

STYLISTIC DEVICES AND ROYAL IMAGERY IN HAUSA PRAISE POETRY: A LINGUISTIC ANALYSIS OF ADAM A. ZANGO'S *WAKAR SARKIN ZAZZAU*

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Article Info

Keywords: Hausa praise poetry, stylistic analysis, cultural discourse, Adam A. Zango, African oral literature.

DOI

10.5281/zenodo.16893571

Abstract

This paper investigates the stylistic and cultural meaning of *Wakar Sarkin Zazzau*, one of the royal praises composed by the renowned Kannywood recordist Adam A. Zango. This paper presents a qualitative analysis of the lyrics on stylistic and ethnographic levels and asks how language is mobilized to create authority, identity, and reverence in accordance with Hausa sociopolitical tradition. Some of the most important features of linguistics, such as metaphor, repetition, diction, and symbolism, are dissected. The results indicate that the imagery (motifs) used by Zango (such as lion, drum of elephants skin, and sign of hunter) introduces the Emir as a symbol of human strength, religious authority, and cultural authority. Repetition and parallelism enhance the rhythm and rhetoric effect of the song, strengthening the sense of admiration and ideological reverence. The paper concludes that the stylistic features of Hausa praise poetry are not just esthetic ones; however, they have an intense ideological load, which supports the old regime of power and community memory. Future research directions, such as a comparative study with traditional ganga praise poetry, stylistic change in contemporary Kannywood music, and cross-cultural studies between the Yoruba and Igbo genres of praise, have been recommended. This study contributes to knowledge of the relationship between language and power in African oral literature and the study of Hausa stylistics, discourse analysis, and indigenous musical styles.

1. Introduction

In contemporary African cultures, music is not only a source of entertainment but also a tool of communication, culture, and even politics. In Northern Nigeria, the Hausa musicians have continued to fuse ancient poetic concepts with modern beats to convey multi-layered messages, including moral education and even cultural and political support. A prominent example is *Wakar Sarkin Zazzau* by Adam A. Zango was one of the Kannywood pioneers. The song is an example of how metaphor and symbolism could be creatively used to express the

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cultural ideals of leadership, spirituality, and nobility through praising a leader who was considered the best person to lead Emir of Zazzau.

In this case, metaphors are not just literary flourishes. According to Lakoff and Johnson (2003), metaphors form the basis of cognitive tools that influence human perception. In Hausa praise poetry, when one refers to a leader as *zakin daji* (lion of the forest), they are not being complimentary as much as they are creating a symbolic association that is positioned deeply in power, authority, and tradition. The praise song used by Adam A. Zango employs metaphorical frames to uplift the image of the Emir and incorporates traditional idioms with some stylistic creativity to reach different audiences.

The central role is also played with symbolism. Based on Bartha's (2012) ideas about African oral literature, the examples of the palace (*fada*), the turban (*rawani*), and the Emir horse (*doki*) can be discussed as symbols that represent culturally encoded signs that bring back memories of collectivity and social stratification values. Such symbols celebrate the subject and strengthen the collective identity and continuity of Hausa sociopolitical systems.

Adeyanju (2006) confirmed that the study of style in a language exposes inherent worldviews and societal standards in African languages. *Wakar Sarkin Zazzau* created an ideological connection between ancient oral art and contemporary music through symbolic references and metaphoric language. This union underlines Emir as a political and possessor of religious and cultural heredity. The stylistic way in which the song is performed serves as a performance esthetic and a way of communication based on Hausa ethno-poetic traditions.

In addition, scholars have paid little attention to the stylistic and linguistic textures of the Hausa praise song, which constitutes its rich cultural history, particularly in modern musical varieties. Although the authors of the works by Furniss (1996) and Abdullahi-Idi (2017) have touched upon the issues of Hausa oral poetry and music, they rarely pay attention to stylistic constructs of metaphor and symbolism in contemporary praise recitals.

Thus, this paper discusses the uses of these stylistic devices applied by *Wakar Sarkin Zazzau* to express cultural values, project socio-political realities, and that of esthetics of praise. Thus, it fits into the general discussion of African linguistics, stylistics, and cultural studies in showing how language as an art form becomes a means of reverence, legitimacy, and continuity in Hausa society.

1.1 Research Rationale

This study investigates the use of stylistic devices, particularly metaphor and symbolism, as well as royal images in *Wakar Sarkin Zazzau* by Adam A. Zango, to acclaim traditional power, sustainability in cultural norms, and convey socio-political messages in the Hausa cultural context. This study aims to examine how these linguistic features make the song beautiful esthetically as it upholds reverence to leadership and a sense of communal identity.

It may also add to the academic knowledge on praise poetry in Hausa by providing a stylistic interpretation of a relatively new musical piece that mixes old forms with new articulation. This study contributes to a gap in African linguistic and cultural research by presenting the significance of the work of indigenous poetic traditions in a contemporary context.

1.2 Significance of the study

This research is important in many ways. It furthers the perception of the Hausa stylistics and how Adam A. Zango in his *Wakar Sarkin Zazzau* uses metaphors and symbolism to create royal images and express cultural values. The discussion highlights the manner in which linguistic virtuosity in praise poetry upholds conventional leadership, maintains local identity, and promotes social harmony. By filling the gap between oral tradition and modern music and into the developing literature of African oral literature and performance, the

work is relevant to the body of literature. It also provides interesting insights to methodologists of other disciplines, such as African linguistics, literature, musicology, and even cultural studies, and can stimulate further research on the influence of language and culture on the cultural and political discourse in Northern Nigeria and beyond.

1.3 The Personality of Adam A. Zango

A multi-talented Nigerian actor, singer, filmmaker, director, and humanitarian, Adam Abdullahi Zango (popularly known as Adam A. Zango) has been able to wield his influence in the field of entertainment and cultural identity in Northern Nigeria, as well as the development of Nigerian youths. Arranged in Zango, Kaduna State, on October 1, 1985, Zango began his career as a music composer before moving to acting. He was brought to the spotlight in the Hausa-language film industry, Kannywood, where his relations, charisma, versatility, and contribution to the film and music industries helped establish him as one of the key players (Lere, 2017).

Zango's creativity is rooted in his strong sense of the Hausa oral tradition, specifically the genre of *wakar yabo* (praise poetry). According to Furniss (1996), this form of poetry is actually one of the main platforms through which the Hausa society flaunts people in authority and cultural values. Zango uses stylistic devices characterizing this tradition in his music through the use of metaphor, symbolism, repetition and parallelism, thus giving his lyrics some poetic value. The striking example is *Wakar Sarkin Zazzau*, in which he displays the Emir Ahmed Nuhu Bamalli telling the symbolic representation of the turban (*rawani*), horse (*doki*), and palace (*fada*), which, incidentally, employs powerful socio-political and religious nuances in the minds of the Hausa, according to Finnegan (2012).

However, what is outstanding about Zango is how he has managed to combine native use-of-the-voice with a more modern musical dimension. Such innovative hybridity, on which Abdullahi-Idi (2017) focuses, has allowed him to address both rural customers who have a conservative approach and urban youth interested in modern fashions. His songs have more to do with entertainment, but they are also an ideology; there is a cultural burden. Leadership, morality, and social harmony issues are some of the aspects that Zango addresses in the lyrics of these songs, and they are at the core of the community identity and political literacy of grown-ups. Being an ideology vehicle (Adