara ta yi" Af! to da dussan gari da kwaron daji da wani tsuntsu mai tashi ba a dauke wa kowa ginin rijiyag ga. Cikin sakakin daji kwankwarami nai anka shiga rinjimin ginan rijiya. Anka shiga kwacakan ginan rijiya. Anka shiga turnuku na ginan rijiya. Sai da anka kwashe watanni gudu bakwai samsam ana ginan rijiya ga diji.

To ran nan sai auka cimma gari ris cikin rijiya. Anka ce "Katas dada ga wadatau. Gina

ta kare. Dada ga wadatau." Ko'ina ta duba cikin rijiya sai garin gero da na dawa da na shinkafa da na alkama, ko'ina ya bullo. Duk inda ka duba gari ne ke bullowa. Shiga ringidi ana rerawa ana hwarin rai da murnar gari na bullowa. Anka ce gina ta kare bakin nan. Wanga abu an dace. Anka ce to rijiyag ga ai babu halin a batta ta gargajiya. A shiryar da masu iko. Wanda duk zai sha garin ga sai ya koma hannun masu iko. Hankali-hankali ana shan garin ga. In an batta ga gargajiya bakwai guda sai ka ga an shanye. Amma ka ga in anka shiryar da mai iko to wanda duk zai sha garin sai ya koma hannun mai iko. Sai ka ga abin ya yi nisa ana sha. Anka ce, "I wagga shawara ta yi".

To da dussan gari da kwaron daji duk an kammala kakakaf. "Wa anka ba Sarki" Sai anka ce "Af! ai masu sanin harkokin duniya su ka ba sarauta? A koma zaki ya nade Sarki." Kai rakumi kana gaba'in sai ya ce 'frurr burmu yadda ba", Anka ce "Mina na? Ya ce burmu yadda ba "Anka ce "Mina na?" Ya ce burmu yadda ba "Anka ce Haka fa" Ka ji wai rakumi bai yadda ba. Ai ko da garin kan rakumi kowa ya san musu garai. Awo ai wai waniabu wai rakumi bai yadda ba. Sai gururinsa ya kai "burmu yadda ba" Anka ce kai mun jiya ba ka yadda ba "Anka ce to tsaya kun ji abu ya zam rugumtsa. To harkagga, to a taru a runtsama a jefa kuri'a. Wanda duk ya ci nasarar zabe to ya zam rijiyag ga ta gari tana hannu nai...

6.4.3 The English Translation of the Extract: "The World is But Well" (51) (Full Text and Translation Appended)

It is me Abdu Gula, here in Tsibiri, the Southern district of Shehu in the territory of Maradun. It is better to listen and not just stare foolishly on hearing words that are heavy, huge thrown out heavily. Well this one is a lie and not real. Well a lie and not real. In our "European language" it is called tatsuniya and in our "Hausa language" it is called here-it-is. Well it is better to listen and not just stare foolishly on hearing words, that are heavy, huge, and thrown out heavily.

Very well, this number which is coming first, well it is about the world, which is nothing

other than a well. Whoever digs deep enough will find water to drink. We have thought about it and this is our conclusion.

Well, it was the elephant which called all the wild animals together. They all gathered together. They all gathered together all of them. Very well, one of them said "Let us discuss part of this forest. We do not have drinking water. Let us decide to dig a well". Everyone said that was a good idea. Well all the animals of the town, all the wild animals and all the flying birds, nobody was exempted from digging the well. In the wild dense forest a struggle to dig the well started. The severe difficulties of digging the well started. Seven months were spent doing nothing at all but digging in the forest.

Then one day porridge was reached in abundance in the well. They said it was plentiful. The digging ended. Indeed this was an abundance. Wherever you looked in the well you saw nothing but porridge, of millet, guinea corn, of rice, and of wheat bubbling up. Singing, dancing and merry-making started, all delighted at the flow of porridge. And they said the digging had ended. All was well. They said it would not be wise to leave the well unattended as it would normally have been. A system should be devised by which anybody who wanted to drink had to approach the authorised person. In this way the porridge would be well utilised. If it were left as traditionally it would have been, the porridge would be finished in a week. But if the system of going through someone with authority was followed, the porridge would last a very long time. They all said this was a good suggestion.

Well all the rank and file of the wild and domestic animals gathered together. "Who is to be emir?" someone said. "Well it is those who are experienced who are given authority. If the Lion is around would there be any question? Let the lion assume the emirship. Well the camel was at the front. He said "we do not agree" Someone said "What?" He said "We do not agree". Someone said "Well, hear this. It is the camel who said he did not agree" Another said "Ah well, his head looks like that of a rebel" Another suggested that "Since things are turning rowdy, let us all go en masse to vote. Whoever emerges the winner will be given the authority. Let everybody cast his vote. Whoever wins, the well will be in his hands... (The story continues. Eventually the leaders of the NPN, Jackal and his colleagues win the elections).

### 6.4.3 Hececi's Techniques

From the above performance three elements are particularly distinctive of Hececi's performance. These are: (1) the introduction which takes the place of the opening formula; (2) the use of what he called 'big and heavy' words and ideophones and (3) the mimicking of the animals cries.

First, the introduction which forms the first paragraph takes the place of the opening formula. The usual opening formula in Tatsuniyarku (Here is a tale for you) as used by Kubura Magaji above or Ga ta nan ga ta nanku (Here it comes, here it comes for you) as used by Hajiya Saude above. Their function is to mark the transition into the tale. Here Hececi introduces himself in full, then praises himself as somebody capable of using big words and thirdly he emphasises that his story is not real but fictional. This disclaimer is important because the story is an allegory of contemporary events in Nigerian politics.

Although the form that this introduction takes is distinctive of Hececi, it nevertheless indicates a general feature of the opening of public performance. Whereas home-based performance starts with a short formula, the public performance is usually started with an introduction, sometimes in addition to the formula. In the introduction the performance addresses the audience to prepare them for what is to come or solicits their undivided attention. Compare Hececi's introduction with the following introduction to "The Beauty Queen"

(122) by Alhaji Barau Zaria, a radio tatsuniya narrator.

To ga wata tatsuniya kuma wadda na ga ya kamata mai sauraronā ya ji. Amma ina fata mai sauraro in ya ji ya fahinta, in ya fahinta ya yi aiki da shi kar mutum ya yi jin kurma. Ko kallo ba fahinta. To kar in cika muku kunne da yawan magana, ga ta nan ga nan ku.

Well, here is a tatsuniya that the audience ought to listen to. But I hope the audience will listen, understand and learn. Do not just hear and look without understanding. Let me not fill your ears with too much talk, here it comes, here it comes for you.

So the introduction is employed as a narrative technique in public performance to attract the attention of the audience and to mark a transition into the world of fantasy.

The second element of Hececi's performance is the use of what he himself called "big and heavy" words. These words are pronounced with force for emphasis in line with what he indicated in the introduction (shi ji magana gulma-gulma kata-kata ann yassheta gidiz-gidiz (hear words that are heavy, hug and thrown out heavily). The words are also recognised by the fact that they are not the kind of words one hears in ordinary conversation. Other words are simple enough but he uses them metaphorically. Hececi apparently uses big words and metaphors to impress his audience. This is especially so if we bear in mind that Hececi performs to earn money. The various usages of words and metaphors can be grouped as follows:

1. The use of ordinary words and phrases in a

metaphorical sense. These include:

a) bakauyen kallo meaning (in this context) staring foolishly. The term bakauye (villager) is pejorative, used by the people of towns and cities to refer to those from villages whom they regard as foolish. Here Hececi used the word adjectivally to describe an action, kallo (staring).

b) yassheta (magana), (yarwa in Kano dialect) means to throw away an object. Here Hececi used it to mean to throw out, not objects but words. This is in line with his metaphorical description of words as heavy (gulma-gulma) and big (kata-kata).

c) Duniya rijiya ce, the world is a well. In this metaphor the qualities of the world are equated with the qualities of a well in the sense that if one digs a well deep enough water, the source of life, will eventually be reached. So also with the world, if one works hard enough, wealth, the means of life is there to be obtained. This is the first indication that the story can be interpreted at a deeper level.

d) Sha garin (drink porridge). This is not a metaphor but the term suggests a deeper meaning than the literal one. The animals found porridge (gari) rather than water in the well and are now debating how to share this communal asset. This suggests a political interpretation of the tale and it is further supported by the fact that the name of the leader of the main political party is also Shagari.

2. The use of ideophones to describe actions as in the

following example:

- a) kama rinjimin ginan rijiya
- b) shiga kwacakan ginan rijiya
- c) shiga turnukun ginan rijiya

All these expressions convey the idea of extreme difficulty associated with the digging of the well. Rinjimi connotes severity, kwacaka conveys confusion that arises when many people struggle to do the same thing, and turnuku suggests a cloud of dust created as a result of the intense digging. Then whenever each of these terms pronounced, the idea of difficulty is emphasised and the same time a new shade of meaning is added.

3. Other 'heavy' words used include kwankwaramin daji and sakakan daji. Both ideophones convey the idea of density of the forest. Kwankwarami emphasises thickness, while sakakan stresses the vastness of the forest. Another pair is ringidi and rerewa. Each of the words mean merry-making, but ringidi is more associated with drumming while rerewa is more associated with singing.

While other performers like Kubura Magaji and Hayija Saude repeat the same word or phrase many times over to emphasise the point, Hececi uses different terms which carry different shades of the same idea. Thus emphasis is achieved without redundancy. Words are described as big and heavy, the difficulty of digging as severe, confusing and intense, forest as dense and vast, and porridge as plentiful and abundant. Whenever a new word for the same idea is used, the idea is

enriched and the general point more forcefully made.

The third element of Hececi's narrative technique is the use of imitation and mimmicry to adorn his performance by creating a humorous effect. The audience burst out laughing when Hececi mimicked the camel's cry while saying frurr, burmu, yadda ba instead of ba mu yadda ta (we do not agree). Later in the story (not in our extract) Hececi imitated the singing of a dove, ciwai ciwai ciwai as well the cries of kantarki, kyankyari and tsira (animals).

On the whole Hececi's performance is characterised by his seemingly inexhaustible reservoir of vocabulary. He easily selects words of similar shades of meaning to describe objects, actions and events, as well as using simple words in a metaphorical sense. He seems to be quite aware of his talent, which is why he raises the expectations of the audience by promising to produce 'big and heavy' words. By the end of the performance, the audience cannot fail to notice a considerable number of words that are fresh. Their appreciation of Hececi's narrative technique is usually demonstrated in the form of monetary reward.

#### 6.5 Concluding Remarks

This chapter has highlighted the different narrative techniques employed by performers to entertain their audience. Extracts from the performances of Hajiya Saude, Kubura Magiyi and Hececi were



discussed. Hajiya Saude and Kubura Magaji are both housewives and their performances are based at home with children and fellow housewives as their audience. Hececi on the other hand is a man who performs in public places for a male dominated audience and he is often paid.

Hajiya Saude employs contrasting terms to make a distinction between the good and the bad characters. As her stories are mostly didactic, the good characters are clearly shown to be good before they are rewarded and conversely the bad characters are clearly indicated as such and then punished. She employs repetition to create suspense and enlivens her presentation with acting.

Kubura Magaji's technique is marked by extensive use of songs. She uses them not just as an 'extra' element, but also as a means of bringing the conflict in the story forward and then resolving it. She uses her naturally attractive voice to entertain the audience by expressing the romantic feelings of the girl who is the central character of the story.

Hececi, on the other hand, employs 'big and heavy' words to impress his audience, he chooses terms with closely similar shades of meaning to describe the same action or object. A feature of his presentation is the use of simple words in a metaphorical sense to enrich his story as well as the imitation of animal cries for humorous effect.

GENERAL CONCLUSION

This study set out to show how the story-tellers of Hausa tatsuniya sustain and convey the constant elements in any particular tale while at the same time making use of a number of dimensions of variability to interpret the tale in an original or different way. This combination of fixity and flexibility ensures that tatsuniya not only survives despite the competing forms of communication and entertainment but also remains relevant to everyday Hausa life.

The review of the literature on tatsuniya showed that the existing commentaries are mostly concerned with the functions of tatsuniya in "traditional" Hausa society rather <sup>than</sup> with tatsuniya in relation to contemporary society that is undergoing rapid change. For example Ibrahim Y. Yahiya observes:

The story-telling audience among the Hausa people of Nigeria usually consists of children. The sessions take place in the playground and in the house of grandparents and neighbouring old women who entertain children with stories as they spin thread, weave cloth, thread beads, shell groundnuts and knit caps.<sup>1</sup>

This observation does not take into consideration modern contexts of performances such as radio, schools and public bars, but points at traditional settings. Similarly Stanisław Pilaszewicz while discussing Hausa folklore in a recent book (*Andrzejewski, 1985*) said:

In equatorial Africa twilight comes early and the nights except in the rainy season, are usually dry and pleasantly cool. In such a setting, in the part of the village where people gather for recreation often beside a glowing fire, fables and tales are narrated. Animal fables tales of magic are usually told by grandmothers to their grandchildren.

Here Pilaszewicz like Yahaya above, highlights only the traditional setting of tatsuniya. In this thesis however we have shown that there are other settings and there are other narrators in addition to grandparents. Moreover, we have indicated <sup>that these are</sup> the signs that the stories are now moving away from the traditional world of the tale to include reference to features of contemporary Hausa life.

This thesis first surveyed the general position of the story-telling tradition in Hausa society. It was pointed out that in spite of its didactic functions and entertainment value, tatsuniya does not enjoy high esteem in the society. The factors responsible for this include the attitude of some malamai (the Islamic scholars, the traditional elite) and the educational policy of successive governments. The malamai viewed tatsuniya not only as a distraction from religion but also as a remnant of pagan culture. The colonial and national governments pursued a policy of promoting literacy in boko (Roman alphabet) and establishing a reading culture. As a result the products of modern schools (yan boko) regarded tatsuniya as backward and therefore aspired to read books instead.

However, the cultural revivalism of the 1970's which took the form of cultural shows, research into oral literature and the production of school texts, helped to reverse the decline of tatsuniya. As a result tatsuniya narrators regained some respect and recognition.

The cultural revivalism reaffirmed the intrinsic qualities of tatsuniya, these include generally relevant moral themes, stable plot structures and the freedom on the part of the narrator to vary his or her version by changing the elements of detail to adapt it to a new situation or present a new personal point of view.

The themes of tatsuniya range from personal virtuous behaviour, fair treatment of members of one's family, the conduct of the ruling class, to the typical relationships between the weak and the strong members of society. At a family level, parents are expected to treat children, especially orphans, fairly; the children for their part are expected to respect and obey their parents and elders in general. In the broader society, the emir, members of his family and his assistants should neither oppress others nor become arrogant. Among individual in society, kindness and fulfilment of promises made are cherished just as jealousy and ingratitude are frowned upon. The common denominator of all these themes is the reward for good behaviour and punishment for bad behaviour. Thus reward is used as an incentive to promote conformity with behavioural norms and punishment as a deterrent against

deviation.

The plot structure of tatsuniya is closely linked with the themes. A story contains one or more episodes. Each episode in the story consists of a development from a statement of a problem to its resolution. The problem normally stems from lack or from unfair treatment and it is resolved when the lack is liquidated or justice restored. A story may contain one or more episodes. Where there is one episode it can be classified a simple tatsuniya and where there are two or more as compound or complex. The term "compound" is applied when there is just one major character who travels from one episode to another and the term "complex" when there are two <sup>or</sup> ~~more~~ more main characters and when the episodes present two sides of a moral issue which need to be taken together for the interpretation of the story. The plot structure is the stable element of the stories around which the narrators vary their versions.

Central to the nature of tatsuniya and story-telling is the performer's freedom to interpret the stories according to background and inclination. By comparative discussion of four pairs of stories we have demonstrated how the performers conform to the existing stock of stories and at the same time present original versions. The originality of versions of a tale may be the product of differences in the use of gesture, acting, verbal description as in the case of the first pair of stories discussed in Chapter Five. Variation may involve the presentation of different moral perspectives

upon a central character as in the second pair

in Chapter Five or in a difference in the outlook of the narrator as in the third. The discussion of the final pair of stories illustrates variation away from an adherence to the "traditional world" of the tale in which features of modern society do not figure.

Our study of three narrators, Hajiya Saude, Kubura Magaji and Hececi, shows how each specialized in different narrative techniques. Hajiya Saude specialized in employing contrasting terms to make a distinction between the good and the bad characters. Kubura Magaji made extensive use of song, not only as an "extra" element but also as a means of bringing the conflict forward and then resolving it. And Hececi chose "big and heavy" words to impress his audience. He also made use of simple words in a metaphorical sense to enrich his story.

It is clear that, whatever our guess for the future, tatsuniya - whether presented by housewives or grandmothers in small family groups or by men in public bars or by broadcasters to radio listeners - is not just something of the past. It is relevant as commentary upon contemporary Hausa society.

NOTES

- 1 See Ibrahim Y. Yahaya, "The Style and Content of Hausa Tale", Harsunan Nijeriya Vol. II, (Kano: ABC/ABU, 1972), p. 1.
- 2 See Stanislaw Pilaszewicz, "Literature in Hausa Language" in Literature in African Languages: Theoretical Issues and Sample Surveys edited by B.W. Andrezejewski, S. Pilaszewicz and W. Tyloch (Cambridge: Cambridge University Press, 1985), p. 191.

APPENDIX ITHE FULL LIST OF STORIES BY SERIAL NUMBER  
TITLE, THEMATIC AND PLOT STRUCTURE CATEGORIESKEY

Under Thematic Category.

- A. Stands for Unfair Treatment of Members of Family  
(Discussed under Section 3.2)
- B. Stands for Reprehensible Behaviour by the Ruling Class  
(Discussed under Section 3.3)
- C. Stands for Personal Virtues and Virtuous Behaviour  
(Discussed under Section 3.4)
- D. Stands for Deceptive Behaviour (Discussed under Section  
3.5)

Under Plot Structure Category.

- E. Stands for Simple Tatsuniya (Discussed under Section 4.2)
- F. Stands for Compound Tatsuniya (Discussed under Section 4.3)
- G. Stands for Complex Tatsuniya (Discussed under Section 4.4)



SERIAL NUMBER	TITLE	NARRATOR	THEMATIC CATEGORY	PLOT STRUCTURE CATEGORY
1.	Kabayye and Mahogany Tree	Kwalle	B	E
2.	The Race Between the Horse of Tasalla's father and that of the Emir of Marmara	Kwalle	?	E
3.	A Pregnant Woman and a Leper	Kwalle	C	E
4.	An Old Woman and her Dogs and Dodo	Kwalle	C	E
5.	The Emir and the Singing Gazelle	Kwalle	C	F
6.	A Girl and a Dodo	Kwalle	A	G
7.	A Chicken, A Male Cat, A Hyena and a River.	Kwalle	?	F
8.	The Girl that Dodo Found in a Well	Kwalle	C	G
9.	The Chief Miser	Kwalle	C	E
10.	G'zo and the Hyena	Kwalle	D	F
11.	A Jackal and a Dog	Kwalle	D	E
12.	The Jackal's Farm	Kwalle	D	E
13.	A Poor Man and A Goat	Kwalle	C	G
14.	Gizo's Farm	Kwalle	D	G
15.	A Hunter and the Dodo's Tamarind	H. Saude	C	E
16.	A Hunter and a Female Dodo	H. Saude	C	E
17.	Gizo and the Singing Lice	H. Saude	D	F
18.	One Man and his Dogs and Dodo	H. Saude	C	E
19.	Daskin-Da-Ridi and Locust Bean	Saghir	A	E
20.	Thunder and Lightning	Saghir	?	?
21.	Daskin-Da-Ridi and a Girl	Asabe	A	E
22.	A Tortoise and the Gourd of Wisdom	Asabe	C	E
23.	A Monkey and a Hyena	Tanlmu	D	E
24.	A Farmer and a Gazelle	Tanlmu	D	E
25.	A Girl and the River of Bagajo	I. Muhammed	A	G
26.	Gizo and Wild Animals	Abdu	D	E
27.	The Last Born and His Wives	Barau	C	G
28.	A Prince and the Daughter of the Chief Blacksmith	Barau	B	E
29.	A Human child and a "child" of Female Dodo	Barau	C	?
30.	Gizo and Koki	Barau	D	F

SERIAL NUMBER	TITLE	NARRATOR	THEMATIC CATEGORY	PLOT STRUCTURE CATEGORY
31.	The Favourite and Hated Wives	Barrau	C	G
32.	An Emir who shos no Mercy	Barrau	B	E
33.	The man who had a Gown of Fronds of Dun-Palm	Barrau	C	G
34.	Abu the Princess and How the Daughter learned men	Barrau	B	?
35.	Janna and Jannalo	Barrau	A	G
36.	A Girl and her elder Brother	S. Abdullahi	B	G
37.	A Tortoise and Gizo	Barau	D	E
38.	A Girl and A Snake	Barau	B	G
39.	Wiser-than-the-Emir	S. Abdullahi	B	F
40.	Bora and the Prince of Masari	S. Abdullahi	A	G
41.	Three Girls	S. Abdullahi	A	E
42.	A Trader called Garba Halihl	S. Abdullahi	C	G
43.	Kyallu the Princess and Halima	S. Abdullahi	B	?
44.	A Beautiful Girl and a Ram	S. Abdullahi	B	G
45.	Two Co-wives	K. Magaji	C	E
46.	The Blind Farmer	K. Magaji	C	E
47.	A Prince and the Son of a Learned Man	K. Magaji	B	?
48.	A Leper and a Wicked Waziri and a Malam	A. Mairiga	B	F
49.	Two Brothers	A. Mairiga	A	G
50.	The Prince of Agadas	A. Mairiga	A	G
51.	The World is But a Well	Hececi	B	F
52.	One man and Dodo's Water Melon	Hececi	C	E
53.	Guguruugu the Arrogant	Hececi	C	E
54.	Gizo and the Emir's Farm	Hececi	D	F
55.	A Goat and a Sheep	Hececi	D	E
56.	Gizo and the Cranes	A. Sani	D	F
57.	A Girl and Dodo	A. Sani	A	G
58.	A Witch and a Prince	A. Sani	C	G
59.	An Old Woman and Dodo's "Child"	A. Sani	C	G
60.	A Girl Called Zainabu	S. Abdullah	A	E

SERIAL  
NUMBER

TITLE

NARRATOR

THEMATIC  
CATEGORYPLOT STRUCTURE  
CATEGORY

61.	A Beautiful Girl who would not Marry Anyone with a scar	S. Abdullah	A	G
62.	A Girl and her Parents	S. Abdullah	A	G
63.	A Female Shake and her "Daughter"	S. Abdullah	B	G
64.	The Beautiful Girl	H. Saude	C	E
65.	The Girls who Guard the Cotton Farm	H. Saude	A	G
66.	Suwaiba and Dodo	Y. Usman	A	G
67.	Fatattaki and his Elder sister Yagi	Y. Usman	A	G
68.	Falmata and her Elder Brother Audu	Y. Usman	A	G
69.	A Boy and his Stick	K. Magaji	A	F
70.	Tasalla and Zangina	Y. Usman	B	G
71.	Tabarbaje and A Camel	K. Magaji	?	E
72.	Spindles Spindles Oh Women	H. Saude	B	G
73.	A Girl and her father	H. Saude	B	G
74.	Yarbora and Yarmowa who guard the cotton farm	H. Saude	A	G
75.	A Girl and Tarwada (Catfish)	H. Saude	A	G
76.	One Emir and his Daughter Zainabu	K. Magaji	A	G
77.	Botorami and Gizo	K. Magaji	D	F
78.	A Stupid Sheep	K. Magaji	A	E
79.	A Leper Woman and a Hyena	K. Magaji	D	E
80.	Cilin and Bala	K. Magaji	C	E
81.	A Hen and A Tortoise	K. Magaji	C	E
82.	A Poor man Picked up by a dove	K. Magaji	A	G
83.	The Last Born	Z. Abu	B	F
84.	Emir's Farm and the Singing Lice	Z. Abu	D	F
85.	Gizo and a Prince	Z. Abu	D	F
86.	A Cow and her Calves	H. Bature	A	E
87.	A Girl who Married her Elder Brother	H. Bature	?	E
88.	An Emir and his Daughter	H. Bature	A	F
89.	Musan Gayya	K. Magaji	?	E
90.	One man and his only Daughter	K. Magaji	A	G

SERIAL NUMBER	TITLE	NARRATOR	THEMATIC CATEGORY	PLOT STRUCTURE CATEGORY
91.	Talayya and her Parents	K. Magaji	A	F
92.	Dunkuttun Gaya	K. Magaji	B	F
93.	A Chicken and his Father	K. Magaji	A	E
94.	Gizo's Lice	A. Sani	D	F
95.	Gizo and a Prince	A. Sani	D	F
96.	Hassan and Hussan and a Witch	A. Sani	C	G
97.	Sariruwai, The Handsome Young man	A. Sani	C	E
98.	A Boy and a Black Bird	A. Sani	?	E
99.	Gizo and wild Animals	A. Sani	C	E
100.	Gizo and the Emir's Farm	G. Ahmed	D	E
101.	Gizo and an Old Woman	G. Ahmed	D	F
102.	The Female Dodo with Many Mouths	G. Ahmed	B	G
103.	An Old Woman and her Ox	G. Ahmed	C	E
104.	Mamma and Binta Brother and Sister	G. Ahmed	B	G
105.	Gizo the Fowl	H. Saude	A	G
106.	A Young man and his Sister	H. Saude	D	E
107.	A Truthful man and a Liar	H. Saude	B	G
108.	A Girl and her suitors	H. Saude	C	?
109.	Chief Wiseman of the East and that of West	H. Saude	?	F
110.	Gizo and the Hyena	H. Saude	?	E
111.	A Malam and the Hyena	Dan Liman	D	F
112.	A Malam and his Mare	Dan Liman	D	F
113.	A Hyena, a Goat and a Camel	Dan Liman	D	F
114.	Gizo and the Birds	Dan Liman	D	F
115.	One man and a Copse	Dan Liman	D	F
116.	A Pagan and a Jackal	Dan Liman	D	F
117.	A man and his wife	Dan Liman	C	G
118.	A Lazy man and a Snake	Dan Liman	C	F
119.	A Dog and a Hare	Hececi	D	F
120.	A Camel and A Hyena	Hececi	D	F

SERIAL NUMBER	TITLE	NARRATOR	THEMATIC CATEGORY	PLOT STRUCTURE CATEGORY
121.	Monkeys and their cattle	Hececi	D	E
122.	The Queen of Beauty	Barau	A	G
123.	A Boy and a Parrot	A. Sani	A	E
124.	One man and his Three Wives	H. Saude	A	G
125.	Gizo and the Snakes Ox	H. Saude	D	F
126.	The Two Brothers, Ila and Reshe	S. Abdullah	A	G
127.	A Prince and the Son of a Chief Butcher	S. Abdullah	B	?
128.	A Boy and a Cattle Egret	A. Garba	A	E
129.	Hated and Favourite Daughters and the Prince of Agadas			
130.	An Emir and his Twins	A. Garba	A	G
131.	A Hyena and a Camel	S. Abdullah	A	G
132.	The Chief Butcher and a Hyena	S. Abdullah	A	F
133.	One man and his Two Sons	S. Abdullah	D	E
134.	One Emir and his Two Children	S. Abdullah	A	G
135.	A Boy and his Girl Friend	K. Magaji	?	E
136.	A Husband and Wife and Their Children	K. Magaji	?	G
137.	A Girl and a Mahogany Tree	Laraba	B	G
138.	One Man and his Dogs	Laraba	C	G
139.	A Hunter, His Children and a Bird	Laraba	C	A
140.	A Girl and Dodo	Laraba	C	G
141.	One Boy and His Horse	Laraba	C	G
142.	A Dove and Suda	Asabe	C	F
143.	A Girl called Zuwaitra	Asabe	C	G
144.	A Ram and his Sister	Asabe	A	E
145.	A Lizard and Gizo	Asabe	B	G
146.	A Man and a Goat	A. Sani	D	E
147.	A Girl called Reru	A. Sani	C	G
148.	Zina and the Prince	Hawwa	A	G
149.	A Goat, Beans and a Hyena	Barau	B	G
150.	Gamo and Katar	Barau	C	?
		S. Abdullah	C	G

APPENDIX IIFULL TEXTS OF STORIES DISCUSSED IN DETAIL IN  
HAUSA AND ENGLISH25. RUWAN BAGAJA.

Mai Bayarwa : Indo Muhammed  
 Wuri : Saulawa, Jihar Kaduna  
 Lokaci da Rana: 8.30 p.m. 17th November 1983  
 Masu Sauraro : Manya uku da yara uku.

Mai Bayarwa : Ga ta nan ga nan ku.  
 Masu Sauraro: Ta zo mu ji ta.

Wani mutum dai ne mai mata biyu: Bora da Mowa. To, shi wannan mutum ya fi son Mowa da diyar Mowa, ba ya kamnar Bora da diyar Bora. Don haka duk wani aikin wahala na gidan, 'yar Bora ke yi. Haka kuma duk wani laifin da aka yi a gida, to tabbas an ce Bora ce da diyarta.

Ana nan ana nan, sai ran nan aka wayi gari 'yar Mowa ta tabka fitsarin kwance a bisa buzu. Koda mai gidan ya ga haka sai ya laka wa 'yar Bora laifin kuma ya tilasta mata ta dauki buzun ta tafi neman ruwan bagaja don ta wanke shi.

Shi ke nan, sai 'yar Bora ta dauki buzu ta yi ta tafiya, tai ta tafiya, tai ta tafiya har ta fita gari ta shiga daji. Tana cikin tafiya sai tuga wani gulbi nata malala. Sai ta tsaya tana waka tana tambaya, tana cewa:

Ruwa, ruwa, ko kai ne ruwan bagaja  
 Bagajin gayya na 'yan sarki  
 Domin kai ne aka aiko ni  
 Don an yi fitsari, in wanke da ruwan bagaja.

Sai Korama ta ce: "Ai ni ba ni ke ruwan bagaja bai ruwan bagaja na gaba. Ni gulbin fura da nono da zuma ne, ko kina sha?" 'Yar Bora ta ce ta koshi, ta sunkuya ta wuce.

Tana cikin tafiya kuma sai ta hango ruwa narai-narai yana ta gudu gwanin ban sha'awa. Nan da nan sai ta kara sauri. Da ta iso wajen kogin sai ta ce:

Ruwa, ruwa, ko kai ne ruwan bagaja

Bagajin gayya na 'yan sarki  
 Domin kai ne aka aiko ni  
 Don an yi fitsari in wanke da ruwan bagaja.

Da jin haka, sai gulbin ya ce ai shi ba shi ne ruwan bagaja ba. Shi kogin soyen nama ne. Idan kuma tana bukatar ci, to ta zauna ta ci. 'Yar Bora ta ce ta koshi ita dai ruwan bagaja take nema. Sai ruwan ya ce mata ta kara gaba za ta samu ruwan bagaja.

Ana nan ana nan, yarinya na ta tafiya. Tai ta gamuwa da koramu, amma daga koramar dambun nama, sai ta zuma, sai ta nakiya, alkaki, burabusko da dai sauransu, amma ba ruwan bagaja. Kowace cikin koramun kan nemi 'yar Bora ta ci abinci, ita kuma tai ta cewa ta koshi, sai su ce ta yi gaba za ta sami ruwan bagaja.

Ta yi ta tafiya, tai ta tafiya, ga yunwa, ga kishirwa, ga gajiya, amma ba ta tsaya ba. Zuwa can sai ta hango wani malelen gulbi. Ruwa sai toroko ya ke yi, yana tozaye, yana kumfa. Da ganin haka, sai 'yar Bora ta kara sakin kafa. Tana isa wajen gulbin sai duk borin ya kwanta, sai ga ruwa kwance sai kyalli yake kamar madubi. 'Yar Bora ta tsaya ta rera waka ta tana tambaya tana cewa:

Ruwa, ruwa, ko kai ne ruwan bagaja  
 Bagajin gayya na 'yan sarki  
 Domin kai ne akak aiko ni,  
 Don an yi fitsari in wanke da ruwan bagaja.

Sai ruwa ya dare, sa'an nan ya ce wa yarinyar: "Eh ni ne ruwan bagaja, kuma ni ina hannun aljannu ne, to saboda ladabinki zan ba ki sakamako mai martaba. Yanzu ki wanke wannan buzu sa'an nan ki shiga ga d'an d'aki can bayanki za'a yi maki shatara ta arziki. Amma duk abin da aka umurce ki a d'akin kada ki yi gardama, kar ki yi dariya."

Shi ke nan, da diyar Bora ta gama wankin buzu, sai ta nufi d'akin da aka umurce ta. A kofar d'akin sai ta ga abubuwan ban mamaki. Ga dai jaki na cin nama, kare kuwa na cin ciyawa, ga kuma wata mata na daka da duwaiwai. Ta dai sa kai ta wuce ta shiga

d'akin.

Da shigarta sai suka yi arba ta kare da wata Ratuwar cinyar nama. Ta ce: "Salamu alaikum." Sai cinya ta ce: "M&n, m&n, m&n." Sai kare ya ce wa yarinya: "Wai an ce ana yi maki sannu da zuwa." 'Yar Bora ta cetana amsawa. Sai cinya ta sake yin: "M&n, m&n, m&n, m&n." Sai kare ya ce: "Wai an ce idan kana jin yunwa ki d'auki kwayar shinkafa guda, ki haɗa da busasshen kashi, ga ya nan ki dafa ki ci."

Yarinya ta d'auki tukunya ta d'ora a kan wuta, ta wanke kwayar shinkafa da wani kashi ta saka a tukunya ta rufe, tai ta kuga wuta. Zuwa can sai ta ji kashi na bugunta, ko da ta buɗa tukunya sai ta ga shinkafa dafa-duka mai rai da lafiya. Ta zauna na naɗa d'ayan cikinta, ta sha ruwa ta zauna tana hutawa.

Zuwa can, sai 'yar Bora ta ce tana son ta tafi gida. Sai cinya ta ce: "M&n, m&n, m&n, m&n." Sai kare ya ce wa: "Ga kwayaye nan guda biyu ki zaɓi guda." Da ta duba sai ta ga kwayaye biyu: karami da babba. Ta sa hannu ta d'auki karamin. Har za ta fita sai cinya ta ce: "M&n, m&n, m&n, m&n." Sai kare ya ce: "Wai an ce idan kika yi tafiya mai 'yar tazara ki tsaya. Ki daga murya ki ce 'In fasa?', Idan kika ji an ce 'Fasa fasa mu ci kwai.' To kar ki fasa ki yi gaba. Sa'an nan ki ce 'In fasa?' Idan aka ce 'Fasa, fasa mu ci kwai,' to ki yi gaba. Haka za ki yi ta yi har inda kika ce 'In fasa?' Kika ji shiru, to sai ki fasa, za ki ga sakamako mai d'inbin yawa."

Shi ke nan yarinya ta yi godiya ta fita. Da ta yi d'an nisa sai ta ce: "In fasa?" Sai ta ji an ce: "Fasa-fasa mu ci kwai!" Sai ta yi gaba. Da kuma ta kara yin 'yar tafiya sai ta ce: "In fasa?" sai ta ji an ce: "Fasa-fasa mu ci kwai!" Sai ta ri fasawa. Haka dai ta yi ta yi sai da ta yi tafiya mai nisan gaske, sa'an nan da ta ce: "In fasa?" - shiru. "In fasa?" - shiru. "In fasa?" - shiru. Sai rus! ta fasa kwai.

Tana fasa wannan kwai sai ta ga jama'a bisa dawakai da rakuma da shanu da awaki da dai kayan alatu. Kai abin sai wanda ya gani. Nan da nan aka yi wa yarinya kwalliya da kayan lu'u-lu'u da zinari aka d'auke ta aka d'ora bisa doki aka rufi gidansu ana busa mata algaitu da sarewa, ana kafa mata tambura kamar 'yar sarki.



Ita arziki ya samu.

Ganin 'yar Bora ta dawo da arziki, sai Mowa ta ce wa 'yarta: "Tashi ke ma ki ta tafi ki wanke ga buzun Mallam nan ko ke ma ki samo arziki kamar diyar Bora."

Shi ke nan sai 'yar Mowa ta dauki buzu ta tafi neman dukiya. Tana cikin tafiya sai ta ga wani kogi na ta gudu. Sai ta tsaya ta ce:

Ruwa, ruwa, ko kai ne ruwan bagaja  
 Bagajin gayya na 'yan sarki  
 Domin kai ne aka aiko ni  
 Don an yi fitsari in wanke da ruwan bagaja.

Sai kogi ya ce: "Ai ni ba ni ke ruwan bagaja ba, ni gulbin fura da nono da zuma ne. Idan za ki sha to bismillah. Kafin ma da gama yi mata tayi har ta fara sha tana cewa: "A'a, ai ni ba sai amin tayi ba." Ta zauna ta tabki fura d'ayan cikinta ta kama hanya ta wuce.

Haka dai tai ta tafiya, duk kogin abincin da ta taras sai ta tsaya ta ci tana yi musu tsiwa har dai ta iso wajen ruwan bagaja. Ta ce:

Ruwa, ruwa, ko kai ne ruwan bagaja  
 Bagajin gayya na 'yan sarki  
 Domin kai ne aka aiko ni  
 Don an yi fitsari in wanke da ruwan bagaja.

Korama ta ce: "E, ita ce ruwan bagaja." Yarinya ta duka ta wanke buzu. Sai korama ta gaya mata idan ta gama ta je da daki can za ta sami dukiya.

Da zuwanta kofar dakin ta ga wannan mata mai daka da duwaiwai sai tai ta kyalkyalce da dariya kya, kya, kya, kya, kya! har tana buga kafa tana hawaye don dariya. Ta dai wuce ta shiga daki, ta iske kare da cinya, sai ta kafa baki ta ce: "To kai wannan kare ma ka ke jira ba ka cinye wannan katuwar cinya ba." Sai cinya ta ce: "Mkn, mkn, mkn, mkn!" Sai kare ya ce: "Wai ana yi maki sannu

da zuwa." Ta dai yi musu tsaye kerere tana dubansu a wulakance. Sai cinya ta sake yin "M&n, m&n, m&n, m&n!" Sai kare ya ce: "Wai an ce idan kina jin yunwa ki d'auki kwayar shinkafa guda da kashin can ki dafa ki ci."

Da jin haka sai 'yar Mowa ta ce: "Kai ni ba ni son maganganun hauka irin naka. Ni dukiya na zo in amsa, ba sauraren wannan kartar wuyan da wannan cinya ke yi ba ." Jin haka, sai cinya ta ce: "M&n, m&n, m&n, m&n!" Sai kare ya ce: "Ga kwayaye nan guda biyu ki zaɓi naki guda." 'Yar Mowa ta sa hannu ta d'auki babban, tana gunaguni tana cewa: "Ni da na zo neman dukiya shi ne za ku ba ni kwai d'aya. Ina tsiya ina kwai guda." Tana cikin gunaguni sai cinya ta ce: "M&n, m&n, m&n, m&n!" Sai kare ya ce wa 'yar Mowa: "Wai an ce idan kika fita ki d'aga murya ki ce 'In fasa?', idan aka ce 'Fasa-fasa mucu kwai!', to kada ki fasa, sai inda kika ji shiru." 'Yar Mowa ta yi tsaki ta fice.

Haba da fita 'yar Mowa kofar gidan sai ta ce: "In fasa?" Kafin ta ji amsa, sai ta rusa kwai da kasa. Tana fasa shi sai ga kutare, da makafi a kan jakuna kuda na binsu buuu! Kafin a ce kwabo, sun d'auke ta sun d'ora a kan jaki, suka tafi duu har gidansu. Suna tafe suna yi mata waƙa suna mazgarta suna cewa:

Kore mata kuda  
Magaji kore mata kuda  
Fat-fat...!

sai a kai mata bugu.

Haka dai su kai ta yi har suke kai ta gaban uwarta Mowa. Gida duk ya ciki da kudaje.

Ita kam 'yar Bora da uwarta arziki sai gaba yake yi, su kai ta cin duniyarsu anini-anini.

Kungurus kan kusu.

25. THE WATER OF BAGAJA

Narrator : Indo Mohammed  
 Place : Saulawa, Katsina, Kaduna State  
 Time & Date : 8.30 p.m. 17 November 1983  
 Audience : Three adults and three children

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

There once was a man who had two wives, Mowa and Bora, and two children, 'Yarmowa (the daughter of Mowa) and 'Yarbora (the daughter of Bora). Of these, the husband loved Mowa and her daughter, while he disliked Bora and her daughter. Consequently, Bora and 'Yarbora did all the dirty work and all faults were blamed on them.

One day, the husband's hide was soiled with urine. The man blamed 'Yarbora, and he ordered her to go and search for the water of Bagaja and to wash the hide there.

So 'Yarbora set out on her quest for the water of Bagaja. She came across a river in the forest. She stopped and sang a song:

Water, Water, are you the Water of Bagaja?  
 The impossible Bagaja of royal persons  
 It is because of the soiled hide  
 Soiled with urine  
 That I am sent to wash it in the Water of Bagaja!

"No, I am not, young lady," said the river, "I'm the water of porridge sweetened with honey. If you want some, you are welcome." She said, "Thanks, but I am not hungry." The river her that the water of Bagaja was further down.

She continued her search and before long she came across another river. She asked:

Water, Water, are you the Water of Bagaja?

The impossible Bagaja of royal persons

It is because of the soiled hide

Soiled with urine

That I am sent here to wash it in the Water of Bagaja!

The river, which was the one of fried meat, informed her that the water of Bagaja was further down, but that she could, however, help herself to fried meat if she so desired. She declined and passed on.

'Yarborá kept going further down the forest. She came across rivers of all kinds of food - fried pigeon, couscous, rice and so on. They all invited her to help herself, and she thanked them but declined. At last she came across a river which was bubbling and full of ripples. She went to it and sang:

Water, Water, are you the Water of Bagaja?

The impossible Bagaja of royal persons

It is because of the soiled hide

Soiled with urine

That I am sent to wash it in the Water of Bagaja!

The river said, "Yes, I am the water of Bagaja. Now wash your hide and then go to that hut behind you. There you will be rewarded for your obedience and lack of greed."

So 'Yarborá washed the hide. She entered the hut and saw a dog and a thigh. She was both frightened and astonished. What particularly astonished her was that the dog was not eating the thigh (raw meat). But she did not make any comment or stare at them rudely.

The thigh growled, "Kn, kn, kn, kn!" The dog translated this to the girl, "Take one grain of rice and one piece of bone and cook them." The girl did not argue, and she took one grain of rice and one piece of bone and put them in a pot and started cooking. The rice filled the pot, the small bone became chunks of meat and the whole house filled with the smell of good food. The girl ate to her satisfaction and then announced that she wanted to go home. The thigh again said, "Kn, kn, kn, kn!" The dog translated this as,

"There are two eggs behind you - take one!" The dog explained further that on her way home she should shout 'Shall I break it?' and if the reply was 'Break, break, and we drink the water of egg!' she should not break the egg. She should continue and call again and if the reply was the same, she should not break the egg, but if there was silence, then she should break it. The girl thanked the dog and she took the smallest of the two eggs.

'Yarbora walked home, and on the way she shouted, "Shall I break it?" and the reply came, "Break, break, and we drink the water of egg!" She refused and continued walking. After a while she called again and she got the same reply. Again she did not break the egg, and she continued on.

Then when she was about half-way she called out, "Shall I break it?" and there was dead silence. So she dropped the egg to the ground and it broke. The moment it broke she found herself in the midst of a thousand cattle, a thousand goats, a thousand camels, a thousand sheep. There were people on horses and she was suddenly clothed in silk and gold and put on a horse. She was transformed from a mere poor girl to a glamorous princess. She was escorted to her father's house, and the house filled with wealth and 'Yarbora's mother was very happy.

Mowa became very jealous. She too sent her daughter to wash the hide in the water of Bagaja, and so 'Yarmowa set out. She came to the first river and she sang:

Water, Water, are you the Water of Bagaja?  
 The impossible Bagaja of royal persons  
 It is because of the soiled hide  
 Soiled with urine  
 That I am sent to wash it in the Water of Bagaja!

"No, I am not the water of Bagaja - I am the water of porridge sweetened with honey. Would you like to eat some?" The girl said that she did not need any invitation, and she ate the porridge to her satisfaction and then continued her way. She met all the rivers

that her sister had met before. She addressed each one rudely and sneered at their invitations and she ate from them all.

Finally she arrived at the river of Bagaja. She saw it bubbling and full of ripples, and she sang:

Water, Water, are you the Water of Bagaja?  
The impossible Bagaja of royal persons  
It is because of the soiled hide  
Soiled with urine  
That I am sent to wash it in the Water of Bagaja!

The river told her that it was the water of Bagaja. "Wash your hide," the river said, "Then go into that hut behind you where you will be rewarded accordingly."

After washing, she went into the hut. The moment she saw the dog and the thigh, she started laughing rudely. She remarked that the dog must be a fool to stay with a thigh and not eat it.

The thigh said, "Kn, kn, kn, kn!" The dog told 'Yarmowa that she was welcome, but the girl wasn't listening - she was sneering at them. The dog told her that if she was hungry she could take a grain of rice and a piece of bone and cook them. She said that she was hungry alright, but how could one grain possibly feed her? In the end she cooked the rice and ate to her satisfaction.

Then the girl asked for her wealth. The thigh, through the dog, asked her to take one egg. She was told not to break it when she called out 'Shall I break it?' and heard in reply 'Break, break, and we drink the water of egg!' and that she should break it when she heard no reply at all.

The girl took the big egg and started on her way home. She bawled, "Shall I break it?" 'Yarbora did not even wait for an answer. She smashed the egg on the ground. The moment the egg broke, 'Yarmowa was besieged by destitutes, lepers, blindpeople, one-legged and one-armed people, all on donkeys followed by swarms of flies. She was seized at once and put on a donkey and the crowd followed her all the way home. They were singing and slapping her on the pretext

of driving away flies from her. They sang:

Drive away flies for her  
Magaji drive away flies for her  
Pat! Pat! Pat!

They continued the journey with thousands of flies, and the nasty smell of the lepers. When they came to the house Mowa was very sad for her daughter. Bora and her daughter on the other hand, continued to enjoy their riches.

It is off!

35. LABARIN JANNA DA JANNALO.

Mai Bayarwa : Alhaji Barau Zaria  
 Masu Sauraro : Malaman Cibiyar Nazarin Harsunan Nijeria  
 Wuri : Cibiyar Nazarin Harsunan Nijeriya, Jama'ar Bayero  
 Kano  
 Rana da Lokaci : 30th March, 1978, about 9.00 a.m.

Mai Bayarwa : Assalamu Alaikum Warahmatulli.

Za mu ci gaba da wata tatsuniya. Wannan tatsuniya za ta hada da wani Bafillace mai 'ya'ya biyu: d'aya Janna, d'ayan kuma Jannalo. Ga ta nan ga ta nan ku.

Masu Sauraro : Ta zo mu ji ta.

Mai Bayarwa :

Wani Bafillace ke nan mai arziki. Yana da shanunsa garke garke. Yana zaune a ruga da 'ya'yansa maza biyu da matansa biyu. Watau kowace mace tana da d'anta guda d'aya a gabanta. Uwargidan ana kiran d'anta Janna, ita kuma karamar ana kiran d'anta Jannalo. Yaran nan biyu duka kansu d'aya.

Amma shi uban yana son Jannalo fiye da kima. Yana sonsa so matsananci. Saboda son nan nasa ba ya son rabuwa da shi ko dare ko rana. Amma ita kishiyar uwar yaron nan Jannalo, ko da ta ga uban yaran nan ba ya kula da d'anta Janna, ta ga hankalinsa, da soyayyarsa suna kan d'an kishiyarta Jannalo sai ta d'aura mummunar gaba tsakanin ta da yaron nan Jannalo. Ta kudurta a ranta sai ta ga bayansa. Amma ita uwar Jannalo ba ta ko kula da makirce-makircen da kishiyarta ke yi wa d'anta ba.

A cikin shanun uban nan akwai wata tsohuwar saniya. Ita saniyar nan ta alƙawari ce don ita ya fara mallaka a cikin garkensa. Kuma duk abin da zai same shi ko alheri ko mugunta za ta shaida masa. Saboda haka yake sonta kwarai da gaske.

To uban yaran nan ya hau matuƙar shekaru. Sai wata rana tsohon



nan sai ya kira d'ansa Jannalo, wanda yake nuna masa matuƙar soyayya, suka keɓance su biyu. Ya ce masa: "Ka ga na tsufa, na kusanci mutuwa, in na mutu an zo raba muku gado kai da d'an'uwanka, duk yadda za ku yi ka ce kana son tsohuwar saniyar nan. Ka ga wannan saniya, cikin shanuna ita nake taƙama da ita." Yaro Jannalo ya ce: "Na gode, na yi farin ciki." Kuma suka yi kukan rabuwa da juna.

Ana nan suna tare kullum dare da rana. Idan an shafi lokaci uban yakan tuna wa d'ansa maganar nan don kada ya manta. Wata rana sai ciwon ajali ya kama Bafillacen nan. Gida ya ruƙe, maigida ba lafiya. Hankalin kowa ya koma gare shi. Yana cikin ciwon, ya sake kwatanta masa maganar saniya. Yaro ya karɓi maganar ubansa yana kuka. Ba a jima ba uban yaron nan ya rasu.

Aka raba dukiyar da Bafillace ya mutu ya bari. Yayin da aka yi rabon sai yaro ya zaɓi kashin da tsohuwar saniyar nan ta ke. Bayan rasuwar Bafillace ba a daƙe ba sai uwar Jannalo ita ma ta rasu. Aka bar Jannalo a hannun kishiyar uwarsa.

A koyaushe babu abin da da ke tsakanin Jannalo da kishiyar uwarsa sai zagi da duka da hana masa abinci. In ta yi abinci sai ta bai wa d'anta ya ci ya koshi, sauran da ya rage shi za a bai wa Jannalo ya ci. In ya yi kuka sai ta ce masa: "Kira uban nan naka ya rama maka!" Yaron nan ya daure, ya haƙura da wannan masifa da kishiyar uwarsa ke gwada masa.

Amma al'amarin tsohuwar saniya, tun lokacin data shigo rabonsa shanu sai ƙaruwa suke, suna ƙara yawa. Saboda haka sai kishiyar uwar Jannalo ta ƙara wata gaba ga yaron. Abin har ya kai ta ga zuwa wajen boka don su yi tsada ta biya shi don ya yi wa yaron nan asirin da zai ci ya mutu. Boka ya shiga yi mata aiki. Ya kawo wani garin magani ya ba ta ya ce ta yi kunu ta zuba garin magani a ciki ta ba yaron ya sha. Ya tabbatar mata muddin ya sha to zai mutu. Matar nan ta shirya kunu ta d'ebi na d'anta ta ba shi, saura na wajen Jannalo yana can wajen kiwo.

Yayin da ya koro shanu yana komowa sai tsohuwar saniyar nan ta shi ta yi wani irin kuka, ta faɗa masa:

In ka je gida, Jannalo

Kishiyar Uwarka, Jannalo

Za ta ba ka kunu, Jannalo  
 Kar ka kuskura ka sha, Jannalo  
 Kashe ka za ta yi, Jannalo.

Yayin da Jannalo ya ji wannan zance ya yi na'am ya kora shanunsa gida. Daga zuwa gida sai kishiyar uwarsa ta hau shi da fafa: "Kai dai ba ka komowa da wuri. Tuni d'an'uwanka ya dawo na ba shi na shi kunun ya sha. Ga naka nan d'auki ka sha. Ka bari har ya yi sanyi." Jannalo ya d'auki kunu zai fita da shi. Matar nan ta ce: "Ina za ka da kunun?" Yaro ya ce: "Ai na zo da abokina ne zan tafi mu sha tare." Jannalo ya fito da kunu, ya sami rami ya zubar ya koma mata da kwaryarta. Matar nan tana murna Jannalo ya sha kunu zai mutu. Su kwashe shanu ita da danta. Jannalo ya kwana gari ya waye ba ta ga ya mutu ba. Kwana daya, biyu, ba ta ga yaro ya mutu ba.

Sai ta koma wajen boka ta gaya masa yaro dai ya sha kunu amma yana lafiyarsa garau. Boka ya tambaye ta: "Lalle kin ga ya sha?" Matar nan ta ce: "Lalle ya sha." Saboda haka boka ya sake shirya mata wani maganin wanda ya fi wancan karfi. Ya umurce ta yi tuwo ta zuba masa wannan garin maganin. Ya ce mata: "In kin zuba masa kin ba shi, ki zaunar da shi a gabanki, ya ci. In ya ci ba zai daga daga wurin ba zai mutu."

Matar nan ta karfi magani ta dawo gida tana farin ciki. Da zuwa ta shirya abinci mai kyau. Ta gama tuwo, ta ci nata, ta ba danta na shi ta zuba magani a na Jannalo ta ajiye masa.

A can wajen kiwo Jannalo ya koro shanunsa zuwa gida sai tsohuwar saniyar nan ta yi kuka, kuka irin na al'ada. Jannalo ya ji ya taho gare ta. Saniya ta ce:

In ka je gida, Jannalo  
 Kishiyar uwarta, Jannalo  
 Za ta ba ka tuwo, Jannalo  
 Kar ka yarda ka ci shi, Jannalo  
 Da magani a ciki, Jannalo  
 Ka yi dubara ka zubar, Jannalo.

Yaro ya ji wannan zance ya kiyaye. Ya koro shanu ya iso gida. Matar nan ta fafa shi da fafa. Fafa irin na karya da makirci. Tana cewa:

"Kai wannan yaro a kullum ba ka komowa daga daji sai dare ya gabato. Kai a kullum ba ka son cin abinci. Don Allah dubi cikinsa, ba komai a ciki. Zo ka d'auki abincinka ka ci ka koshi ka ji d'ana." Yaro ya d'auki tuwo zai fita. Sai ta ce: "Yaka, zauna nan ka ci a gabana." Da ya yaro ya ga zata matsa masa, sai ya yi niyyar ya ci a gabanta. Amma da ya tuna da gargadin da saniya ta yi masa, sai ya ce: "Na taho da abokina ne zan tafi mu ci tare. Kar ya ce na yashe shi." Matar ta ce: "Maza ka ci ka cika cikinta." Ya fita ya zubar. Ya dawo gabanta ya sha ruwa, ya wanke hannayensa. Matar nan ta zura ido ta ga yaro ya mutu amma har gari ya waye ba abin da ya sami Jannalo. Hankalinta ya tashi.

Matar nan ta koma gun boka ta shaida masa. Boka ya yi shiru, ya d'aga kai sama, sa'an nan ya ce: "Lalle akwai wani al'amari game da yaron nan. Yana da wata saniya, tsohuwa, ita ce take hana shi cin abincin da muka ba shi. Abin da za muyi yanzu shi ne mu yi Roƙarin raba shi da wannan saniya, sa'an nan sai mu samu galaba a kansa. Yanzu sai ki koma gida ki kwanta, ki ce ba ki da lafiya. In ya zo gida ki fad'a masa in ba an yanka saniyar nan ba kin ci namanta ba za ki warke ba. Da ya ke shi yaro ne mai tausayi zai yarda a yanka ta."

Yaro na can wajen kiwon shanu. Da lokacin dawowa gida ya yi yaro ya kafo shanu wajen gida. Sai yaro ya ji tsohuwar saniya ta irin kukan nan nata na al'ada. Yaro ya sheƙo zuwa agre ta. Ya ga saniya tana kuka da hawaye idu bi-biyu. Sai ta ce:

Da boka da kishiyar uwarka, Jannalo  
 Sun sake had'a naka makirci, Jannalo  
 Kishiyar uwarka, Jannalo  
 Za ta ce ba ta da lafiya, Jannalo  
 Wai ba za ta warke ba, Jannalo  
 Sai ka yanka ni, Jannalo  
 In ta ci namana za ta warke, Jannalo  
 Babu kome, Jannalo  
 Ka yankani, Jannalo  
 Ka karfi kayan cikina, Jannalo  
 Ka zuba a kwatanniya ka rufe, Jannalo  
 Ka bar musu naman, Jannalo.

Yaro da jin zancen saniya sai ya fashe da kuka. Ya yi kuka mai tsanani. Saboda ganin zai rabu da wannan saniya tasa wacce ta taimaki ubansa kuma yanzu tana taimakonsa. Saniya ta ce wa yaro ya bar kuka.

Yayin da ya iso gida ya tarar da kishiyar uwarsa tana kwance, tamkar ciwo ya ci karfinta. Yaro ya durkusa ya tallabe ta. Sai matar nan cikin makirci da yaudara ta buɗe bakinta da kyar ta ce: "Ya d'ana mai albarka, wannan ciwo ba zai bar ni ba mutuwa zan yi." Amma wani boka ya ce in aka yanka tsohuwar saniyarka na ci naman zan warke." Yaro ya tuna da batun saniya sai ya ce: "Haba Inna, ai ranki ya fi na saniyar nan. Ga ta nan a yanka. Sai dai ina so a ba ni kayan cikin." Sai ta d'aga kai ta ce: "Allah shi yi ma albarka." Yaro ya ce: "Amin."

Aka kama tsohuwar saniyar nan aka yanka, aka bar yaro kayan cikinta kamar yadda ya biɗa. Yaro ya d'auki kayan cikin ya zuba a kwatanniya ya zuba ruwa ya rufe kamar yadda saniyar ta gaya masa.

Da gari ya waye yaro zai fita wajen kiwo da ya biya wajen kwatanniya, maimakon ya ga kayan ciki sai ya ga saniya kwance. Saniya, karama, 'yar bana-biyu, ta ce masa: "Kora ni ka haɗa ni da 'yan'uwana mu tafi kiwo." Ya kora ta da sauran shanu suka tafi daji wajen kiwo.

Amma ita wannan mata, da ta ga yaro ya tafi kiwo sai ta d'auki zanenta sai wajen bokanta. Ta gai da shi kuma ta ba shi nama, shaidar an yanka saniya. Sai suka yi farin ciki sun sani alamar nasara. Sai ya shaida mata maza ta tafi ta haka rami a d'akin da yaran suke kwana a gefaan gaɗansu. Ya kuma ce: "Ki rufe ramin da tabarma. In dare ya yi ki ba su mayafi iri dabam-dabam. Daki ki ba shi farin mayafi amma shi wannan yaron ki ba shi baƙin mayafi. In sun yi barci sai ki laɓaɓo ki tura wannan yaro cikin wuta ya kone. In ya mutu kin huta, sai shanunsa su zama maki da na d'anki." Ya kora tuna mata ta sanya yaron nan kusa da wuta, d'anta kuma a baya. Sai ta taho gida tana farin ciki. Daga zuwata aikata abinda boka ya gaya mata. Ta kosa dare ya yi.

Yaro yana wajen kiwon shanunsa. Yayin da ya nufo gida sai ya ji saniyar nan ta yi kuka kamar kukan saniyar da aka yanka. Saboda haka yaro ya matsa ya shafa ta. Saniya ta shaida masa:

Uwarka ta yi tanadin halaka ka, Jannalo  
 Ta gina rami a inda kake kwana, Jannalo  
 Ta rufe shi da tabarma, Jannalo  
 In dare ya yi, Jannalo  
 Za ta ba ka mayafi baƙi, Jannalo  
 Za ta ba d'anta fari, Jannalo  
 Za ta ce ka kwanta a gaba, Jannalo  
 In kun yi barci, Jannalo  
 Za ta zo ta tura ka a wuta, Jannalo  
 In d'an'uwanka ya yi barci, Jannalo  
 Ka tuƙe mayafinsa ka rufa da shi, Jannalo  
 Ka rufe shi da naka, Jannalo  
 Ka koma baya ka kwanta, Jannalo.

Yaro ya ji abin da saniya ta gaya ma ya kuma kiyaye.

Ya koro shanu ya dawo gida. Matar nan ta tarbe shi da murna, da farin cikin makirci. "Ka dawo? Barka da zuwa!" Ta ba shi abinci ya ci. Da dare ya yi lokacin barci ya zo sai matar nan ta yi masa shimfiɗa a nan kusa da ramin da ta gina ta haɗa masa wuta. Ta ba yaron nan baƙin mayafi kuma ta ce ya kwanta a baya. Suka kwanta, da yaro ya ga d'an'uwansa ya yi barci sai ya tashi ya musanya abin rufarsa kuma ya koma bayan d'an matar nan ya yi kwanciyarsa. Bai yi barci ba, yana sauraron ya ga abin da zai gudana.

Da dare ya yi tsaka, matar nan tatabbata yara sun yi barci sai tashi ta laɓaɓa a hankali sai d'akin yaran nan. Ta shiga. Ta sakan-kance dukkansu sun yi barci. Kuma ta kiyaye da cewa kowa yana kwance inda ta kwantar da shi. Shi kuwa Jannalo idonsa biyu, yana sauraro ya ga nufin wannan mata. Ita kuwa matar nan sai ta zo ta yinƙura tatura d'anta cikin rami, ji take Jannalo ne. Yaro yana kuka yana ƙara yana cewa: "Ni ne, Inna, ni ne Inna!" Ita kuwa ba ta kula ba sai cewa ta ke: "Yau dai na rabu da kai, shege lalatacce! Ina uban naka? Ina saniyar da take ba ka labari?" Sai ta ciccibi Jannalo ta maishe shi d'akinta tana zaton d'anta ne.

Da gari ya waye ta farka daga barci, ta ɗebo ruwa don ta yi wa d'anta wanka. Ta sanya hannu ta cire mayafin nan sai ta ga Jannalo

ya farka firgigi.

Da matar nan ta ga yaro a gabanta, ta lura ashe d'anta ta kona sai ta shiga figar kanta. Ta haukace nan take, ta shiga daji. Karshen mai bidar ya yi wa wani sharri ke nan.

Iyakar wannan tatsuniya ke nan.

35. THE STORY OF JANNA & JANNALO

Narrator : Alhaji Barau Zaria  
 Place : Centre for the Study of Nigerian Languages  
 Day : 30th March 1978  
 Time : From 9.00 a.m.

Narrator : May the peace and blessings of Allah be upon you.

We are now going to tell you a story. It is about a Fulani man and his two children, one called Janna and the other Jannalo. Here it comes, here it comes for you!

Audience : Let it come and we hear it!

Narrator :

There once lived a rich Fulani man. He had many herds of cattle, and he lived on his ranch with his two male children and two wives. Each one of the wives had a son. The son of the head-wife was called Janna, while that of the second wife was called Jannalo. The two children were as tall as each other.

But the father loved Jannalo very much. He loved him intensely. That was why they were always together day and night. When the mother of Janna saw that the father did not pay much attention to her son, and that all of his love and devotion was for Jannalo, she became extremely jealous. She began to plan the end of Jannalo, but the mother of Janna paid no attention to any of this jealousy and scheming of her co-wife against her and her child.

Among the cattle belonging to the father there was an old cow, and that cow was special because it was his first cow. And whatever was to happen to him, good or bad, she would let him know in advance. That was why he liked her so much.

The father of these children became very old and one day he called

Jannalo , the son he loved very much, and he took him aside and said to him, "You see that I am very old and that my death is near. When I die, and my assets are divided, make sure that you take the share that includes the old cow. That cow is my best." The boy replied, "Thank you very much, I am very glad (to hear this)." They said farewell to each other and wept in their sadness.

They were together every day, and every now and then the father reminded his son of what he had told him before. Then one day the Fulani man began the illness that was to kill him. The house was shattered as their head was ill. Everyone was sad. When he was ill, he again reminded his son about what he had told him earlier. The boy listened to him in tears. Not long after that, the father died.

The assets of the father were shared out to the bereaved. The boy chose the share which included the old cow. Not long after the death of the Fulani man, Jannalo's mother also died. Jannalo was left in the care of his mother's co-wife.

There was nothing between Jannalo and his stepmother other than hatred. She abused him and refused him food, and she gave all the food to her own son, giving Jannalo only the left-overs. He often cried, and she was always saying to him, "Now where is your father?" Jannalo went on enduring all this suffering.

As for the old cow, she made his cattle grow quickly numerous. This made Jannalo's step-mother more jealous. It reached such an extent that she went to a witch-doctor and she made a deal with him to kill Jannalo. The witchdoctor gave her poison powder to put in some gruel and given to Jannalo. He assured her that once the boy took the gruel, he would die instantly. So the woman made gruel and put the powder in it and kept it for Jannalo.

Meanwhile, when the boy was driving his cattle home, the old cow said:

When you go home, Jannalo  
Your step-mother, Jannalo  
Will give you gruel, Jannalo



Do not drink it, Jannalo  
 She wants to kill you, Jannalo!

When Jannalo heard this, he was very happy. He drove his cattle home. When he arrived home, his stepmother started scolding him saying, "Why don't you return home early? Your brother has returned and eaten his gruel. Take yours - it's already cold!" Jannalo took the gruel and began to walk out. The woman asked, "Where are you taking it?" The boy replied, "I have come with a friend and I want to share it with him." Jannalo took it out, poured it away, and then returned the container to her. The woman was happy, thinking that he was going to die so that she and her son could then have Jannalo's cattle. A day passed, a second passed, nothing happened to the boy. Then she returned to the witchdoctor and told him that the boy was still alive. The witchdoctor asked her, "Are you sure that he took the gruel?" She replied, "Yes, I am sure." He therefore gave her a more deadly poison to put in his food. "You must make sure that he eats the food right in front of you," he told her, "He will surely die."

The woman took the poison and returned home very happy. She prepared a nice meal and put the poison in Jannalo's portion, while she and her son ate theirs.

After grazing his cattle, Jannalo drove them back home. The old cow mooed again. Jannalo came nearer and she said:

When you go home, Jannalo  
 Your step-mother, Jannalo  
 She will give you food, Jannalo  
 There is poison in it, Jannalo  
 Find a way of throwing it away, Jannalo!

The boy noted this information, and he drove the cattle home. The woman started scolding him, showing her hypocritical concern for him, and she said, "This boy! You always return home late. Look at his stomach, you must be hungry - come and take your food, my beloved

son. Sit down and eat all of it." The boy took the food and moved to go out. She said, "No, come here and eat all of it!" He was about to eat as she had insisted, but he remembered the cow's warning, so he said, "I have come with friends, and they would think we are unkind." She said, "Okay, but make sure that you eat your fill until you are satisfied." He went out and threw the food away. He came back, took some water and then washed his hands as if he had eaten. The woman waited until the following morning to see if he would die. Nothing happened to him, and she became upset.

The woman went back to the witchdoctor and told him what had happened. The witchdoctor was silent for a while, and then he said, "There must be something about this boy! He has an old cow which tells him what we plan. What we should do now is to take that cow away from him. We would then succeed in our plans. Go home and pretend that you are ill. When he comes back, tell him that you will only get well when you eat the meat of the old cow. As a compassionate boy, he will probably agree to kill it for you.

The boy was in the forest grazing. When the time came to go home, he drove the cattle towards home. The boy heard the old cow mooing, so he came nearer to it and saw tears in her eyes. She said:

The witchdoctor and your stepmother, Jannalo  
 They have made a scheme, Jannalo  
 Your step-mother, Jannalo  
 She will say that she is ill, Jannalo  
 She will not get well, Jannalo  
 Until you slaughter me, Jannalo  
 If she eats the meat she will get well, Jannalo  
 Agree to slaughter me, Jannalo  
 Take my entrails, Jannalo  
 Put them in a pot, Jannalo  
 Leave the meat with them, Jannalo!

When the boy heard what the cow said, he started crying. He cried hard because he was about to lose the cow he depended upon, but the cow asked him to stop crying.

When he arrived home, he found his step-mother as if she were seriously ill. The boy knelt down and helped her to sit up. The woman, putting on a good act, said, "My beloved, the blessed one, this illness is going to kill me. But one witchdoctor has told me that if I eat the meat of your old cow, I will get well." The boy remembered what his old cow had told him, so he said, "Oh my mother, your life is surely more than that of the old cow. I would want the entrails, though." She raised her head and said, "May Allah bless you!" He said, "Amen!"

The cow was slaughtered. He was given the entrails as he had asked. He took them and put them into a pot and poured water over them, and covered it as he had been directed by the old cow.

The following morning, when he was going out for grazing, he opened the pot. Instead of the entrails lying inside he saw the cow. She was small, like a two-year old calf. She asked him to take her to the rest of the cattle so that she could go and graze.

But as for the woman, when the boy had gone out to graze his cattle, she went to the witchdoctor, greeted him and gave him the meat, as evidence that the cow had been killed. They were happy, as they would surely now succeed. He asked her to go home and to dig a hole by the side of the bed where the boy used to sleep, and to put hot embers into the hole and to cover it with a mat. "When they go to bed at night give your son a white blanket and Jannalo a black one. When they fall asleep, just sneak in and drop him (Jannalo) into the fire. That will be the end of him and all his cattle will be yours!" He then repeated all that he had said, and then she went home, eager for the night to come.

The boy was grazing his cattle, and then when they were returning home, the old cow moored. He came nearer and she said:

Your step-mother plans to kill you, Jannalo

She has dug a hole near the place you sleep, Jannalo

When the night comes, Jannalo  
 She will give you a black blanket, Jannalo  
 She will give you her son a white one, Jannalo  
 She will ask you to sleep in front, Jannalo  
 When you sleep, Jannalo  
 She will push you in, Jannalo  
 When your brother falls asleep, Jannalo  
 Take his blanket and cover yourself with it, Jannalo  
 Cover him with yours, Jannalo  
 Sleep behind him, Jannalo!

The boy heard what the cow said and he took note. He drove his cattle home, and the woman received him very well, and she said, "You are welcome, you are welcome!" She gave him food to eat.

That night the woman prepared their bed near the hole containing the fire, and she gave Jannalo a black blanket and a white one to her own son. She asked her son to sleep behind. They went to bed. When the boy saw that his brother had gone to sleep, he swapped his blanket with that of his brother, and then pushed him to the front. He waited to see what would happen.

In the middle of the night, when the woman was sure that the children were fast asleep, she came to their room quietly. She was convinced that they were asleep. She also noted that each one was in his position, so with all her strength she pushed her son into the hole, thinking that it was Jannalo. Her son was crying and screaming, screaming, "It's me! It's me! It's me!" But she paid no attention to him and she said, "This is your end, you stubborn idiot! Where is your father? Where is your cow that tells you what is going to happen?" She took Jannalo into her room, thinking that it was her son.

In the morning, she brought water to wash her son. She pulled away his cover, and Jannalo woke up. When she saw the boy in front of her she realized that she had burnt her own son. She became insane and rushed into the forest in her madness. This is the end of an evil person.

This is the end of this tale!

61. WATA YARINYA WACCE BA TA SON MAI TABO

Mai Bayarwa : Hajiya Saude  
 Wuri : Babura, Kano State  
 Lokaci : Da daddare, wajen 8.00 p.m.  
 Rana : 14th September 1983  
 Masu Sauraro : Manya uku da yara huɗu

Mai Bayarwa : Ga ta nan ga ta nan ku!  
 Masu Sauraro : Ta zo mu ji ta!

Budurwa ke nan. Budurwa ta ce ba ta son mai tabo sai marar tabo. Wannan ya zo mata, ta ce: "Tuɓe rigarka in duba, in ba tabo in aure ka, in da tabo ba na sonka." Wannan kuma ya zo, ta ce: "Tuɓe rigarka in gani in ba tabo in aure ka, in da tabo ba na sonka." Wannan kuma ya zo ta ce: "Tuɓe rigarka, in da tabo ba na sonka, in ba tabo in aure ka." Duk samari suka zo duk ta duba jikinsu duk ta ce suna da tabo ba ta sonsu.

Wannan da ya zo, suka zo su kuma su biyu suka ce: "To, Reru, mun zo gurinki." Sai ta ce: "Ku tuɓe rigarku in gani in da tabo, ko kuma ba tabo." Suka tuɓe rigunansu ta duba sarai ta ga ba su da tabo. Sai ta ce: "To, ina sonku." Nan da nan sai aka d'aura aure. Iyayenta suka d'aura mata aure. Suka ce: "To tun da aka d'aura aure sai ki bi mijinki ki bi mazanki." Ta ce: "To."

Shi ke nan ta bi su. Suna gaba tana binsu. Suna gaba tana binsu. Nan ba nan ba, nan ba nan ba, har cikin dokar jeji. Da suka je cikin dokar jeji sai ga wata ratuwar kukaɗaɗaɗa. Sai suka ce: "To, ga d'akinki nan shiga." Sai ta ce: "To." Sai ta shiga cikin d'akiɗta.

Da ta shiga cikin d'akinta sai kukar ta shafe kogon. Da kogon ya shafe duk sai suka kuma zama dodanni. Suna ta shan jininta. Suna ta shan jininta. Suka tsotse ta sai kiraruwan jinkinta.

Shi ke nan sai bawan gidansu bawan gidan ubanta, sai ya ce za shi ciyawa. Sai ya tafi ciyawa ya je gindin kukar nan yana ciyawa. Sai in ya yanka ya ce: "Shitif na yanka ni bawan baba. Shitif na shifta ni bawan baba." Sai ta ji muryar bawan gidan ubanta ne sai

ta ce:

Shitif na shifta bawan baba  
 Kadan ka je gida ka gai da inna  
 Ka gai da baba  
 Ka gai da kawu  
 Ka gai da goggo  
 Ka gai da yata  
 Ka gai da wana  
 Maƙi maza da taboni ga ta kogon kuka!

Sai ya ce: "A'a, yau ga wata magana kamar maganar Reru!" Sai kuma cewa ya yi bari in kuma yin in ji. Sai ya kuma ce:

Shitif na shifta  
 Ni bawan baba!

Ta ce:

Shitif na shifta bawan baba  
 Kadan ka je gida ka gai da inna  
 Ka gai da baba  
 Ka gai da kawu  
 Ka gai da goggo  
 Ka gai da yata  
 Ka gai da wana  
 Maƙi maza da taboni ga ta kogon kuka!

Sai ya ce: "To Reru ce a cikin nan." Nan da nan sai ya tafi gida. Da ya tafi gida sai ya ce: "Matan gidan nan, ku ba ni niƙa in yi." Sai uwarta ta ce: "Kai bawan baba, tun da ka zo gidan nan ba ka taƙa yin niƙa sai yau?" Ya ce: "Don Allah ku ba ni in yi, wata waƙa na jiwo a gindin kuka. Zan yi muku ku ji irinta." Sai aka ce: "To." Aka ba shi, ya kafa dutse tsakar gida. Sai ya ce:

Shitif na shifta ni bawan baba  
 Shitif na shifta ni bawan baba  
 Shitif na shifta bawan baba  
 Kadan ka je gida ka gai da inna  
 Ka gai da baba  
 Ka gai da kawu  
 Ka gai da goggo  
 Ka gai da yata  
 Ka gai da wana  
 Maƙi maza da taboni ga ta kogon kuka!

Sai uwarta ta dafa dutse, ta ce: "Ina ka jiwo waƙar nan? Yaron baba." Ya ce: "Can na jiwo gindin kuka." Sai ta ce: "Ka kai mu wurin." Ya ce: "To na kai ku." Sai ya ce: "To duk ku shirya." Uwa ta gaigayaci gari duk da mai kurada, da mai gatari da mai adda, 'a je a sare kukar nan 'yata ta ta huto.

Sai suka tafi fa, wuri kamar kasuwa. Ta ce to ku tsaya ku ji in yanki ciyawa gindin kukar. Sai ya ce:

Shitif na shifta ni bawan baba  
 Shitif na shifta ni bawan baba!

Sai ta ce:

Shitif na shifta bawan baba  
 Kadan ka je gida ka gai da inna  
 Ka gai da baba  
 Ka gai da kawu  
 Ka gai da goggo  
 Ka gai da yata  
 Ka gai da wana  
 Maƙi maza da taboni ga ta kogon kuka!

Sai suka ce: "A gaskiya a faɗa kukar nan da sara." Ana ta sara, ana ta sara. In kuka ta yi liyaa, sai ta koma ta liƙe. In ta yi liyaa, sai ta koma ta liƙe. Suka yi ta sara, suka yi ta sara. Jama'a suka

gaji.

Sai ga wani kuturu, sai ya zo ya ce: "Sannu sannunku!" Suka ce: "Yawwa!" "Me ake yi nan?" Aka ce: "Kuka ce. Za'a sare a ciro yarinya, ka ga kuka in ta yi liyaa za ta fafi sai ta koma ta life." Ya ce: "To, yanzu idan na tambaye ku kwa gaya mini?" Suka ce: "E. Sai a gaya maka." Sai ya ce: "In na sare kukar nan kwa ba ni 'yar in aura?" Sai aka ce: "A ba ka." Sai wafansu su ce: "Mu ma masu hannu mun yi mun yi mun kasa bare shi." Aka ce: "A'a." Wafansu su ce: "A ba shi." Wafansu su ce: "Kar a ba shi." Aka ce: "Ku ba shi dai." Sai aka ba kuturu. Ya sara d'aya, biyu, uku, sai kuka rijaa. Sai yarinya ta fito, aka aske ta sumul. Aka d'auki yarinya, aka tafi da ita gida. Kuturu ya ce: "To, sai Allah ya kai mu... wata rana na dawo." Aka ce: "To."

Aka kai yarinya gida. Suka yi ta jiyarta. Suka yi ta jiyarta. Yarinya ta dawo tangaram.

Yau, ran nan ana kwana ana tashi sai ga kuturu. Ya zo ya yi sallama a gida. Ya ce: "To na zo, ina alkawari?" Sai suka ce: "To, alkawari ko yana nan. Alkawari ko yana nan." Aka ce: "Ke Reru, Reru." Ta ce: "Na'am." Zo. Sau iyayen suka ce: "To kin ga mijinki, da shi za'a d'aura miki aure yanzu." "Ni ba na son shi. Ni ba na son shi!" Aka ce: "Ke ba don shi ba sai dai a bar ki a cikin kuka. Shi ne ya sare kukar nan kika huto." Suka dai matsa, aka d'aura aure. Aka ce: "To, ki bi shi, ku tafi." Suka yi mata kaya. Suka yi mata kaya daro-daro, tabarmi iri-iri. Aka kai ta gidan musaki.

Ashe shi kuma can musakin nan d'an sarki ne, d'an sarkin gari ne. Sai da aka kai ta ya sa ta gidanta dabam. Bai kai ta gidan uban ba.

Tana nan, ana nan da ta ga kuturu ne. Sai in ya je gidan ubansa sai ya dawo mutum sambalele ja wur da shi. A yi fadanci ya taso kuma zai taho gida sai ya zama kuturu yana daddagalawa da 'yan tsummokaransa. Idan ya zo gidansa sai ta d'auko 'yar sakaina. Sai ya tsaya a tsokar gida gindin inuwa. Sai ta d'auko d'an keso yagal-galalle ta shimfi'a masa. Ta d'auko sakaina ta zuba masa fura, ta d'auko 'yar sakaina ta sa masa ruwan sha da na wanke hannu. Kuma ya zauna kalaf yana kallonta. Duk kuma ya d'auki abinci nan ya ci. Ya



sha furan nan. Ya ci tuwon nan, ya wanke hannu. Ya kurkure baki. Sai kuma ya tashi jigafi-jigafi ya koma gidan ubansa ya zama mutum sosai. Kullum haka, kullum haka yake yi mata.

Sai ya ce ran nan: "Duk ina fadawan garin nan." Suka ce: "Ga mu, ranka ya dafe, ga mu!" Ya ce: "To, duk kowa yau ya d'aura sirdi. Za ni gidan Reru. A kira min mai algaita, a kira min mai ganga, a kira min mai kotso. Duk a kira min masu bushe-bushe. Yau Reru sai ta gan ni!" Sai aka ce: "To." Duk suka d'aura sirdi. Fadawa duk kuwa ya hayo doki. Shi kuma ya yi adonshi. Ya yi adonshi, ya yi wa dokinsa ado. Alkyabbar nan, rawanin nan. Mai algaita shi na a gaba. Ya ce: "To ka zo mu je. Yau gidan Reru za ni." Mai algaita ya wuce gabansa, shi kuma yana bin mai algaita.

Ke kuma Reru da wata tsohuwa a gidan. Sai ta ce: "Reru, ki zo ki duban kwarkwata." Sai ta kama kanta tana duba mata kwarkwata, Sai ta ji algaita tana tushi. Sai dan sarki ya taho fa ga algaita a gidansa. Kuma duk ga fadawa bayanshi. Algaita tana cewa:

Maci tuwon sakaina mijin Reru  
 Masha furar sakaina mijin Reru  
 Wa ke da miji kuturu, Reru  
 Wa ke da miji kuturu, Reru  
 Maci tuwon sakaina mijin Reru  
 Masha furar sakaina mijin Reru  
 Wa ke da miji kuturu, Reru  
 Wa ke da miji kuturu, Reru.

Sai ta ce: "A kun ji wata Reru ba ni ba. Ke ko tsohuwar gidan da yake kin son shi ne." Sai ta ce: "Ke ce, Rila." Ta ce: "Wa zai ba ni wannan zanga-zangan dafi, abin masu gari." Sai ta ce: "Ke ce. To tsaya in gaya miki. Kin ga su ne ga su can sun taho. Sun gabato nan, in kya iya in gaya miki." Ta ce: "In kya iya in gaya miki." Ta ce: "Ii." "To, idan dan sarki ya zo, ya iso kofar gida, ki ba shi ki sha d'amara, ki je ki kama linzami ki riƙe. In kin riƙe kin ga zai zama kura, zai zama zaki, zai zama damisa, zai zama giwa, zai zama maciji, zai zama duk abin tsoro, yana ba ki tsoro. Kar

ki saki." Sai ta ce: "To." Yau sai algaita ta taho tana:

Maci tuwon sakaina mijin Reru  
 Masha furar sakaina mijin Reru  
 Wa ke da miji kuturu, Reru  
 Maci tuwon sakaina mijin Reru  
 Wa ke da miji kuturu, Reru  
 Wa ke da miji kuturu, Reru.

Algaita ta zo da d'an sarki Rofar gida. Duk dawaki kuma na baya. Sai ta tashi ta ruga da gudu ta kama linzamin d'an sarki. Ya zama kura da dodo, ya zama abin tsoro, ya zama giwa, ya zama bauna, ya zama duk abin dawa duk na ban tsoro, ta ri saki. Sai kuma da ya gama rikid'arshi sai ya yi mata murmushi. Ya yi mata dariya sai ya shiga gida. Sai fadawa duk suka sauka. Aka zo duk aka d'auko shi daga kan doki fa. Sai ta dinga shimfi'a, tun daga Rofar d'aki har gindin inuwar da yake. Yana tsaye Ram a inuwa, bai zauna ba. Yana kallonta dai, sai ta d'auko daro ta zuba fura, ta d'auko daro ta zuba fura, duk ta kawo ta giririke mishi. Ga shimfi'a falala a gindin itace. Sai ya ce: "Ni Reru ba zan ci abinci a kan abin da kika zuba mini mai kyau ba. Ki d'auko tabarmar nan da kika saba sa min yagalgalalla. Ki d'auko, ki d'auko sakaina nan ki kawo mini, ki d'auko sakainar nan, ki zuba min tuwo, ki zuba min ruwan sha. Kana in zauna - shimfi'an nan taki in ci in sha. Kana in ba haka ba ni ba zan zauna kan kayan nan ba. Shimfi'a tawa dai da kike min ita za ki yi min ta da."

Sai ta fashe da kuka. Ya ce: "To madalla ba kuka za ki yi ba yanzu in kina son in ci sai ki yanko wutsiyar autan d'an zakanya. Kana in ci kayanki." Ta ce tana iyawa.

Ta tashi ta yi surfe, ta tara kuda kan tsari ta yafe, ta tara guda su taru, ta yafe. Ta soye, ta soye ta bada gishiri. Ta sa ta zuba a kuttu.

Sai ta tafi neman wutsiyar autan d'an zakanya. Da ta je neman wutsiyar autan d'an zakanya cikin dokar jeji, ta je gidan dodanniya, sai ta hau sama. Ita kuma dodanniya in kin yi hamma a gindin itaciya

sai ki ji an zuba miki kuda a baka da gishiri." Sai ta taune. In ta yi hamma, sai ta ji an zuba mata kuda, sai ta taune. Ta ce: "Kash! Ke tashi ki tafi gida kaina na ciwo, je ki kitson nan sai kuma gobe." Mai kitso ta tashi ta tafi gida. Dodanniya ta ce: "Kai bil'adama, in bil'adama ne ya sauko in gan shi kar iyalina su dawo. Sauko tun da wuri in gan ka." Yarinya sai ta sauko. Ta ce: "Ke, 'yammata, daga ina?" Ta ce: "Wutsiyar autan dan zakanya nake nema." Ta ce: "Kin samu." Ta ce: "To zo in boye ki yanzun nan sa dawo sun karkaso mutane. Taho in boye ki" Ta shiga daka ta boye ta.

Yamma sai ya ga 'ya'yanta sun dawo yaram-yaram sun kaso mutane. Sun zo duk sun zuba tsakar gida. Sai suka ce: "A'a, iya, iya, muna jin kanshin mutum gidan nan!" Ta ce: "Kai-kai to, ni dai ce waje daya mutum waje daya dodanniya. In za ku cinye ku cinye." "A'a iya, in mun cinye ki da wa za mu zauna." Ta ce: "To."

Tana nan tana nan dare ya yi. Da dare ya yi an shiga barci, sai ta ce: "To ke 'yan mata." Ta ce: "Na'am." Ta ce: "Taho kin ga wuka, kin ga daki haka, a nan suke kwance. In kin je kin taradada dakin da haske, sai yi barci. In ko kin tarar baƙi kirin, to ki dawo ba su yi barci ba." Ta ce: "To.", "Tafi kin ga dakin haka in kin je kuma ki tsallake ki tsallake shi ne can a kuri, ki yanko." Ta ce: "To." Ta tashi ta je ta tarar daki baƙi kirin. Sai ta juyo da gudu da gudu. Suka biyo ta. "Iya ai mun gaya miki a dakin nan da mutum, kika ce 'A'a'." Ta ce: "Ni ce na je na leka in ga ko kun yi barci, sai na dawo kuma da sauri har ina haɗawa da gudu." "To, ai shi ke nan, iya!" Suka koma suka kwanta. Zuwa can ta ce: "'Yammata, taho, ki koma." Da ta koma sai ta ga dakin kamar fitila. Sun yi barci. Sai ta tsallake ta tsallake ta tsallake ta tsallake duk ta tsallake iyalin. Shi ko yana can yana kuri. Da ta je sai ta kama wutsiyar ta yanko da wuka. Sai ta tsattsallako ta tsattsallako ta taho. Ta ce: "'Yan mata kin yanko?" Ta ce: "Na yanko." "Kin yanko?" "Na yanko." "Kin yanko?" "Na yanko." Ta ce: "To ki tashi da wuri, asubar fari, ki tahi, ki yi ta yi ki yi ta yi. Kin ga in suka tashi za ki dawo gidan nan." Ta ce: "Ina iyawa ina iyawa." Sai ta ce: "To, tashi, ki yi ta yi." Ta ce: "To." Ta tashi ta yi ta yi ta yi ta gudu ta yi ta gudu.

Yau garin Allah ya waye sai wannan ya ce:

Ni na fari na fari in tashi da wutsiyata zayaw.  
 Ni mai bin na fari in tashi da wutsiyata zayaw  
 Ni mabi na fari ni mabi na fari in tashi da wutsiyata  
 zayaw  
 Ni mai bin mabi na fari in tashi da wutsiyata zayaw.

Duk sai suka fadi. Sai dan autan kuma ya ce:

Ni dan auta ni dan auta in tashi da wutsiyata gutul.

Da gari ya waye duk aka fito. Sai dan auta ya yi wuf ya miƙe, sai suka ce: "An yanke wutsiyar dan auta an yanke wutsiyar dan auta! A d'inka ganga a d'inka ganga! Duk wanda ya yanka ta ya dawo!" Sai suka d'inka ganga, suka fito kofar gida:

Wanda ya yanki wutsiyar dan auta, da  
 baya dai da baya dai da baya dai!

Sai ta riƙa dawowa da baya. Sai uwa ta karƙe. "Kai ku kawo ba ku iya ba."

Wanda ya yanki wutsiyar dan auta,  
 gaba dai, gaba dai, gaba dai!

"Haba iya miƙo ke ba ki iya ba."

Wanda ya yanki wutsiyar dan auta,  
 gaba dai, gaba dai, gaba dai, gaba dai!

"Iya ke ba ki iya ba, miƙo nan don Allah!"

Wanda ya yanki wutsiyar dan auta,  
 gaba dai, gaba dai, gaba dai, gaba dai!

Yarinya sai ta kai gida. Ta ce: "In kin je gida ki kama jiniyar daki ki yi ta juyawa ta juyawa, kar ki saki. Sai ta gama juyawa, sai ki saki, kuma ki tsirgo. Duk ki goge kayan nan nashi, ki goge ki wanke da wutsiyar nan ita ce toshiya. Ki goge shimfiɗa, ki goge shimfiɗa ki goge shimfiɗa kin ji." Ta ce: "To." To haka nan aka yi ai kuma yarinya ta zo ta goge shimfiɗa da wutsiyar nan ta goge ta goge. Ta kuma zo, ta kama duk dararrukan nan da ya ke cin abinci ta wanke da wutsiyar nan ita ce toshiya. Duk ta wanke ta wanke ta wanke. Kana d'an sarki nan ya riƙa cin abincinta.

Kungurus.

61. THE BEAUTIFUL GIRL WHO WOULD NOT MARRY  
ANYONE WITH A SCAR

Narrator : Hajiya Saude  
Place : Babura, Kano State  
Time : 8.00 p.m.  
Audience : Three adults and four children.

Narrator : Here is a tale for you.  
Audience : Let it come and we hear it.

There was once a girl who promised that she would never marry, anyone with a scar. Therefore, anyone who came to seek her hand in marriage had to be examined by the girl. She would ask the man to take off his gown and examine him - if he had a scar on any part of his body, the girl would simply dismiss him, and she would say, "I will not marry you because you have a scar." If another man came, he would also have to undergo the same process. In short, almost all the youths of the place who came were turned down by the girl because they had scars. The girl reiterated her promise that she would only marry a man without any scar.

Then came two young strangers who told her that they had come to seek her hand in marriage. The girl asked them to take off their gowns, and they both obliged. The girl examined them and she couldn't find any scar. So she agreed to marry them. There and then the marriage was conducted. And she was asked by her parents to follow her husbands. The girl agreed, and so she followed the unknown young men. They just headed into the bush, and kept on going into the forest, until they reached a certain big baobab tree with a large hollow. The young men said, "This is your home and you should enter." The girl went in, and the hollow immediately closed up over her. Both the young strangers then turned into monsters (evil spirits), and they began sucking her blood and sucking her blood until she became just a mere skeleton.

One day, her father's servant came near the baobab tree to collect

grass, and as he was cutting the grass, he sang:

I, the servant of (Reru's) father  
I cut the grass shitif! I cut the grass shitif!

The girl heard him and she replied:

Daddy's servant cutting the grass shitif!  
When you go home  
Greet Daddy  
Greet Mummy  
Greet Uncle  
Greet Sister  
Greet Brother!

The girl who didn't like men with scars is now languishing  
in the hollow of a baobab tree!

The servant could not believe what he heard. He said to himself,  
"This voice sounds like that of Reru." So he repeated his song:

I, the servant of (Reru's) father  
I cut the grass shitif! I cut the grass shitif!

And again the girl replied:

Daddy's servant cutting the grass shitif!  
When you go home  
Greet Daddy  
Greet Mummy  
Greet Uncle  
Greet Auntie  
Greet Sister  
Greet Brother!

The girl who didn't like men with scars is now languishing  
in the hollow of a baobab tree!

The servant said to himself, "Definitely it is Reru inside this baobab tree." He quickly went back home. He asked for a stone (usually used to grind corn with into flour). The women said, "Reru's servant, you have never ground corn in this house, so why now?" He replied that he had heard a nice song, and therefore he wanted to sing it (as he ground) so that they could hear it. So they gave him some corn and a grindstone. He then started grinding and singing:

I, the servant of (Reru's) father  
 I cut the grass shitif! I cut the grass shitif!  
 The servant of Daddy cutting the grass shitif!  
 When you go home  
 Greet Daddy  
 Greet Mummy  
 Greet Uncle  
 Greet Auntie  
 Greet Sister!  
 The girl who didn't like any man with a scar is now  
 languishing in the hollow of a baobab tree.

Immediately the mother of the girl asked, "Where did you hear this song?" The servant replied, "I heard it under a certain baobab tree." He was then asked to take people to the place. All the people of the town gathered there. Some were carrying matchets, others axes. They all headed towards the place to cut the tree. When they came to the place the servant sang:

I, the servant of (Reru's) father  
 I cut the grass shitif! I cut the grass shitif!

The girl heard him and replied:

The servant of Daddy cutting the grass shitif!  
 When you go home



Greet Daddy

Greet Mummy

Greet Uncle

Greet Auntie

Greet Sister

Greet Brother!

The girl who didn't like any man with a scar is now languishing in a baobab tree.

When the people heard this song they all shouted, "This is Reru's voice! She is inside the tree!" They all started to cut down the baobab tree. They kept on cutting and cutting and cutting. When the tree leaned to one side, as if it was falling down, it went straight up again. The people became tired and exhausted.

Then a leper came and greeted them. He asked, "What is going on here?" They replied, "We want to cut down this tree and bring out a girl, but we are unable." The leper then said, "If I cut down the tree and get the girl out, would you marry her to me?" They agreed. Some doubted the leper - they thought that if they as able-bodied men could not cut it down, what chance would a leper have? Anyway, he was given the chance to try. After just three shakes the tree fell down. The girl appeared. She was taken home and nursed. After a while she became fully recovered.

After a couple of days, the leper came back and asked about the promise made to him. The parents fulfilled their promise despite the fact that the girl didn't want to marry him. So the girl got married to the leper, and she was asked to follow him. Her parents gave her a lot of possessions, such as calabashes and mats and so on. The leper refused to take her to his father's house but put her in a separate house.

Since he was a leper, whenever he came to the house the girl would put his food in a broken piece of calabash. However, unknown to the girl, the leper was a prince. When he went to the palace he changed himself into a normal healthy person, but whenever he came to see her, he changed back into a leper. The girl thus always treated

him like a leper, giving him his food in a broken calabash, and he would always accept the food without complaint. Then after eating the food he would go out and change himself back into a whole and healthy man. This continued for a long time.

Then one day he told his courtiers, "Today, I would like you to escort me to Reru's house, so come with your horses, and at the same time I want drummers and those who blow on instruments such as flutes to follow us. Today I will show her that I am somebody."

So all the courtiers and drummers followed him. They were all dressed up finely in expensive clothes, and their horses were dressed up also. The drummers were beating their drums while the courtiers were singing his praise. He rode in front and they all followed him. They approached Reru's house, with the praisesingers saying:

He who eats in a broken calabash  
 The husband of Reru  
 He who drinks in a broken calabash  
 The husband of Reru  
 Who is married to a leper? Reru  
 Who is married to a leper? Reru!

When she heard the song, she asked the old woman who was plaiting her hair, "Can you hear a song? That Reru must be lucky. Surely I am not the one!" The old woman already knew what was happening, and she told her, "Probably you are the one." The girl replied, "It couldn't be me!" The old woman insisted, "You are the one, and let me therefore advise you on what you should do when they arrive. You must go and hold the bridle of the horse, and as soon as you hold it he will change himself into a hyena, and then a lion, and then a tiger, and then an elephant, and then a snake, and he will transform himself into many things that will frighten you, but you mustn't let go of the bridle."

So when they came to the house singing:

He who eats in a broken calabash  
 The husband of Reru  
 He who drinks in a broken calabash  
 The husband of Reru  
 Who is married to a leper? Reru  
 Who is married to a leper? Reru!

So when they reached the front door, the girl quickly came out and went and grabbed the horse's bridle. The prince started changing himself into wild beasts such as a lion, an elephant, a tiger, a snake and so on. But she held tight, and did not get scared at all. When the prince saw that, he smiled and entered the house. The girl then began decorating the place by spreading a very good mat, and she cooked nice food and displayed all kinds of luxurious items. The prince, however, remained where he used to eat, and he told her, "I would neither sit down nor eat your food unless you bring me the broken calabash you used to give me." The girl immediately burst into tears. The prince then said, "You should stop crying - if you want me to eat your food, you should go and get the tail of the last-born of a lioness and wash all these calabashes with it. Only then will I eat your food." The girl said that she would get such a tail.

So she collected flies and roasted them with salt, and then she set out to seek the tail of the lastborn of a lioness. She went to the house of a monster and climbed up the tree under which the monster was sitting. When the monster yawned, the girl dropped a bit of salted and roasted flies into her mouth. Everytime the monster yawned, the girl dropped the roasted flies into her mouth. Then the monster said, "Whoever is dropping down to me this nice food should come down before my children return." The girl therefore climbed down. The monster asked her where she came from and the girl told her that she was looking for the tail of the lastborn of a lioness. The monster replied, "You will get it!" She then went on to tell the girl that she had to hide before her children came back, and the monster hid the girl.

When her children came back from hunting, they said that they

could smell a human-being, but the monster replied, "I am part human , part monster. If you wish, you can kill me!" The children replied, "If we kill you, there would be no one to take care of us!"

That night the monster asked the girl to come out of hiding. She showed her the room in which her children slept, and she informed the girl that if the room was dark, it meant that they were awake, but if it was bright, it meant that the children were asleep. She directed the girl to go to the room when it was bright and to go to the last row where the lastborn would be and she could cut off his tail with a knife.

The girl approached the room. When she was near she noticed that the room was dark, so she quickly ran back. Unfortunately, the children heard the noise and they all followed her. The monster quickly came out and they said to her, "Mother, we told you that there is a human being in this house!" The monster replied, "No, it is only me - I just wanted to see if you were asleep!" So they went back to their rooms.

After a while, the monster asked the girl to try again. This time she found the room completely bright, as if it were daylight. So she followed the monster's instructions and found the lastborn and cut off his tail. When she came out, the monster asked her, "Have you got it?" The girl replied, "Yes." She told her that she had to set out for home early in the morning, because if the children woke up and discovered what had happened, she would be in trouble.

The following morning the girl set out very early. She began to run and run and run. In the meantime, the children woke up. The firstborn yawned and jumped up and said:

I, the firstborn

Wake up and see my tail dangling zayaw!

The second one also yawned and jumped up and said:

I, the secondborn

Wake up and see my tail dangling zayaw!

They all did the same. When it came to the turn of the lastborn, he yawned and jumped up and said:

I, the lastborn  
Wake up and see my tail cut gutul!

They all shouted, "Someone has cut off the lastborn's tail! Someone has cut off the lastborn's tail! We must get him! We must get him!" They made a drum and started beating while singing:

Whoever cut off the lastborn's tail  
Come back, come back, back, back!

As a result the girl who was running home was drawn back and back. The monster realized what was happening and she took the drum from her children and started beating it herself and singing:

Whoever cut off the lastborn's tail  
Go forward, go forward, forward, forward!

And so the girl moved forward. When she reached home, she clung to the roof of a round hut, as the monster had instructed her to do. The children said, "No, mother, you don't know how to do it!" So they took the drum from the mother and sang their song, but the girl only kept on going round the hut. In the end they abandoned their drumming.

At home the girl used the tail to wash the dishes as well as to dust the furniture in the house. The prince accepted her. He ate her food and they lived happy ever after.

It is off!

70. TASALLA DA ZANGINA

Mai Bayarwa : Yaya Usman  
 Wuri : Gandun Albasa, Kano  
 Rana : : 13th December 1983  
 Lokaci : Da dare, 8.30 p.m.

Mai Bayarwa : Tatsuniyarku.  
 Masu Sauraro : Ta zo mu ji ta.

Wannan ce dai. Tasalla da wanta Zangina. Uwarsu da ubansu suka mutu. Shi ke nan sai Zangina ya kai Tasalla dokar daji ya yi musu gida. Kullum sai ya fita ya harbo musu nama. Dama ya gaji harbi a wurin babansa. Idan ya dawo sai ya ce:

Buƙe kofa Tasalla buƙe kofa na dawo.

Ita kuma in ta ji ta ce:

In buƙe in buƙe ko?

In buƙe wannan kofa ko?

Mai warki da fatar zaki da ganga da na kaƙa ka yi rawa.

Sai ta buƙe. Sai ya shigo da gasasshen nama sai su ci, su ci, su Roshi. Washegari ya kuma komawa sai ya ce: "In na tafi kar ki bar kofar nan a buƙe." Ta ce: "To." Shi ke nan ya je ya harbo da yawa, ya gasa a can. Sai ya taho da shi a jakarsa. Sai ya zo ya buga kofa ya ce:

Buƙe kofa Tasalla buƙe kofa na dawo.

Ita kuma ta ce:

Mai warki da fatar zaki da ganga da na kaƙa ka yi rawa  
 In buƙe in buƙe ko?

In buƙe in buƙe ko?

Sai ta buƙe su ci nama su koshi.

Ran nan dai sai Gizo ya ji suna yin haka. Sai ya ce: "Ni kuwa sai na yi yadda za a d'auke wannan yarinya." Sai ya je ya gaya wa sarki: "Shaiki shaiki, kunnuka nawa?" Ya ce: "Kunnena biyu." Ya ce: "Kaya na uku ka sha yabayi!" Sai ya ce: "Na ji wata yarinya amma sai da wata waƙa. Sai na koya ta." Sarki ya ce: "To je ka ka koya ka kawo ta."

Shi ke nan Gizo ya tafi ya zo gidan su Tasalla ya ce:

Buƙe kofa Tashayya buƙe kofa na yi daye  
Buƙe kofa Tashayya buƙe kofa...

Ta ce: "Na gane dai ba wana ba ne - Gizo ne." Ya tafi. Bayan ya tafi sai wan ya dawo sai ya ce:

Buƙe kofa Tasalla buƙe kofa na dawo  
Mai warki da fatar zaki da ganga da na kaƙa ka yi rawa.

In buƙe in buƙe ko?  
In buƙe wannan kofa ko?

Ta buƙe suka ci nama. suka ci nama.

Shi kuma Gizo da ya je sai ya ce wa sarki: "Na yi na kasa muryar tawa da yake bakin shaiƙafaffe ne abin ya gagaya." Sai wata tsohuwa ta yi masa dabara ta ce ya nemi irin gansakukan nan, da kasa ke yin kore...

Masu Sauraro: Mun ji dai.

Mai Bayarwa : Yauwa!

Sai ta ce masa ya sha muryar ba za ta yi ba. Sai ya ce: "To." Ya samu ya sha, muryar ta yi car kamar ta wan. Da zuwa sai ya ce:

Buƙe Rofa Tasalla buƙe Rofa na dawo.

Da ma sarki ya haƙo su da fadawa da doki. Ita kuma da ta ji, ji take wan ne, sai ta ce:

In buƙe in buƙe ko?

In buƙe wannan Rofa ko?

Mai warki da fatar zaki da da ganga da kaƙa ka yi rawa.

Shi ke nan daga buƙewa sai ko suka ɗauke ta suka ɗora a a doki.

Suke gudu suke gudu ba su tsaya ba sai gidan sarki. Suka kai ta.

Ba ci, ba sha, kuka, kuka. Sarki ya rasa yadda zai yi da ita.

Shi kuma wan da ya dawo daga farauta ya ce:

Buƙe Rofa Tasalla buƙe Rofa na dawo.

Shiru. Ya yi. Shiru, bai ji magana ba. Sai ya faɗi a wurin yake ta kuka. Yake ta kuka. Damina ta sauka, ciyawa ta fito masa yana ta kuka.

Shi ke nan sai wata tsohuwa ta zo ɗaukar tafasa ta zo ta gan shi ta ce: "Kai kuwa bawan Allah me ya same ka kake ta kuka?" Ya ce:

"Kanwata ce na nema na rasa." Sai ta ce: "Bari in yi ma dabara, in ɗauke ta aka yi za ka same ta. Ka sassaƙa mazari ka shirya a baka ka shiga gari kana talla kana yin wannan waƙar. In Allah ya cisshe ka sai ka same ta."

Shi ke nan sai ya yi mazari ya bi gari yana:

Mazari Mazari Mazari mata!

Sai kuma ya ce:

Buƙe Rofa Tasallla buƙe Rofa na dawo.

Duk inda ya yi in ya ce:

Mazari Mazari Mazari mata!



Sai kuma ya ce:

Buƙe kofa Tasalla buƙe kofa na dawo.

Shi ke nan sai ko tana cikin gidan sarki, ba ta taɓa yin magana ba tun da aka kaita saboda baƙin rai, ta ji wannan talla. Daga ji sai ko ta tashi ta ce: "Ku kirawo min mai mazarin can." Sai aka ce: "Yaya za a kirawo namiji gidan sarki." Sai sarki ya ce: "Ku kirawo shi. Tun da aka kawo ta ba ta taɓa magana ba, kila wani nata ne. Ku kirawo shi." Aka kira shi. Da ganinsa ta ce ai wanta ne. Ta faɗi tana ta murna. Aka ba shi rabin gari, ita kuma ta zama amaryar sarki.

Kurunkus.

70. TASALLA AND ZANGINA

Narrator : Yaya Usman  
 Place : Gandun-Albasa, Kano  
 Date : 13th December 1983  
 Time : Night, 8.30 p.m.

Narrator : Here is a tale for you!  
 Audience : Let it come and we hear it!

It is about a girl, Tasalla, and her brother, Zangina. Their mother and father died, and Zangina took Tasalla deep into the bush and built a house for them. Every day he would go out and hunt for them. In fact, he had inherited hunting (as an occupation) from his father. When he came back he would sing:

Open the door, Tasalla, open the door  
 For I am back!

And she would then reply:

Do I open, should I really open?  
 Should I really open this door?  
 You whose pants are made of lion's skin,  
 If only I had a drum I would've beaten a tune for you  
 to dance to!

She would then open the door and he would come in with roasted meat which they would eat and eat until they were full. The next day he would go out again, saying: "When I'm gone, don't leave the door open!" She would answer, "Of course!" He would hunt, and roast the meat there, and then come back with it in his bag. He would knock at the door and sing:

Open the door, Tasalla, open the door  
For I am back!

And she would say:

You whose pants are made of lion's skin,  
If only I had a drum I would've beaten a tune for you  
to dance to!  
Do I open, should I really open?  
Should I really open this door?

She would then open, and they would eat the meat he had brought  
until they were full.

One day, Gizo heard their exchange, and he said to himself,  
"I must plan so that this girl is taken away!" So he went and  
told the emir, lisping, "Your Highness, how many ears do you  
have?" The emir replied, "Two." The hyena then said, "Get a  
third so that you may hear my story better." And he went on,  
"I have heard of a (beautiful) girl, but (she cannot be brought  
here) except with the use of a song. I must learn (to sing) it."  
The emir replied, "Go and learn it, and bring her here!"

Gizo went to Tasalla's house and said:

Open the door, Tashayya, open the door  
For I am late,  
Open the door, Tashayya, open the door...

She replied, "I know that it's not my brother - it's Gizo!" So  
he went away. After he had gone, the brother returned and sang,

"Open the door, Tasalla, open the door  
For I am back!

You whose pants are made of lion's skin,  
If only I had a drum, I would've beaten a tune for you

to dance to!

Do I open, should I really open?

Should I really open this door?

She opened the door, and they ate and ate the meat which he had brought.

When Gizo went back and he told the emir, "I tried but failed. My voice is hoarse!" An old woman nearby advised him to get some green algae, the thing that makes earth green...

Audience : Yes, we know it!

Narrator : Good!

...She told him to eat some and his voice would not then be hoarse again. He said, "Alright!" He went and got some and ate it, and his voice became as sweet as that of the (girl's) brother. As soon as he arrived, he sang:

Open the door, Tasalla, open the door

For I am back!

In fact, the emir had given him some of his courtiers (to come together) and a horse. When she heard (the song) she thought that it was her brother, and she sang in reply:

Do I open, should I really open?

Should I really open this door?

You whose pants are made of lion's skin,

If only I had a drum I would've beaten a tune for you  
to dance to!

As soon as she opened the door, they picked her up and put her onto the horse. They ran and ran, and did not stop anywhere until they came to the emir's house. They took her there. She did not eat or drink, but cried and cried. The emir did not know what to do with her.

When the brother came back from hunting, he sang:

Open the door, Tasalla, open the door  
For I am back!

It was quiet. He tried again. Still there was no reply. He fell down instantly and cried and cried. The rainy season came and grass sprouted around him, and still he cried. An old woman who had come to collect tafasa<sup>1</sup> saw him and said, "Gentleman, what has happened to you that you cry thus?" And he replied, "It's my sister that I have lost." She then said, "Let me tell you how you can get her back. Make some mazari<sup>2</sup>, put them in a baka<sup>3</sup>, and then go round hawking them, and sing your song. By the will of God, you will find her!" He made the mazari, as he was told to, and he went out into the city. Whenever he called:

Mazari, mazari, mazari, women!

he would also sing:

Open the door, Tasalla, open the door  
For I am back!

Wherever he shouted:

Mazari, mazari, mazari, women!

he would also sing:

Open the door, Tasalla, open the door  
For I am back!

Tasalla was in the emir's palace, and she had never spoken to anyone since she was taken in, on account of her grief. Suddenly she heard the hawker's song. At once she stood up and asked for

the man to be called in. The courtiers said, "How can man be invited into the emir's home?" But the emir said, "Call him. Ever since she was brought here, she has never said a word - perhaps the man is a relation of hers. Call him in!" And so he was called in.

As soon as she saw him, she said that he was her brother. She fell down with joy. He was given half the town (to rule), and she became the emir's bride.

It is off!

#### NOTES

1. tafasa - an edible lily, normally grown wild in Hausaland during the rainy season.
2. mazari - a local spindle normally used by women to make thread from cotton.
3. baka - a woven Hausa tray made of grass or palm-leaves.

148. 'YAR GAMSHEKA DA DAN SARKI

Mai Bayarwa : Kubura Magaji  
 Wuri : Babura, Kano State  
 Rana : 6th September 1983  
 Lokaci : Da dare, wajen 9.00 p.m.  
 Masu Sauraro : Yara uku da manya biyu.

Mai Bayarwa : Tatsuniyarku.  
 Masu Sauraro: Ta zo ta fice.

An yi wata gamsheka. Sai ta haifi 'yarta mace. 'Yar kuwa 'yar mutane ce. Da farka farko 'yar baƙa kirin da ita. Amma da ta haƙiye ta, ta fito da ita sai ta zama koriya kuma ta ƙara kyau. Ta sake haƙiye ta fito da ita. Sai ta ga zama ja kuma ta ƙara kyau. Duk lokacin da ta haƙiye ta sai ta canza kala ta ƙara kyau. Daga ƙarshe ta zama fara mai d'an karen kyau. Shi ke nan sai ta sake haƙiye ta ta zama baƙa mummuna. Ta sa mata suna Zina.

Ana nan ana nan Zina ta girma, ta girma, ta yi ƙarfi. Kullum sai ta yi icce ta kai gari ta sayar. In ta kai gari sai ta kai gidan sarki, matan sarki sai su saya. Kullum sai ta yi icce ta kai gidan sarki a saya.

A cikin gidan akwai wani saurayi d'an sarki, wata rana Zina tana cikin gidan sai ya shigo zai ci abinci. Da ya gan ta sai ya ce shi ba zai iya cin abinci ba in tana gidan don ta cika baƙi da muni. Sai aka kore ta. Ta taho gida ta gaya wa babarta gamsheka. Gamsheka ranta ya ɓaci. Ta ce ba komai, akwai ranar da za ta rama.

Ana nan ana nan. Wata rana sai ya tashi yin aure. Sai ya je ya gaya wa babansa yana so a yi masa aure. Sai babansa ya sa aka yi shela duk 'yan matan da suka isa aure su taru a dandali, yarima zai zaɓi mace. Sai gamsheka ta ji shela. Sai ta haƙiye 'yarta ta fito da ita. Ta ga ta yi kyau. Ta sake haƙiye ta ta fito da ita ta ga ta zama fara kyakkyawa, tana haske kamar wata. Sai ta ce ta je dandali wajen zaɓen matar d'an sarki.

Lokacin da Zina ta iso dandalin sai ta tarar da duk 'yan matan

garin a wurin. Dan sarki ma yana wurin. Sai ya hango ta doso. Tana haskawa kamar wata. Sai soyayyarta ta kama shi. Sai ya ce duk sauran 'yan mata su kauce su ba ta hanya. Sai ya zaɓe ta. Ya ja ta gefe suka yi ta hira suna zancen soyayya. Da za ta ta fi gida ya ba ta zobensa. Ya kuma ba ta d'aurin kaba. Ta koma gida ta gaya wa babarta yadda suka yi. Gamsheka ta yi murna. Ta haɗiye ta ta fita da ita, sai ta koma baƙa mummuna kamar yadda ta ke da.

Washegari sai ta yi ice ta kai gari. Da ta kai gidan sarki aka saya ta zauna tana hutawa. Dan sarki ya shigo ya ci abinci. Ya gan ta sai ya ce ta fice zai ci abinci. Sai ta tashi za ta fita. Tana gittawa sai ta d'aga hannunta. Sai d'an sarki ya ga zobensa. Sai ya kira ta ya tambaye ta inda ta sami wannan zoben. Ta gaya masa ai ita ce ya zaɓa daga cikin duk 'yanmatan gari. Sai ta ce masa in dai yana sonta ya je bayan gari ya gayar da babarta. Ya ce zai je.

Shi ke nan sai d'an sarki ya je gidansu Zina a kauyen garin. Sai ya ga ashe uwar Zina gamsheka ce, amma bai damu ba. Ya gayar da ita ya ce yana son ya auri Zina. Sai uwar ta ce: "Ba kai ne ka ce ba za ka ci abinci a gabanta ba saboda mummuna ce?" Ya ce: "Ni ne, amma don Allah ki yi haƙuri." Ya roke ta ya roke ta. Daga karshe ta yafe shi. Aka yi musu baiko.

Da ranar biki ta zo, gamsheka ta haɗiye Zina ta fito da ita, ta sake haɗiye ta ta sake fito da ita, sai da ta yikyau da ya fi na da. Aka gayyaci mutane. Aka taru danƙam. Aka je aka cika d'akinta ta jere na tasoshi, kumbuna, kwalloli, azurfa, gwal, kai d'akin sai haske ya ke yi kamar farin wata. Dan sarki ya yi ta murna. Suka yi zamansu tare.

Da sarki, uban d'an sarkin nan, ya ga amarya sai ya ji yana sonta. Ya latsa ta, ta yi banza da shi. Ya rasa yadda zai yi ya shawo hankalinta ya rasa. Sai ran nan ya yi wata dabara. Ya ce wa d'an sarki su fita shan iska wajen gari. Da suka isa wata rijiya sai ya tura shi ciki ya dawo gida. Da ya zo gida shi kafai sai Zina ta tambaye shi inda mijinta ya ke. Sarki ya ce bai sani ba. Ya kuma latsa ta, ta yi banza da shi. Ya rabu da ita, yana tsammanin in ta ga bai dawo ba za ta yadda da shi.

Akwai wata Bafilatana da take kawo nono gidan sarki. Da ta kawo



sai sarki ya sayi kwarya huɗu. Ya sa aka kai wa matansa kwarya biyu matar d'ansa kuma kuma kwarya biyu. Ta ƙi ta sha nonon ko ta ci abinci don baƙin ciki. Kullum Bafilatana ta kawo nono sai a kai mata kwarya biyu amma ba ta sha.

Wata rana Bafilatanar nan za ta wuce ta kusa da rijiyar nan sai ta ji motsi sai ta leƙa ciki sai hango mutum. Sai ta fito da shi. Ya gode mata, kuma ya tambaye ta inda za ta. Sai ta gaya masa za ta kai nono gidan sarki. Sai ya ba ta zobe ya ce ta saka a cikin kwarya d'aya ta kai wa matarsa. Ta ce to.

Da ta zo gidan sarki aka sayi kwarya huɗu kamar yadda aka saba. Ya aika wa matansa biyu, ya aika wa sarakuwarsa biyu. Da Zina ta juye na ta nonon sai ta ga zobe. Sai mamaki da farin ciki ya kama ta. Ta tambayi Bafilatana ita kuma ta gaya mata duk yadda aka yi kuma ta mata kwatancen inda za ta sami mijinta. Zina ta gode wa Bafilatana saboda ceton mijinta da ta yi.

Da yamma ta yi sai ta ce a kira mata sarki. Da ya zo sai ta ce tana so a haɗa ta da fadawa d'ari, da dawaki d'ari su fita kilisa bayan gari. Sarki ya ji daɗi, ji yake ta fara alamar yadda da shi. Nan da nan ya haɗa da fadawa d'ari da dawaki d'ari.

Shi ke nan sai ta hau doki fadawa na binta. Sai ta kai su inda Bafilatana ta yi mata kwatance. Sai ta hango mijinta kwance ya kusa mutuwa. Ta yi gudu ta kama shi ta wanke shi ta ba shi kayan sawa da ta zo da su. Ta kawo takobin gwal ta rataya masa. Ya farfaɗo.

Ya hau doki ya wuce gaba fadawa suka biyo bayansa. Suka zo fada suka tarar da sarki. Mamaki ya kama shi da ya ga d'ansa. Dan sarki ya tambaya: "Jama'a, yaya ake da maƙiyi?" Jama'a suka ce: "Kashewa!" Sai ya zaro takobin gwal d'in ya fille wa sarki kai. Nan tak aka zaɓe shi ya zama sabon sarki. Suka yi zamansu da matarsa har abada.

**Kurunkus!**

148. THE DAUGHTER OF A SNAKE AND A PRINCE

Narrator : Kubura Magaji  
 Place : Babura, Kano State  
 Date : 6th September 1983  
 Time : At night, around 9.00 p.m.  
 Audience : Three children and two adults.

Narrator : Here is a tale for you!

Audience : Let it come and pass!

There once lived a snake which gave birth to a female daughter. She was a human daughter. At first she was black, but when the snake swallowed her and then brought her out, she became green and more beautiful. She swallowed her again and brought her out, and she became red and more beautiful still. Whenever she swallowed her up and then brought her out she changed colour and became more beautiful. In the end she became white and extremely beautiful. She then swallowed her up and brought her out, and she became black and ugly. She called her Zina.

After a while, Zina grew up. She became strong. She collected firewood and took it to town to sell. She always took it to the emir's house where the wives bought it.

In the house there was a prince. One day he came in to eat. He saw her and he said that he could not eat in her presence because she was so black and ugly. So she was sent out. She went home and told her mummy. The snake was angry, but she said that there would be a day when she would have her revenge.

Then one day, the prince wanted to get married. He went to his father and told him. The emir ordered the town-crier to announce that all eligible girls should gather at the playing ground as the prince wanted to choose a wife. The snake heard the announcement. She swallowed up her daughter and then brought her out. She became even more beautiful. She swallowed her up again and brought her out again. She became white and extremely beautiful. She was shining

like the moon. She dressed her well and asked her to go to the meeting place where the prince was to choose a wife.

When Zina arrived, every girl in the town was there. And the prince was there. When he saw her coming, shining like the moon, he instantly fell in love with her. He ordered the other girls to make way for her. He chose her, took her aside and they talked like lovers. When they were to part, he gave her his ring as his first present. She went home and told her mother what had happened. They were very happy. She swallowed her up and then brought her out. She became black and ugly.

The following day, she collected firewood and took it to town. When she took it to the emir's house, they bought it. She sat down to rest for a while. The prince came to eat food. He sat and he ordered her to get out as he wanted to eat. She stood up, and as she was passing him, she raised her hand. The prince saw his ring. He called her and asked her where she had got the ring. She told him that she was the one he had chosen the previous day. She told him that if he still loved her, he must go and see her mother outside the town. He said he would.

Then the prince went to Zina's house on the outskirts of the town. He saw that her mother was a snake, but it did not bother him. He greeted her and he said that he wanted to marry her daughter. The snake replied, "Aren't you the one who said that you wouldn't eat in her presence because she was too ugly?" He said, "Yes. I did, but I am very sorry now." He begged her for forgiveness and begged and begged. She forgave him. They were engaged.

When the wedding day came, the snake swallowed Zina up and then brought her out, in again and out, until she became more beautiful than ever. People were invited, and they all gathered - dankam! Their room was furnished with plates, bowls of silver and gold. The room was shining like the moon. The prince was very happy. They lived together happily.

When the emir, the father of the prince, saw the girl, he also fell in love with her. He made passes at her, but she ignored him. He did not know what to do to get at her. Then he made a plan. He

asked the prince to follow him for a stroll outside the town. They came to a well and the emir pushed him in. He came alone. Zina asked him and he said that he did not know. He again made a pass at her, and she again paid not attention to him. He then left her alone thinking that she would eventually respond to him.

There was a Fulani woman who brought milk to the emir every day. When she brought the milk, he bought four calabashes and asked her to take two to his wives and two to Zina. Zina always refused to accept the milk. The Fulani woman brought the milk every day, and the emir bought four calabashes every day - two for his wives and two for his daughter-in-law. Zina never drank the water.

One day, the Fulani woman was passing near the well in which the prince had been pushed. She heard a noise. She came and looked down. She saw a man in it. She brought him out. He thanked her and asked her where she was going. She told him that she was taking milk to the emir's house. He gave her his ring and asked her to put it in the calabash that she was to take to his wife. She agreed.

When she came to the emir, he bought four calabashes as usual. He asked her to take two to his wives and two to Zina. When Zina was pouring the milk into her own container, she saw the ring. She was surprised and very happy. She asked the Fulani woman and she told her all that had happened. She also described where the well was. Zina thanked the Fulani woman for saving the life of her husband.

In the afternoon, towards sunset, Zina sent for the emir. She said that she wanted some courtiers to take her for a ride outside the town. The emir was happy because he thought that she was responding to his passion. So he ordered a hundred courtiers on horses to take her out for a ride.

She also rode a horse. The courtiers followed her. She took them to the place which the Fulani woman had described to her. She saw her husband lying down, almost dead. She rushed to him, washed him and gave him clothes that she had brought. She also strapped around his neck a golden sword she had brought along. He became well again.

He rode a horse, and the courtiers followed him. They came to

the palace and found the emir. He was surprized to see his son. The prince asked, "O ye people, what does one do with his enemy?" They replied, "Killing!" He drew the golden sword and cut off the emir's head. He was there and then chosen to become the new emir. He lived with his wife forever.

It is off!

48. KUTURUN WAZIRI DA MALAMI

Mai Bayarwa : Abdu Mairiga  
 Wuri : Sulaija, Niger State  
 Lokaci : Da rana, 10.00 a.m.  
 Masu Sauraro : Manya maza uku.

Mai Bayarwa : Ga ta nan ga ta nan ku.

Masu Sauraro : Ta zo mu ji ta.

Akwai wani gari wanda baƙi ba sa zuwa. Abin da ya sa wannan garin ba a zuwa shi ne, kuturu shi ne wazirin garin. Kowane baƙo ya sauka a garin sai ya sa a halaka shi.

To can wani malami yana na shi gari daban, sai ransa ya baƙi sai ya ce: "Akwai gari da na sami labari ba a zuwa, amma shi garin nan zan tafi. Ko in yi rayi ko a kashe ni." Ya yi niyya sai ya fita.

Da fitowarshi bayan gari sai ya ga kunkuru. Sai kunkuru ya ce: "Allah ya gafarta Malam!" Ya ce: "Amin!" "Ina zuwa?" Ya ce: "Za ni wannan gari da ba a zuwa." Ya ce: "Anya in ka je garin nan a baƙa?" Ya ce: "Ni dai zan tafi." Ya ce: "Kana iya roƙari ka d'auke ni in yi maka rakiya?" Ya ce: "Zan d'auke ka mana." Ya ce: "Dauke ni!" Sai ya d'auke shi.

Sun fara tafiya sai ya haƙu da biri. Biri ya ce: "Malam ina zuwa yau?" Ya ce: "Za ni tafi wani gari da ba a zuwa." Ya ce: "A, Malam ka ko sami labarin garin?" Ya ce: "Na samu." "Shi ne za ka tafi?" Ya ce: "Ee, zan tafi. In sun kashe shi ke nan. In sun bari shi ke nan. Ni dai na yi niyya." Ya ce: "To ka iya d'auka na in yi maka rakiya?" Ya ce: "Na yarda." Ya ce: "To ka d'auke ni mu ta je tare." Ta ce: "Zo mu tafi!"

Suna kan tafiya sai suka haƙu da gauraki guda biyu. "Malam ina zuwa?" Ya ce: "Za ni garin da ba a zuwa." "Anya Malam ka ko sami labarin garin nan?" Ya ce: "Na samu." "Za ka iya taimako mu raka ka?" Ya ce: "Ee, ku zo mu je." Suka ce: "To." Suka kama hanya.

Suna kan tafiya, can sai suka sami maciji. Sai ya d'aga kansa haka. Sai Malam ya tsaya. "Malam ina za ka?" "Yau za ni garin can

ne da ba a zuwa." "Kana da labarin garin kuwa?" Ya ce: "Ina da shi." "Shi ne za ka tafi." Ya ce: "Zan tafi." "To za ka kwashe ni ka sa a burgaminka in yi maka rakiya?" Ya ce: "Shiga!" Suka kama hanya.

Suka yi ta tafiya sai wannan gari. Suka sauka. Da suka sauka, Malam ya yi sallama. Kuturu waziri shi ne sarkin fadan gari sai ya ce: "A'a, Malam, barka da zuwa, barka da zuwa, barka da zuwa, Malam! To sai mu wuce zuwa fada." Suka je wurin sarki suka yi gaisuwa. Ya ce baƙo fa an samu. Sarki ya ce: "To madalla, madalla, a kai shi masauki." Aka kai Malami masauki. Ya koma ya gaya masa: "Na kai shi masauki." "Ka kai shi masauki?" Ya ce: "Ee." "To sai yaya yanzu?" Ya ce: "To sai in koma in gaya masa akwai wani itace a tafkin nan na tsakiyar garin nan, shi itacen duk kasan nan ba irin itacen, kuma da kada, da dorina da sauran namun ruwa masu hallaka mutum a ruwan, to sai ya je ya hau itacen ya karyo ganyen." Sai ya ce: "To, kirawo shi ka gaya masa." "Gafarta Malam!" Ya ce: "Na'am." "Sarki ya ce akwai wani itace a tafkin can ana son ganyensa." Ya ce: "Allah ya sawwaka!"

Sai Malami ya tashi sai ya zo gida yana kuka. Sai kunkuru ya ce: "Me ya same ka Malam?" Sai ya ce: "Abin da ya same ni, an ce akwai wani tafki a nan wanda ruwan da kada da dorina suna cikinsa, ga shi an ce ana son ganyen itaciyar cikin ruwan." Sai ya ce: "To ni na iya ruwa ban iya sama ba." Biri ya ce: "Ni na iya sama ban iya ruwa ba. To ya ke nan za mu yi?" Ya ce: "Sai mu je bakin rafin." Da suka zo bakin rafin can sai shi kunkuru sai ya fada ruwan tanjam! Da dorina da kada suka taso masa sai suka ga kunkuru ne. "Yau wannan daga ina ya fito?" Ya tsaya shiru, ya fito, ya kuma fadawa ruwan. Suka sake taso masa. "Shi wannan yau ya zo wasa ne cikin ruwa?" Ya koma da ya fada na uku sai aka yi shiru, ba wanda ya yiwo kansa. Sai ya ce: "To kai biri sai ka zo mu je gindi bishiya." Sai ya kwanta, biri ya hau bayansa yana iyo da shi. Ya kai shi gindin itace. Sai biri ya hau sama yana d'iban wannan ganye ya matsewa, yana d'iban wannan ganye da ake so yana nafewa. Da aka sami isasshe yadda za a nuna, biri ya sauka ya hau bayan kunkuru, suka dawo gaƙa. Kuturu ya zo wajen Malami sau biyu: "Malam har yanzu ba ka sami ganyen ba kana zaune?" Ya ce: "Allah ya sawwaka!" "To in ka bari na dawo na

uku , za a je a yanka ka. Yanka ka za a yi!" Ya ce: "Allah ya sawwaka!" Kan ya dawo na uku, biri sun dawo da ganyen. Aka ba Malami. Da aka ba shi, ya je wajen sarki da ganye ya samu. "Ya samu ganye." Aka ce: "Ya samu." "To yanzu sarkin fada yaya za a yi da shi?" Ya ce: "Ranka ya da daƙe sai sai ka ce ya je ya kawo ganye d'anye. Ka ga dai yanzu muna kaka ne. In bai kawo ba a yanka shi. Iyakar yadda za kai masa ke nan." Sai ya ce: "To." Kuturu ya ce: "Gafarta Malam! Sarki ya ce a gaya maka, duk inda gero d'anye yake a kawo shi. Ka kawo wanda za a yi tumu ana so. In ba ka kawo ba, a yanka ka." Sai ya ce: "To, Allah ya sawwaka!"

Da ya zo zuciya ta ce yana hawaye. Garwakin nan sai suka ce: "Mene ne Malam?" Sai ya ce an ce ana son gero d'anye ga shi kuma yanzu ruwa ya d'auke ana rani ne shi ya sa raina ya baci. Sai suka ce: "Ai mun rako ka ne don mu ma rana ne, mu za mu je mu yi maka wannan aiki. Za mu same shi." Ya ce: "To."

Sai suka yi sama suna:

Rani ne garinga rani ne  
Ina da damina, gari  
Ina da damina, gari!

Suka yi gaba, kar sai da suka kai ina damina take. Suka ga inda gero ya fid da kai. Suka kara gaba, suka iske inda gero ake aikinshi, ya nuna. Sai suka dawo, suka zama 'yan mata. Kyawawa guda biyu. Ga samari na aikin gero. Wannan yana cewa ta gaban ce tasa wannan yana cewa ta bayan ce ta sa, har suka iso gurinsu. "Kai 'yan mata daga ina?" Suka ce: "Ai mun bata ne, muna neman hanyar garinku ne mu je. " "Ashe?" Suka ce: "Ee." Sai suka ce: "Ga hanyar garinmu nan in kuka bi ta har gida." Suka ce: "To." Suka ce: "Amma bari mu ba ke gero ku je ku yi tumu." Suka ce: "To madalla mun gode." Aka ba su gero suka rungume. Da suka ba da baya, suka ga sun bata, samari ba sa hangensu sai suka koma garwaki sai suka yi sama suna:

Rani ne garinga rani  
Ina da damana, gari  
Ina da damana, gari.



Can kuturu ya zo gurin Malam sau biyu: "Har yanzu ba a sami gero ba?" Sai Malam ya ce: "A samu dai." "To in ka bari na dawo na uku za a yanka ka." Ya ce: "Allah ya sawwaka!" Can kan ya dawo na uku gero ya samu, garwaki sun sauka. Suka ce: "Malam ga gero!" Ya ce: "Madalla." Kuturu ya dawo: "Malam an samo? In ba a samu ba za a yanka ka." Ya ce: "An samu." Ya ce: "To zo mu ji da shi wajen sarki." Suka je suka kai wa sarki gero. Sarki ya ce: "To madalla, madalla!" Malami ya koma.

Sai sarki ya ce: "To yanzu yaya za a yi da wanna Malami?" Abin da aka ce ana so da shi ya kawo, abin da aka ce ana so da shi ya samu.

Sai macijin da ke kwaramin Malam ya ce: "To, wadannan sun taso ranar. Yau ba don kunkuru ba da an yanka Malam, ba don kuma biri na tare da kunkuru ba da Malam bai samu ganye ba. Kuma ba don gauraku ba da ba a sami gero ba. To ni ku mene ne amfanina? Ga shi na taho rakiyar Malami? To amma, Malam ka saurara mini ina nan ina zuwa. Ni ma in yi maka tawa ranar." Malam ya ce: "To."

Shi ke nan maciji ya zaga sai bayan gidan sarki sai ya shiga ta rariya sai ya fada. Ya samu dan sarki wanda sarki duk ya fi so a gidan, sai macijin nan ya sare shi. Da maciji ya sare shi, yana yanke jiki yana faduwa, yana yanke jiki yana faduwa. A ba shi wannan magani bai yi ba. A ba shi wancan magani bai yi ba.

Sai kuturu ya ce: "Ran sarki ya dade." Ya ce: "Ee." "Ka manta ne? Ai akwai wani Malami da muka sauka. sai a je a kirawo shi ya so zo ya ba yaron nan magani. In yaron nan yana cikawa, shi ma a ransa." Ya ce: "Malam!" Ya ce: "Ran ka ya dade!" "Yaro na neman mutuwa maciji ya sare shi. Ka je ka ba shi magani. Yana cikawa, ana kashe ka." Ya ce: "Allah ya sawwaka!" Kuturu ya juya ya tafi.

Malami ya ce: "To, maciji me ka ce?" Ya ce: "Yaro ba zai mutu ba. In ka je wajen sarki, aka ce ka ba da magani, garin nan kaf ba kuturu, sai shi, ka ce hantar kuturu kake so in an ba ka kafa masa, ka ce kai ba ka zo da shi ba." Malam ya ce: "To."

Malam ya tafi. Ya gai da sarki. "Gaishe ka Malam, gaishe ka Malam! Ka zo ba?" Ya ce: "Na zo." "To ga yaro bai da lafiya maciji ya sare shi. Ana so ka ba shi magani." Sai kuturu ya kara: "Ana so

ka ba shi magani, Malam." Ya ce: "To Allah ya sawwaka! Maganin da nake da shi yana da wuya." "Wace irin wuya?" Ya ce: "Ni ban zo da shi ba." "Kuma a nan ina jin maganin zai yi wuya. Amma yana nan a nan, sai dai zai yi wuya." "Ka fafa mana Malam." Sai ya ce: "Ee, maganin nan ba a hafa shi sai da hantar kuturu. Ana ba shi yana sha, zai rabu da dafin." Kuma ya ja bakinsa ya yi shiru. Sai sarki ya yi shiru. Ya dubi kuturu, ya dubi fansa na harbawa. Ya dubi kuturu ya dubi fansa na harbawa.

Sai uwar yaro na daga cikin gida tana jin abin da ake cewa, sai ta ce: "Shin me ake jira da wannan kuturu. Yanzu kai ka fi son wannan kuturun da wannan yaro?!" "Ina sarkin yanka?" Ya ce: "Ga ni!" Ya ce: "Je ka, ka kawo mana hantar kuturu muna so." Sai aka kama kuturu, sai ya ce: "Malam, haka za mu rare da kai?" Ya ce: "Haka za mu rare." "Haka za mu rare da kai?" Ya ce: "To yaya zan yi shi ne maganin da na sani?" Sarki ya ce: "Kai ku je ku yanka shi!" Sai aka je aka yanka kuturu. Da aka kawo hantarsa aka kafa aka ba yaro. Daga sha sai yaro ya warware. Malami kuma farshensa aka ba shi madakin gari.

Kun ji farshen wannan tatsuniya. Ramin mugunta kowa zai haƙa ya haƙa gajere. In ya haƙa dogo, to fa shi zai fafa.

Kurunkus,

48. A LEPER AND A WICKED WAZIRI AND A MALAM

Narrator : Abdu Mairiga  
 Place : Sulaija, Niger State  
 Time : Morning, 10.00 a.m.  
 Audience : Three male adults.

Narrator : Here it comes, here it comes!  
 Audience : Let it come and we hear it!

There was once a town which noone ever visited. The reason was because a leper was the waziri<sup>1</sup> and he would order any visitor who came to the town to be killed. A malam<sup>2</sup> who lived in another town, however, became annoyed and he said, "There is a town I have heard noone visits, but that is where I want to go. (I don't know) whether I'll live or die (after this)!" He got ready and set off.

As soon as he left home, in the outskirts of the town he saw a tortoise. The tortoise said, "May God bless the malam!" And the malam replied, "Amen!" "Where to?" "I am going to the town that nobody ever visits," replied the malam. "But if you go to that town, will you be allowed to enter it?" He said, "I am going all the same." "Can you try to take me along so that I can keep you company?" asked the tortoise. "Of course I can take you along!" "Then take me." And so the malam took the tortoise along with him.

After a short journey, they met a monkey. The monkey asked, "Malam, where are you off to today?" "I am going off to the town that nobody ever visits." "Malam, are you fully informed about the town?" "Yes, I am," replied the malam. "And are you going?" "Yes, I am going. If they should kill me, it will be alright, and if they let me live, it shall also be alright. I have already made up my mind." The monkey then asked, "Will you take me along then, so that I can keep you company?" And the malam answered, "I will." "Okay, then take me along so that we can go together." The malam said, "Let's go!"

On the way they met two crownbirds. "Malam, where are you going to?" one of them asked. "I am going to the town that nobody ever visits," replied the malam. "Malam, are you sure that you are informed about this town?" "Yes, I am." "Will you allow us to accompany you, please?" they asked. "Yes, let's go!" And so they all went off together.

On the way, they met a snake. He lifted his head like this (the narrator demonstrates). The malam stopped. He asked the malam, "Malam, where are you going?" The malam replied, "I am going to the town that nobody ever visits." "Are you at all informed about that town?" "Yes I am." "And you are going?" "Yes." Then the snake asked, "Will you put me in your bag, so that I can keep you company?" The malam replied, "Get in!" And so they all continued on their way.

They walked on until they reached the town. They arrived (at the waziri's house) and the malam said the sallama.<sup>3</sup> The leper waziri, who was the senior courtier to the emir, said, "Oh malam, please, welcome, welcome malam! Let us proceed to the emir's court." They went to the emir and paid homage. The waziri announced that a visitor had arrived. The emir said, "Good, take him to his lodgings." The waziri then went back and said to the emir, "I have done so." The emir asked, "You have taken him to his accomodation?" "Yes," replied the waziri. "Now what is to be done?" "I should now go back and tell him that there is a big tree in the middle of the lake which is located at the centre of this town. There isn't any other tree like it in the whole country, and the water in the lake surrounding it is infested with crocodiles, hippopotami and all kinds of aquatic animals which kill men. He should go and climb the tree, and get its leaves." The emir replied, "Okay, go and tell him!" The waziri then went and said to the malam, "God bless the malam. The emir has stated that there is a tree in that lake whose leaves he wants. May God save you!"

The malam stood up alarmed and rushed back home crying. The tortoise asked, "What's wrong, malam?" The malam explained, "What's happened to me is that there is a lake here, in which there are

crocodiles and hippopotami, and I have been asked to get the leaves of the tree growing within it." The tortoise replied, "I can swim but I cannot climb." The monkey said, "I can climb but I cannot swim." "What then shall we do? Let's go to the pond!" When they arrived, the tortoise jumped in with a splash. The hippopotamus and the crocodile rushed to attack but saw that it was a tortoise. They asked, "Where are you from?" The tortoise stopped, quietly came out of the water again, and then fell in again. "Has this idiot come to play today in the water?" He went out again, and jumped in for the third time, and this time no one gave him any challenge.

The tortoise said, "Well, monkey, let's go to the tree." He then lay down while the monkey mounted his back, and they then swam to the base of the tree. The monkey climbed up, breaking off the leaves they wanted from the tree. When they had gathered enough to be tendered as exhibit, the monkey came down, got onto the tortoise's back and they together swam back to the shore. The leper had already come to the malam twice asking, "Malam, you haven't got the leaves, yet still you sit there?" The malam replied, "God shall make everything fine!" The waziri continued, "Well, if you let me come back the third time (without result), I shall kill you. You will be slaughtered." "May God forbid!" replied the malam.

Before he could come back for the third time, the monkey and the tortoise returned with the leaves which were given to the malam. When he got them, he went to the emir and announced that he had got them. The emir asked, "Has he really got them?" "Yes," came the reply in confirmation. The emir then asked, "Now, chief courtier, what's to be done with him?" The waziri replied, "Your Highness, tell him to bring us the heads of fresh millet. We are now in the middle of the dry season, and if he doesn't bring any, let him be killed. That's all you can do with him!" The emir gave his approval, and the leper waziri turned around and said to the malam, "God bless the malam, the emir says that wherever it may be found, you are to bring to us fresh millet heads. If you can't get them, then you are to be slaughtered!" The malam replied, "May God forbid!"

When he came home, the malam was upset and crying. The crown-birds enquired, "What's wrong?" He explained, "I have been asked to bring fresh millet! And now it is dry, and that's why I am crying!" They said to him, "We have accompanied you so that we may be of help to you. We shall perform this task for you, and we shall surely accomplish it!" They then flew off, singing:

It is dry in this town, it is dry  
Which town is rainy?  
Which town is rainy (now)?

Further and further they flew, until they came to where it was raining. First they came to where the millet was still ripening. They went on further until they arrived at where it had ripened, and was being harvested. They then transformed themselves into two beautiful girls. There were handsome young men working (on the farm), and as they saw the beautiful girls approach, each one vied for their attention and came close, saying, "Hey girls, where are you from?" "We're lost and we're looking for our way back home." The young men asked, "Really?" "Yes!" The young men said, "That's your way right to your home." The girls replied, "Thank you." "But let us give you some millet so that you can roast it and eat it." "Thank you very much!" And so they were given some millet and they held onto it. As soon as they had gone some distance and were out of sight of the young men, they turned back into crownbirds, and they flew off singing:

It is dry in this town, it is dry  
Which town is rainy?  
Which town is rainy (now)?

In the meantime, the leper had been to see the malam twice, and he said, "You still haven't got the millet?" The malam replied, "We still hope to have!" "Well, if you should let me come back here a third time (without results), I shall slaughter you!" The malam

said, "May God forbid!" Before the leper could be back a third time, the crownbirds had brought the millet, and they said, "Malam, here is the millet!" He replied, "Thank you!" The leper returned, and he asked, "Malam, have you got it? if not, you know that you will be killed!" The malam told him that he had got it, and he told him to go with him to the emir. They went in and gave the millet to the emir, and he said, "Thank you." The malam went away. The emir then asked, "What is to be done with the malam? Whatever he is asked to bring, he does, and whatever is wanted of him he fulfills!"

The snake, who was in the malam's bag, declared, "Well, everyone has done his role. Today, but for the tortoise, you would have been killed, and but for the monkey, the malam could never have got the leaves, and if it were not for the crownbirds the millet would never have been found. Well, what's for me to do now that I have accompanied the malam? But malam, be patient with me. I will be of use!" The malam said, "Okay!"

The snake then went to the back of the emir's house and went into it through a small hole. He found the emir's son, his favourite, and bit him. The son fell down, over and over again. Whatever medicine he was given had no effect. At last the leper said, "Long live the emir!" The emir replied, "Yes?" "Have you forgotten about the malam that we have as a guest? Let him be called in to cure the boy, and if the boy should die, let it also be his end." The emir said, "Yes, that's a good idea. Go and call him!"

The leper went to the malam's house and called, "Malam?" And the malam replied, "Your Highness!" The leper said, "There's a boy who has been bitten by a snake. Go and cure him. If he dies, we will kill you." The malam said, "May God forbid!" The leper then turned round and left.

The malam said to the snake, "Well, snake, what do you say?" The snake replied, "The boy is not going to die. When you go before the emir, and you are asked to give your cure, you must ask for a leper's liver to give to the boy. There is no other leper in the whole of the town but the waziri. Tell them that you haven't brought any yourself." The malam agreed, and he left for the palace where

he saluted the emir. "Well done, malam. So you're here!" "Yes," replied the malam. The emir then said, "There's a boy who is sick, bitten by a snake. It is demanded of you to cure him." The leper added, "You are to cure him, malam!" The malam protested, "God help us, but my medicine is rather difficult!" "How difficult?" "Well, I haven't got it here, and I fear that it may not be easy to obtain locally. It is, of course, available right here, but quite difficult to obtain." "Say what it is, malam!" The malam went on, "Well, the medicine can't be made effective without a leper's liver. (If added) as soon as he takes it, he will be rid of the poison!" After that he kept quiet. The emir fell silent, and he looked at the leper and then at his dying son. Again he looked at the leper and then at his dying son.

At last the boy's mother, from within the house heard what was going on. She shouted out to the emir, "What are you waiting for with the leper? Do you mean that you love this leper more than the boy?" The emir shouted, "Where's the Chief Hangman?" "Yes, your Highness!" "Bring back the leper's liver - we need it now!" The leper was soon arrested, and he said, "Malam, is this how we part?" The malam apologized, "Well, what do I do? It's the only medicine I know of!"

The emir shouted, "Take him away and cut him open!" The leper was slaughtered, and when his liver was brought, it was (put in water) and given to the boy to drink. Immediately he became well again. In the end the malam was made the waziri of the town.

It is off!



... upon

114. GIZO DA TSUNTSAYE

Mai Bayarwa : Dan Liman

Wuri : Isa, Sokoto

Rana : 2nd September 1983

Lokaci : Da hantsi kamar 9 a.m.

Masu Sauraro : Maza manya huɗu.

Mai Bayarwa : To sai wanga!

Masu Sauraro: To!

Lokacin d'anci yak kama, babu inda abinci shi ke, sai tsakar ruwa. To, cikin ruwag ga babu mai zuwa shi ciro abinci sai tsuntsaye. To kai Gizo sai yunwa tak kama ka. Tsuntsaye in sunka ciro abinci, sunka zaka suna gyaran gashi sai Gizo ya iske su yac ce: "Um! Ka gane su su 'yan'uwana ne. Awo, 'yan'uwana ne, don sun ga ni d'ai Allah bai mini gashi ba, suka tafiya su ciwo baurensu su kyale ni. Ai ku ba ku da kaunar zumunta." Suka ce: "Af, anya kai Gizo d'an'uanmu ne?" Sai ya ce musu: "E, ni d'an'uwanku ne." "To, tun da kai d'an'uanmu ne, bari a yi ma tarface a yi ma gashi, guda-guda a lika maka, ka jiya? Gobe a tafi da kai." Gizo ya ce: "To."

Gizo ya yi zama nai inda tsuntsaye suke. Sahiya ta waye, anka yi mai tarface anka yi gashi guda-guda anka lillika mai ga jiki. Har da hikahikai anka yi mai. Tun da sahe anka tashi. To Gizo sai ya yi sauri ya riga su ga bauren ga. Sai ya fafa: "Banda wancan, da wancan da wancan..., duk nau ne. Banda wancan da wancan da wancan..., duk nau ne." Duk ya ce baure ga nasa ne. Tsuntsaye suka koma waje d'aya sunka yi dunkuli. To shi ya riga ya sha yunwa. Yac ci abinci yak koshi, sai ya ce: "Ku taho a yi wargin kwana." Sunka ce: "To." Anka zaka anka kwanta. Sai kwana ya kwashe ma Gizo. Sunka ce: "To ku tashi wanga ba d'an'uanmu ne ba. Kowa ya san gashi nai, kowa ya tashi ya hankaɗa ya zage gashi nai kowa ya hankaɗa ya zage gashi nai."

Af, anka bar Gizo huntu nai tsakar ruwa da 'yar sanda tai da 'yar malafa tai. Ai, wada yaf farka, sai ya gan shi huntu nai. Yac ce: "To wo! Hanka sunka yi mani?" Gizo ya anka yi ba sai ya sako 'yar sanda tai ba, ga ruwa. Sanda ta yiwo bisa. Yac ce: "Af, ashe ba su ko da zurhi ma. Ruwan ba su da zurhi." Kuma ya koma ya sako 'yar malafa tai. Kuma ta yiwo bisa. Yac ce: "Lalle ruwan ga ba su da zurhi." A'a kai Gizo don wauta ba sai ya yi kasa. To can kasa ga koren ga akwai dakunan 'yan ruwa.

To, 'yan ruwa ko ba su nan. Su 'yan ruwanga sun tafi kassuwa, amma sun bar diya gida sai ga shi ya fada cikin diyan ga, 'yan ruwa shina wargi da su: "Ina Baba ya yi, kai? Ina sun Inna sunka yi? Ina su kawu? Ka ga yaranga, bayan tahiyata anka haife su. Amma sun yi girma ho ya!" Ya yi ta wargi da su, shina ta wargi da yaran ga. "Lalle sun yi girma."

Can maraice ya tasam ma yi sai ga uwaye an taso ma gida. Yaranga sunka ruga sun taro uwayensu. Ya bi su 'yan yaranga: "Baba a gaishe ku, Kawu a gaishe ku, Gwaggo a gaishe ku." Ya amso kayan ga ya ajiye, shi ruga shi amso na wanga, shi kawo ajiye shi koma shi amso na wanga shi kawo shi ajiye, 'yan ruwa in wanga ya dibi wanga, wanga ya dibi wanga. Suna kallo nai, sunka juya baki sunka ce: "In dai dan'awanmu ne ganewa mukai."

Sai anka tahi da Gizo anka yi mai abinci kala biyu. Anka mai tuwo na hatsi, anka yi mai furar kasa. Anka ce: "Ya danmu ga abinci dafa ka ci tun da ka yini gidan ga da yunwa." "Eh, Baba, dafa ka sanina kunyarku. Ba ni cin abinci dafa gaban idanunku sai in koma bayan bukka in ci abinci." Sunka ce: "A'a, ina ruwanmu, tahiyarka bayan bukka ka ci, dan ga, ka jiya." Ya ce: "To." Ya tahi bayan bukka ya yi gina da hannunai. Hurar ga ta kasa ya zuba ya dan rage saura ga kwarya. Tuwan ga kau na hatsi ya ci tun da shina jin yunwa. Ya dakko ya taso ya zaka ya ajiye. "Baba ai gidan ga wallahi na sha yunwa!" "E, lalle kau ka sha yunwa." Sunka ce: "Lalle kau wanga yaro namu na. Lalle namu na. Dafa ana ta wargi da shi da 'yan yaranga. Dafa sun zama abokan wargi nai 'yan yaranga."

To, akwai bukka, inda kada ta yi kwai. "To ina yaro?" Ya ce: "Gani." "To, sai ka tahi ga bukka tun da ga yara nan, ka jiya?"

Abokan warginka. Ka tai ka kwancinka nan cikinsu, ka jiya? Sai da sahe." A'a Gizo kai da 'yad dabara: "Da ka fafa bukka sai ka iske kada na kwai." To sai ya tahi nan kusa da kwan ga na kada, sai ya aza abin kwanci nai. To ana ta wargi da shi da yaranga. Sai ya ce: "Kai kai, ni fa ko gida ban yin barci in ba wuta." Suka ce: "A'a, ina ruwanmu aza wutarka nan kusa gare ka ka jiya?" Ya ce: "To sai ya aza wuta tai nan kusa gare shi." Sai ya ce musu: "In dare ya yi kun jiya." Sunka ce: "To." Ashe kwan ga na kada za ya gashe. Ya jawo kwan kada, yara ba su gani ba. Sai ya turbuɗa ga wuta. Sai ya ji wuta, sai ya ba da 'daa!'. Sai yara sunka ce: "Ye! Ye! Baƙo ya yi tusa, baƙo ya yi tusa!" Sai Uwaye sunka ce: "Kai 'yan neman ga, ku rabu da shi!" Ya ce: "A'a rabu da su ai abokan wargi na ne." Kafin sahiya ta waye kwan ga na kada duk ya gashe ya cinye.

Tun da sahe ya zakka ga Uwaye: "Baba ina son in tahi gida can wajenmu. Kun san daɗa yau kasuwar garinmu ka ci. Nan mun ka tariyar mutane ma mu sami da munka ci." "A'a to lalle ko yaro tun da gida ka yi sai a tahi cikin tarwada ga manya manya a samo guda biyu. Ka hau guda, guda ta yi maka zagi, a kai ka gaba, ka jiya?" Ya ce: "To." Anka samo wasu tarwada guda biyu masu girma kamar mutane, ya hau guda, guda na gaba ana mai zuyantaka. Za a tahiya gaba. To an ci raba daga gidan 'yan ruwa zuwa gaba sai diyan 'yan ruwan ga mai wayo guda ya shiga bukka sai ya iske ba kwan kada. Sai ya dawo ya ce ma tarewadi: "Kai, kai, a dawo da bakon nan." Ashe shi Gizo ya jiya. Sai ya ce: "Kai ku yi gaba sabbin ruwa at tahe, ku yi gaba sabbin ruwa at tahe." Anka ce: "Kai a dawo da bakon nan." Ya ce: "ku yi gaba sabbin ruwa a tahe." To ka san halin tarewadi game da ruwa sauki gare su. Tarewadi har bakin gaba.

Sai Gizo da ya diribke bakin gaba sai ya ce: "In gwada maku dan wargin garinmu kuna so." Sunka ce: "E." Sai Gizo ya shiga ruwa da gaba nai, ya saka tarwada gaba nai aka gaba da tarwada, ya yunkura can ga tudu sai jif ga tudu. Sai bir bir, sai ya ce: "Lalle kun iya, amma kun yi saurin iyawa, ke ma bari in koya maki gudu." Ita kuma, ya shiga ruwa ga gaba ya cika gaba nai da ita ya cika gaba nai can ga tudu, kuma ya tunguzu ta fim! ga tudu ta fada bir bir. Ya ce: "In bar ku koma, saboda me? Ba ni bari ku koma." Ya sa icce ya buge

abu nai. Ya sa icce ya karye ya soke.

Sai ya koma bakin gaba ya shiga gashin kihin ga. To kihin ga ya d'auko nuna. Sai ga zaki, shi kau za shi shan ruwa. Sai ya iske Gizo na gasa kihin ga. Sai ya ce: "Gizo na." Ya ce: "Awo." "Ina ka samo wanga abu?" "Mai gida ka ga na dai samo shi, lalle anka ce abun ga shina da dafi baka." Zaki ya ce: "Yam mani in ci in jiya." Ya d'ebo ya miƙa ma zaki, zaki ya cika baki ya ce: "E! lalle kuwa dafi gare shi, ƙaro mini." Kuma yaƙ ƙara mai. Zaki ya haƙe, ya ce: "Ƙaro min wani." Yaƙ ƙara ƙaro mai. Ai dai shi dai Gizo da kaƙan-kaƙan duk yab ba zaki kihin ga. Zaki ya cinye. Gizo ko hannu bai lasa ba. A'a kai Gizo duk abin duniyag ga ya sha mai kai. Ga shi, ka samo kihinka gidan 'yan ruwa, amma an zaka an cinye ko hannu ba ka lasa ba.

Ana nan yana ta mamakin yadda anka cinye kihin ga. Sai ga zabuwa ta yi hir ta faɗa bakin ruwan ga. Sai Gizo ya ce: "Ho 'yar nema shegiya mai zaci." "Zacin me gare ta." In ji zaki, sai ya ce: "A duk in ka ga naman daji da zane ai ni na yi mai." "Kai ka yi mai Gizo." Ya ce: "Awo, ni na yi mai." "Kana min ni ma?" Ya ce: "Af! Ka dai ji zaki. Nawa na banza ma balle kai," Amma fa abin ad da wuya ga harka fai. Ba ka iya biɗo shi." Ya ce: "Ƙamar me." Ya ce: "Abokan gami." "Me ye abokan gami?" Ya ce: "To, ba'a zane in ba juyar saniya wadda Hilani ka ji da ita anka yi." Zaki ya ce: "Ko banza ba ga mu bakin ruwa ba. Mu koma ga haki." Suka koma ga haki, zaki yaɗ lahewa tai.

Af kai zaki in ya ga garkin shanu sun zaka shan ruwa yag ga wadda ba juya ba shi kyale ta sha ruwa ta tahiyarta. Sai da ya ga irin juyan nan irin wadda Hilani ke so, ana aza mata hannuwa bisa bayanta ana shafenta. Zaki ya yi gurnani. 'Yan Hilani sunka watse. Yak kama hancin saniya ya mirgide wuya ya karye. Yaj ja yak kawo ma Gizo. "Gizo ga irinta." Ya ce yac ce: "Irinta ka yi. Amma har wa yau fa ka ka jiya, tun da kai zaki kai adda ƙarhi, sai ka haƙe saniyag ga." Zaki ya take saniya ya kwale fata ya ajiye. "Ka d'ebe." Ya ce: "Awo." Kai Gizo mai wayo ka tahi ka samo ka yi d'an kara ka yi burƙalle ka sami wuta. Ya aza saniyag ga. Kuma sai ya yi tsoraki da fata, fatag ga ta sha iska. Kasan wada za'a ya yi. "A'a." "To har yau dai sai a sami irin koren da ba ka iya karyuwa. Ga shi aka zane, ka jiya." Ya ce: "To."

Anka yi cikin daji duk inda anka sami kore zaki in ya ba shi gaba sai ya yi Rasa ruƙam. Sai ya ce: "Kai wanga ba shi yi." Kuma a yi gaba ga wani. Af sai anka sami irin koren ga na kirya wadda as shekara wa shekaru. Kore bai san abin da anka yi ba. Zaki yab ba shi gaba. Shina nan tsaye dai, yab ba shi gaba. Ya ce: "To madalla, irin wanga kore ke yi. Abin da yaf fi zaki ka d'auki kafafunka, ka juya, wafanga na gaba ka bi kan ga shantam, ka jiya." Ya ce: "To." Zaki ya d'auki kafafu nai na gaba ya bi icce shantam. Gizo tun daga Rasa ya d'akko nadiya da tsirkiya wata ba ta wuce wata. Ya komo nadiya da tsarkiya. Wata ba ta wuce wata, har ya kai can farutta na sama. "To zaki ina kak motsi." Ya ce: "Nan ka rage dan wuri tsakiya." Yad dawo ya d'aure. "Zaki kuma ina kaka motsi?" Ya ce: "Can kuma sama ka dan rage wani wuri." Ya koma ya d'aure. "Zaki ina kaka motsi." Ya ce: "Yanzu kam ba inda naka motsi." "Ba inda kaka motsi." Ya ce: "Awo." Ya ce: "To kai zaki don ka san ka fi kafina ni ka tahiya gidan 'yan ruwa da wayona da dabara Allah shi fidad da ni, in samo kihina ka zaka ka cinye ka ce in yi ma zane? Zane in iya? Sai ka mutu nan. Awo sai ka mutu!"

Gizo ya koma ga saniya. Shina yankan abi nai shina ci. Ga zaki d'aure ya icce. Shina yankan abi nai shina ci, zaki na kallo. Saura ya d'auka ya yi tahiyatai ya bar zaki nan ga icce d'amre.

Can ba sai ga irin zagon nan ba wanda yaka taho wa yam-yam. Zago ya iske ke an nade shi tsaf. Ya ce: "Wanga irin icce da anka wane iri ke nan?" Ya ce: "Ai ni ne zaki." "Kai zaki ya anka yi anka yi wanga abu?" Ya ce: "Umm, Gizo ne ya ce zai min zane ashe don ya d'aure ni ya bar ni nan niya. Ya ce za shi yi mini zane." "To mun san halin mutum, yanzu shina yiwuwa ni maka rana ka yi min dare." Ya ce: "A'a, ina naka farawa." To ka san halin zago da gwiguya. Sa ya katse duk tsarkiyar da 'yak kama da gwiguya. Sai ya katse. Sai da yad d'ebe tsarkiyar ga kaf. Zaki ya ce: "Madalla to ku koma can ku game, in yi muku godiya, dafa in je wurina yawon bid'a shaidani, kun jiya." Sanka ce: "To." Sunka koma sunka game. Zaki ya sha birki da biyu duk ya birki da su duk ya kashe su.

Ya tahi wajen bid'a Gizo. Shina yawon bid'a Gizo. Shina ta yawon bid'a Gizo. To ya matse ma Gizo. Gizo ko da ya waiwaya sai ya ga nan

ma zaki tahe. To ka san wurin shiga tai ba mai yawa ba ne. Sai ya faɗa ga d'an rami. Sai ya sako ido nai wuri kuru. Zaki yak kawo za ya wucewa. Gizo ya ce: "Zaki ne wannan?" Ya ce: "Awo." Ya waiwayo bai ga mai kira ba kuma zai yi tahiya. Ya ce: "Af ko ba zaki ba ne?" Ya ce: "Ni ne." "Na ji an ce kana nan kana biɗar Gizo." Ya ce: "Awo." Ya ce: "To duk inda ka ga Gizo ka yi mar wata magana ina cin mutuncika. In ba ka son idon-ƙasa ba, ni ad idon-ƙasa. Duk duniyag ga inda ka zaka ina kallonka. Daɗa kai zaki ana yi maka faɗa ana ɓacinka, ba ka san inda aka ɓacin ga naka ba. Jikinka na zanzama." "Taɓi ka jiya." Ya ce: "To. Duk inda ka ga nai ka yi mai waɗa magana ina fa gamo da kai." Ya ce: "A'a ranka ya daɗa ai ni ba ruwana da shi. Awo, ai ni ni ba ruwana da shi." Zaki ya yi gaba.

Gizo ya fito ya tare shi ya ce: "Zaki an ce kana biɗata." Ya ce: "A'a, tun da dai idon-ƙasa ya ce in rabu da kai.. " Ya ce: "Wanɗe idon-ƙasa ga ce in rabu da ni? <sup>"mu</sup> dajin ga wani muka tsoro. Ko dajin ga wani muka tsoro." Ya ce: "A'a, komai dai za ka cewa Gizo ka ce tun da dai idon-ƙasa ya ce ce in rabu da kai, duk inda na gane ka dai nai maka wata magana shina gamo da ni. Kuma duk duniyag ga ya ce ba inda ba ya ganina." Ka ji inda Gizo ya sami kubuta da zaki ya yi mai walaƙanci.

114. GIZO AND THE BIRDS

Narrator : Dan Liman  
 Place : Kussa, Isa Local Govt., Sokoto State  
 Time : 9.00 a.m.  
 Audience : Four men.

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

It was during a famine. No food anywhere except in the middle of the river. Nobody could reach the food except, of course, the birds. Well, Gizo was caught by hunger. He saw some birds eating food while he was passing by. He looked at them and said, "Mhm, look at them - they are all my relations, but since Allah has not given me feathers, they always go out to get food without me!" He continued: "Is that kindness? Is that how to treat a relation?" The birds were baffled and they asked, "Gizo, are you actually our relation?" Gizo replied, "Yes I am your cousin!" They said, "All right, since you are our cousin, we shall contribute a feather each to enable you to fly with us to the tree tomorrow." Gizo was very happy.

The next morning, the birds contributed one feather each to Gizo and with them a wing was made for him. They set off and flew to the tree in the middle of the river. When they approached the tree, Gizo flew ahead of them and landed on the tree and claimed all the ripe fruit to be his. He had claimed all the food. The birds could not do anything other than stay aside and watch Gizo in astonishment. In the meantime Gizo, who had suffered from hunger, ate the fruit, and ate and ate hungrily until he was full. Then he turned to the birds and said, "Let's see who can go to sleep first!" The birds agreed to this and within a short while Gizo was fast asleep. The birds realized that Gizo could not be their relation, so they said to one another, "Let's take away our feathers!" So they all removed their feathers and left him wingless on the tree in the



middle of the river.

When Gizo awoke, he found himself featherless and left with only his stick and straw-hat. He said, "Oh, so this is what they have done to me!" At some point his stick fell into the river and floated on the surface. Gizo exclaimed, "Oh, so the water is not deep at all!" But in order to make sure, he plopped his hat in as well. It too floated, so he reckoned that the water really wasn't deep at all. He therefore jumped in, and went straight to the bottom of the river. There he found the houses of the water spirits.

When he got there, he found that the water spirits had gone to market, and there were only the children there, playing. He joined them. He acted as if he knew their parents and he expressed surprise at how quickly the children had grown.

In the evening the parents came back and all the children rushed to welcome them. Gizo followed them and said, "Welcome daddy, welcome, mummy, welcome uncle!" He took their loads and carried them inside. The water spirits were surprised and did not know what to say. At last they said to one another, "If he really is one of us, we'll soon find!" So they made two types of food - one made of corn and the other a gruel made of sand. They said, "Here's food, surely you must be hungry!" Gizo took the food and said, "You know, out of modesty, I shouldn't eat in front of you. If you'll excuse me, I will go behind that hut and eat." They all said, "No problem, go ahead and do as you please." So he went behind the hut. You know that he was very hungry, so he ate the food made from corn, but poured the sand gruel down a hole, leaving a little bit of it. He took back the dishes, and when they saw that he had eaten the sand gruel, they were convinced that he was one of them.

In the compound there was one hut where a crocodile had laid her eggs. Gizo was asked to go and sleep with the children there. When he saw the eggs, he swiftly put his mat near them. He told the children that he could only sleep near a fire, as he was used to it at home. They said that they had no objection, so he lit a fire by his mat. He then also told the children that whenever they heard

tosh! they should shout 'The fart of the guest!'

At night, when the children were asleep, Gizo took an egg, put it in the fire, and when it was done, it made the sound tosh! The children woke up and yelled, "The fart of the guest! The fart of the guest!" He ate it and then put another egg in the fire and as it made the sound the children yelled out again. By dawn he had eaten all the crocodile eggs.

Early the next morning he said that he wanted to go home as it was market day in his town. So the water spirits directed two big catfish to take him to the bank. He rode one and the other served as an escort. When they were on the road, one of the children went into the hut and discovered that the crocodile's eggs were gone. So it came out of the hut and shouted to the catfish, "Bring back the guest! Bring back the guest!" Gizo heard this and told the catfish to hurry up as a new tide was on its way. The water spirits shouted again and again: "Bring back the guest! Bring back the guest!" And each time Gizo urged the catfish to go faster so as to avoid a strong tide.

When they reached the bank, Gizo told the catfish that he would like to show them a new game that was popular in his town. He pushed them one by one out of the river and became helpless, and he killed them with a stick. He then made a fire and began to grill them.

As he was finishing grilling them, a lion passed by, on his way to drink water. The lion asked Gizo, "What's that you've grilled?" Gizo replied, "May your life last long, it is a catfish."<sup>1</sup> The lion said, "Give me some." So Gizo gave him some. The lion ate it and then he said, "It really is delicious - give me some more!" So Gizo gave him some more and the lion ate it and then asked for more. Gizo complied. The lion went on asking for more until he had eaten up all of the fish. The lion had gobbled it all, and Gizo had not even had a taste. Poor Gizo, he was so annoyed. He had gone and got his fish from the water spirits, and they were eaten up before he even had a chance to taste them!

As he was pondering this, a guineafowl passed by on her way to the river to drink water. Gizo said, "Look at her, holding herself

arrogantly as if it were not me who made her her beautiful stripes!" The lion asked, "Was it really you who made those stripes?" Gizo replied, "Oh yes, it is quite easy for me to do, but there are many requirements." The lion asked, "What are the requirements?" Gizo replied, "To make those stripes - a fat cow, the one often loved by Fulani (cattle rearers)." The lion answered, "That's easy. Aren't we near the water where the cattle go to drink? I'll get one for you."

The lion hid in the nearby bush. When the cattle came to drink water, he looked and looked until he found a fat and beautiful cow that was loved by the Fulani. The lion roared and the Fulani ran away. He went and killed the cow and brought it to Gizo. Gizo said, "Yes, this will do, but you'll have to skin it for me as you're the stronger." So the lion skinned the cow. Then Gizo said that they had to allow the hide to dry. When it had dried, Gizo said, "The next thing to get is a strong tree, the type that cannot be uprooted easily." So they started looking for a strong tree. When they came to a tree, the lion would hit it with his chest as hard as he could. If it bent, Gizo would say that it wouldn't do. They continued looking until they found one that did not even shake when the lion hit it with his chest. Gizo said that it would do, and he asked the lion to put his front legs up around the tree. Gizo then tied the lion as tightly as he could. He asked the lion, "Which part of your body can you move?" The lion told him and Gizo tied up the part. This went on until the lion could not move at all. Gizo

said, "Well, lion, simply because you're stronger, you have no right to eat the fish I got from the water spirits. What kind of stripes do you expect me to do for you except to brand you?!"

Gizo then ate the cow-meat in front of him and took the rest away. He left the lion there and tied to the tree to die. A termite passed by and noticed that the tree looked odd. The lion told the termite that it was him who was there, and he told the termite how Gizo had tricked him with the promise to make stripes for him. The termite said, "The problem with you people is that you repay kindness with an evil deed!" The lion protested, "How could I

do that?" The termite then chewed the hide until he released the lion. When the lion found himself free, he asked the termite to draw back a bit so that he could express his gratitude. But when the termite drew back a bit, the lion just crushed it and ate it up.

The lion then went into the forest looking for Gizo to kill him. But Gizo saw him coming and he quickly hid in a hole in the ground. When the lion approached, Gizo yelled out, "Is that the lion?" The lion turned and could not see who was calling him, so he made as if to go on ahead. Then Gizo shouted again, "Isn't that a lion?" The lion, now frightened, said, "Yes it is!" Gizo replied, "I've heard that you're looking for Gizo." The lion said, "Yes, of course!" Gizo then said, "Okay, let me warn you, if you meet Gizo and do any harm, you will be sorry for yourself. If you do not know who I am - I'm the 'eye-from-the-ground', I see everything on the surface of the earth. Nobody can hide anything from me. Go away now. But don't you dare touch Gizo!" The lion replied, "No, I will not harm him, may your life last long!"

Later on Gizo came out of the ground and found the lion and said, "I heard you were looking for me." The lion answered, "It's now all right - the 'eye-from-the-ground' has warned me not to harm you." Gizo then began to boast: "What is an 'eye-from-the-ground'? I don't fear anyone in this forest!" The lion said, "You may say what you like - the 'eye-from-the-ground' has warned me against touching you." And that is how Gizo managed to escape when he would have been otherwise disgraced by the lion.

#### NOTES

1. The lion is considered the King of the Animals in many stories. He is therefore addressed with 'May your life last long!' - a greeting reserved for emirs and those in positions of authority.

99. GIZO DA NAMUN DAJI

Mai Bayarwa : Gambo Ahmed  
 Wuri : Funtuwa, Kaduna State  
 Lokaci : Da dare, 8.00 p.m.  
 Masu Sauraro : Mutum uku.  
 Rana : 15th June 1983.  
 Mai Bayarwa : Ga ta nan ga ta nan ku.  
 Masu Sauraro : Ta zo mu ji ta.

Gizo ne dai, ya tashi daga rashin lafiya yana jinƙawar nama. Kun san shi ba zai iya kasowa ya ci ba sai ya ce: "Bari in yi wata dabara." Saboda haka sai ya sawo goro don ya raba wa tsuntsaye da namun daji su zo biki gidansa.

Da farko sai ya kai wa kaza ya ce: "Ga goron biki gidana. Kaza ta ce: "To madalla, amma fa kar ka gayyaci muzuru." Shi kuma sai ya ce: "Haba yaya za a yi in yi haka?"

Sai kuma ya je gidan, muzuru ya kai masa goro. Muzuru ya ce: "To madalla, amma fa kar ka gaya wa kare." Gizo ya ce: "Haba, yaya za a yi in yi haka?"

Gizo ya fita ya tafi gidan kare shi ma ya ba shi goro. Kare ya ce yana tsoron kura kar ya gaya mata. Gizo ya d'auki alƙawarin ba zai gaya mata ba.

Daga nan Gizo ya fita ya je gidan kura. Ita ya ba ta goro. Ya ce ba zai gaya wa damisa ba.

Ya fita ya je gidan damisa ita ma ya ba ta ya ce ba zai gaya wa zaki ba.

Daga nan ya tafi gidan giwa. Ita ma ya ba ta goro, don ta zo bukin gidansa.

Da ranar bikin ta zo, kaza ce ta fara zuwa. Sai Gizo ya ce mata: "Maraba, maraba! Shigo cikin d'aki, bari in je in kawo abincin." Da ya fito sai ya ga muzuru ya taho. Sai ya taro shi ya: "Maraba, maraba! Shiga d'aki, akwai d'an abin da za ka taɓa."

Can kuma sai ga kare ya taho yana shesshefa. Gizo ya ce: "Maraba, maraba kare! Sai dai ba a taru ba tukun, amma ka shiga d'aki akwai

ɗan abin lasawa!" Ba a daɗe ba sai ga kura. "Barka da zuwa, 'yar uwata kura! Maraba, maraba! Shiga ɗaki ki fara cin abinci kafin in kawo sauran." Sai kura ta tafi ɗaki tana murna. Can kuma sai ga damisa. "Sannu da zuwa, damisa! Ai tuni har an fara biki, shiga ɗaki kya ga sauran." Damisa ta shiga. Sai kuma ga zaki. "Ranka ya daɗe, sannu da zuwa! Ai sai ka shiga talakawanka na ciki suna jiranka."

To a cikin ɗakin muzuru ya kashe kaza ya cinye. Kare ya kashe muzuru. Kura ta kashe kare. Damisa kuma ta kashe kura. Zaki da shigarsa sai ya ga jini kaca-kaca. Sai ya faɗa wa damisa ya kashe ta. Ya fito waje sai ga giwa, Gizo ya turo ta. Sai suka kama faɗa. Suka yi ta faɗa. Suka yi tafa. Wannan ya ka da wannan, wannan ya ka da wannan. Shi kuma Gizo ya ɗauko tabarya yana kwaɗa musu wai ai raba su yake yi. Daga karshe dai suka kashe juna, kowa ya faɗi kasa ba rai. Gizo ya samo wuka ya feɗe nama. Koki ta soya masa ya ci, ya ci ya koshi, suka boye sauran.

Kurungus!

99. GIZO AND THE WILD ANIMALS

Narrator : Gambo Ahmed  
 Place : Funtua, Kaduna State  
 Time : 8.00 p.m.  
 Date : 15th June 1983  
 Audience : Three people.

Narrator : Here it comes, here it comes for you!

Audience : Let it come and we here it!

Gizo, after recovering from an illness, felt a craving for meat, You know that he can't hunt, so he said, "Let me do a trick!" So he bought kolanuts to invite the animals and birds to come to a party at his house.

First he took the kolanuts to the hen, and he said, "Here is a kolanut as an invitation to a party at my house." The hen said, "Thank you very much, but you must invite the tomcat!" He replied, "Oh no, how could I do that!"

He then went to the tomcat and gave him an invitation kolanut. The tomcat said, "Thank you, but don't invite the dog!" Gizo replied, "Oh no, how could I do that!"

He went to the dog and invited him. The dog said that he was afraid of the hyena. Gizo promised not to invite her.

He then went and invited the hyena and said that he would not invite the leopard.

From there he went and invited the leopard and said that he would not invite the lion.

He then went and invited the elephant to come to his party.

On the day of the party, the hen came first. Gizo said, "Welcome, welcome! Come into the room, let me go and bring you food!" When he came out he saw the tomcat coming. He said, "Welcome, welcome! The guests aren't here yet, but go to the room - there is something for you!" Not long after that the hyena came. He said, "Welcome, my sister hyena, welcome! Go into the room - there is something for

you!" The hyena went into the room, pleased. Then the leopard came, and Gizo said, "Welcome, leopard! The party has started - go in and you will find the others!" Then the lion came. Gizo said, "Welcome, your Highness, your subjects are waiting for you inside!"

In the room, the tomcat had killed the hen and eaten it, the dog had had killed the tomcat, the hyena had killed the dog and the leopard had killed the hyena. When the lion entered the room he saw blood all over. He attacked the leopard and killed him. He came out and saw the elephant that Gizo had sent. The started fighting. They fought and fought. This one would throw down the other and the other would throw down this one. Gizo took a pestle and, on the pretext of separating them, helped them to kill each other. Each fell down and died. Gizo brought a knife and skinned them. KoKi roasted the meat for him. He ate and ate to his satisfaction. They stored away the rest of the meat.

It is off!



86. A COW AND HER CALVES

Narrator : Hauwa Bature  
 Place : Gandun-Albasa, Kano  
 Date : 7th December 1983  
 Time : Night, 9.00 p.m.  
 Audience : Three adults, two children.

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

There was once a cow, and she said that if she gave birth to only one calf, she would send him away, but if it were three calves then she would keep them. One day she became pregnant and then she gave birth to one calf, but drove him away. After she had driven him away, she got pregnant again, and gave birth to three calves. She kept them and called them Berum-Berum, A-Rafshi-Mazan-Dawa and Asabera'atun. Every day she would leave them at home and she would go out to graze. When she came back to give them their feed, she would sing for them:

Berum-Berum come for your feed!

A-Rafshi-Mazan-Dawa come for your feed!

Asabera'atun too come for yours!

They would then rush forward for their milk. And everyday she would do the same thing to them, over and over again.

One day, the hyena hid (behind the door) and listened to how the cow sang. After the cow had left, the hyena came back and sang:

Berum-Berum come for your feed!

A-Rafshi-Mazan-Dawa come for your feed!

Asabera'atun too come for yours!

They came running, and then the hyena caught them and ate them. The

mother cow came back and she sang:

Berum-Berum come for your feed!  
 A-Rafshi-Mazan-Dawa come for your feed!  
 Asabera'atun too come for yours!

Silence.

Berum-Berum come for your feed!  
 A-Rafshi-Mazan-Dawa come for your feed!  
 Asabera'atun too come for yours!

Silence.

Berum-Berum come for your feed!  
 A-Rafshi-Mazan-Dawa come for your feed!  
 Asabera'atun too come for yours!

Silence.

After this the first calf that she drove away answered her back:

Berum-Berum is not in,  
 A-Rafshi-Mazan-Dawa is not in,  
 Asabera'atun too is not in!

She replied:

You that is in, come for your feed!

He then answered back to her:

I that is in do not want to feed,  
 God's bounty is enough for me!

She appealed to him and they made up, and then she gave him milk.

It is off!

86. WATA SANIYA DA 'YA'YANTA

Mai Bayarwa : Hawwa Bature  
 Wuri : Gandun Albasa, Kano  
 Rana : 7th December 1983  
 lokaci : Da dare misalin 9.00 p.m.  
 Masu Sauraro : Manya uku, yara biyu.

Mai Bayarwa : Ga ta nan ga ta nan ku.  
 Masu Sauraro : Ta zo mu ji ta.

Wata saniya ce dai ta ce in ta haifi d'a d'aya, za ta kore shi, in kuma uku ne za ta bar su. Shi ke ne sai wata ran ta sami ciki. Ta haifi d'a d'aya, sai ta kore shi. Shi ke nan bayan ta kore shi sai ta sake samun wani cikin. Sai ta haifi 'ya'ya uku sai ta bar su sai ta sa musu suna d'aya Berum-Berum, d'aya A-Rafshi-Mazan-Dawa, d'ayan kuma Asabera'atun.

Shi ke nan kullum sai ta bar su a gida ta tafi kiwo. In ta dawo sai ta yi musu waƙa su zo su sha nono:

Berun-Berun zo ki sha  
 A-Rafshi-Mazan-Dawa zo ki sha  
 Asabera'atun ma zo ki sha!

Shi ke nan sai su rugo da gudu zo su sha nonon. Kullum haka kullum haka take musu.

Shi ke nan sai ran nan kura ta zo ta laƙe ta ji yadda take cewa. Bayan saniya ta tafi sai kura ta zo ta ce:

Berun-Berun zo ki sha  
 A-Rafshi-Mazan-Dawa zo ki sha!

Shi ke sai suka zo da gudu sai kura ta kama su ta cinye.

Shi ke nan sai uwar ta dawo ta musu waƙa:

Berun-Berun zo ki sha  
 A-Rafshi-Mazan-Dawa zo ki sha  
 Asabera'atun zo ki sha!

Shiru.

Berun-Berun zo ki sha  
 A-Rafshi-Mazan-Dawa zo ki sha  
 Asabera'atun zo ki sha!

Shiru.

Berun-Berun zo ki sha  
 A-Rafshi-Mazan-Dawa zo ki sha  
 Asabera'atun zo ki sha!

Shiru. Shi ke nan sai d'a d'ayan nan da ta kora ya ce mata:

Berun-Berun ba ta nan  
 A-Rafshi-Mazan-Dawa ba ta nan  
 Asabera'atun ma ba ta nan!

Sai ta ce:

Kai da kake nan zo ka sha!

Sai ya ce mata:

Ni da nake nan ba ni sha  
 Alherin Allah ya isa!

Shi ke nan sai ta rarrashe shi suka shirya take ba shi nono.

Kurunkus.

2. GASAR UBAN TASALLA DA SARKIN MARMARA

Mai Bayarwa : Yusuf Kwalle  
 Wuri : Babura, Kano State  
 Lokaci : Da hantsi, misalin 9.00 a.m.  
 Rana : 14th September 1983  
 Masu Sauraro : Yara hufu, manya biyu.  
 Mai Bayarwa : Tatsuniyarku.  
 Masu Sauraro : Ta zo mu ji.

Wani mutum ne dai da 'yarsa ana kiranta Tasalla. Yana kuma da doki mai kyau wanda don tsananin kyansa ko kuda ba a bari ya taɓa shi. Ana nan sai ciyawa ta karewa dokin nan. Mai dokin yana so ya je ya yiwo wa dokinsa ciyawa. Amma yana tsoron kar ya tafi kudaje su rufe masa doki kuma kaji su tone masa turke.

Saboda gudun haka sai mai dokin nan ya kirawo 'yarsa wato Tasalla, ya ce: "Ki tsaya a gun dokina za ni ciyawa. Kada ki bari kudaje su baibaye shi, kada kuma ki bar kaji su tone masa turke." Tasallah ta amsa cewa za ta tsaya.

Sai uban Tasalla ya tafi ciyawa. Af! Tafiyarsa ke da wuya, sai uwar Tasalla ta leko, ta ce: "Ke Tasalla, me kike (yi) a nan?" Sai yarinya ta shaida wa uwarta cewa tsaron doki aka bar ta. Sai uwar ta ce: "Ki dawo cikin gida ki bar wannan dokin." Sai yarinya ta bar doki. Nan da nan kudaje suka rufe doki kuma kaji suka tone turken dokin. Doki yai ta tsalle-tsalle har mai shi ya dawo. Dawo-warsa ke da wuya sai ya shiga cikin gidan ya samu Tasalla ya dalla mata mari.

Ganin haka sai ran uwar Tasalla ya baci, ta ce: "Ya(ya) za ka marar min yarinya domin dokin banza. Dokin naka da bai yi ya dokin Sarkin Marmara ba mai sukuwa kan dutse shi kadai." Da jin wannan maganar sai haushi ya kama wannan mai doki, ya ce shi kuwa duk inda Marmara take sai ya je da dokinsa ya kuma yi sukuwa da dokin Sarkin Marmara kuma ya tsere masa.

Sai ya d'aura sirdi, ya shiga uwa duniya. Yana tafiya, sai ya je wani gari. Yana zuwa sai ya ce:

Assalammu alaikum turmuza,  
Amin alaiku salamu turmuza.

Ni da zani ciyawa turmuza,  
Sai na ce wa Tasalla turmuza

Ta tsare mini doki turmuza.  
Sai ta bar mini doki turmuza.

Kudan gari suka ci shi turmuza.  
Kajin gari suka tone (turke) turmuza.

Sai na yarda ciyawa turmuza,  
Sai na mari Tasalla turmuza.

Uwar Tasalla da gori turmuza,  
Sai ta ce mini dokin nawa da bai yiya na  
Sarkin Marmara ba mai sukuwa kan dutse shi kadai,  
Ni ko za ni in ganshi turmuza,  
In ya fi ni ya kar ni turmuza,

In na fi shi in kar shi turmuza.

Sai nan da nan mutanen garin nan suka ce: "Kai! Kai! Kai! Kai!  
Samari ka rufa wa kanka asiri. Dokin Sarkin Marmara ya fi karfinka  
domin ba a taɓa samun dokin da ya tsere masa ba, don kuwa shi, dokin  
Sarkin Marmara, yana sukuwa kan dutse shi kadai.

Sai mai dokin nan ya ce shi lallai sai ya ga Sarkin Marmara, kuma  
sai sun yi sukuwar nan, idan kuwa ya tsere masa, to sai ya kashe  
Sarkin Marmara.

Ba da bata lokaci ba sai ya ci gaba, yana tafiya, sai ya sake  
zuwa wani gari, ya sake sura wannan waƙa. Su ma dai suka fada masa.  
Nan da nan ya yi watsi da maganarsu ya ci gaba. Ya sake tarad da  
wani gari, nan ma ya sake rera waƙa kamar yadda ya saba, su ma dai  
suka ba shi shawarar ya koma domin cewa Sarkin Marmara ya fi karfinsa

wajen sukuwa.

Ya dai daure ya ci gaba, har ya je Marmara. Ya rera wafa, aka ce masa nan ne Marmara, aka kuma ba shi masauki ya sauka. Masu ba shi masauki suka ce: "Bawan Allah, ka rufa wa kanka asiri, Sarki ya fi karfin ku yi sukuwa, domin dokin Sarkin, ba a taɓa samun wanda ya tsere masa ba."

Sai uban Tasalla ya ce: "Ni dai sai mun ji sukuwar nan, in na tsere masa in kashe shi in kuma ya tsere min ya kashe ni in hutu." Aka sheda wa Sarki. Sarki kuma ya yi amana da wannan magana ta uban Tasalla .

Aka yi yekuwa (shela) a gari domin faɗakar da mutane su fito, su yi yo dafifi su kalli wannan sukuwa. Aka kuwa yi sa'a, kowa ya fita.

Aka jera Sarkin Marmara da uban Tasalla , suka tashi suka zuɓa, baƙo ya tsere wa Sarki, sai duk mutanen gari suka ce Sarki bai shirya ba domin suna son Sarkinsu. Uban Tasalla ya ce shi bai yarda ba, tserewa Sarki dai ya yi, kuma sai ya kashe shi. Mutane suka matsa cewa sai a sake. Uban Tasalla ya ce to. Aka sake zubawa, baƙo ya sake tsere wa Sarki fintinkau domin tsiran har ya fi na da. Sai uban Tasalla ya ce shi fa sai ya kashe Sarki. Aka dai sasanta aka ba shi rabin gari ya zama sarki, Sarkin Marmara kuwa, ya mallaki rabi. Uban Tasalla ya koma ya kwaso 'ya'yansa da matansa suka sha duniya.

Kunrunkus!

2. THE RACE BETWEEN THE HORSE OF TASALLA'S FATHER  
AND THAT OF THE EMIR OF MARMARA

Narrator : : Yusuf Kwalle  
 Place : Babura, Kano State  
 Date : 14th September 1983  
 Time : Morning, 9.00 a.m.  
 Audience : Four children and two adults.

Narrator : Here is a tale for you!  
 Audience : Let it come!

It is about a man and his daughter Tasalla. He had a beautiful horse, which not even a fly was allowed to touch on account of its beauty. One day the horse ran out of fodder. The man wanted to go and get some, but he was afraid that the flies might settle on the horse, or it would have its stable disturbed by the hens. He therefore called his daughter, Tasalla, and told her, "Guard this horse while I get some grass. Do not allow flies to disturb it or let the hens dig up its stable." Tasalla said that she would, and so her father went out to cut grass.

Immediately Tasalla's mother came round and asked her, "Tasalla, what are you doing here?" The girl told her mother that she had been left to look after the horse. The mother told her to leave the horse and to go back into the house. Soon flies were all over the horse, and the chickens had dug up the stable. The horse kept on jumping about until its owner returned. As soon as he came back (and saw the horse's condition) he rushed into the house and slapped Tasalla.

Seeing that, Tasalla's mother got angry and she said, "Why should you slap my daughter because of your useless horse - your horse which is not as good as that of the emir of Marmara which races even on bare rock?" As soon as he heard this, the father became angry and he thought that he must go with his horse to wherever Marmara was and race against the emir's horse there and



win.

He therefore saddled up and rode away into the world. He rode along until he arrived at a certain town, whereupon he sang:

May peace be upon you, turmuza<sup>1</sup>,  
And you too, turmuza!

I was going out to cut grass, turmuza,  
So I said to Tasalla, turmuza,

That she should guard my horse, turmuza.  
But she left my horse, turmuza,

The town's flies pecked it, turmuza,  
The town's chickens dug up its stable, turmuza.

I immediately threw away the grass I had cut, turmuza,  
And ran and slapped Tasalla, turmuza.

Tasalla's mother posed a challenge, turmuza.  
She said (away with) my horse which could not compare  
with that of the emir of Marmara, which races even on  
bare rock!

And I am going to see it, turmuza,  
If it should be better than mine, let me be killed,  
turmuza,

And if not, I am the better and I'll kill him, turmuza!

Everyone in the town warned, "Careful boy, take your time. The emir of Marmara's horse is no match for yours. Never will be found a horse that will win against it, because the emir of Marmara's horse

runs even on bare rock!"

But the man insisted that he was going to see the emir of Marmara's horse, and that they must have the race. If he should win, he would surely kill the emir of Marmara himself. He immediately continued on, and on his way he came to a another town, and there he sang his song again. The people there also advised him just as those in the other town had done. He paid no attention to them and went on his way. Again he arrived at another town, and here too he sang his song as usual, and they advised him also to go back, saying that the emir of Marmara's horse was no match for him when it came to racing.

All the same, he continued on until he arrived at Marmara. He sang his song and was told that here was Marmara, and he was given a place to lodge. His hosts warned him, saying, "Gentleman, be careful - the emir is no match for you, because his horse would never be outrun by anyone!" Tasalla's father insisted that they must have the race: "If I should win, I will kill the emir, and if he should win, then let him kill me, so that I may rest!" The emir was told about this, and he agreed to this challenge of Tasalla's father.

The whole town was told, so that everyone could come out in large numbers to watch the race. As luck would have it, everyone came out. The emir of Marmara and Tasalla's father were flagged off. The visitor outran the emir. But the people said that the emir was not fully ready (when they had started), because they loved their emir. Tasalla's father said that he did not accept this for he had beaten their emir, and thus had to kill him. The people insisted that they had to hold another round, and Tasalla's father gave his consent. They ran again, and the visitor outdistanced the emir by so much that the gap between them was even wider than in the previous race. Tasalla's father said that this time he must kill the emir.

At last they were reconciled, and Tasalla's father agreed that he would rule over half of the city, while the emir would govern the other half. Tasalla's father went back and collected his

children and wives (and came back) to enjoy the world (with pleasure).

It is off!

NOTES

1. A form of greeting; turmuza is a nonsense word.

65. 'YAMMATA MASU JIRAN AUDUGA

Mai Bayarwa : Hajiya Saude  
 Wuri : Babura, Kano State  
 Rana : 20th Aug. 1983  
 Lokacin : Da dare wajen 8.00 pm  
 Masu Sauraro : Namiji babba d'aya da yara huɗu ( uku mata d'aya  
 namiji )

Mai Bayarwa : Ga ta nan ga ta nan ku!  
 Masu Sauraro : Ta zo mu ji ta!

Wannan ce dai sunanta Uwayya. Matan ubanta su huɗu ne. Sai uban yana son wadda za ta je ta yi masa jiran auduga a gona. Sai ya je d'akin wannan ya tambaya, ya je d'akin wannan ya tambaya. Duk suka hana shi. Uwargidan ta ce: "Caɓ! in d'auki 'yata in bayar a kai min jeji don ina hauka?" Sai ya wuce gun mai ya d'aya bai tambaya ba. Sai ta ce: "Me ye ake tambaya ban da ni?" "A'a na tambayi waɗancan ma ba su ba ni ba balle ke mai guda d'aya?" Sai ta ce: "A'a, kai da 'yarka, ai abin da ka so shi, za ka yi. Ni ba ni da iko da ita. Ikonka shi ne nawa." Sai ya ce: "Jira nake so a je a yi min amma fa za a tare da zama a can." Sai ta ce: "Wallahi a kaita. Me zai faru? Ai ba kome."

Shi ke nan ya je aka kera mata gida mai kyau. Ya kera mata gida mai kyan gaske. Aka kaita da kayan abinci.

Shi ke nan sai kurciya ta zo ta ce: "Baiwar Allah in yi d'an d'aki kusa da ke?" Sai ta ce: "Zo mana mutum yana kin mutum ne?" Ta ce: "To." Ta shiga ta d'an mafaka daga bakin kofa. Shi ke nan sai ta ce: "Ha in je in d'ebo mana ruwa?" Ta ce: "To je ki ki d'ebo." Ta tafi d'ebo musu ruwa a rafi. Da ta je d'ebo ruwa sai ta gamu da iskoki su su uku. Sai suka ce: "Ai ke kuwa a ina ki ke? Za mu zo gaɗa gun ki." Sai ta ce: "Ku zo mana." Shi ke nan sai suka ce: "To." Da ta dawo sai ta gaya wa kurciya. Kurciya sai ta ce: "To ki yi maza ki yi abinci mu shiga." Sai ta ce: "To ." Ta yi abinci kuwa da wurwuri suka shiga suka rufe. Sai ga su sun zo su wasa suna waɗa:

Alwayya to tai barci ne?

Sai kurciya ta ce:

Uwayyà sai dai gobe Mm  
 In mai goben ya yarda Mm  
 Uwayya tai gudu ta gaji Mm  
 Awayya sai dai gobe Mm  
 In mai goben ya yarda Mm  
 Uwayya tai gudu gudu ta gaji Mm  
 Uwayya sai dai gobe Mm  
 In mai goben ya yarda.

Suka kafa gadarsu:

Wata gadar jeki dai jeki  
 Wata gadar dawo dawo  
 Wata gadar jeki dai jeki  
 Wata gadar dawo dawo.

Suka yi suka tafi. Shi ke nan gari ya waye ta deɓo ruwa sai ta kuma gamuwa da su. Suka ce: "Baiwar Allah da muka zo gurinki wasa ina kika taki?" Ta ce: "Aike na aka yi..."

Mai Sauraro : "Kika ce barci ta yi?"

Mai Bayarwa : "Af mantawa na yi."

Sai yarinya ta ce barci na yi amma yau ku zo da wuri ku zo ba zan yi barci barci ba. Sai suka ce: "To." Da ta dawo sai ta gaya wa kurciya. Kurciya ta ce: "Yadda na gaya miki dai ki yi mana abinci da wuri ki shiga." Ta ce: "To." Ta yi abinci nan da nan suka shiga. Sai ga su sun zo:

Uwayya ko tai barci ne?  
 Uwayya sai dai gobe Mm  
 In mai goben ya yarda Mm

Uwayya tai gudu ta gaji Mm.

Suka d'inga:

Wata gaɗar je ki dai je ki  
 Wata gaɗar dawo dawo  
 Wata gaɗar je ki dai je ki  
 Wata gaɗar dawo dawo.

Suka tafi.

To a ran da za a debe kayanta ta goma gida ta gama jira an debe auduga. Sai sai suka ce za su zo: "In mun zo fa mu same ki." Ta ce: "To." Da ta zo ta gaya wa kurciya. Ta ce: "Kul kika yadda, in kika fita kashe ki za su yi." Sai ta ce: "To." Shi ke nan ta yi abincinta da wuri suka shiga. Da zuwa:

Uwayya ko tai barci ne?  
 Uwayya sai dai gobe Mm  
 Im mai goben ya yarda Mm  
 Uwaiya tai gudu ta gaji Mm  
 Uwayya sai dai gobe Mm  
 Im mai goben ya yarda  
 Wata gaɗar je ki dai je ki  
 Wata gaɗar dawo dawo.

Da suka taɗhi tafiya suka jejjafa mata zinari ne, gwal ne, duk suka harhaɗa mata kayan arziki suka tafi. Da gari ya waye kurciya ta fito ta gani ta ce: "Ga abin arzikin da suka ajiye miki. Sai ki zo ki tattara. Yau za ki tafi, ni ma in tafi nawa masauki." Ta tattaro ta kawo ta ajiye. Shi ke nan aka zo aka tafi da ita. Kishi-yoyin uwarta waɗanda suka harhana 'ya'yansu suka gani suka ce: "Ai ni in aka sake tawa 'yar ce za ta, ta wa 'yar ce za ta. Wannan ma ta ce tawa za ta. Sai ya ce: "To."

Da aka sake yin wani. Shi ke nan sai Uwargida ta ce ta ta ce za ta. Sai aka kai ta. Kuma ga ta marar kunya. Ga rashin kunya. Aka kera mata ita ma gida aka kaita da kayan abinci. Da zuwan kurciya ta ce: "Baiwar Allah in shigo in dan fake daga nan?" "A'a yo shigo

dai ba don halinki ba." Abin haushi. Ta shiga. Sai ta ce: "Bari in je in d'bo ruwa in yi mana abinci." Ta ce: "To je ki." Ta je ta d'iba sai ta gamu da su. "A 'yammata za mu zo mu yi wasa." Sai ta sa sunan yarta ta Uwayya. Ta ce: "Ku zo mana. Mutum yana kin mutum ne? Ku zo mu yi wasanmu." Da zuwa da ma sai ta gaya wa kurciya. Ta ce: "To ki yi abinci da wuri mu shiga." Ta ce: "Cabfi! 'Yan wasan su zooguna in shiga in buya? A'a ni fitowa zan yi mu yi gadarmu." Ta ce: "Abin da dai na gaya miki kar ki fito." Ta ce: "Cabfi! fitowa zan yi."

Shi ke nan da suka zo sai suka ce:

Uwayya ko tai barci ne?

Sai kurciya ta ce:

Uwayya sai dai gobe Mm.

"Cab! Idona biyu, munafika, ina ji ina fitowa ( dariya )." "Kar ki fita." "Fita zan yi." Da kyar suka yi gadar tana jin su ba ta ta fita ba. Suka yi suka tafi. An gama za a debe auduga sai: "Ku zo ku yau za mu yi gadarmu. Ku zo za mu yi gadarmu." Sai ta je ta gaya wa kurciya. Kurciya ta ce: "Kar ki fita dai." Ta ce: "Cabfi! wasan na zuwa in ki fita. Zuwa zan yi." Sai ta ce: "To." Suka zo su suka soma kiranta sai kurciya ta tare ta ce:

Uwayya sai dai gobe Mm.

"Fitowa zan yi munafika. Ga ni nan." Ta tafi suka kafa gafa. Suka kashe ta suka bar ta gayau. ( Dariya ). Suka bar ta gayau!

Kuma uwarta tana murna za su su tafi da ita. Sai suka gano haƙurinta daga can kamar tana dariya. Sai suka ce: "To rufe baki mun san kin sami abin duniya, zinariya irin na 'yar uwarki rufe bakin daina fara'a. Muna zuwa mu taya ki jido." Suka zo suka tararta ta mutu. Shi ke nan aka dauke ta aka tafi da ita matacciya. Suka ce da sun sani da ba su kawo ta ba.

Kurunkus.

65. THE GIRLS WHO GUARD THE COTTON FARM

Narrator : Hajiya Saude  
 Place : Babura, Kano State  
 Date : 20th August, 1983  
 Time : At night, around 8.00 p.m.  
 Audience : One male adult and four children (three girls and one boy)

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

There once was a girl called Uwayya. Her father had four wives. The father wanted someone to guard his cotton farm, so he went to the huts of his wives asking them in turn to allow their daughters to guard his cotton farm. They all refused. The head-wife said, "What! How can I give you my daughter to be taken to the forest? Am I mad?" So he went away without asking the wife who only had one daughter. She asked, "Why are you asking the others and not me?" He replied, "Well, if the others, who have many daughters, have refused me, would you say any different?" "Oh no," she answered. "Isn't she your daughter? Do what you like with her!" He said, "I want her to guard my cotton farm, and she has to stay on the farm." She said, "By Allah, let her be taken - what will happen to her? Nothing!"

So she was then taken there. A beautiful house was built for her. Items of food were taken to her. Then a dove came to her and said, "Servant of God, may I share your room?" She replied, "Oh yes, come - why should a person not love another person?" The dove said, "Okay!" And she entered and made her nest by the door. Then (Uwayya) said, "Let me go and fetch water for us." The dove replied, "Okay, go and fetch some." She went to a stream nearby to fetch the water. She met three spirits and they asked her, "Where are you? May we come and play with you at night?" She answered, "Yes, come!" Then they said, "Okay!" When she returned



she told the dove, and the dove said, "Finish your meal and go to bed as soon as possible." She said, "Okay!" She quickly prepared the meal, ate it and went to bed. They then came to play, singing:

Has Uwayya gone to bed?

The dove said:

Oh Uwayya until tomorrow  
 If the owner of tomorrow (Allah) agrees  
 Oh Uwayya is tired out from running around  
 Oh Uwayya until tomorrow  
 If the owner of tomorrow agrees  
 Oh Uwayya is tired out from running around!

Then they began their games:

This game you go up, up, up  
 This game you come back, back, back  
 This game you go up, up, up  
 This game you come back, back, back!

They played and left. The following morning she went to fetch water, and they met again: "Servant of God, when we came, where were you?" She replied, "I was sent somewhere..."

A member of the audience : You said that she was asleep!

Narrator : Oh, I forgot!

...The girl said, "I was asleep - but come early today - I want to go to bed (early)." When she came back, she told the dove. The dove said, "Do what I told you to do yesterday. Finish the food early and go to bed." She replied, "Yes!" She finished quickly and went to bed. Then they came:

This game you go up, up, up  
 This game you come back, back, back  
 This game you go up, up, up  
 This game you come back, back, back!

They went away.

On the day when she was to return home, having finished guarding the cotton, they said to her, "Make sure we get you when we come!" She said, "Okay!" When she told the dove, she said, "Don't go out, they are going to kill you." She said, "Okay!" Then she finished her food and went to bed. They then came:

"Has Uwayya gone to bed?"  
 "Oh, Uwayya until tomorrow  
 If the owner of tomorrow agrees  
 Oh, Uwayya is tired out from running around!"  
 "This game you go up, up, up  
 This game you come back, back, back!"

When they were going, they left behind silver, gold and many valuable things. The following morning the dove saw (what was left behind), and she said, "This is what was left behind for you. Come and collect it." She collected it and kept it safely. She was then taken back home. The co-wives of her mother, who had refused their daughters, saw the riches and said that it would be their turn the following year. The father said, "Okay!"

The following year, the head-wife insisted that it would be her daughter who should guard the farm. She was taken to the farm. She happened to be a spoiled child who had no respect for elders. A house was built for her and foodstuffs were taken there. When the dove came she asked, "Servant of God, may I come and stay with you?" "Well, come in but behave yourself!" So she entered, but with reservations. The girl said, "Let me go and fetch water to prepare food." The dove replied, "Okay." At the stream the girl met the spirits: "Oh friend, we are coming to play with you!" She

replied, "Yes, do come. How could I refuse you?" When she came back she told the dove who said, "Prepare the food quickly and go to bed." She said, "What! My friends are coming and I am to remain indoors? On no, I am going to play with them!" The dove said, "Please do what I tell you!" She replied, "No. I am going to go out!"

When they came, they said:

Has Umayya gone to bed?

The dove answered:

Oh, Uwayya until tomorrow!

"What?! I am awake, I am coming out!" (laughter) "Do not go out!" "I am going out!" But in the end she did not go out. They played and departed.

In the end the time came for her to go home. She saw them and she said, "Come today and we shall play. Come - I will come out." She told the dove. The dove pleaded, "Please do not go out!" She replied, "What! To remain indoors when others have come to play? I am going out!" The dove said, "Okay!" When they came and called her the dove said:

Oh, Uwayya until tomorrow!

"I am coming, don't mind the idiot! Here I am!" She went out and they started the game. They killed her and left her with her teeth sticking out.

Meanwhile her mother was extremely happy when they went off to bring her home. They saw her teeth from afar, as if she were laughing. She said, "Shut your mouth - we know that you are rich with gold, like your sister. Shut your mouth! We are coming to help you carry the riches home." When they arrived, they found her dead. She was taken away, dead and the mother said that had she known, she would not have allowed her to go.

It is off!

73. A GIRL AND HER FATHER

Narrator : Yaya Usman  
 Place : Gandun-Albasa, Kano  
 Date : 15th October, 1983  
 Time : Night, 8.00 p.m.  
 Audience : One adult male, a housewife, and three children.

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

There was once a man, and God had given him no children of his own. He said, "Won't You, God, give me any children?" After that a small boil appeared on his knee. The boil grew bigger and bigger, until it showed signs of being full of a lot of fluid. He then broke it and out came a very, very beautiful girl. He named her Larai. Every morning when he went out to work, he would lock her in. When he came back he would sing:

Oh Larai, oh Larai  
 The child born of men, Larai!  
 If you should die, I (my life) would be a waste!

She would then reply:

Oh father  
 If you should die, I (my life) would be a waste!

She would then come and open the door, and he would give her food to eat. The next day he would go back again, and when he returned, he would sing:

Oh Larai, oh Larai  
 The child born of men, Larai  
 If you should die, I (my life) would be a waste!

She would then say:

Oh father

If you should die, I (my life) would be a waste!

She would then open the door.

One day, Gizo heard them going through this exchange. He then thought to himself, "I must make a plan so that this girl can be stolen." He went and told the emir, "Your Highness, how many ears do you have?" He replied, "Two." "Get a third, the better you may hear my story!" The emir said, "Alright, I have." Gizo began, "I have heard of a (beautiful) girl. She belongs if not to your home (as a wife), then only to that of (one of ) your sons. But there is a short song I have to learn first (in order to get her)." The emir said, "Okay."

Gizo then went to the girl's house and he sang:

Yayai, Yayai

The child born of men, Yayai

If you should die, I (my life) would be a waste!

She said, "I know you - it's not my father, it's Gizo!" So he went away. When he had gone, her father came back and sang:

Oh Larai, oh Larai

The child born of men, Larai

If you should die, I (my life) would be a waste!

She opened the door. They ate and ate together.

When Gizo went back to the emir, he told him, "I have tried and tried but failed. My voice is hoarse." An old woman nearby advised him to go and get some green algae; the type commonly found on the ground during the rainy season...

Audience : Yes, we know it!

Narrator : Good!

She advised him to eat it, and he agreed to. He got it and did as he was told, and his voice immediately became sweet, like that of the girl's father. He then rushed to the girl's house and sang:

Oh Larai, oh Larai  
The child born of men, Larai  
If you should die, I (my life) would be wasted!

And she replied:

Oh father  
If you should die, I (my life) would be wasted!

As soon as she opened the door, they picked her up and put her on a horse. They ran and ran until they arrived at the emir's house. They went in with her. She would not eat or drink.

When the father came back he sang:

Oh Larai, oh Larai

But all was silence. He tried again, and there was silence. He fell down immediately, crying and crying. The rainy season came and the grass sprouted through him - he was still crying. Then an old woman came to him and asked him, "Gentleman, what is the matter that you cry like this?" He replied, "It was my daughter that was stolen!" She then said, "See the plan I have for you - so that if she was indeed taken away, you shall see her again. Get some grass and make a mazari<sup>1</sup>. Put them in a baka<sup>2</sup>, and go out to hawk them. God will make you lucky enough to wander around until you meet her. Sing the song you normally used to sing whenever you brought her food." The man replied, "Yes!" and he went along. He would walk along the streets shouting:

Mazari, mazari, mazari, women!

And he would sing also:

Oh Larai, oh Larai  
 The child born of men, Larai  
 If you should die, I (my life) would be wasted!

Wherever he went, if he shouted:

Mazari, mazari, mazari, women!

he would also sing:

Oh Larai, oh Larai  
 The child born of men, Larai  
 If you should die, I (my life) would be wasted!

Well, since Larai had arrived in the emir's house, she had never talked, because of her grief. When she heard the hawker singing that song, she jumped up and told the courtiers to call the man selling mazari. The courtiers wondered, "Why call a man into the home?" But the emir told them that they should go out and call the man in. He said, "Ever since she was brought here she has never talked. Probably the man is a relative of hers. So call him!" The man was called in and when she saw him she said that he was her father and she fell down with joy.

The man was given half of the town (to rule). The emir's slaves fell over each other with offers - some offered, "I shall do your washing!", others offered, "I shall do your cooking!", and others still offered, "I shall do your cleaning for you!"

Well, half the city became his (Larai's father). He got married, and she also found a place to stay (got married as well.)

#### NOTES

1. mazari - a local spindle used by women to make thread from cotton.

2. baka - a woven tray made of grass or palm-leaves.



73. WATA YARINYA DA BABANTA.

Mai Bayarwa : Yaya Usman  
 Wuri : Gandun Albasa, Kano  
 Rana : 15th October 1983  
 Lokaci : Da dare, wajen 8.00 p.m.  
 Masu Sauraro : Namiji babba d'aya, matar aure, da yara uku.

Mai Bayarwa : Ga ta nan ga ta nan ku.  
 Masu Sauraro: Ta zo mu ji ta.

Wani ne dai shi Allah bai ba shi haihuwa ba. Sai ya ce: "Allah, Allah, ba ka ba ni haihuwa ba." Shi ke nan sai dan Kurji ya fito ma a gwiwa. Kurji yana girma, yana girma sai ya yi kamar ya yi ruwa. Sai ya huda Kurji. Sai 'ya ta fafo. 'Yarsa kyakkyawa kyakkyawa. Sai ya sa mata suna Larai.

Kullum da safe sai ya tafi wurin aiki ya rufe ta. In ya je ya dawo sai ya ce:

Ke Larai, ke Larai  
 Haihuwar maza, Larai  
 In kin mutu na lalace.

Ita kuma sai ta ce:

Wayyo, Baba  
 In ka mutu na lalace.

Sai ta zo ta bufe kofa. Sai ya ba ta abinci ta ci. Washegari sai ya sake komawa, in ya dawo sai ya ce:

Ke Larai, ke Larai  
 Haihuwar maza, Larai  
 In kin mutu na lalace.

Sai ta ce:

Wayyo, Baba

In ka mutu na lalace.

Sai ta buƙe kofa.

Ran nan sai Gizo ya ji suna haka. Sai ya ce: "Ni kuwa sai na yi yadda za'a d'auke wanna yarinya." Sai ya je ya gaya wa sarki: "Shaiki, shaiki, kunneka nawa?" Ya ce: "Kunnena biyu." Ya ce: "Kaya na uku ka sha yabayi." Ya ce: "Na kasa." Sai ya ce: "Na ji wata yarinya, in gidanka ba shai gidan yayanka. Amma akwai wata waƙa shai na koya." Sarki ya ce: "To."

Shi ke nan sai Gizo ya zo ya ce:

Ke Yayai, ke Yayai  
Haihuwar maza, Yayai  
In kin mutu na yayace.

Sai ta ce: "Na gane dai, ba babana ba ne, Gizo ne." Ya tafi. Da ya tafi sai babanta ya dawo ya ce:

Ke Larai, ke Larai  
Haihuwar maza, Larai  
In kin mutu na lalace.

Ta buƙe. Suka ci abinci, suka ci abinci.

Shi kuma Gizo da ya je sai ya ce wa sarki: "Na yi na yi na kasha, muryai tawa shikafaffiya ce." Sai wata tsohuwa ta yi masa dabara ta ce ya je ya nemi gansakuka, irin koren nan da kasa ke yi da damina...

Masu Sauraro: Mun ji dai.

Mai Bayarwa : Yauwa. Sai ta ce masa ya sha, muryar ba za ta yi ba sai ya ce: "To." Ya samu ya sha, muryarsa ta yi car, kamar ta babanta. Da zuwa sai ya ce:

Ke Larai, ke Larai  
Haihuwar maza, Larai

In kin mutu na lalace.

Da ma sarki ya hafo shi da fadawa, da doki. Ita kuma da ta ji ta ke babanta ne sai ta ce:

Wayyo, Baba

In ka mutu na lalace.

Shi ke nan daga buƙewa sai ko suka ɗauke ta suka ɗora a doki. Gudu suke, gudu suke. Ba su tsaya ba sai gidan sarki. Suka shiga da ita dai. Ba ci, ba sha, kuka, kuka.

Sai baban ya zo ya ce:

Ke Larai, ke Larai.

Shiru... Ya yi. Ya yi... Shiru. Ba magana. Sai ya faɗi a wurin. Ya ke ta kuka yake ta kuka. Damina ta sauka. Ciyawa ta fito masa yana ta kuka.

Shi ke nan sai wata tsohuwa ta zo, ta ce: "Kai kuwa bawan Allah me ya same ka kake ta kuka?" Sai ya ce: "'Yata ce aka sace." Sai ta ce: "To ka ga yadda zan yi maka dabara, in na ɗauke ta aka yi za ka same ta. Ka sami haki ka sassaka mazari ka shirya a baka ka shiga gari kana talla. Allah sai ya cisshe ka har ka sami inda take. Ka rinka yin tallar kana waka kamar yadda kake in ka kawo mata abinci." Sai ya ce: "To."

Sai ya yi. Ya bi gari yana:

Mazari Mazari Mazari Mata!

Sai kuma ya ce:

Ke Larai, ke Larai

Haihuwar maza, Larai

In kin mutu na lalace.

Duk inda ya zaga in ya ce:

Mazari Mazari Mazari Mata!

Sai kuma ya ce:

Ke Larai, ke Larai  
 Haihuwar maza, Larai  
 In kin mutu na lalace.

Shi ke nan, sai ko tana cikin gidan sarki, ba ta taɓa yin magana ba tun da aka kaita, saboda ciwon rai. Da ta ji wannan talla da wannan waƙar sai ko ta tashi ta ce: "Ku kirawo min mai mazarin nan." Sai fadawa: "Me za'a kirawo namiji a gida?" Sai sarki ya ce: "Ku kirawo dai, ku kira. Tun da aka kawo ta ba ta yin magana ba. Kila wani nata ne. Ku kira." Aka kirawo shi. Da ta gan shi ta ce ai babanta ne. Ta faɗi tana ta murna. Aka ba shi rabin gari. Bayin gidan sarki wannan ya ce: "Ni zan yi miki wanke-wanke." Wannan ya ce: "Ni zan yi miki girki." Wannan ya ce: "Ni zan yi miki shara."

Shi ke nan rabin gari ya zama nasa. Aka yi masa aure. Ita kuma ta sami waurin zama.

Kurunƙus.

36. WATA YARINYA DA WANTA

Mai Bayarwa : Sani Abdullahi  
 Wuri : Fagge, Kano  
 Rana : 19th December 1983  
 Lokaci : 4.30 na yamma  
 Masu Sauraro : Manya biyu.

Mai Bayarwa : Ga ta nan ga ta nan ku.

Masu Sauraro: Ta zo mu ji ta.

An yi wani mutum maharbi. Yana da 'ya'yansa biyu: namiji da mace. Suna nan tare. Shi uban nan nasu ya koya wa yaro d'a namiji harbi har ya zama gwani.

Ana nan wata rana sai uban da uwarsa sai suka kwanta suka mutu. Aka bar yaro da 'yar'uwa tasa. Sa'an nan yarinya kanwar maharbi, Allah ya yi mata kyau irin wanda ke kau da hankalin d'a namiji in ya ganta.

Yayin da yaro maharbi ya ga iyayensu sun mutu sai ya ki zama gari. Ya tafi can daji ya yi zamansa. Ya zauna ba kusa da kowa ba. Ya ko kawata gidan nan nasa kamar yadda yake bukata. Ya kwashe kayansa daga cikin gari ya koma can gidansa ya tare. Daga shi sai ita kanwar nan tasa. In za shi harbi sai ya kama kofofin gidan ya kukkulle ya fita ya tafi yawan farautarsa. In yamma ta yi yana dawowa, kafin ya iso da misalinmu d'aya da rabi ya kan yi kira da cewa:

Katire, Katire, Katire

Buƙe Rofa shantali uban gari ya iso

Katire, Katire, Katire

Buƙe Rofa Shantali uban gari ya iso!

Ita kuma daga cikin gida sai ta ji wannan kira. Nan da nan za ta tashi ta buƙe (Rofa) wacce ke ciki, ta farko ta ce:

Mawaƙi, Mawaƙi, Yayana

Ubana da za ya mutu da kai ya jingina ni

Uwata da az ta mutu da kai ta jingina ni!

Shi kuma daga can inda yake ya kan ji amsawarta sai ya kara matsowa misalin rabin mil ya sake kiran nan nata:

Katire, Katire, Katire

Buƙe kofa Shantali uban gari ya iso!

Ita kuma ta amsa da cewa:

Mawaƙi, Mawaƙi, Yayana

Ubana da za ya mutu da kai ya jingina ni

Uwata da za ta mutu da kai ta jingina ni!

In ya sake kawo wa kusa dai sai ya sake kira. Ita kuma daga ciki ta kan amsa. Yayin da ya iso kofar gida sai ya sake kira:

Katire, Katire, Katire

Buƙe kofa Shantali uban gari ya iso

Katire, Katire, Katire

Buƙe kofa Shantali uban gari ya iso!

Haka kuma ita za ta sake cewa:

Mawaƙi, Mawaƙi, Yayana

Ubana da za ya mutu da kai ya jingina ni

Uwata da za ta mutu da kai ta jingina ni!

Daga nan sai ta buƙe masa kofa ta karkarbi irin abubuwan da ya karkaso. Su shiga cikin gida. Haka yake a kowace rana.

Ana nan wata rana sai Gizo ya zo gidan bara. Sai ya ga wannan gida. Sai ya tsaya ya yi bara daga kofar gida. Yarinya ta ji bara ta Ɗebo tsaba don ta kawo wa almajiri. Ko da kawowa Gizo

sadaka, Gizo ya ga yarinya. Gizo ya ruƙe ya saki baki yana kallon yarinya. Ya karɓi tsaba yana zubawa a gora hankalinsa na wurin yarinya har tsaba wacce ta kawo masa, rabi na shiga gora, rabi na zubawa a kasa. Gizo ya tafi yana mamakin yarinya. Kuma yana tunanin yadda zai samu ya zauna da wannan d'iya, har ya yi zance da ita. Gizo ya tafi da wannan tunani.

Sai Gizo ya gamu da kura. Da suka gaisa, sai ta tambayi Gizo labarin gari. Gizo ya kwashe labarin yarinya mai kyau ya faɗa wa kura. Sai kura ta ce wa Gizo: "Kwantar da hankalinka. In Allah ya so sai na samo maka ita nan ba da daɗewa ba."

Saboda haka da kura suka rabu da Gizo sai ta wuce wajen tururuwa. Kura ta ce: "Na zo ne don ki taimake ni ki lashe mini bakina don kar in riƙa magana da tsamin-baki." Tururuwa ta yarda ta lashe wa kura bakinta. Ta zamo tana lafazi mai daɗi. Sa'an nan tururuwa ta faɗa wa kura cewa: "Amma da sharaɗi - in kin tafi in kin ga ƙashi mai maiƙo kar ki kuskura ki d'auka ki ci. In kin d'auka kin ci, zance zai ɓaci, bakinki zai dawo da tsamin-baki."

Kura ta tashi ta tafi gidan da Gizo ya ba ta labari. Tana iso daidai kusa da gidan sai ga wani ƙashi mai maiƙo. Kura fa da ganin ƙashi ta kasa kannewa sai ta hau ƙashi da ci. Ta cinye ƙashin nan sarai. Sa'an nan maimakon ta ce, 'Katire, Katire!' sai ta ce: "Katiye, Katiye, Buɗe ƙofa Shantayi uban gari ya isho!" Yarinya daga cikin gida sai ta ce: "Wannan ba muryar Mawaƙi ba ce. Wannan muryar kura ce. Ba zan buɗe ƙofa ba!" Saboda haka kura ta koma da baya. Ta koma wajen tururuwa. Tururuwa ta sake lashe mata bakinta son ta sake komawa. Yayin da kura ta sake komawa, sai ta sake ganin wani ƙashi wanda ya fi wancan maiƙo. Ba ta kula ba. Ta daure. Ta daure. Ta mai da baki ta ce:

Katire, Katire, Katire

Buɗe ƙofa Shantali uban gari ya iso!

Yarinya sai ta taso ta buɗe ƙofa tana faɗin:

Mawaƙi, Mawaƙi, Yayana

Ubana da za ya mutu da kai ya jingina ni  
Uwata da za ta mutu da kai ta jingina ni!

Ko da yarinyar nan ta buƙe kofa maimakon ta ga d'an'uwanta, Mawaƙi, sai ta ga kura. Yarinya Katire ta yi baya da gudu. Kura kuma ta bi ta a guje. Ta shiga d'aki, kura ta bi ta. Ta shiga saƙo, kura ta bi ta. Yarinya ta sami wani kuttu ta shiga. Kura ta d'auki wannan kuttu wanda yarinya ta haɗiye. Ta fice ta tafi abinta.

Yayin da lokacin dawowar d'an'uwan yarinya ya yi daga farauta sai ya yi waƙa kamar yadda ya saba:

Katire, Katire, Katire  
Buƙe kofa Shantali uban gari ya iso  
Katire, Katire, Katire  
Buƙe kofa Shantali uban gari ya iso!

Da ya kira haka, bai ji an amsa masa ba, ya sake karowa gaba ya kan kira:

Katire, Katire, Katire  
Buƙe kofa Shantali uban gari ya iso!

Shiru, bai ji amsa ba. Ya dai taho har ya iso kusa. Ya sake kira, ba amsawa. Ya sake kira ba amsawa. Yana isowa kofar gida sai ya ga kofa a buƙe. Ko da ya ga kofa a buƙe ya tabbata lalle barna ta samu. A nan ya yarda abubuwan da ya samo ya kutsa gida a guje. Ya shiga ya biɗi yarinya duk gida, bai gan ta ba. Yana duddubawa sai ya ga sawan kura. Sa'an nan ya sakankance lalle kura ta kama ta. Saboda haka ya yi tunani. Ya tuna shi kansa maharbi ne, d'an maharbi. ya gaji harbi iyaye da kakanni.

Saboda haka ya d'auki kwarinsa na gado. Ya tafi rafin da duk namun dajin nan suke shan ruwa. Rafin ana kiransa Bare-gudu. Da zuwansa ya sanya kwarin nan nasa, ya kwashe ruwan rafin nan sarai, ya zuba a kwari. Sa'an nan ya rataya kwarinsa ya hau kan wani maƙaci wanda ke nan kusa da rafi. Ya yi zamansa.



Zuwa can sai ga gada ta zo shan ruwa. Sai maharbin nan ya ce wa gada:

Gada, gada, ina za ki?

Gada ta ce:

Za ni Bare-gudu shan ruwa.

Sai ya ce:

Ná ji Bare-gudu ya Rone  
Da kin ban bani Kanwata  
Da na ba ki ruwa ki sha!

Sai gada ta ce:

Ni ban ci Kanwarka ba  
Ka ga abin da na ci HAK  
Ka ga ciyawa a HAK!

Duk ta amayar da abin da ke cikinta. Sa'an nan ta koma waje daya tana shesshekar kishi.

Zuwa can sai ga barewa ta iso. Ita ma haka. Da d'aid'ai da d'aid'ai namun daji suna zuwa Bare-gudu don sha ruwa. In sun zo ba su kan cim ma ruwa ba. Kuma kowanne ya zo maharbin nan ya kan tambaye su inda za su, shi kuma ya fada masa: "Za ni Bare-gudu shan ruwa." Haka kuma ya kan fada masa: "Da ka ba ni Kanwata, da na ba ka ruwa ka sha!" Haka fa suka yi ta zuwa har ya zuwa giwa, zaki, duk suka taru, ba ruwa. Sai kura ce kafai ba ta zo ba.

Yayin da namun dajin nan suka taru cikin matsayin kishi amma ba su ga kura ta zo ba, sai zaki ya ce wa gada: "Tashi maza ki kira kura. Lalle ita ce da wannan aiki. Ki ce mata ina nemanta maza." Da zuwan gada gidan kura, gada ta yi sallama. Ko da kura ta ji sallama sai ta aiko danta daya ya ce ba ta nan. Dan kura ya fada

wa gada. Gada ta koma ta fafa wa zaki da sauran namun daji wai ba ta nan. Saboda haka dila ya ce shi, a bar shi zai tafi ya zo da ita. Aka yardar masa. Ya tashi ya miƙa sai gidan kura. Da zuwansa ya yi sallama sai kura ta sake aiko d'an nan nata da cewa a fafa wa mai sallama ba ta nan. Sai dila ya buga salati yana awa: "Yau ina zan ga kura? Ga shi can an sami shanu In yanyanka an rasa mai fida! Ina zan same ta kar wannan shagali ya wuce ta?" Can daga cikin gida kura ta ji zancen dila. Saboda haka cikin gaggawa kura ta fito tana lashe-lashe tana faface-faface: "Kai wane irin yaro ne? Ya fito ya ce ba na nan. Yara marasa kunya marasa hankali!" Kura ta fito cikin nan mata baƙe-baƙe saboda kuttun da ke cikinta. Sai ta ce wa dila za ta je ta ga inda shanun suke. Dila ya kai kura har gaban zaki. Ko da zaki ya sanya kirjinsa ya bangaji kwankwanson kura, kuma ya matsi cikinta sai ga d'an kuttun da ta haƙi da yarinya ya yi BUT ya yiwo waje.

Ko da Mawaƙi ya ga 'yar'uwarsa Katire sai ya karkata bakin kwarinsa ƙasa nan da nan ruwa ya cika rafi. Mawaƙi ya sauko ya saka kanwarsa a gaba ya zo ya kwashe tarkacensa na gidansa na daji ya koma gidansa na gado a cikin gari. San nan ya sami wani ya aurar masa da kanwar nan tasa Katire.

Masu hikima sun ce wai don bangazar da zaki ya yi wa kura a kwankwaso wai shi ya sa ake gani kura kwankwasonta yana ƙasa-ƙasa. Haka kuma matsar da ya yi mata shi ya sa take da mara.

Iyakar wannan tatsuniya ke nan.

36. A GIRL AND HER ELDER BROTHER

Narrator : Sani Abdullah  
 Place : Fagge, Kano  
 Date : 19th December 1983  
 Time : 4.30 p.m.  
 Audience : Two adults

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

There once lived a hunter. He had two children, one male and one female, and they all lived together. The father taught his male child how to hunt until the child became an expert hunter.

Then one day the father and the mother died, leaving behind the brother and the sister. The girl, the younger sister of the hunter, had been endowed by Allah with beauty, the kind of beauty that would sweep any man off his feet.

When the boy, the hunter, realized that their parents were dead, he decided not to stay in the town. He moved to the forest and stayed (there). He transferred all their belongings and stayed (there). They were always together and when he went out in the morning to hunt, he would close all the doors. Then, in the afternoon when he approached the house, at about one and a half miles he would call:

Katire, Katire, Katire

Open the door, the head of the house has come

Katire, Katire, Katire

Open the door, the head of the house has come!

And when she heard this song from their home, she would quickly open the front door and say:

The singer, the singer, my elder brother

When my father died, it was with you he entrusted me  
 When my mother died, it was with you she entrusted me!

When he heard her reply, he would move forward and then call:

Katire, Katire, Katire  
 Open the door, the head of the house has come!

She would again answer:

The singer, the singer, my elder brother  
 When my father died, it was with you he entrusted me  
 When my mother died, it was with you she entrusted me!

When he arrived at the house, he would call again:

Katire, Katire, Katire  
 Open the door, the head of the house has come!

And she again would reply:

The singer, the singer, my elder brother  
 When my father died, it was with you he entrusted me  
 When my mother died, it was with you she entrusted me!

Then she would open the door and receive what he had brought, and then they would go in. And this is what they did every day.

One day, Gizo saw the house and he came to beg (for food). He stood at the door and begged. When the girl heard his begging, she brought out some corn to give to the beggar. When she gave her alms to Gizo, Gizo looked at her and was stunned (lit. confused). With his mouth open he kept on staring at the girl. He took the corn and poured it into his gourd while his mind was on the girl. Half of the grain fell into his gourd while the other half fell onto the ground. Gizo went away thinking about the girl and scheming

how to get her.

On his way home, he met the hyena. After greeting each other, she asked him for news. Gizo told her all about the beautiful girl, and how he wanted to have her. The hyena said, "Don't worry, Allah willing, I will soon bring her to you."

When they parted, the hyena went to the ants and she said, "I have come to you for help - I want you to make my voice normal." The ants agreed and licked the hyena's mouth. The hyena's voice became sweet, and the ants told her, "There is one condition, however: if you eat a bone, your voice will become sour again!"

The hyena then went to the house Gizo had told her about. When she approached the house, there appeared a bone, a succulent one. The moment the hyena saw the bone she could not resist (eating it), and she started eating the bone and ate up every bit of it. Then, instead of saying 'Katire, Katire', she said, "Katiye, Katiye, Open the door, the head of the house has come!" But the girl in the house said, "This is not the voice of the singer, but that of the hyena. I will not open the door!" So the hyena went back. She went to the ants and asked for her mouth to be licked again so that she could go back to the girl. When the hyena returned to the girl's house, she saw another bone, even more succulent than the one before, but she paid no attention to it and restrained herself. She then said:

Katire, Katire, Katire

Open the door, the head of the house has come!

The girl came to the door, saying:

The singer, the singer, my elder brother

When my father died, it was with you he entrusted me

When my mother died, it was with you she entrusted me!

When the girl opened the door, instead of seeing her brother, the singer, she saw the hyena. The girl ran back. The hyena followed

her. The girl found a gourd and got into it. The hyena took the gourd and swallowed it and then went out.

When the time came when her brother returned home, he called as usual:

Katire, Katire, Katire

Open the door, the head of the house has come

Katire, Katire, Katire

Open the door, the head of the house has come!

When he had called and didn't hear any reply, he came nearer and said again:

Katire, Katire, Katire

Open the door, the head of the house has come!

Silence. There was no reply. He came nearer, and then he saw the door open. When he saw the door open, he was sure that something was wrong. He threw away all that he was carrying and rushed in. He looked for the girl everywhere in the house but he did not see her. As he was looking he saw the tracks of the hyena. He became convinced that the girl must have been caught by the hyena. He therefore thought (about what to do). He reminded himself that he was a hunter, the son of a hunter, who had acquired the profession from his parents and his grandparents.

He therefore took his bows and arrows, which he had inherited from his father, and went to the pond where the wild animals went to drink water, called Bare-gudu. He poured all the water of the pond into his quiver and then strapped it around his shoulders and climbed into a mahogany tree that was nearby.

After some time, a duiker came to drink, and the hunter said to her:

Duiker, duiker, where are you going?

The duiker replied,

I am going to Bare-gudu to drink water.

He said,

I have heard that Bare-gudu has dried up  
If you give me my sister  
I will give you water to drink!

The duiker said,

I did not eat your sister  
See what I have eaten - HAK (throwing up)  
See it is grass - HAK!

And she threw up all that was in her stomach. She then waited aside panting, due to thirst.

After some time, a gazelle came. He asked her the same as he had asked the duiker. One by one all the wild animals came to drink without finding any water to drink. The hunter asked each one where they were going, and each replied, "I am going to Bare-gudu to drink." And he would say, "If you give me my sister, I will give you water to drink." They all arrived, including the lion and the elephant. Only the hyena had not come.

The animals all gathered, suffering from terrible thirst. Only the hyena was not there. The lion said to the duiker, "Go and call the hyena - she must be the one who did this." Tell her to come here quickly. When the duiker arrived at the hyena's house and called her from the entrance, the hyena sent her 'son' to come and tell the duiker that she was not in. So the duiker returned and told the lion this. The jackal then said that he could bring her, and he was sent to do so. When he arrived at the house of the hyena and had called from the entrance, the 'son' came out. The jackal said, "Oh my God, where can I find the hyena? Four oxen

have been slaughtered and someone is needed to skin them!" From inside the house, the hyena heard what the jackal was saying, and she quickly came out, her mouth watering, and she scolded her son: "How can you say that I'm not in? You are a very stupid boy!" Her stomach was swollen because of the gourd inside. She said that she wanted to go and see where the oxen were. The jackal took the hyena to the lion. The lion, with his chest, hit the hyena's back and the gourd that she had swallowed with the girl in it was forced out.

When the singer saw his sister, he tilted his quiver and all the water ran out into the pond. He climbed down, took his sister and went to the house, collected all their belongings and they returned to the original house. He married off his sister, Katire.

The wise men say that it is because of the lion's blow that the hyena's hindquarters are lower than her chest, and that it was his squeezing that made her stomach flat.

That is the end of this tale!



56. GIZO DA HANKAKI

Mai Bayarwa : Abdu Sani  
 Wuri : Funtua, Kaduna State  
 Rana : 18th August 1983  
 Lokaci : Da yamma - wajen karfe biyar  
 Masu Sauraro : Manya biyu da yara uku.

Mai Bayarwa : Ga ta nan ga ta nanku.  
 Masu Sauraro: Ta zo mu ji ta.

Gizo ne dai da hankaki. Wata rana Gizo ya je gidan hankaki, maƙwabtansu. Ya je, ya ce a sam masa wuta. Sai ya iske sun samo dabino a daji. Sai ya ce: "Hankaki don Allah ku sam mani wuta mana?" Sai suka sam mishi wuta, suka kawo dabino, kwaya huƙu suka ba shi. Ya tafi. Ya cinye kwaya uku a kan hanya. Ya kai wa Kofi ɗaya. Ya je ya kashe wutar. Ya koma ya ce: "Don Allah ku ɗan kara min, wutar ta mutu." Suka kara mishi. Suka kawo dabino guda biyu suka ba shi. Ya tafi ya kara kashewa. Ya dawo ya ce: "Don Allah ku kara mini wutar, wacce kuka ban duk ta mutu." Suka kara ba shi, suka kawo dabino kwaya ɗaya suka ba shi. Ya tafi ya cinye rabi ya kai wa Kofi rabi. Sai Gizo ya ce: "To, yanzu fa Kofi, ke za ki tafi. Ke kika san irin dabararku ta mata yadda za ki yi ki samo." Sai ta karɓi kaskon wuta, ta tafi, ta yi sallama. Hankaki suka amsa mata. Sai ta ce: "Don Allah ku sam mana wuta wadda kuka ba mu ta kare." Suka ɗebo wuta suka ba ta, suka kawo dabino ɗaya suka ba ta. Sai ta kai wa Gizo dabinon da wutar. Sai Gizo ya ce: "Ni ba wuta nake so ba, dabinon za ki ba ni." Ya fara ya ba ta rabi, suka cinye.

Daga nan sai Gizo ya koma gidan hankaki ya ce: "Don Allah ina kuka samo wannan dabinon mai daɗi haka?" Sai suka ce: "Ai wurin da nisa, ba za ka iya zuwa ba sai da mu za ka." Sai ya ce: "To, don Allah yausha za ku koma?" Suka ce: "To, gobe ka shirya."

Gizo ya tafi gida. Ya kasa barci saboda ya kosa gari ya waye su tafi samo dabino. Cikin dare Gizo ya tashi ya balbala wuta, ya yi kiran sallah. Gari ya yi haske. Ya je ya ta da hankaki, ya ce: "Ku

tashi gari ya waye!" Hankaki suka tashi suka ga gari ya balbale da wuta. Sai suka ce: "Ai wuta aka kunna. Gari bai waye ba. Ka je ka Rara barci." Gizo ya tafi ya Rara barci. Ya dawo. Ya iske su ma sun tashi har sun shirya. Hankaka ya ba shi matashiyarsa d'aya. Matar hankaka ta ba shi matashiyarta d'aya.

Suka kama shi suka tashi da shi sama. Suka je tsakiyar wani ruwa. Da ma a tsakiyar ruwan dabinon ya ke. Da hankaki sun ga nunanne za su cira, sai Gizo ya riga su. Ya cire ya sa a angara. Duk ba su sami nunanne ba sai d'anye. Saboda haka sai suka ce: "A yi gasar barci." Hankaki ba su yi barci ba, shi kuwa Gizo ya yi barci. Da ya yi barci sai suka kwashe dabinonsa nunanne daga angararsa suka zuba masa d'anye. Sai suka cire gashinsu suka tafi.

Gizo ya farka, ya ga ba kowa. Ya yi sallallami har ya gaji. Ya d'auki d'an kara ya jefa Rasa wai ya gani in da zurfi. Sai ya ga ya taso sama. Sai ya ce: "Ai ba zurfi ma sosai." Sai ya fadfa tunjum. Ya nutse can Rasa inda 'yanruwa suke.

Da 'yanruwa suka gan shi sai suka ce: "Ga nama, ga nama, ga ma ya iso." Sai Gizo ya nuna kamar d'an'uwansu ne. Ya ce: "Wannan d'akin da na bari har an gyara shi?" Aka ce: "E, an gyara shi." Sai suka kai shi d'akin da 'yan kayanshi. Sai ya ce a d'an kawo masa wuta ya ji d'umi don lokacin ana sanyi. Aka kawo masa kunun Rasa aka ce ya sha. Sai ya kaikaice idonsa ya huda Kwaryar daga Rasa ya d'ora ta a kan rami. Kunun ya tsiyaye, sai d'an ka d'an ya ragu. Sai ya ba yara su sufe. Yara suna sufe wa sai suka tarar da Rofa. Sai ya ce su ne suka yi ta garin sufe wa. 'Yanruwa suka ce: "Wannan lalle namu ne, tun da ya sha kunun Rasa."

Ashe da ma akwai kwai guda goma sha biyu a d'akin. Kullum dare sai ya gasa guda ya cinye. Ba a sani ba har kwana goma sha d'aya, saura d'aya ke d'akin. Sai ya d'auko guda d'ayan. Da aka yi masa rubutu, sai ya faki idonsa ya lashe ya mayar. Sai ya dawo da shi a sake rubutu. Ya lashe, da haka har aka kirga sha biyu. Sai aka sa yara su kama masa kifi su cika masa angararsa, su raka shi bakin gaba.

Bayan sun tafi sai 'yanruwa suka shiga d'akin suka ga kwai d'aya ya rage, kuma suka taka ramu da kunun yake. Sai suka ce: "Ku dawo da bakon nan ba namu ba ne." Sai yara suka ce: "Me aka ce?" Sai Gizo ya ce: "An ce ku yi sauri ga sabon ruwa nan ya taho." Suka

Rara sauri. Suka kai shi gaba.

Ya fita da kifinsa yana gasawa yana jefawa baya. Ashe bai sani ba da ya jefa baya sai kura ta cinye. Da ya gama gasawa sai ya waiga baya, sai ga kura babu kifi ko d'aya. Sai hawaye suka zubo masa. Sai kura ta ce: "Don na ci d'an kifin naka kake kuka?" Sai ya ce: "A'a, hayaƙi ne ya shige mani ido."

Suna nan sai ga zabuwa tana 'Rur-ƙyat, Rur-ƙyat, Rur-ƙyat!' Sai ya ce: "Ji shegiya, sai ka ce ba ni na mata zanen ba har Rumi take wa mutane." Sai kura ta ce: "Allah Gizo, kai ka yi mata?" Ya ce: "E, ke ma in kina so sai in yi miki." Sai ta ce ita da ma tana so, sai ya ce ta je ta tayo kargo. Ta je ta tayo ta kawo mishi. Ya sami jikin wata itaciya ya d'aure ta da (ɓawon) kargo tsantsan. Ya ce: "Ki faɗi fa idan akwai inda bai d'auru ba, ki gaya min don kar in fara yin wani wurin bai yi kyau ba." Sai ya je ya haɗa wata, ya sa ƙarfe ya yi ja wur ya d'auko ya fara zana wa kura. Ta fara ihu tana sakin zawo. Amma ba yadda za ta yi don a d'aure take. Gizo ya ce: "Shegiya ba ke kika cinye min kifi na ba." Gobe ma kya ƙara." Ya tafi ya bar ta a nan.

Sai ga gara ta ce: "Ai ku ne in an yi muku rana ku yi wa mutum dare." Sai kura ta ce: "Allah ni dai, ba zan yi miki ba." Sai ta ce: "To." Ta cinye kargo kura ta kuɓuta, Sai kura ta lashe gara ta tafi neman Gizo.

Ta yi ta yawo, ta gaji ba ta ga Gizo ba. Sai ta kwanta gindin kanya tana hutawa. Sai ta ji an ƙwalo mata wata kanya nunanna. Ta d'auka ta shanye. Ta ce: "Allah ya yi maka albarka." Sai kuma ta ji an ƙwalo mata d'anya. Sai ta ce: "Wannan tsuntsu kana samun ladana kuma kana d'aukan alhakina." Sai kuma ta ji an ƙwalo mata nunanna. Sai ta d'auka ta shanye. Sai kuma ta ji an ƙwalo mata d'anya. Sai ta ce: "Wannan tsuntsu kana samun lada kuma kana samun alhaki." Sai ta d'aga kai sama ta ga ashe Gizo ne. Ta ce: "Yauwa, da ma kai nake nema, sauko in cinye ka!" Sai Gizo ya ce: "An taɓa cin mutum da kashi a ciki?" Sai ta ce: "To sauko ka je ka yiwo." Sai ya sauko. Ya tafi. Ya ce: "In yi a nan?" Sai ta ce: "A'a, ƙara matsawa." Ya ce: "In yi a nan?" Ta ce: "Yi!" To da ma kashin ƙarya ne. Sai ya lallaɓa ya sulale ya gudu.

Kurungus kan dan bera ba don Gizo ba da na yi karya. Da ma karya ce na shisshirga muku!

56. GIZO AND THE CRANES

Narrator : Abdu Sani  
 Place : Funtua, Kaduna State  
 Date : 18th August 1983  
 Time : In the afternoon, around 5.00 p.m.

Narrator : Here it comes, here it comes!

Audience : Let it come and we hear it!

It is 'Gizo and the Cranes'. One day Gizo went to the house of his neighbour, the Crane, and he said, "I've come to ask for fire." But there he found also that Crane had got some dates which had been brought from the bush. Gizo said, "Crane, for the sake of God, give me a little of your fire please." Crane gave him the fire and also four of the dates he'd got. Gizo then went away to his house. On his way home, he ate three out of the four dates given him, and he took only one to his wife KoKi. After some time, Gizo quenched the fire he had brought. So he went back to Crane and requested more fire, and he said, "For the sake of God, give a little more fire to me. The earlier one was put out by the wind. He was given more, and also two dates. He went home and quenched it again, and so he went back for the third time. They still gave him the fire together with one date. He took it and then went away. On his way home he ate half of the date and took the other half to KoKi his wife.

Gizo then said to KoKi, "Now it is your turn. You alone know women's wiles which can make Crane give you more dates." She took the fruit-pot off Gizo and went to Crane's house. She asked to go in, and she was allowed to. She then said, "I have come to ask for more fire - the last lot given us before is quenched." She was given more fire together with one date, which she took to her husband Gizo. Gizo looked at her and she said, "I am not after the fire, but after the date." So she gave him the date. He divided it into two and shared it between them, and they both ate it.

Gizo then went back to Crane's house and he said, "For the sake of God, tell me where you got those sweet dates!" "Whoops!" came the reply. "It is very far indeed. You won't be able to get them, nor get there by yourself unless it's with us." Gizo then said, "For God's sake, when will you go back there again?" "Tomorrow - you should go and get ready," came the reply. Gizo then went back home rejoicing because he was full of joy, and he could scarcely sleep that night. Late in the night he woke up and collected some wood and grass and then lighted it with fire. The entire town was illuminated. He called the prayer-call, and made his way straight to Crane's house. He roused everyone from their beds and said, "Wake up, wake up! It is already morning!" They all woke up and saw the entire town lit up because of the fire, and they said to him, "It is not yet dawn. The town has become brightened up because of the lighted fire. Go home and sleep some more." So Gizo left for home and went back to bed. After some time he woke up again and he went to Crane's house and found that everyone was already set for the trip. Crane and his wife each gave one of their wings to Gizo.

They lifted him up and flew to the centre of a river. It was there that the date tree was to be found. Whenever Crane and his wife saw a ripe date and wanted to pluck it, Gizo, being more smart, would pluck it and put it in his bag. With this kind of attitude he plucked all the ripe fruit and only the unripe fruit was left for Crane and his wife. When they saw this attitude of Gizo's, they said to one another, "Let us have a sleeping competition!" Gizo agreed and went to sleep. Crane and his wife did not go to sleep, but they took away all the ripe dates from his bag and put in their place the unripe ones. They also took away their wings, and they left.

When Gizo awoke, he found nobody there. He stayed there and thought of every possible plan for escape, but nothing seemed to work. He continued in this state for a long time. He then took a small corn stalk and threw it into the water below to see how deep it was. The cornstalk did not sink but remained floating on top of the water, so he said to himself, "Whoops! This water is not so deep!" He jumped into the water, tunjum! And he swiftly sank

into the depths of the water where the water spirits were. When the water spirits saw him, they said, "Good, here comes some nice meat, here comes some nice meat! Some nice meat has come!" But Gizo pretended to be like one of them and he said, "Great, so the room where I used to live and left long ago has been repaired!" They took him inside with his luggage. He asked for some fire, because it was during the cold season. They brought him some porridge made with sand and they asked him to eat it. Gizo turned away, and when they weren't looking, he made a hole in the bottom of the calabash and he put it on top of a small hole in the ground. All the porridge poured into the hole, and only a little remained. He gave the calabash to the little children around and asked them to eat what remained. While the children were eating, they saw the small hole at the bottom of the calabash. Gizo quickly interrupted and said that it was made by these children. Thus deceived, the water spirits said, "Truly this man is one of us, since he has eaten the sand-porridge."

In the room where Gizo was staying, there were twelve eggs. Every night Gizo took one and roasted it. He continued like this unnoticed for eleven days. After the eleventh day, only one was left. He was told to go home on the twelfth day. The water spirits asked for the eggs in his room, so he went into the room and brought out the only egg that remained. They marked it and he took it back in, licked off the mark, and then brought it out again. He did this twelve times. The water spirits were deceived into thinking that their twelve eggs were intact.

They then called their children and asked them to go and catch some fish for Gizo and then to put them in his bag and escort him to the riverbank. While the children were escorting Gizo to the bank, their parents entered the room where Gizo had stayed. They found that only one egg was left. They also discovered the hole in which Gizo had poured the sand-porridge. They realized that he could not be one of them. "Bring back the visitor - he is not one of us!" The boys heard this shouting but did not understand, so they asked Gizo what the message was, saying, "What was that?" And Gizo replied, "They asked you to hurry up as a strong tide is imminent!" They

speeded up and took him to the riverbank.

When Gizo came out of the water, he started to grill the fish. Each time he grilled one, he put it behind him. He did not know that there was a hyena standing behind eating every fish that he put behind. When he had finished grilling the fish, he turned round and a hyena standing there. There was not a single fish left. Tears began to flow from his eyes. The hyena said, "Is it because I have eaten your fish that you are crying?" He replied, "No, no! It is the smoke that is bothering me." As they were chatting a guineafowl then appeared and she was shouting, "Kur-kyat! Kur-kyat! Kur-kyat!" Gizo shouted, "Bastard! She behaves as if I were not the one who decorated her. See how she goes about bragging!" The hyena then said, "Really? Did you decorate her?" He answered, "Yes. If you too would like to be decorated, I can do it for you." The hyena said that she would very much, so Gizo then asked her to go and get some rope for him. She went and brought the rope, and he looked nearby and saw a large tree standing there. He tied the hyena firmly to this tree with the rope, and then he asked her, "Tell me, is there any place which is not well tied?" She replied, "There is none. Every place is well tied." Gizo then went and built a fire and put an iron bar in it until it became red hot. He then took it out and started to mark the hyena with it. The hyena started to shout, while at the same time she continuously poured out diarrhoea. She was left in a state of helplessness, because there was nothing she could do. Gizo then said, "Bastard! Were you not the one who ate all my fish? Let's see whether you'll do the same thing tomorrow!" He then went on his way and left her there.

Later a termite arrived and said to the hyena, "The problem with you is that when someone does you good you always repay it with evil!" The hyena replied, "In the name of God, I am not going to repay you with evil!" The termite said, "Okay." And she cut the rope and thus the hyena gained her freedom. The hyena then turned around and swallowed up the termite, and then went her way in search of Gizo. She searched everywhere but did not find him. She



therefore decided to have a rest under an ebony tree which she found nearby. While she was lying there she saw a ripe ebony fruit thrown at her. She exclaimed, "May God bless whoever has thrown this!" Before she could finish speaking, an unripe fruit was thrown at her. She again said, "God! You, this bird, you are getting my blessings and at the same time cheating me." Another ripe fruit was thrown at her, and then an unripe one. Each time she said, "God! You, this bird, you are getting my blessings and at the same time cheating me!" When she became fed up with this, she lifted her head and saw Gizo. She called to him, "My brother, it is you I have been looking for! Come down so that I can eat you!" Gizo replied, "I am begging for mercy. My stomach is full of excreta." She said to him, "Come on down and get it out." Gizo climbed down and moved a little further away and said, "Can I do it here?" She replied, "No, no, move further away because I don't want to be bothered by the smell." He then moved forward a bit, and asked, "Can I do it here?" The hyena replied, "Yes. Do it!" She didn't know that Gizo was just deceiving her. When he saw that he was some distance from her and safe, he quickly took the chance and fled.

Here comes the end of my story. If not because of Gizo, I would have told you a lie. Whoops! That was even a lie I told you!

82. MATSIYACIN DA KURCIYA TA TSINTA

Mai Bayarwa : Kubura Magaji  
 Wuri : Babura  
 Rana : 15th August 1983  
 Lokaci : Da dare, misalin 8.00 p.m.  
 Masu Sauraro : Yara huƙu da babba ɗ'aya.

Mai Bayarwa : Tatsuniyarku.  
 Masu Sauraro : Ta zo mu ji ta.

Wani ni dai ba shi da arziki. Ko gidan kansa ba shi da shi. Daga shi 'yar rigarsa tsumma guda. Sai ya fita daji ya tara ciyawa ya yi ɗaki, ya yi jinka ya ɗora. Kullum sai ya yi itace ya kai gari ya sayar sannan ya sayi abincin da zai ci.

Shi ke nan wata ran yana saran ice sai ya ga wata 'yar kurciya ta faɗo. Sai ya ɗauka ya ce: "Allah ya ba ni sai in kiwata ta in ta girma in sayar." Sai kurciya cewa ta yi: "Idan ka sake ni zan mai da ka mai arziki. Amma akwai sharafi ɗaya." Ya ce: "Mene ne sharafin?" Sai ta ce: "Kullum na zo na ce, 'Kai matsiyacin da kurciya ta tsinta!' Kai kuma sai ka ce, 'Iye, ai da zumu, iye ai da zumun!'" Ya ce ya yarda. "Ka yarda?" "Na yarda." Sai ta tashi. Kullum ta samo kuɗi ta kawo masa. Nan da nan ya kuɗance. Ya koma gida ya kera gida ɗan'ubansa ita kuwa kurciya kullum sai ta zo ta ce: "Kai matsiyacin da kurciya ta tsinta!" Shi kuma sai ya ce: "Iye ai da zumun! Iye ai da zumun!"

Shi ke nan ya yi aure. Da matar ta ji abin da kurciya ke cewa da kuma shi amsarsa sai ta tambaye shi: "Wac<sup>e</sup> wannan?" sai cewa ya yi: "Wata 'yar kurciya ce da na tsinta." Shi ke nan ita uwargida ba ta ce komai ba.

Shi ke nan sai ya yiwo amarya. Da amarya ta zo sai 'yar kurciya ta zo ta ce: "Kai matsiyacin da kurciya ta tsinta!" Sai ya ce: "Iye ai da zumun! Iye ai da zumun!" Sai fir ta tashi ta yi tafiyarta. Da ta samo kuɗi za ta kawo masa sai ta ce: "Kai matsiyacin da kurciya ta tsinta!" Shi kuma ya ce: "Iye ai da zumu! Iye ai da zumun!"

Sai ita wanna amaryar cewa ta yi: "Ni dai na gaji da wannan surutu. Me ya sa za ka dami mutane da wani zumun zumun. Ita kuma ta dami mutane da matsiyacin da kurciya ta tsinta. Ni dai kar ta Rara zuwa gidan nan, na cinye ta!" Shi ko sai ya ce: "A'a ba za a cinye ta ba!" Sai ta ce: "To daga yau kuwa ka daina yi mata magana."

Shi ke nan sai washegari da safe kurciya ta dawo ta ce: "Kai matsiyacin da kurciya ta tsinta." Shi kuma ya ce: "Iye ai da zumun! Iye ai da zumun!" Ta tashi ta tafi abinta. Ba ta dawo ba sai da yamma lokacin da yake d'akin amarya. Da ta dawo ta ce: "Kai matsiyacin da kurciya ta tsinta!" Sai ta ce: "Ba za ka yi magana." Ta tsare shi a d'aki ta hana shi. Hallau ta kama cewa: "Kai matsiyacin da kurciya ta tsinta!" Shiru. "Kai matsiyacin da kurciya ta tsinta!" Shiru. "Kai matsiyacin da kurciya ta tsinta!" Da ta fada sau uku bai amsa ba sai fir ta tashi. Tana tashi sai ya gan shi a dawa. Ba matan, ba gida. Ya koma yadda yake a da, a d'an d'akin ciyawa. Ba kuɗin sayen abinci, tsiya ta dawo masa.

Kurunkus:

Kan d'an Barya

Ba don Gizo ba da na yi Barya

Da ma Baryar ce nake ta shara muku!

82. THE POOR MAN PICKED UP BY A DOVE

Narrator : Kubura Magaji  
 Place : Babura, Kano State  
 Date : 15th August 1983  
 Time : At night, around 8.000 p.m.  
 Audience : Four children and one adult.

Narrator : Here is a tale for you!

Audience : Let it come and we hear it!

There once upon a time lived a man who had no riches. He did not even own a house. He only had rags to wear. He went to the forest, collected thatch and made a hut to live in. He collected firewood and took it to the town to sell it and buy food.

Then one day, when he was cutting firewood, he saw a small dove, and he seized it and said, "Allah has given me something! I will feed it and when it is big I shall sell it!" The dove said, "If you release me, I will make you rich. But there is one condition." He said, "What is the condition?" She replied, "I will come every day and say: 'You, the poor man picked up by a dove!', you should reply: 'Yes, we are together! Yes, we are together!'" He said that he agreed. "Do you agree?" "I agree!" Then she flew off. Every day she brought him money. Within a short time he became rich. He built a beautiful house. The dove came every day and said, "You, the poor man picked up by a dove!" And he would answer, "Yes, we are together! Yes, we are together!"

He then married a wife. When the wife heard this exchange between him and the dove, she asked him, "Who is this?" He replied, "It is a small dove I picked up." Then this first wife (satisfied) did not say anything more.

Then he married again. When he was with the second wife, the dove came and said, "You, the poor man picked up by the dove!" He replied, "Yes, we are together! Yes, we are together!" The dove flew off and she got more money and brought it to him. Then she

said, "You, the poor man picked up by the dove!" He replied, "Yes, we are together! Yes, we are together!" Then the new wife said, "I am fed up with this noise (the exchange between the man and the dove). Why should you worry us with zumun-zumun (a mockery of the exchange) and why should she worry us with the 'poor man picked up by the dove'? She should not dare to come to this house again or I will eat her up!" He said, "No, you shouldn't!" She said, "Then don't talk to her any more!"

Then the following morning, the dove returned to the house and said, "You, the poor man picked up by the dove!" He said, "Yes, we are together! Yes, we are together!" She flew off. She did not return until in the evening when the man was in his second wife's room. She said, "You, the poor man picked up by a dove!" The wife prevented him from replying. She said, "You are not to say a thing!" She prevented him from saying anything. The dove said again, "You, the poor man picked up by a dove!" When she had called three times and received no reply, she flew off. The moment she flew off, the man found himself in the forest where he had first been. No wives, no house, only the hut made of thatch. He had no money to buy food. He had become as poor as he had been before.

It is off

The head of a mouse

I wouldn't have lied had it not been for Gizo

In fact it's lies that I've been telling you!

### 33. MAI RIGAR KABA

Mai Bayarwa : Sani Abdullah  
 Wuri : Fagge, Kano  
 Rana : 29th June 1983  
 Lokaci : Da yamma wajen 5.00 p.m.  
 Masu Sauraro : Maza manya biyu da yaro d'aya

Mai Bayarwa : Tatsuniyarku.  
 Masu Sauraro: Ta zo mu ji ta.

Wani matsiyaci ne wanda tsiya ta yi masa yawa har ya zamana abin da zai ciyad da kansa ba shi da shi balle na gobe. Sa'an nan kuma ba shi da riga ba wando, kai mutum in nan ko hula ba shi da ita, sai dai abin da ya ke sutura da shi don tsananin tsiyarsa shi ne kaba. Ya safa rigar kaba, wandon kaba da hular kaba. Mutumin nan ya rasa sana'ar da zai yi ya sami abin da zai ciyad da kansa. Mutumin nan sai ya d'au kofo, ya nufi kasuwa ya yi bara don ya sami 'yan kufi ya sayi abinci, kuma ya sayi gatari.

Da gari ya waye sai ya d'auki gatarinsa ya tafi daji don ya yiwo itace ya zo gari ya sayar. Tun safe yana sarar itace yana shimfiƙawa har faƙuwar rana. Ya komo gida ya bar itacen a can mai yawa don ya sha iska, gobe ya d'eba ya sayar.

Dagari ya waye matsiyacin nan ya tafi don ya d'eba itacen da ya sara jiya, sai ya tarar da filin, wani ya zo ya kwashe. Da ya ga haka sai baƙin ciki. Sa'an nan ya shirya ya ci gaba da saran wani itacen. Ya tara da yawa. Yamma ta yi ya tashi, ya tafi gida ya bar itacen ya bushe.

Da gari ya sake wayewa, matsiyaci ya sake komawa daji ya sake tararwaitacen da ya sara an sake kwashe shi, sai fili. Mutumin nan ya tsaya ya yi al'ajabin mutumin da ya ke kwashe masa iccen kullum. Da ya gama tunaninsa sai ya sake shiga saran itacen yana shirgewa. ya tara itace mai yawan gaske. Da yamma ya koma gida.

A rana ta uku, mutumin ya komo wajen itacensa sai ya tarar sai fili an sake saƙewa. Mutumin nan abin duniya ya dame shi, ya cuƙe

masa ya rasa yadda zai yi, sai ya koma waje d'aya ya tsuguna. Yana nan tsugune, ya rasa abin da ke masa dafi.

Zuwa can sai ga wata kurciya ta taho fir sai ta sauka a Roƙuwar kan mutumin nan. Sa'an nan kurciya ta ce masa: "Kai wannan bawan Allah me ya same ka kake cikin wannan baƙin ciki?" Sai mutumin nan ya faɗa wa kurciya abin da ke tare da shi na game da tsiya wacce ta dame shi, da kuma satar itacen da ake yi masa kullum. Ko da ya gama faɗa wa kurciya abin da ya dame shi, kurciya tana bisa kansa sai ta ce: "Ku mutanen duniya idan an yi muku rana sai ku yi wa mutum dare. Kuma ba ku cika alƙawari. Da dai irin abin da na roƙe ka za ka iya yi, da na nuna maka hanyar da za ka yi arziki, har ka zauna sarki." Daga nan mutumin nan matsiyaci ya amsa wa kurciya, ya yarda da dukkan abin da ta nema gare shi in dai zai sami isasshen abinci. Sai kurciya ta ce: "Ban ce maka abinci ba kawai, har ka arzuka, kowa ya ji labarinka. Amma in fa ka saɓa abin da muka d'aura alƙawari za ka koma matsiyacinka." Mutum ya tambaye ta alƙawarin. Kurciya ta ce: "In za ka iya, a kullum zan zo in sauka a gidanka, san nan in yi kiranka sai uku, kai kuma kana amsawa. Zan kira ka, kai matsiyaci, mai rigar kaba, mai wandon kaba, mai hular kaba. Kai kuma kana amsawa. Ran da na yi kiranka ba ka amsa mani, ba za ka komo matsiyacinka. Ka iya?" Mutumin ya ce: "Don wannan ma na yarda zan iya." Daga nan sai kurciya ta ce wa mutumin nan: "Runtse idonka." Mutumin nan ya runtse. Kuma ta ce: "Buɗe!" Yayin da ya buɗe idonsa sai ya gan shi a wani kasaitaccen gida mai cikakken kayatarwa. Kurciya ta yi ta kewayawa da shi lungu-lungu. Yayin da ta gama sai ta tashi fir ta tafi abinta.

Mutumin nan ya zauna a cikin wannan gida. Duk irin abin da ya ke bukata zai same shi. Ya sami ni'ima ta gamsar da shi. Ba a kan wani lokaci mai nisa ba, sai ga jama'a daga gabas da yamma ana ta kama wuri ana zaunawa. Kafin ka ce me ne ne wannan, gari ya tabbata. Jama'a ta taru. Kurciya kuwa a kowane lokaci za ta taho, ta zo ta zaga, ta sauka a kan soron gidan mutumin nan ta yi kira ta ce: "Kai matsiyaci!" Shi ko sai ya ce: "Na'am." "Mai rigar kaba!" Ya ce: "Na'am." "Mai wandon kaba!" Ya ce: "Na'am." "Mai hular kaba!" Ya ce: "Na'am." In ta gama haka sai ta tashi ta tafi abinta.

Mutumin nan yana nan yana damawa cikin arzikinsa, da wadata. Ni'ima a kullum, sai karuwa ta ke. Jama'a a kowane lokaci tahowa suke yi ana ta gina gidaje. Gari ya tabbata. Da suka taru suka hada hankalinsu, suka tabbatar wa mutumin nan ya yi masu sarki. Saboda haka mutumin nan ya zama sarki. Kurciya kuwa yayin da ta zo, ta zo zaga garin, sai ta sauka a kan soron fadanci. Bayan fadawa sun kewaye shi ana fadanci sai ta kira: "Kai matsiyaci!" Shi kuma yana tsakiyar jama'a ya ce: "Na'am." "Mai rigar kaba!" Shi kuma ya ce: "Na'am." "Mai wandon kaba!" Ya ce: "Na'am." "Mai hular kaba!" Ya ce: "Na'am." In ta gama sai ta tashi ta tafi abinta. Shi kuma mutumin nan yakan ci gaba da ikonsa.

Mutumin nan yayin da arziki ya karfafa a gare shi, ya auri wata yarinya diyar mai arziki a nan garin. Sa'an nan uban yarinyar yana daya daga cikin shugabannin garin ne. Yarinya ta tare a gidan shi.

Ana nan sai kurciya ta zo ta sauka. Sai ta samu yana dakin amaryarsa. Sai kurciya ta sauka kan soron dakin amarya. Sai ta yi kira kamar yadda ta saba. "Kai matsiyaci!" sai mutumin nan sarkin, yana zaune tare da mata tasa amaryar, sai ko ya amsa: "Na'am." Ta ce: "Mai rigar kaba!" Ya ce: "Na'am." "Mai wandon kaba!" Ya ce: "Na'am." "Mai hular kaba!" Ya ce: "Na'am." Da gamawa kurciya ta tashi ta tafi abinta. Sa'an nan sarki da matarsa su ci gaba da tafinsu. Mutumin nan sarki yana son matar nan tasa matuƙa. Yana kiyaye zuciyarta kar ta baci.

Washegari kuma sai ga kurciya ta komo. Ta sake yin kira kamar yadda ta saba: "Kai matsiyaci!" Shi kuma ya amsa: "Na'am." "Mai rigar kaba!" Ya ce: "Na'am." "Mai wandon kaba!" Ya ce: "Na'am." "Mai hular kaba!" Ya ce: "Na'am." Da ta gama ta tashi ta tafi abinta. Yarinya matar sarki fa ta Rule. Ta ji ana kiran mijinta sarki 'matsiyaci', shi ko yana amsawa bai kula ba. Sai ta tambaye shi dalilin da wannan kurciya take zuwa a kullum tana yi masa wannan tijara, a gaban jama'a talakawa, shi ko yana amsawa amma bai fada mata dalili ba.

Da aka kwana gari ya waye sai ga kurciya ta komo. Ta sake kiran sarkin: "Kai matsiyaci!" Shi kuma ya amsa kawai yadda suka saba. Yayin da kurciya ta tashi ta tafi yarinya ta tuna mijinta sarki ne, ita kuma diyar mai arziki ce, kuma ubanta wani abu ne a garin.



Saboda haka sai ta ce wa mijinta: "Ni fa na gaji da wannan sakarci. Kana nan kamarka sarki, ba abin da ba ka da shi wata tsuntsuwa wai ita kurciya ta tafo a kullum tana maka jafa'in kai matsiyaci ne, kana amsawa!" Ta ce: "Ni kam d'iyar mai arziki ce. Ubana wani abu ne kuma babu abin da ba shi da shi. To in shaida maka muddin tsuntsuwar nan ta komo ta sake kiranka matsiyaci, in ka sake amsawa. Mun rabu da kai ke nan. Sai dai ka sake ni. Ka auri wata matsiyaciya kamarka, ku zauna tare!"

To ga shi sarki yana sonta so matsananci. Saboda son da yake yi mata sai ya manta da alƙawarinsu da kurciya. Yayin da aka kwana gari ya waye sai kurciyar nan ta sake komawa, ta yi kiran mutumin nan sarki sa'an nan kuwa ta ce: "Matsiyaci!" Sai sarki ya dubi matarsa. Ita kuma ta dube shi. Saboda haka sai ya yi shiru. Kurciya ta ci gaba da kira: "Mai rigar kaba!" Shiru bai amsa ba. Ta ce: "Mai wandon kaba!" Sarki dai shiru bai amsa ba. Kurciya ta ci gaba: "Mai hular kaba!" Sarki dai bai amsa ba. Sa'an nan kurciya ta yiwo fir ta taso, ba ta sauka ko'ina ba. Sai ta dira a kan mutumin nan sarki. Tana sauka a kansa sai ya gan shi a cikin dajin nan yana tsugune, sanye da rigar kabar nan ta sa. Sai mutumin nan matsiyaci ya shiga matse-matsen idonsa yana zaton kamar yana mafarki ne. Saboda haka ya d'auki alƙawarin ba ya sake yadda ya d'auki maganar mace.

Iyakar wannan tatsuniya ke nan. Assalamu Alaikun.

33. THE MAN WHO HAD A GOWN OF FRONDS OF DUM-PALM

Narrator : Sani Abdullahi  
 Date : 29th June 1983  
 Place : Fagge, Kano  
 Audience : Two male adults and one boy.

Narrator : Here is a story for you!  
 Audience : Let it come and we hear it!

There once lived a man who was so poor that he was never sure where his next meal would come from. Because of his poverty, he could not afford any clothes except for a gown of dum-palm fronds. Had had neither trade nor skill to enable him to earn any money. One day he went to a nearby town and begged for money. He got some, brought some food and an axe.

Early the next morning he took his axe and went to the bush to cut some firewood which he could take to town to sell. He cut a lot of it and left it to dry for the following morning.

The next day he went to the place. To his utter astonishment, it was gone. He wondered who could have taken it. Anyway, he cut more and more fresh wood. He left it there to dry overnight and went home.

The second day he returned to the place he had left the firewood he had cut. To his astonishment there was none. Apparently someone had stolen it. As he had no option, he cut fresh firewood and left it there to dry.

On the third day, he returned and found an empty place. All his firewood was gone. The man became desperate and worried over his misfortune. He did not know what to do. Everything seemed to be going wrong.

While he was in this state of frustration, there then came a dove. She landed right on top of his head, and she said to him, "Hey, bawan Allah<sup>1</sup>, what is the matter? Why so gloomy?" The man then told her all that had happened. He told her how poor he was

and how he could not even feed himself, and how all his efforts to help himself had turned out to be fruitless. The dove listened to his story attentively, all the while standing on his head. When he had finished his story, she said, "The problem with you sons of Adam is that you return kindness with an evil action. Moreover, you never keep your promises. If you can undertake to do one thing for me, I can transform you into a rich man and even make you an emir!" The poor man agreed to do anything for her so long as he could get enough to eat. The dove said, "It is not just food that I am promising you, but riches, fame and royalty. But if you fail to honour your promise, you will be transferred to your former state." The man then asked her what the condition was. The dove answered, "If you undertake to answer 'Yes' whenever I call to you 'The poor man who wears a gown of dum-palm fronds!', I will in turn make you rich, famous and an emir. If you fail even once, I will transform you back to your present state." The man said, "This is simple." The dove asked, "Do you promise?" He replied, "I do!" Then she said, "Close your eyes." He did so. After a while she said, "Open them!" When he opened his eyes, he found himself in a big house, with many rooms, well-furnished, and horses, clothes, food and everything he had never even dreamed of having!

The man lived in this magnificent house. Whatever he needed was there. Within a short while, people began to come, paying their respects to him and building houses around his own. They came from east, west, north and south. Before long a town had grown.

Occasionally the dove came and called, "Hey, the poor man!" And the man answered, "Yes!" "The one who wears a gown of dum-palm fronds!" He answered, "Yes!" Satisfied, the dove would fly away.

The man enjoyed his riches and luxury. His wealth increased daily. More and more people came and built houses around him. The town increased in size. The people met and decided that they needed an emir, and they appointed the man to become their emir. He accepted, and they paid homage. The dove came and landed on top of the entrance-hall, where the new emir was holding his royal audience, and called, "Hey, the poorman!" He answered, "Yes!"

"The one who wears a gown of dum-palm fronds!" He answered, "Yes!" Satisfied, the dove flew away and left the man to enjoy his wealth and position.

The man then married the daughter of one of the rich people in his town, who was also one of his councillors. The wedding ceremony was done and the girl was taken to his house.

One day the dove came for her usual calling. She found him in his bedroom with his newly-wedded wife. The dove called as usual and replied as usual. The dove then left. He continued to enjoy the company of his bride whom he loved very much and would not want anything to make her unhappy.

Another day came, and the dove arrived and called while the man was with his wife. She then asked her husband why he put up with such a silly bird which called him names. She found it disturbing since the bird came and called only when her husband was with her or receiving homage from his subjects.

The following day, the dove came and called as usual. The man answered as he usually did. The girl remembered that her husband was an emir. She herself was the daughter of a rich man, and her father was important in the town. She therefore said to her husband, "Look, I am fed up with this stupidity. You are an emir, there is nothing you do not have. How can you allow a common bird to call you a poor man every day and you answer her? As for me, my father is rich and an important man who has everything. Let me tell you, if ever the bird comes back and calls you a poor man again and you again answer her, that will be the end of our marriage. You would then have to divorce me and marry a poor girl like you to live with!"

The emir loved his wife very much. Because of his deep love for her he forgot the vow that he had made to the dove. So the next day when the dove returned again and called, "Hey, the poor man!" he did not answer. "The one who wears the gown of dum-palm fronds!" Silence. She called again. No answer. She called a third time, and again no reply. She flew straight and landed on top of the man's head. When the man opened his eyes he found himself in the bush

where he had first met the dove. There he was, wearing a gown of dum-palm and cutting wood for selling. The man, unable to contain his tears, thought that his experience was a dream that had been painfully real. He promised never again to take advice from a woman.

Here ends my story. May the peace and blessings of Allah be upon you!

#### NOTES

1. bawan Allah is the term used by Hausas to politely address someone they do not know.

128. WANI YARO DA 'YAR BALBELA

Mai Bayarwa : Abu Garba  
 Wuri : Kanya, Babura Kano State  
 Lokaci : Da dare, wajen 8.00 p.m.  
 Rana : 29th August 1983  
 Masu Sauraro : Yara uku, manya uku

Mai Bayarwa : Tatsuniyarku.  
 Masu Sauraro: Ta zo ta fice.

A wani gari ne akwai wata 'yar balbela a wajen garin a gefen hanya. Kowa zai zo cin-rani garin sai ya ce: "Sannu 'yar balbela!" Sai ta ce: "Fecu-fecu!" Kowa ya zo, shekara da shekaru sai ya ce: "Sannu 'yar balbela!" Ita kuma sai ta ce: "Fecu-fecu!" Iyakarta ke nan.

Sai ran nan wani yaro wai shi Datti zai zo garin nan. Sai ya ce: "Sannu 'yar balbela!" Sai ta ce: "Fecu-fecu!" "Na ce sannu, 'yar balbela!" Ta ce: "Fecu-fecu!" Sai ya ce: "In dai yau ba ki ce Mhm ba, kwananka ya kare." Sai ya kama ta sai ya ce: "Sannu 'yar balbela!" Sai ta ce: "Fecu-fecu!" Sai ya ce: "Ashe, kina son in tafi da ke ke nan." Sai ya sagale ta a kafafa ya tafi.

Yana cikin tafiya, har ya iso Rofar gari. Sai ya gamu da wasu mutane. Suka ce: "Datti yau ina za ka da 'yar balbela?" Ya ce: "Ku tambaye ta." Sai ta ce:

Datti ne ya tare ni  
 Daga nan sai fecu-fecu  
 Daga nan sai La'ilaha Illallah!

Sai suka ce: "To, ku wuce ku wuce!"

Shi ke nan sai ya isa gari ya je gidan wata 'yar tsohuwa. Sai tsohuwa ta ce: Datti, ina ka dauko wannan 'yar balbela?" Sai ya ce: "Tambayarta." Sai ta ce: "Ke 'yar balbela, me ya haɗa ki da Datti?" Sai ta ce:

Datti ne ya tare ni  
 Daga nan sai fecu-fecu  
 Daga nan sai La'ilaha Illallah!

Sai ta ce: "Tashi ka bar mini gidana. Wannan karambanin naka ya fi karfina."

Datti ya tashi ya fita bai san inda za shi ba. Ko'ina ya zaga sai a ce: "A Datti ya kamo wata 'yar balbela. Datti ina za ki da ita?" Sai ya ce: "Ku tambaye ta." Sai su ce: "'Yar balbela me ya haɗa ki da Datti?" Sai ta ce:

Datti ne ya tare ni  
 Daga nan sai fecu-fecu  
 Daga nan sai La'ilaha Illallah!

Sai suka ce: "A! Datti fice, fice!"

Daga nan sai ya isa gidan wata tsohuwa. Ya yi sallama ta ce: "Maraba!" Ya ce: "Ina son wurin kwana." Ta ce: "To." Ta ce: "Me 'yar balbelar nan ta kan hanya ta yi ma?" Ya ce: "Tambayarta." Ta ce: "'Yar balbela lafiya?" Ta ce:

Datti ne ya tare ni  
 Daga nan sai fecu-fecu  
 Daga nan sai La'ilaha Illallah!

Ta ce: "Datti saki 'yar belbelar nan in ko ba ka sakinta to kwananka ya kare." Tsohuwa ta ce: "Ga wurin kwana nan." Ya je ya shigo daki. Ya ce tsohuwa ta ara masa wuka. Tsohuwa ta ce: "Datti kar ka yanka 'yar belbelar nan." Ya ce sai ya yanka ta in dai ba ta ce sannu ba.

Shi ke nan ya dauki wuka ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ya ce: "Ashe, kina son a yanka ki." Ya kwantar da 'yar belbela ya aza wuka ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ya babbake ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ya yanyanka nama guntu guntu. Ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ya saka ta wuta ya yi ta sa wuta. Ya yi ta dafawa. Ya

zo ya buƙe ya ce: "Bari in ji yadda za ta ce." Ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Sai tsohuwa ta ce: "Yau kwananka ya Rare!" Ya ce: "Ai sai na cinye ta in ba ta ce sannu ba." Ya sauke naman. Ya huƙe ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ya ce: "Ba ki shiga ciki ba ne shi ya sa." Ya kama ci ya tauna ya tauna. In zai haƙiye ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ya zauna ya cinye nama tsaf. Ya ce: "Na ga iyakar fecu-fecu!" Ya ce: "Sannu 'yar belbela!" Ta ce: "Fecu-fecu!" Ta ce: "To ina kake so in fito maka, Datti? Ta kai? Ta baki? Ta idanu? Ko ta ina?" Cikinsa ya kumbura ya kai ya kawo. Ciwo, ciwo, wahala. 'Yar tsohuwa ta ce: "Da ma na son kwananka ya Rare."

Shi ke nan, 'yar belbela ta fito masa tsakar kai fir, ta tashi ta tafi ta koma wurinta ta yi zamanta.

Kurunkus!



128. A BOY AND A CATTLE-EGRET

Narrator : Abu Garba  
 Place : Kanya, Babura, Kano State  
 Time : At night, around 8.00 p.m.  
 Date : 29th August 1983  
 Audience : Three children and three adults.

Narrator : Here is a tale for you!

Audience : Let it come and pass!

In one town there was a small cattle-egret on the outskirts of the town who lived on the side of the road leading to the town. Anyone who passed would greet her: "Hello, cattle-egret!" Her answer was always 'fecu-fecu!' For years anyone who came to the place would say, "Hello, cattle-egret!" and she would answer, "Fecu-fecu!" That was all that she ever said.

Then one day, a boy called Datti was going along to the town for ci-rani<sup>1</sup>, and he came to the place (where the cattle-egret was) and he said, "Hello, cattle-egret!" She replied, "Fecu-fecu!" "I said hello, cattle-egret!" She replied, "Fecu-fecu!" He said, "If you do not answer properly, this day will be your last!" He caught her and said, "Hello, cattle-egret!" She replied, "Fecu-fecu!" He said, "So you want me to go with you!" He strapped her around his shoulders and went on.

He kept on walking until he arrived at the gate of the town. He saw some people who asked him, "Datti, where are you going with that cattle-egret?" He answered, "Ask her!" And she said:

It was Datti who came to me  
 From then, fecu-fecu  
 From then: 'There is no god but Allah!'

Then they said, "Go away, go away!"

He entered the town and found the house of an old woman. The

old woman said, "Where are you taking this small cattle-egret?" He replied, "Ask her!" Then she asked, "Hey, cattle-egret, what happened between you and Datti?" She said:

It was Datti who came to me

From then fecu-fecu

From then: 'There is no god but Allah!'

She said, "Stand up and get out of my house. This overstepping is beyond me!"

Datti went out. He did not know where to go. Wherever he went, people said to him, "Oh, Datti, where are you taking that cattle-egret?" And he would answer, "Ask her!" And they would ask, "Hey, cattle-egret, what happened between you and Datti?" She would say:

It was Datti who came to me

From then fecu-fecu

From then: 'There is no god but Allah!'

Then they would say, "Oh, Datti, go away!"

Then he found another old woman's house. He asked for permission to enter, and she said, "Welcome!" He asked, "May I have a place to sleep?" She said, "Yes." And then she said, "What has this cattle-egret, which always used to be on the way to town, done to you?" He replied, "Ask her!" She said, "Cattle-egret, are you alright?" She said:

It was Datti who came to me

from then fecu-fecu

From then: 'There is no god but Allah!'

She said, "Datti, release this cattle-egret. If you refuse, this day will be your last!" The old woman showed him where to sleep. He went into the room. He asked the old woman to lend him a knife. She replied, "I warn you - do not slaughter this cattle-egret!" He said that he would if she did not answer him properly.

He then took the knife and said, "Hello, cattle-egret!" She replied, "Fecu-fecu!" He said, "So you want to be slaughtered!" He laid the cattle-egret down and repeated, "Hello, cattle-egret!" She said, "Fecu-fecu!" He slaughtered her. He made hot water and put her in and then said, "Hello, cattle-egret!" She replied, "Fecu-fecu!" He plucked out her feathers and said, "Hello, cattle-egret!" She replied, "Fecu-fecu!" He smoked her and then said, "Hello, cattle-egret!" She replied, "Fecu-fecu!" He put her back to the fire and added more wood. He continued cooking her. He came and looked at her and said, "Hello, cattel-egret!" She said, "Fecu-fecu!" The old woman said, "Today your days are over!" He said, "I am going to eat her unless she answers 'yes!'" He took the meat out of the fire. It cooled down. He said, "Hello, cattle-egret!" She said, "Fecu-fecu!" He said, "You're not yet in the stomach, that's why!" He started eating her. When he chewed, before each swallow, he would say, "Hello, cattle-egret!" She said, "Fecu-fecu!" He ate the meat up completely. He said, "Hello, cattle-egret!" She replied, "From where do you want me to come out, Datti? From your head? From your mouth? Eyes? Or where?" His stomach swallowed. Pain, pain. Suffering. The old woman said, "Didn't I tell you that this was your last day?" The the cattle-egret came out of him from his head and flew off to her usual place.

It is off!

#### NOTES

1. Ci-rani is the seasonal migration done mainly by Koranic teachers and their students.

123. WANI YARO DA AKU

Mai Bayarwa : Abdu Sani  
 Wuri : A wata Primary School a Funtua, Kaduna State  
 Lokaci : 11.30  
 Rana : 13th June 1983  
 Masu Sauraro : Yara 'yan makaranta maza da mata 40.

Mai Bayarwa : Ga ta nan ga ta nan ku.

Masu Sauraro : Ta zo mu ji ta.

Wani yaro ne dai sunansa Musa. Kullum Musa sai ya dinga zuwa daji yana haye-haye itace. Mamansa ta ce: "Ka ga ka bar haye-hayen itace. Ka ga rina ko zuma wata rana sa barbe ka."

Sai ran nan Musa ya je daji. Sai ya hau iccen mangwaro. Ya hango wani nunnane. Yana kan mangwaron sai ya ga gidan tsuntsu. Ya duba sai ya ga tsuntsu aku a ciki. Ya kama shi ya sauko sai ya je gida da tsuntsun, sai ya ce yana so ya koya wa aku d'in magana.

Mamansa da ta ga tsuntsu ta tambaye shi inda ya samo shi. Ya yi shiru. Sai ya ce ya je d'aukan mangwaro sai ya ga tsuntsu. Shi kuma yana jin sha'awarsa don ya koya masa magana sai ta ce: "To ni dai ina hana ka, ka ga akan sami macizai a saman mangwaro. Akan sami rina da zuma, kuma reshe ya iya kallewa ka fafo. Kullum ina fafa maka haka amma ka ki ji. To wannan shi ne na karshe. In ba ka bari ba na san abin da zan yi da kai." Sai ya ce ya ji.

Ya je ya yanka kwali ya ajiye shi. Kullum yana kiwonsa kuma yana koya masa magana. Wata rana mamansa ta ajiye abinci a gefe. Tsuntsu yana jin yunwa ya fito daga kwali ya fara ci. Sai mamansa ta ce: "Kai Musa ba na gaya maka ka d'auke tsuntsun nan ka ki ko? Ban son shegantaka!" Shi ke nan sai ya zo ya d'auke tsuntsu ya mayar shi gidansa. Ashe duk abin da ake yi tsuntsu ya d'auke maganar.

Ran nan sai abokansa suka zo. Da zuwa sai suka ji an ce: "Kai Musa ba na gaya maka ka d'aure tsuntsun nan ka ki ko? Ban san shegantaka!" Abokansa suka duba suka dubo suka rasa mai magana. Sai ga shi ya shigo. Suka ce: "Kai ne ka ke magana?" Ya ce: "A'a." Sai can suka sake jin: "Kai Musa kai Musa ba na ce ka d'auke tsuntsun

nan ka ƙi ko? Ban san shegantaka!" Sai abokinsa d'aya ya ce: "Wane ne ke magana?" Sai Musa ya ce: "Ai tsuntsuna ne wanda na samo a daji." Sai ya ce: "Uhm Musa! Ka ga mama ta hana mu zuwa daji hawan itace, kuma ga shi ka zo kana hawa." Ya ce: "Ai, na bari daga yau." Abokan Musa suka yi ta hira suna ta surutu. Sai suka ce za su tafi gida. Ya ce: "In raka ku." "A'a, kana iya zamanka don ya kamata ta zauna ka yi karutu da aikin da aka ba mu." Ya ce shi ya gama nasa. Sai suka ce su za su je gida su yi nasu. Suka yi sallama suka rabu.

Da gari ya waye Musa ya tafi da tsuntsunsa makaranta. Ya d'auke shi ya haɗa da littattafansa ya tafi da su mamansa ba ta sani ba. Da ya je sai ya ajiye shi gefe. Shi ke nan ana cikin aiki sai malaminsu ya ce: "Musa d'auke kujerar can daga hanya." Musa ya je ya d'auke. Can an ci gaba da aiki sai aku ya ce: "Musa d'auke kujerar can daga hanya." Sai malami ya duba ya duba bai ga mai magana ba. Sai ya ce: "Musa kai ke magana?" Ya ce: "A'a, ba ni ba ne." Shi ke nan sai suka ci gaba da aiki.

Lokacin tara, Musa ya fita. Wasu yara suna faɗa sai suka yi ta zage-zage. Sai wani ya ce wa d'an'uwansa 'ubanshi!. Bayan an dawo, aka ci gaba da aiki. Ana tambaya wannan na faɗin amsa. Wannan na faɗin amsa. An kusa a ba su aiki din nan, sai aku ya ce: "Kai malam, ubanka tun da ba ka da hankali!" Aji aka yi shiru. Malam ya ce: "Musa." Ya ce: "Na'am!" "Dazu an kira ka kuma yanzu an zage ni. Wane ne mai yin haka?" Sai Musa ya d'auki tsuntsu wai ya boye a riga. Sai malam ya gan shi. Sai ya ce: "Watau abin da ya ke magana ke nan? Kullum ina muku magana kar ku je ku hau itace don saboda ana samun rina, macizai da zuma, watau ba kwa ji ko?" Sai ya kama Musa ya yi masa bulala. Sai Musa ya yi haushi ya kama kuka. Ya yi ta kuka. Ya kwashe littattafansa da tsuntsu ya tafi gida.

Yana tafiya yana kuka sai ya yi tuntube, farcensa ya cire. Ya dai karasa gida ya tsarsa na jini. Sai ya zarce d'akin mamansa ya sa kananzir. Ya je ya zuba kananzir sa kyanwa ta d'auke tsuntsun. Da ya fito ya duba bai ga komai ba. Ya zagaya bayan daki sai ya ga kyanwa ta cinye tsuntsu sai gasu kawai. Sai ya ce: "A'a, ka ga na bata wa wafanda ke aji lokaci. Na zo na yi tuntube. Sa'an nan

kuma an hana ni hawa icce na ki bari. Kuma ga shi malam ya yi min bulala." Sai ya je ya gaya wa mamansa. Sai ta ce: "Ka ga da kana jin magana da duk haka ba ta faru ba. Daga yau ka bar hawan itace, ka ji?" Ya ce ya ji.

Kurungus!

123. A BOY AND A PARROT

Narrator : Abdu Sani  
Place : In a Primary School at Funtua, Kaduna State  
Time : 11.30 a.m.  
Date : 30th June 1983  
Audience : 40 school-children.

Narrator : Here it comes, here it comes!  
Audience : Let it come and we hear it!

There once was a boy called Musa. Everyday Musa went to the bush and climbed trees. His mummy said, "You see, you should stop climbing trees. You see, hornets or bees might sting you!"

Then one day Musa went to the bush. He climbed a mango-tree. He saw some ripe fruit. When he was in the tree he saw a nest. He looked inside and saw a bird. He caught it and brought it home. It was a parrot and he said that he wanted to teach it how to speak.

When his mummy saw the bird, she asked him about it. He was silent at first, but then he told her that he had seen it when he went to pick mangos. He really liked it and wanted to teach it how to speak. She said, "You see, I have been telling you - you see, snakes are often found in mango-trees, as well as hornets and bees! A branch can also snap and make you fall. I have been telling you this every day, but you refuse to listen. This is the last warning I am giving you. If you do not stop, I know what I am going to do to you!" He said that he wouldn't do it again.

He cut a carton and put the bird in it. He fed it everyday and taught it how to speak. One day his mummy put some food on one side (of the room). The bird was hungry and came out of the carton and started eating it. His mummy shouted, "Musa, didn't I tell you to take that bird away? Don't be silly!" Musa then took the bird and put it back in to the carton. In the meantime, the bird had memorized what she had said.

One day his friends came around. They just heard, "Musa, didn't I tell you to take that bird away? Don't be silly!" The friends looked around, but they could not see who was speaking. Then Musa came in. They asked, "Were you the one speaking just now?" He said, "No." Then again they heard, "Musa, didn't I tell you to take that bird away? Don't be silly!" One of the friends asked, "Who is speaking?" Musa then explained, "It is my bird, the one I caught in the bush." The friend said, "Oh Musa, our mummy forbade us to go into the bush and climbing trees and you did!" He said, "This is the last time!" He and his friends then talked and talked. They then decided to go home. Musa said, "Let me accompany you some of the way."<sup>1</sup> "No, no, you should actually stay behind to read and do your homework." He said that he had finished his. They said that they wanted to go home and do theirs. They said good-bye and left.

The following day, Musa went to school with his bird. He put it behind his books so that his mummy would not see it. At school, he put it by the side (of his chair). Then the lessons began. Their teacher said, "Musa, take that chair from the passage." Musa went and took it away. Then, after a while, the parrot said, "Musa, take that chair from the passage!" The teacher looked around but could not see who was talking. He said, "Musa, are you the one who's speaking?" He answered, "No, it wasn't me." So they continued on with the lesson.

During the nine o'clock break, Musa went out. Some pupils in the classroom were fighting and abusing each other. One of them said, "Your father!" to the other.<sup>2</sup> When the class resumed, the lessons continued. The teacher asked questions and the pupils answered. When they were about to be given an exercise, the parrot said, "Hey, sir, your father, since you are so stupid!" The class went deadly quiet. The teacher said, "Musa!" He replied, "Yes sir?" "A moment ago you were called and now I am abused! Who is doing that?" Musa ( in a panic ) tried to hide the parrot in his jumper, The teacher saw it and said, "So that's what was speaking! Every day I have been telling you not to go into the bush and climb trees but you don't listen, do you?" He seized Musa and gave him a few lashes.



Musa was hurt and started crying. He cried and cried. He took his books and stormed out of the classroom to go home.

On the way he stumbled and hurt his toe. He arrived home with his toe bleeding. He went into his mother's room to put some kerosene on it.<sup>3</sup> While he was in the room, a cat seized the parrot and took it behind the room. When he came out, he looked everywhere for the parrot, but he could not see it. He went behind the room and saw its feathers. Apparently the cat had eaten it. He said to himself, "I have wasted my classmates' time. I have stumbled and hurt myself. I was forbidden to climb trees, but I did not listen. And now the teacher has beaten me!" He went and told his mummy (all that had happened). She said, "Well, had you listened, all this would not have happened. Don't do it again, will you?" He said that he wouldn't.

It is off!

#### NOTES

1. Traditionally, one is expected to accompany one's visitors some way when it is time for them to leave.
2. To say 'Your father!' or 'Your mother!' in Hausa constitutes abuse.
3. Kerosene is believed to cure fresh wounds.

62. WATA YARINYA DA IYAYENTA

Mai Bayarwa : Hajiya Saude  
 Wuri : Babura, Kano State  
 Rana : 19th August 1983  
 Lokaci : Da dare wajen 8.00 p.m.  
 Masu Sauraro : Manya biyar da yara uku.

Mai Bayarwa : Ga ta nan ga ta nan.  
 Masu Sauraro : Ta zo mu ji ta.

Yammata da ke nan, su kuma su bakwai suna yawon Runshi. Sai suka tafi yawan Runshi cikin dawa. Sai suka ga baure yai 'ya'ya. Da ya yi 'ya'ya, sai suka ce: "Mu cire zunguranmu, mu hau, mu hau, mu d'iba." Suka cire zungurunsu. Suka hau su bakwai. Suna ta iba, suna ta iba. Wannan in ta iba uku ta ci, ta ebi uku ta zuba a mara. Wannan inta d'eba ta ci, ita kuma ta zuba a mara. Suna baɓɓoyewa, duk suka yi ta d'iba, suka yi ta d'iba. Wannan ko ta bakwai in ta d'iba sai ta cinye. Ita ba ta ragewa ta boye. In ta d'iba sai baka, in ta d'iba sai baka. Waɗannan ko duk suka yi dabara suka baɓɓoye wa iyayensu. Aka d'ebe baure tas. Da aka d'ebe baure, sai aka ce: "To a sauka, a tafi gida, a sauka, a tafi gida." Duk suka sauka, kuma suka d'auki zungurunsu. Suka tafi gida.

Suka tad da iyayensu suna ta tafi gindin inuwa. Wannan sai ta ciro: "Iya ga naki." "A... a... a, baure kuka ebo? Madalla." Wannan ta ciro: "Iya ga naki." Wannan ta ciro: "Iya ga naki." Wannan ta ciro: "Iya ga naki." Har su shida d'in. Sai wannan ta bakwai ta ce: "Ke ina nawa?" "Na cinye." "Kin yi me? To yanzu duk inda baure yake ki je ki d'ebo min baure ki kawo min. In ba ki kawo min ba, ba zan ba ki zannuwa ki je wasa ba. To kin ji."

Yarinya, sai ta tafi neman baure. Tana so a ba ta zannuwa ta tafi wasa. 'Yan'uwanta duk an ba su, sun tafi. Sai ta je wajen baure. Ta durkusa, ta ce:

"Baure, baure, wurinka na zo."  
 "Yarinya in ba ki me?"  
 "Na zo ka ba ni 'ya'ya."  
 "'Ya'yan ki kai wa wa?"  
 "Ni, 'ya'ya in kai wa Inna."  
 "Innar ta ba ki me?"  
 "Ni, Inna ta ba ni zannuwa."  
 "Zannuwa ki je ana?"  
 "Ni zannuwa in je ni wasa."  
 "Wasan da ke da wa?"  
 "Wasa da ni da sauran 'yan'uwa da sun tafi."

Baure ya ce: "'Yanmata, ba kashin shanu. Ina zan yi 'ya'ya? Sai ki je rigar shanu, ki samu kashin shanu ki kawo." Sai ta ce: "Tp." Sai ta tafi wurin shanu. Ta durkusa, ta ce:

"Shanu, shanu, wurinka na zo."  
 "Yarinya mu ba ki me?"  
 "Ni, na zo ku ba ni kashi."  
 "Ki kai wa wa?"  
 "Ni, kashin in kai wa baure."  
 "Bauren ya ba ki me?"  
 "Ni, baure ya ba ni 'ya'ya."  
 "'Ya'ya ki kai wa wa?"  
 "Ni, 'ya'ya in kai wa Inna."  
 "Innar ta ba ki me?"  
 "Ni, Innar ta ba ni zannuwa."  
 "Zannuwa ki je ina?"  
 "Ni, zannuwa in je wasa."  
 "Wasan da ke da wa?"  
 "Wasan da ni da sauran 'yan'uwa da sun tafi."

Shanu suka ce: "'Yanmata, ba gamba. Ba mu ci gamba ba, ina za mu sami kashi? Sai ki je wurin gamba ki saro dan ganyen. Ko 'ya'ya yake ki kawo. Mu ci, mu yi kashi." 'Yanmata ta ce: "To." Da ta je wurin gamba ta tarar kirare ce ba toho. Ta durkusa, ta ce:

"Gamba, gamba, wurinki na zo."  
 "Yarinya, in ba ki me?"  
 "Ni na zo ki ba ni tohon ganye."  
 "Ganyen ki kai wa wa?"  
 "Ni, ganyen in kai wa shanu."  
 "Shanu su ba ki me?"  
 "Ni, shanu su ba ni kashi."  
 "Kashin ki kai wa wa?"  
 "Ni, kashin in kai wa baure."  
 "Bauren ya ba ki me?"  
 "Ni, baure ya ba ni 'ya'ya."  
 "'Ya'yan ki kai wa wa?"  
 "Ni, 'ya'ya in kai wa Inna."  
 "Innar ta ba ki me?"  
 "Ni, Innar ta ba ni zannuwa."  
 "Zannuwar ki je ina?"  
 "Ni, zannuwa in je wasa."  
 "Wasa da ke da wa?"  
 "Ni, wasa da ni da sauran 'yan'uwa da sun tafi."

"'Yanmata, to, ba ko yayyafi, da zan sami yayyafi ma..."

Tana nan tsaye, tana nan tsaye, sai ta ji ikon Allah ya sako da yayyafi, yaf, yaf, yaf. Ya sauka kan gamba. Gamba ta tuttuƙo, ta tuttuƙo, ta tuttuƙo. Ta d'ebi d'an ganyen, ta je, ta kai wa shanu. Shanu suka ci. Suka wo d'an kashi. Ta d'ebi kashin ta kai wa baure, ta shasshafa mai. Baure ya kwatsa 'ya'ya, ya kwatsa 'ya'ya. Ta ce: "To." Sai ta hau ta d'iba, ta d'iba. Ta cika zane, ta cika zane, ta kunsu. Ta dauka sai gida. Ta je ta ce: "To Iya, ga shi!" Ta ce: "To madalla! To yanzu fa zan ba ki zannuwa ki je wasa. 'Yan-'uwanki duk sun tafi." Ta dauko zannuwa ta ba ta. Ta ce: "To d'add'aura ki tafi ki neme su. Sun tafi wurin wasa."

Yarinya ta d'aura zannuwa. Sai ta ji ana wasa, rau, rau, rau. Ce take 'yan'uwan ne, ashe wasan kuraye ne. Ba sai ta tunkari kuraye ba. Da ta tunkari kuraye sai suka ce: "Kawa, maraba! Kawa, maraba! Ga kawa. Maraba!"

Suna cikin wasa, sai wata kura ta ce: "Ke kawa, ya ki nan,

taho in gaya maki don ina sonki." Ta ce: "To." Ta ce: "Kin ga mu da kika zo nan. Kin ga mu fa ba mutane ba ne, kuraye ne mu. Kin ga ki surare tun ba a farga ba. Ki yi ta gudu, ki tafi gida. In kika tsaya nan, ba da ke ba." Sai ta ce: "To." Yarinya aka koma wasa. Suna ta wasa, suna ta wasa, suna ta rafsa shewa, sun turnike da wasa. Sai surururu ta sulale ba su sani ba. Ta yi ta gudu, ta yi ta gudu, ta yi ta gudu. Sai ta je gida tana fuka. Can sai suka ce: "Ina kawa? Ina kawan nan? Ta gudu, ta gudu, ta gudu. A bi ta, a bi ta, a bi ta, dudududu!" Tana shiga cikin gida suna isa kofar gida.

Ta ce da uwar: "Inna, Inna, bufen kofa!"

Ta ce: "Abin da ya koro ki ya cinye ki."

"Baba, Baba, bufen kofa!"

"Abin da ya koro ki ya cinye ki."

"Kishiyar uwata, bufen kofa!"

"Abin da ya koro ki ya cinye ki."

Duk ta zano matan gidan, suka ce abin da ya koro ta ya cinye ta. Saura baiwa wai ita Arziki.

"Arziki, Arziki, bufen kofa!"

Arziki sai ta tashi ta bufe kofa. Ta jefa musu katon zakara. Suka d'auka suka tafi. Yau yarinya bayan da suka tafi sai ta turke kuka a d'akin. Ta ce: "Ni dai kin ga iyayena ba sa kauna ta. Zan yi tafiyata uwa duniya. Allah basshi in je in yi dandi."

Yarinya da asuba ta yi ta d'aure 'yan tsummokaranta, sai ta fice ta yi tafiyarta. Ta bar Arziki nan. Ta tafi tana kuka don iyayenta ba sa kaunarta. Ta tafi ta fada maraya.

Tana nan, tana nan a maraya sai sarkin gari ya gan ta. Sai ya ce yana sonta. Da ya ce yana sonta sai ya aure ta. Da ya aure ta ta tare gidan sarkin garin. Tana nan, tana nan ta yi arziki a gidan.

Iyayen da suka ji labarin ta yi arziki sai suka aika a je a kirawo Fatsimatu. Aka ce: "Yaya za a ce a je a kira ta? Wa za shi

ya kira ta? A... to, a sami dai ma'aiki a ce ya ja ya kira ta. A ce uwarta ta mutu, ai tafi zuwa." Sai aka ce ce: "To." Sai ga kurciya. Aka ce: "Kurciya, aike za a yi can a kirawo Fatsimatu." Sai ta ce: "A aike ni." In kin je yaya za ki ce?" Mai kullum ciki." Sai ga hasbiya. "Me ake nan?" Aka ce: "So ake yi za a yi aike a je a kira Fatsimatu." "Ni a aike ni." "In kin je me za ki ce?" "Kuu kuu!" "Ke don Allah tashi nan." Sai ga hankaka: "Me kuke yi nan?" "A'a hankaka, ana neman ne a je a kirawo Fatsimatu a gari kaza. Ga ta nan a maraya, gidan sarki." "Ni ku aike ni." "In ka je yaya za ka ce?" "Kwaa kwaa!" "Kai don Allah yi can." Sai ga gauraka. "Me ake yi nan?" "Gauraka, aike za a yi a kira Fatsimatu gidan sarki." Sai ya ce: "Ni, ku aike ni." "In ka je yaya za ka ce? Gauraka?" "Ni dai ku aike ni." "To, gauraka, in ka je yaya za ka ce?" "Ni dai ku aike ni." Sai aka ce: "To." "Ka je ka ce Fatsimatu uwarta ta mutu." Sai ya ce: "An gama." Sai ya tashi sama. Ya tafi, ya sauka kan soranta. Suna daka tsakar gida da kishiyoyinta. Sai ya ce:

"Fatsimatu, Fatsimatu, ana kira!  
 Fatsimatu, Uwarki ce ta mutu.  
 Aka aiko ni in gaya maki."  
 "Ba ni jin zuwa, gauro!  
 Ba ni jin zuwa, gauro!  
 Koma gida, gauro!"

Sai ya koma: "Ta ce ba za ta zo ba." "Ba za ta je ba? To je ka ka ce Ubanta ya mutu." Ya ce: "To." Ya koma, ya kuma sauka kan soronta, ya kuma ce:

"Fatsimatu, Fatsimatu, ana kira!  
 Fatsimatu, Ubanki ne ya mutu.  
 Aka aiko ni in gaya miki!"  
 "Ba ni jin zuwa, gauro!  
 Ba ni jin zuwa, gauro!  
 Koma gida, gauro!"

Sai ya koma. "Ta ce ba ta zuwa." "To, tafi ka ce da ita Kishiyar Uwarta ta mutu." Ya koma, ya ce:

"Fatsimatu, Fatsimatu, ana kira!  
Fatsimatu, Kishiyar Uwarki ce ta mutu.  
Aka aiko ni in gaya maki."

Ta ce:

"Ba ni jin zuwa, gauro!  
Ba ni jin zuwa, gauro!  
Koma gida, gauro!"

Ya koma, ya ce: "Ta ce ba ta zuwa." "To gauraka, ka koma ka ce...  
Arziki ta mutu." "Kai don Allah, Uwarta da Ubanta ta Ri zuwa da  
kishiyayin gidan nan duk ta Ri zuwa, ai wata baiwar gida - Arziki?"  
"Kai ku aike ta dai. Ba a san inda rabo yake ba." "To. Koma ka  
je ka ce wai Arziki ta mutu."

Ya tafi. Ya kuma sauka ya ce:

"Fatsimatu, Fatsimatu, ana kira!  
Fatsimatu, Arziki ce ta mutu.  
Aka aiko ni in gaya miki!"

Sai ta ya da tabarya.

"Ina zuwa, gauro!  
Ina zuwa, gauro!  
Shiri nake, gauro!  
Ina zuwa, gauro!  
Bayi ku ta da shinkafa kar a rufe ta ban je ba!  
Bayi ku ta da shinkafa kar a rufe ta ban je ba!"

Nan da nan sarki ya turo hatsi, ya turo shinkafa. Ya ce: "To!  
Bayi duk su d'auka." Aka zuba a tayaka, a d'auka a je garinsu Fatsimatu.  
Aka d'auka, Fatsimatu. Aka d'auki dukiya da ita da bayin sarki. Aka tafi

gidansu Fatsimatu. Tana gaba suna binta da tayaka. Aka kora, aka tafi. Ta ce: "To! Idan an je, kayan da kuka ga mun d'auko mun tafo da shi kar ku ajiye shi d'akin kowa. Zan nuna muku kofar d'akin Arziki. Nan duk za ku ajiye dukiyar nan, ta ta ce." Suak ce: "To." Bayi suka ce: "To."

Aka shiga gida daƙaƙa. Aka ce: "Kai ga Arziki nan, ga Fatsimatu, kuma iyayen sun saki baki kofar d'akinsu za a kai kaya. Sai aka nufi kofar d'akin baiwa. Sai aka yi ta tula kaya, aka tula kaya. Da Uwar da Uban da Matan gidan da Kishiyar Uwar duk suna kallo. Sai aka jibge kayan nan kofar d'akin Arziki. Ta ce: "To! Duk ku shigar mata da shi. Duk ku shigar mata dukiyar nan. Duk ta Arziki ce. Saboda ita na d'auko. Ita kuma zan ba. Da ba don ita ba da kuraye sun cinye ni," Aka yi ta tura dukiya, aka yi ta tura dukiya d'akin Arziki. Iyayen na kallo. Ta ce: "Ku juya. Mu tafi gida!" Bayi kuma duk suka tafi gida. Shi ke nan, Arziki ta yi arziki a gida.

Kurungus.



62. A GIRL AND HER PARENTS

Narrator : Hajiya Saude  
 Place : Babura, Kano State  
 Date : 19/8/1983  
 Time : Night (8.00 p.m.)  
 Audience : Two adults and three children.

There were once seven girls who went off strolling into the forest one day to allow the henna they had put on to take effect. They saw a figtree which had a lot of fruit on it, and the girls said to one other, "Let's remove our henna and climb the tree and pluck its fruit." So they all removed the henna and climbed the figtree. While they were plucking the fruit, six of the seven girls, who were wise, hid three out of every six figs that they plucked, but the seventh, being foolish, did not hide even one. Whenever she plucked the fruit she just ate it all up. The six wise ones had hidden the fruit for their parents. The girls all plucked everything and they left the figtree without any fruit left on it. As they could not find any more fruit they said to one another, "Let's climb down and go home." So they climbed down and went home.

On arriving home, they found their parents sitting in the shade of a tree chatting. Each of the six wise girls then took some of the fruit she had hidden and gave it to her mother, saying, "Mother, here is yours." The mother then replied, "A,a,a,a, so it is fig fruits you've brought?! Thank you!" When it came to the turn of the foolish one, her mother turned and said, "You, where is mine?" The girl replied, "I ate everything." "You did what? Without further delay you should at once go out and look for some fig fruit and bring them to me. If you fail to bring some to me, I will not give you your new dress to enable you to join your companions in the playground. Do you hear?"

The girl then left her mother, and went into the bush in search

of a figtree, because she wanted her mother to give her the new dress so that she could go off and join the rest of her playmates in the playground. Her friends had already received theirs and had left for the playground to play. In her search she came to the figtree (the one they had left without any fruit on it) and she knelt down before it and said:

"Fig, Fig, I have come to you."

"My dear little girl, why have you come to me?"

"I have come to you to get some of your fruits."

"My dear little girl, who are you taking it to?"

"I am taking it to my mother."

"What will your mother give you?"

"She will give me a new dress."

"Who will you take the new dress to?"

"It is mine for celebration."

"Who are you going to play with?"

"I am going to play with my mates who are already in the playground playing."

The figtree then answered, "Little girl, without manure, how can I bear fruit? If you want me to bear fruit for you, you should go to the shepherd's camp and collect the dung and bring it to me." The girl answered, "Okay." She then left for the shepherd's camp. When she got there she went straight to the cattle and knelt before them and said:

"Cattle, Cattle, I have come to you."

"What do you want?"

"I have come to collect your dung."

"What are you going to do with it?"

"I will take it to the figtree."

"What will the figtree give you in return?"

"He is to give me his fruit."

"Who will you take the fruit to?"

"I will take it to my mother."

"What will your mother give you?"

"She will give me a new dress."

"What is the dress meant for?"

"It is mine for celebration."

"Who are you going to play with?"

"I am going to play with my mates who are already in the playground playing."

The cattle then said, "Little girl, we haven't had enough grass to feed on, so how can we provide you with dung? If you want our dung than you must go and bring us some grass to eat."

The girl replied, "Okay." She then went straight to the river-bank where she could find fresh grass, but all she could find was the stems standing without any leaves on them. She knelt before them and said:

"Grass, Grass, I have come to you."

"What do you want?"

"I have come to collect your grass."

"What are you going to do with it?"

"I will take it to the cattle."

"What will the cattle give you in return?"

"They will give me their dung."

"What are you going to do with it?"

"I will take it to the figtree."

"What will the figtree give you in return?"

"He is to give me his fruit."

"Who will you take the fruit to?"

"I will take it to my mother."

"What will your mother give you?"

"She will give me a new dress."

"What is the dress meant for?"

"It is mine for celebration."

"Who are you going to play with?"

"I am going to play with my mates who are already in the playground playing."

The grass then replied, "Whoops! My little girl, there is no rain. If only I could have enough water...?" While she was still standing there, God sent rain on the grass. The grass sprouted and she cut some of it and took it to the cattle. They ate it and provided her with dung. She carried the dung to the figtree. The figtree then brought forth new fruit. She said to herself, "That's good!" She climbed the figtree and plucked the fruit she wanted and tied them up in her wrapper and then carried them home to her mother. She said, "Mother, here it is!" The mother answered, "Thank you! You can now have your new dress for the celebration in the playground. Your friends are already there. Dress up quickly and join them!"

The girl was very happy to get her new dress. She ran to the playground hoping to meet her friends to play with them. When she arrived she heard the clapping of hands - rap, rap, rap, rap! - and she saw some girls playing. She thought that they were her friends and so she went straight towards them, but unfortunately they were hyenas disguised as girls. When the hyena-girls saw her, they approached her and they said, "Our dear good friend, welcome, welcome!" They gave her a good welcome and then went back to their playing. While they were busy playing, one of the hyena-girls called the girl and she said, "My good little girl and friend, come here. I have some news to tell you about ourselves. Because I love you dearly, I am going to tell you this." The girl replied, "Okay." The hyena then went on, "As you see us here, we are not human-beings, but true hyenas. Because I love you I want you to run away from here when you see that all of us have been taken in by the game. You should then go home straight away, for if you stay here we shall eat you." The girl answered, "All right!" She then joined them in the game, watching carefully every move they made while they were playing noisily and rowdily, and then she sneaked away unnoticed. She ran and ran and ran until she reached home panting and out of breath. The hyenas meantime were saying, "Where is (our) friend?"

Where is (our) friend? She has run away, she has run away, she has run away! Follow her, follow her!" The girl entered the house as the hyena-girls arrived at its entrance.

She said to her mother:

"Mummy, Mummy, open the door for me!"

She replied, "Let what has followed you devour you!"

"Daddy, Daddy, open the door for me!"

"Let what has followed you devour you!"

"My Stepmother, my Stepmother, open the door for me!"

"Let what has followed you devour you!"

She called on all the women of the house to open the door, and they all said in turn that what had followed her should devour her. Only the slave-woman called ArziKi was left to call on:

"ArziKi, ArziKi, open the door for me!"

ArziKi got up and opened the door. She threw a cock for the hyena-girls and they took it and went away.

Well, the girl, after they had gone, cried and cried in ArziKi's room. She said, "You see, my parents do not love me. I shall desert them and go off into the world. I would rather become, God forbid, a prostitute!" ArziKi then said, "Well, what can I say, Fatsimtatu? What can a slave say?"

Early the following morning, the girl took up her belongings and left the house not knowing where she was going. She was crying all the time, saying, "I will go anywhere since my parents do not love me." She came to a large town, and decided to stay there. One day the emir of the town saw her, and she appealed to him as she was very beautiful. He desired her to be his wife. He married her and she went and lived with him and his other wives in the palace. She became the favourite wife and the emir gave her much wealth and she became rich.

One day her parents learnt that she had become rich so they

wanted to send for her to come home. They said, "Who is there who can go and call her? Well, let's look for a suitable messenger who will go and tell her that her mother has died. That way she will certainly come home immediately." A pigeon came and said, "Send me." They asked, "When you go, what will you say?" It replied, "I will say, 'You little girl with a big stomach!'" They said, "Go away!" Then a dove came and asked, "What's happening?" They replied, "We want to send for Fatsimatu." "You may send me." "What will you say when you go?" She replied, "Kuu, kuu, kuu!" The parents replied in annoyance, "For God's sake, go away!" Then there came a crow who asked, "What are you doing here?" They answered, "We just wanted to go and call Fatsimatu at such and such a place. She is in that town living with the emir as his wife." The crow then said, "You can send me." "What will you say to her on your arrival?" He said, "Kwaa, kwaa, kwaa!" They replied, "For God's sake go away!" Then came the crownbird who said, "What are you doing here?" They replied, "We wanted to send for Fatsimatu who is in the chief's palace." He replied, "You can send me." "If you go what will you say?" He answered, "You just send me." "Okay, Mr Crownbird," replied the parents, "Go and tell Fatsimatu that her mother is dead." He replied, "That's fine." So off he flew to the emir's palace and stood on the rooftop. From there he saw Fatsimatu with her co-wives pounding flour. He called, "Fatsimatu! Fatsimatu! You've got a message. Fatsimatu, your mother is dead - that's why I am sent to call you!" Fatsimatu replied:

I don't feel like coming, Crownbird

I don't feel like coming, Crownbird.

Go back home, Crownbird!

He went back and reported that she refused to come. He was asked to go back a second time and say that now it was her father who was dead. He replied, "Okay." He went again and stood on the rooftop and called:

Fatsimatu, Fatsimatu, you are wanted at home  
 Ftasimatu, your father is dead  
 I am sent to inform you!

She replied,

I don't feel like coming  
 I don't feel like coming  
 Go back home, Crownbird  
 Go back home. Crownbird!

He went back again and reported that she still refused to come.  
 They asked him to go back for a third time and say that now it  
 was her mother's co-wife who had died. So he went back and called:

Fatsimatu, Fatsimatu, you are wanted at home  
 Fatsimatu, your mother's co-wife is dead.  
 That's why I am sent to tell you!

She replied:

I don't feel like coming, Crownbird  
 I don't feel like coming, Crownbird  
 Go back home, Crownbird!

He went back and reported that Fatsimatu syill refused to come.  
 They said, "Now go back and say that Arziki is the one who has  
 died." He replied, "Rubbish! Her mother, father and the co-wife of  
 her mother died, and she refused to come, so how would she come  
 for a slave called Arziki? Some insisted that he should try again,  
 for she might be convinced still. So he went back again and  
 called:

Fatsimatu, Fatsimatu, you are wanted at home  
 Fatsimatu, Arziki . is dead

That is why I am sent to tell you!

When Fatsimatu heard this, she threw away the mortar that was in her hands and she said:

I am coming, Crownbird

I am coming, Crownbird

I am coming, Crownbird

I am trying to get ready, Crownbird

I am coming, Crownbird!

And she therefore called to her slaves and said, "Bring me some rice!" And to the Crownbird she said, "Tell them that they should not bury her until I come."

When the emir heard what Fatsimatu had said, he immediately sent for more rice and corn. He told the slaves, "Now let all of you carry it." They put everything in bags and loaded them on donkeys to go to Fatsimatu's village. Fatsimatu rode a horse and she rode in front while the slaves and the caravan of the donkeys loaded with rice and corn followed behind. As they approached the village, she turned to the slaves and said, "You see, all those goods you are carrying should not be unloaded in anyone's hut in the compound save that belonging to ArziKi. These all belong to her." The slaves answered, "Okay, okay!"

Due to the size of the bags, the slaves had to struggle before they could pass through the gate of the compound. Every single person in the compound came out shouting and rejoicing, saying, "Here is Fatsimatu, here is Fatsimatu!" Her parents stood by their doors, hoping that that all the goods they saw were theirs. But, alas, all was taken to ArziKi's hut and unloaded there. Fatsimatu said, "It all belongs to ArziKi. If it wasn't for her I would have been eaten by the hyenas." When the slaves had finished unloading the goods in ArziKi's room, Fatsimatu turned to the slaves and said, "Now you have finished - let us go home." All of them turned around and returned home, leaving Fatsimatu's parents standing



there watching, their hopes dashed.

That's all. ArziRi became rich overnight without having to struggle for it. And here ends my story.

It is off!

51. DUNIYA RIJIYA CE

Mai Bayarwa : Hececi ( Abdu Gula )  
 Wuri : Shinkafi Isa Local Government, Sokoto State  
 Lokaci : Da dare wajen 9.00 p.m.  
 Rana : 30th October 1983  
 Masu Sauraro : Manya maza shida

Mai Bayarwa :

To ni ne Abdu Gula, nan Tsibiri ba, rikon kudu Shehu Kasar Sarkin Kayar Maradun nan nike. Awo, saboda mutum ya saurara kar shi yi baƙayen kallo, don ya ji magana gulma-gulma kata-kata ana yassheta gidiz-gidiz. Awo, towattana fa Rarya ce ba gaskiya ba. Awo, Rarya ce ba gaskiya ba. Da bakinmu na Turawa abin da muka kirant tatsuniya. To da bakinmu na Hausa abin da muka kiranta gatana. Awo, to don mutum ya saurara kar shi baƙayen kallo. Gara shi ji magana gulma-gulma kata-kata ana yasshe ta gidiz-gidiz.

Af! To shi ke nan, wanga lamba dai wacce ta fara zuwa, awo, ashe dai duniya rijiya ce. Wanda duk yai gina ya tad da ruwanta sai sha. Mun kwantad da hankalinmu mun gane. Af! To giwa ta tara kwaron daji. Suka kammala kakakaf. Duk sunka kubce sunka cimre anka yi jimilla. To shi ke nan anka ce: "Ku taho mu yi shawara ga dajin ga. Saboda ba mu dai da ruwan sha. Awo, a taru a yi shawara a gina rijiya." Anka ce: "I, wagga shawara ta yi." Af! To da dussan gari da kwaron daji da wani tsuntsu mai tashi ba a d'auke wa kowa ginin rijiyag ga.

Cikin sakakin daji kwankwarami nai. Anka shiga rinjimin ginan rijiya. Anka shiga kwacakan ginan rijiya. Sai da anka kwashe watanni guda bakwai samsam ana ginan rijiyag ga daji. To ran nan sai anka cim ma gari ris cikin rijiya. Anka ce: "Katas, dafa ga wadatau. Gina ta kare. Dafa ga wadatau." Ko'ina ka duba cikin rijiya sai garin gero da na dawa da na shinkafa da na alkama, ko'ina ya bullo. Duk inda ka dubo gari ne ke bullowa. Aka shiga ringid'i ana rerawa ana hwarin rai da murnar gari na bullowa. Anka ce gina ta kare bakin nan. Wanga abu an dace. Anka ce rijiyag ga ai babu halin a batta ta

gargajiya. A shiryar da masu iko. Wanda duk zai sha garin ga sai ya koma hannun masu iko. Hankali hankali ana shan garin ga. In an batta ga gargajiya, bakwai guda sai ka ga an shanye. Amma ka ga in anka shiryar da mai iko to wanda duk zai sha garin sai ya koma hannun mai iko. Sai ka ga abin ya yi nisa ana sha. Anke ce: "I, wagga shawara ta yi."

To da dussan gari da kwaron daji duk an kammala kakakaf. "Wa anka ba Sarki?" Sai anka ce: "Af! Ai masu sanin harkokin duniya su ka ba sarauta. In ga zaki a wuri har a ce: "Wa anka ba Sarauta? A kama zaki ya na'fe Sarki." Kai raƙumi kana gaba'in sai ya ce: "Furr burmu yadda ba." Anka ce: "Mina na?" Ya ce: "Burmu yadda ba." Anka ce: "Haka fa." Ka ji wai raƙumi bai yadda ba. Aiko da ganin kan raƙumi kowa ya san musu garai. Awo, ai wai wani abu wai raƙumi bai yadda ba. Sai gururinsa ya kai: "Burmu yadda ba." Anka ce: "Kai mun jiya ba ka yadda ba." Anka ce: "To tsaya kun ji, abu ya zam rugumtsa. To harkag ga, to a taru a runtsuma a jefa kuri'a. Wanda duk ya ci nasarar za'be to ya zam rijiyag ga ta gari tana hannu nai." Ga gari can na bullowa, shina firtsatsowa.

Anka ce: "To kai raƙumi dag gare ka mussu yat taso , harka ta siyasa cikin wace jiha kake?" Sai raƙumi yac ce: "Ni adili nike." Anka ce: "Adili? Tashi mun ji adili kake." Ke kura kina waje d'aya sai ta ce: "Na rantse da Allah ko ni adili nike, wallahi!" Anka ce: "Ke 'yar bura 'ubag ga ai wallahi harkar siyasa wai da kike adila kike, mai ilimin Turawa shi ya ka shiga siyasa ya ci riba ba ke ba d'ibgag ga wacce ba ta san komai ba harkar boko." Sai ta ce: "Ni? Wane d'an bura 'uba yaka ce ban san boko ba? Tun da na iya Turanci na san alan guburo a'a'a, alan guburo kaminjo idonkiya." Anka ce: "Yau ga 'yar kaminjin adonkiyar bura'uba. Ke 'yar idonkiyar bura'ubag ga. Ka ga 'yar alanguburon idonkiyar bura'uba." To anka ce a bar ta dai inda taka so ta shiga.

Ke jimina kin koma can kauce da su hankaki da su da tankarki da su fara, sun kaurare maka wuya sun tutsutsu. Ka san jimina jijjiba ce wuyanta zadafa d'an kan kwakyal kamar gurji. To ke jimina a wacce jiha kike? Sai ta ce: "Mu abin da munka d'auka P.R.P." Anka ce: "To 'yan P.R.P. ne ku? To tashi mun jiya P.R.P. kunka d'auka."

Kai gunki da kai da su alade kun koma can kauye kun yi gurum. "Cikin wace jiha kuke?" Sai gunki ka san harkara garai, labba nai ba su rufe su. Baki nai ga shi sake, harkara zagai zagai sai ya ce: "Mu abin da munka dauka U.P.N." "Ai da ganin gunki sai inyamiri. Tashi mun jiyo U.P.N. kuke."

Dila ya dauki kwangilar N.P.N.

Anka ce to shi ke nan a tashi kowa da kowa a runtuma a yi garantutuwar siyasa a jawo hankula. Kowa ya sami irin nasa mutane. To dafa ka san irin manyan mutanen ga masu mukami. Awo, cikin dare kai doki sai ka iske jakki cikin dare ka ce: "Jakki in ban da kowa ina da kai. Shawara ce fa tak kawo ni cikin dare. In ba ni da kowa ina da kai. To da ni da kai fa duk hatsi aka ba mu. Awo ba mu kin Shagari. Ka komo cikin harkokinmu na N.P.N." Sai jakki ya ce: "Kai tashi ban wuri ni adili nika." Ya ce: "Adili?" "I, ni adili nika." Doki ya ce: "To ka san kai dan wahala ne dai. Awo ba ka rabo da toluwar kaya ba da shan dan karen kashi. Tafi adilin kake." "Yat tafiya tai.

Kai ko dila ya ishe karen gida asiri rufe cikin dare ya ce: "Kare yau in ban da kowa ina da kai. Da ni da kai duk ma'anar mu guda. ka komo cikin harkokinmu na N.P.N." Sai kare ya ce: "A'a, ni na so shiga N.P.N., to kura na ka tsoro. Cikin dare ta ishe ni, ka san 'yar yawon dare ce, ta yi min siyasa ta ni komo cikin harkokinmu adilai. In sun ci nasarar zaɓe har ana ba da matsayi a sama min aiki." Ya ce: "Wane aiki gare ta wanda za ta ba ka? Karya ce. Wani aiki gare ta." "A'a, wai ana ba ni kurciya da sikari." Anka ce: "Haka fa, watau kurciya da sikari, dai dai!" Anka ce: "To tashi." Anka ce ai duk tai musu zambo. Ba ka ganin zakara can ya yi tokofo. Wai in an ci nasarar zaɓe baturen gona za a yi mai. Anka ce aw, don haka ya riƙa wani abu zai zai yana rausaya? Madalla! Anka ce dan bura'uba wa zai ba shi tsaba. Kuma anka ce wai shi jakki haukan da yakai, in an ci nasarar zaɓe injin yin mazarƙwaila za a ba shi, ana shirge mai kayan rake yana mazarƙwaila. Anka ce ku kyale mahaukaci can.

To sai anka ce to kowa ya taho a aza diro. Sai mun ji harshen kowa da siyasa san nan a watse ga uwa duniya a yi garuruwa a jawo hankula. Domin kowa sai mun ji harshensa na siyasa. Af! Anka kawo

diro babban fili anka aje. Ba rigima ba ba tashin hankali ba kwaramniya ba shagala ba d'ibgewa. Kowa dalla-dalla ya fad'i iyaka halshe nai.

Anka ce: "To kai rakumi daga gare ka mussu yat tashi, ina yaranka masu yi ma siyasa." Sai ya ce: "Su ungulu da mayukka ga su nan." To ungulu ku yiwo gaba ku hau diro. To kai maiki kana takamar shugaban siyasa kake. Kai ko ungulu ka sa yat taguwa abakwat da d'an biro kowa ya yi kure ka rubuta. Ya kumbule. Sai maiki yas sa fada: "Kai! Ungulu, kai taka, ba a bugun kowa." Ungulu ta yi maka zai zai, ta duba nan ta duba nan, ta ga duk N.P.N. masu mukami sun yi yawa. Ungula tai takar-takar tad dawo. Sai maiki: "Yau ga 'yar bura'uban nan, kai 'yar banza wa kika<sup>a</sup> ana bugu?" Af ashe ke kurciya kin ji haushi. Sai ta ce: "Ko ni 'yar yarinya ba ni takawa in fad'i wadda na ga dama." Anka ce taho taka. An wo mata kaya rakaka na kawa. Awo, ita 'yar N.P.P., sai kin taka. Sai ta shiga gyaran gashi - ciwai, ciwai, ciwai - tana gayran gashi. Sai anka ce: "Ke ba gyaran gashi anka sa ki ba, siyasa anka so. Ki fad'i wacce kin ga dama. Ba a bugun kowa." Sai kurciya ta karkata kai za ta shiga siyasa. "Wasu nan, wasu nan, wasu nan." Sai anka ce: "A gaishe ki magajiya. Muna riƙe." Ka ji wai har yarinya ta fi angulu d'an bura'uban surutu. Shid'o ai ba ki da laifi, au wasu nan, wasu nan, muna riƙe."

Anka ce: "Ke jimina 'yar P.R.P. ina iyalinki masu yi miki siyasa?" Sai ta ce: "Tankarki, kai tankarki ka ga in ba mu ci nasarar zaƙe ba abin ya dame mu." Yaz zo yah hau diro ya kewaye. Anka ce: "To bisimillah sa siyasa. Ai ko ina kake kana jin tankarki yana siyasa. Harshe nai ya riƙa." "Kakarai, mu shiga kakarai mu shiga." Anka ce: "Mm ka ga wannan bai son ko shiga anka jawo ra'ayi nai anka tausa. Ka ji ya ce kakarai ya shiga." "Shid'o, ai ba ka da laifi tun da sunka tausa ka." Af sai ya shid'o.

Anka ce: "To ku wafanga yau haske 'yan U.P.N. ina iyalinku masu yi muku siyasa. Awo ina kuke?" Kai namijin mujiya su ka siyasa yau haske. Anka ce: "Lalle to taho taka ka fad'i wadda ka ga dama. Namijin mujiya idanu kamar zai fito. Ko can ba son shi ake ga tsuntsaye. Sai ya hau diro. Sai ya shiga waige-waige.

Anka ce: "Kai sa siyasa." Sai ya noƙe kai ya rasa abin da kai mai daƙi. Abin ya ba shi kumya. Sai ya shiga gumsa 'wuhhu, wuhhu,

wuhhu', anka ce: "Kai wat-taba siyasa da kuka. Yau ga d'anbura'uba. Shid'o. Da na can jayayya kunka yi. An san bahausha bai bin inyamiri shid'o." sai namijin mujiya ya shid'o.

Anka ce: "To ina iyalin dila waƙanda ke bin N.P.N.? Ina yaranka masu yi ma siyasa?" Dila ya ce: "Ni? Yau yara ne kamata kanana ag gare mu. Ga su ceniya su Ryan-Ryari da marai da tsira da namijin tattabara." Anka ce to su taho, su huƙun suka taho. "Au ina sakatare Ryan-Ryari taho fara takawa ka faƙi naka jawabinku na N.P.N." Au kai Ryan-Ryari da hawa diro, idanu nai kantankar, babu zanzana ba katsewa da duniya, ba tsoro, da idanu nai ware-ware ya hau diro, ko'ina kake kana jin harshensa. To shi Ryan-Ryari ba d'umi yake ba, haka ratata. Sai ya ja murya yana siyasa hankali hankali. Yak kama "riƙa rassa karka zure, riƙa rassa karka zure, riƙa rassa karka zure." Anka ce: "Bari mutum ya riƙa rassa shi zure. Ai ka faƙi ka gira. In mutum ya riƙa rassa ya zure ba ruwanmu." Sai Ryan-Ryari ya ce: "Mu ne N.P.N." Anka ce: "Ina mataimakin Ryan-Ryari tsira?" Anka ce: "Sai ka zo ka taka." To shi tsira ko san surutun faƙa garai. Surutun d'umi garai. Ko da yah hau da susutun faƙa yah hau. Sai ya kama birgima bisa diro tana ta birgima yana wariri. Awo, sai: "Tsiri tsikuwa, shi ke nan shi ke nan, mu suka tsiri tsikuwa shi ke nan shi ke nan mu suka tsiri tsikuwa shi ke nan shi ke nan." Anka ce: "Shid'o. Ai ka faƙi ka gira. In dai tsiri tsikuwa suka bi waƙanda suka san inda za mu yi sun tsira." Anka ce: "To ku saurara ku ji harshen barai mai taimakon tsira." Kai ko barai ka ga kun ci nasarar zaƙe, riƙo ya zo ga hannunku. Ku ne 'yan Shagari da su namijin tattabara. Af kai barai da ka hau diro sai kas sa kafafuwa ka riƙe bakin diro kakakaf. Sai ka birgice, ka rausaya ka wakala ka birkice bisa fikafikai sai birgima, awo sai birgima: "Kana bin wanda ba ka sani ba, ba ka san gida nai ba, kaƙu, kaƙu." Anka ce: "Shid'o ai ka faƙi ka gira. Ai kowa ka bi ba ka san gida nai ba kuma ba ka taba gani nai ba sai ka yi ban kaura. Awo, ka faƙi ka gira, shid'o." Anka ce: "To ina namijin tattabara mai taimakon barai, sai ka hau diro ka yi taka siyasa. Duk ku ne N.P.N." Shi kau ya ga za su shan gari, ya aska wando nai, ya hau diro. Yaz zaka zai zai, zai zai, ya ransaya. Tai mai daƙi ya koma ya yi birgima. Sai ya shiga siyasa. "Su mutu d'ingum haushi, su mutu d'ingum haushi, su mutu d'ingum haushi." Anka

ce: "I, su mutu d'ingum mana, ina ruwanmu, don sun ji haushi, shi'fo, ai ka fafi ka gira." Af kai namijin tattabara sai ka shi'fo.

Anka ce: "To ina sakatare dila, sai ka taka ka yi taka siyasar kai as shugabansu. Dila yah hau ya ce: "To jama'a kun ji harshen yara. Wanda fa duk ya rasawa, ya ratse to fa ba ruwanmu." In ji dila: "Kun jiya, kar fa mutum ya rasawa ya zure, awo, ku lura da sutura ta adiki su ungu. Ko kayansu ba su sutura, ga dau'fa keya, san nan ga ragga ga ragganci. Kuma san nan ya rashin cikan addini." Anka ce wa zai sa ungu addini. Awo wa zai sa ungu addini. "To ku duba ko suturarsu ba tsari, ga dau'fa ga keya ga ragga kuma ga ragganci." Anka ce: "Kai duk wagga tsabi'arsu ce adilai." To anka ce: "To kai kwadfi kai kai da naka iyali mun rasa inda kuke." Kwadfi ya ce: "Mu almajirai ne, mu masu kawai ne, masu jin kunya. Abin da ya sa ba mu shiga raguguwa ba, ba mu son rigima, mun fi son shiru da kamun kai." Anka ce: "Allah ya gafarta malam to wace jiha kake?" Yac ce: "Ai mu cikin N.P.N. muke." Anka ce: "To ai malam N.P.N. ta ce nasara, sai ka taho ka taimake mu da addu'a." Yac ce: "Ai tun da ranmu ya yi fari muna cikin murna har sai mun ja kandin Ishiriniya." Anka ce: "Malam a ja mana Ishiriniya." Sai kwadfi yah hau diro, shi ne shugaba, ya kumduce, ya fara siyasa zai ja kudin kudin Ishiriniya. Sai ya karkata kansa: "Da Allah guddah, guddah, guddah!" Anka ce: "Kun ji ya ja Ishiriniya, yana Allah guda ne. Ko ba ku ji?" Sai kwadfi suka fara: "Namu ne namu ne, namu ne.!" Anka ce: "Lalle Allah namu ne. Mun yarda da al'amari nai." Awo to anka ce: "To an ji harshe siyasa ta kowa. Gobe da safe ana jefa kuri'a.

Da safe anka fara jifan kuri'a. Duk anka runtuma anka jefa kuri'a. Magangamar Azahar da La'asar jifa tak rare. Kowa mai jifawa ya rare. Anka ce: "To ku zo gaban idanun kowa a kidaya. Wanda duk ya ci nasarar za'be a gani." Anka shiga kidanya. Anka kama kidanya. Hankali, hankali ba rigima ba tashin hankali ba wata shagala ba d'ibgewa. Dalla dalla anka bi anka ga duk N.P.N. ta cinye.

Sai kura ta bazama: "Kai na rantse da Allah an yi mugun kidanya wallahi! Wallahi ina ganin gurin kidanya ana sassarfar hannu ana makale namu!" Anka ce: "Ke 'yar sassarfar hannun bura'uba. Wa ad da ikon wani mugun kidanya ga siyasa."

To bakwai ta gewayo kuma anka runtuma anka jefa. Kuma N.P.N. ta canye, ta sami lamba ta d'aya. Anka ce: "Yanzu N.P.N. ta canye." Sai kura: "Kai na rantse da Allah wallahi akwai Riyayya da yawa. Ina gani ana sassarfir hannu." Af jifan nan biyar duk N.P.N. ta canye, ko kusa da ita ba wacce ta kai. Sai anka ce: "To jama'a mai son gari ya sha sai ya koma hannun N.P.N. Ta ci nasara ta anshe." Sai kura: "A mu ko d'as?" Anka ce: "Ko d'as, 'yar bura'uba, koma wurin da kika zaba a ba ki gari." Ashe duniya rijiya ce, wanda ya gina ya tad da ruwanta sai sha. Nan munka kwantad da hankali munka gane. Sai ga rijiya a hannun N.P.N.

Af! Iyakar taron ga nasu sai anka ce: "Kai ba mu barinsu da da gari da rijiyag ga. Sai dai mu bi dare mu yi sata." Sai raƙumi yac ce: "Mu yi sata." Ka ji wai sata za a yi ta gari cikin dare. Af! Daƙa duk ko wace bataliya ta taho, 'yan U.P.N., G.N.P.P. kai ko wace jam'iyya in ba N.P.N. ba sata za a taru a yi cikin dare.

To ashe shi dila uban shiri ya ji labari. Ya ce: "A samo zare lilo a shirya azargagi mu yi faƙo. Wanda duk ya shiga cikin rijiyar ga cikin dare, ba da saninmu ba ya tai da zare ga wuya nai, bai kai ƙasa ba, mu ko mu yi ta kishi." Anka ce: "I, wanga shawara ta yi." Sai anka samo wani ƙore na ƙirya anka yi gina anka kafe shi can ƙauye. Anka kawo zare lilo irin wanda kan kama tamkar kusa anka d'auke tam da icce. Sai anka shiryar da azargagi. Sai anka sa bakin rijiya anka abke yadda kowa yad dira sai igiyar ta tsuke waya nai. Bai kai wa ƙasa sar reto.

Shi ke nan anka shirya fako, anka waste. Af kai raƙumi da bokiti shidda, sai jimina ta ce masa: "Kai ni ka shiga, ina kandamowa, kai ko kana amsawa kana aza wa yara suna kai wa gida. Ba dai sun hana mu ba, sai mun kwasa." Duk saura, su mujiya anka d'auko bokiti guda, za a satar gari cikin dare. Daren kuwa ga farin watar kankarawai. To sai jimina, har da nimfasawa, kaf, kaf, kaf, sai cikin rijiya ta faƙa zulum. Sai ko ta tafi ga ruwa. Igiya ta shaƙe wuya, ba ta kai ƙasa an tsuke wuyar sai reto. Sai ido 'ciwa, ciwa, ciwa.' Tana harbe - harbe. Af kai raƙumi ba ka san kaza an shaƙe wuya ba sai: "Ke yau ga babban bura'uba. Ke yau ga 'yar babbar bura'uba!" Ita ko rai ga Allah tana shure-shure, 'ciwa, ciwa, ciwa.' Tana sakin kashi an tsuke wuya. "Ke yau ga 'yar bura



uba, ke kandamo don Allah ki miƙo min." Af sai biri ya karkata ya leƙo, sai ya ce: "Ai ku ta mutu." Af sai anka gudu radada, anka watse. Ka ji jimina ta cika ƙarasawa. Shi yas sa anka ce in dai siyasa ce a bar ba wajen masu usuli.

To bakinta an nan. Ta ƙare ta N.P.N., bakinta an nan.

51. THE WORLD IS BUT A WELL

Narrator : Hececi  
 Place : Shinkafi, Isa Local Government, Sokoto State  
 Time : At night, around 9.00 p.m.  
 Date : 30th October 1983  
 Audience : Six male adults

Narrator :

It is me, Abdu Gula, here in Tsibiri, the southern district of Shehu in the territory of Maradun. It is better to listen and not just stare foolishly on hearing words that are heavy, huge thrown out heavily. Well this one is a lie and not real. Well, a lie and not real. In our European language it is called tatsuniya and in our Hausa language it is called here-it-is. Well, it is better to listen and not just stare foolishly on hearing words that are heavy, huge thrown out heavily.

Very well, this number which is coming first, well it is about the world, which is nothing other than a well. Whoever digs deep enough will find water to drink. We have thought about it and this is our conclusion.

Well, it was the elephant who called all the wild animals together and so they all gathered together, they all gathered together, all of them. Very well, one of them said, "Let us discuss part of this forest. We do not have drinking water, Let us decide to dig a well." Everyone said that that was a good idea. Well, all the animals of the town, all the wild animals and all the flying birds, not one of them was exempted from digging the well. In the wild dense forest, the struggle to dig the well started. The severe difficulties of digging the well started. Seven months were spent doing nothing but digging in the forest.

Then one day porridge in abundance was reached in the well. They said that it was plentiful. The digging ended. Indeed this was an

abundance. Wherever you looked in the well you saw nothing but porridge of millet, of guinea-corn, of rice and of wheat bubbling up. Singing, dancing and merrymaking started, all delighted at the flow of porridge. And they said that the digging had ended. All was well. They said that it would not be wise to leave the well unattended as it would usually have been. A system should be devised by which anybody who wanted to drink had to approach the authorized person. In this way the porridge would be well utilized. If it were left as it traditionally would have been, the porridge would be finished in a week. But if the system of going through someone with authority was followed, the porridge would last a very long time. They all said that this was a good suggestion.

Well, all the rank and file of the wild and domestic animals gathered together. "Who is to be emir?" Some said, "Well, it is those who are experienced who are given authority. If the lion is around, would there be any question? Let the lion assume the emirship." Well, the camel was at the front and he said, "We do not agree!" Someone said, "What?" He repeated, "We do not agree!" Someone said, "Well, hear this. It is the camel who said that he did not agree. Can anyone believe this? The camel said that he did not agree!" Another said, "Ah well, his head looks like that of a rebel!" Another suggested that, "Since things are turning rowdy, let us all go en masse to vote - whoever emerges the winner will be given the authority. Let everyone cast his vote. Whoever wins, the well will be in his hands." In the meantime, the porridge was bubbling and gushing out.

Someone said, "Okay camel, it's from you this debate started. What's your party?" The camel replied, "I am for 'Justice' (the motto of the G.N.P.P.)." Someone said, "Justice? Okay, that's all right." And then the hyena from one side said, "In the name of Allah, I am also for justice!" Someone said, "You idiot!<sup>1</sup> Don't you know that politics is for those who are educated? How can you, who cannot read or write the Roman alphabet, participate?" She replied, "Who? Me? What idiot said that I don't have modern education since I am able to speak English: alanguburo kaminjo idonkiya!"

Someone said, "Shut up you idiot - what's alanguburo kaminjo idonkiya if not nonsense!" Someone else said, "Leave her alone to choose what she wants."

The ostrich went to one side with the crows and the bustards and the grasshoppers and formed a group. You know what the ostrich looks like, long neck and a small head like a cucumber. "You, ostrich, which party are you?" She replied, "We have chosen P.R.P." Someone said, "Oh, so you are for P.R.P.? Okay that's all right!"

The gunki<sup>2</sup> and the pigs gathered to one side. "In which party are you?" The gunki, you know that he has long teeth so that his lips can't cover his mouth, and so his mouth was open and his teeth were sticking out, and he said, "We are for the U.P.N." "Whoever sees gunki sees an Igbo man. That is all right, you are in U.P.N."

The jackal chose N.P.N.

Someone said to let everyone go and campaign to gain supporters, "Let everyone find supporters!" All the important people went out campaigning. Well, in the night, the horse went to the donkey and said, "Donkey, if I have nobody, I have you. You and I both eat millet. We cannot refuse Shagari. Come into our party, the N.P.N." The donkey said, "Go away, I am for 'Justice'." He said, "Justice!" "I am for Justice!" The horse said, "Well, you are used to suffering all your life. It seems you are going to continue taking heavy loads and being beaten. Okay you are for Justice!" And he went away.

The jackal came to the dog in the secrecy of the night and said, "Look, dog, if I have nobody I have you. You and I are the same. Come to our party, the N.P.N." The dog said, "I wanted to join the N.P.N., but I am afraid of the hyena. She came to me at night - you know she goes about at night - and she convinced me for Justice. She said that when they are returned to power I will be given a job." He asked, "What kind of a job? What kind of a job does she have to give? She is telling a lie. She has no job!" "I am to be given a dove and sugar." Someone said, "You cannot be serious! A dove and sugar?! Well, okay!" Someone said, "She has deceived them. Can't you see the cock over there, he is waiting to be made an officer of agriculture." Someone said, "Is that the

reason he is dancing all round? Okay!" Someone said, "Don't mind the idiot - who will give him grains." Someone said again, "The donkey is deceived by a promise of an engine for making brown sugar from sugar-cane." Someone said, "Don't mind the idiot!"

Then they said, "Let's all gather for the hustings. Let everyone spell out his manifesto for all to examine." Well, a drum was brought to the middle for each to stand on and to present his views. Everyone was to stand in turn, orderly, and to address the people in a civilized manner.

Someone said, "Okay, camel, it is from you that all this started. Where are all your party officials?" The camel said, "Here they are - the vultures and the griffons." "Okay, vulture, come forward and stand on the drum." The griffon was the head, and the vulture was the secretary. The vulture was wearing a suit with a biro in his hand to keep records. They shouted at the vulture, "Hey, come forward! Stand up and talk!" The vulture looked round and saw that all the important people were in the N.P.N. So she stepped down. The griffon said, "You are really a good-for-nothing. Nobody is going to beat you." The dove, on one side, was also annoyed and she said, "Even I, a small one, can say what I like!" Someone said, "Come forward!" She looked majestic in her dress. She is from the G.N.P.P. She started arranging her feathers and cooing, "Ciwai, ciwai, ciwai!" Someone said, "Look, we are not here to see you arranging your feathers, speak up for the party you represent!" She then tilted her head to one side and said, "The others, the others!" Some said, "Well done, well done! Come down. You don't have to tell us about 'The Others' - we are aware of them."

Someone said, "The ostrich of the P.R.P.! Where are your party officials?" She said, "Bustard, you bustard, we must win this election or we will be in trouble." He came and climbed the drum. He looked all around. Some said, "Go ahead!" You could hear him everywhere, and he was saying, "Why have you started, why have you started?" Someone said, "Well, this one was forced to join (the P.R.P.). It was against his will. Come down, it is not your fault!"

Someone said, "You with 'Light' as your symbol, the followers

of the U.P.N., where are your party officials?" The male owl was one of the followers of 'Light' and someone said to him, "Come and say what you want." Well, the male owl, his eyes looking as if they were falling out, came and climbed the drum. As he did not like other birds, he started looking here and there, and then he started hooting, "Wuhhu, wuhhu, wuhhu!" Someone said, "How can you campaign and hoot at the same time? Idiot! Come down! How could a Hausa man be led by an Igbo man? Come down!"

Someone asked, "Where are the officials of the jackal of the N.P.N.?" The jackal replied, "My officials, like me, are humble. There they are - the starling, the weaverbird, the lovebird and the male pigeon." Someone said, "Let them come forward!" They came forward. "Where is the starling, the secretary? Go up and address us." The starling climbed up. He looked experienced and confident. He began to speak loudly and clearly. You could hear him from anywhere. He was saying, "Hold onto the branch fast, lest you slide off!" Someone said, "This is well-expressed. If one does not hold onto the tree one will slide off heavily! Well done the starling of N.P.N.! Now where is your assistant, the lovebird? Here, come and address us!" The lovebird, well known for his talkativeness, lay down and turned over and chirped, "Rough gravel, rough gravel, rough gravel!" Someone said, "Come down! Thank you very much!" If some people are following a road full of rough gravel then it is up to them. Ours is smooth! Now where is the weaverbird? Here, listen to him!" The weaverbird, along with the male pigeon, sensed success for themselves and Shagari. The weaverbird was very happy and he climbed the drum and held the edge of it with one foot and then turned this way and that. He stretched his wings and danced a bit and then turned over onto his side, saying, "How can you follow one whom you do not know? How can you follow one whom you do not know? Kaku, kaku!" Someone said, "Well done! Come down! Of course whoever follows a stranger is a fool. Now where is the male pigeon? Come and make a speech on behalf of the N.P.N." He realized that they were going to eat the porridge. He put on his trousers and climbed the drum. He ran this way and

that, danced around, and then lay down and rolled over and over, all out of sheer joy. He said, "Let you die of frustration! Let you die of frustration!" Someone said, "Yes, let them die of frustration - who cares?! Come down!"

Someone asked, "Where is the jackal, the secretary? Come and round up - you are the leader!" The jackal climbed up and said, "O ye people, you have listened to these young men. Whoever goes off the road, or slides down, it is up to him! Even the clothes (of opponents) are rags full of lice. They are a lazy lot. Can anyone follow the vulture in religious matters?" Someone said, "Now you, frog. Which party are you in?" The frog replied, "We are students (of religious studies). We are humble and do not talk a lot. The reason why we do not participate is because we prefer to remain gentlemen. Someone said, "May Allah forgive the Malam - which party is it you follow?" He replied, "We are in the N.P.N." Someone said, "The N.P.N. is winning, come and pray for us." He replied, "Since we are very happy, let us recite Ishiriniya." The frog climbed up on the drum and started reciting the Ishiriniya: "Allah is One, One, One!" Someone said, "Have you heard him declaring 'Allah is One'?" The rest of the frogs started chanting, "He is ours! He is ours!" Someone said, "Indeed Allah is ours. We trust in Him." Someone said, "Everybody has had his say. Tomorrow morning let us all cast our votes."

The following morning voting started. People went out and cast their votes. By afternoon the voting had ended. Everyone had voted. Someone said, "Let everybody come to see the counting." The counting commenced. The votes are counted systematically and in an orderly manner. The N.P.N. won.

The hyena said, "I swear by Allah, the counting was not right! I can see the votes have been fiddled." Someone said, "You idiot! How dare you suggest that the counting was not right!"

Seven days later, the people went out and cast their votes. The N.P.N. won. It came first. The hyena said, "I swear by Allah that the election is being rigged." The N.P.N. won all the five elections. Someone said, "O ye people, whoever wants the porridge

should now go through the N.P.N. The N.P.N. has won!" The hyena asked, "Haven't we got anything?" Someone said, "You have got nothing. Go to the people you voted for to get porridge." The world is nothing other than a well. Whoever digs deep enough will find water to drink. We have thought about it and this is our conclusion!" The well was entrusted to the N.P.N.

As for the others, someone said, "We should not let them control the porridge. Let us go in the night and steal it." The camel said, "Yes, let's steal it!" Well, all of them, the U.P.N., the G.N.P.P. and all the others except for the N.P.N. went en masse to steal it in the night.

But the jackal caught wind of this, and he said, "Let us get a nylon thread, tie it round the well and then hide ourselves. Whoever comes during the night will be choked by the thread and he will be suspended between the top and the bottom. We then will beat him up!" Someone said, "This is good advice!" A strong piece of wood was found and posted by the side of the well. A nylon thread was tied to it and a knot was made and placed around the thread so that anybody entering the well would be caught by the thread.

They then hid. Well, the camel had the bucket and the ostrich said to him, "I am the one to go down and fill the bucket up, and you should take it from me on the ground level, and then I shall take it home. Let's see who's going to stop us from taking (the porridge)!" All the rest - the male owl and the others - had buckets to steal the porridge. And there was a full moon that night and one could see clearly. Then the ostrich, breathing heavily - kaf, kaf, kaf , dropped down. The nylon thread choked her neck. She was hanging between the bottom and the top of the well. Her eyes bulged, and she cried out ciwa, ciwa, ciwa! She was kicking with her feet. The camel, at the top, did not realize what had happened. He was furious: "You idiot! What are you doing?" She kept crying out as she was dying - ciwa, ciwa, ciwa! - and kicking with her feet. "You idiot! Take (the porridge) and bring it up!" The monkey peered down and exclaimed, "Hey! She's dead!" They all ran away, radada! The ostrich died. That is why politics should be left to those with good back-



grounds.

This is the end of it!

It is finished, that (tale) of N.P.N. is finished!

#### NOTES

1. The abusive term used here and elsewhere in the story by the narrator is bura uba (lit. the penis of your father). As this is gutter language and its literal translation might offend the reader, I translate it as 'idiot'. It must, however, be pointed out that the term he uses is quite suitable for the setting of the story.
2. I cannot find the English translation of gunki, but the context strongly suggests that it is a wild animal.

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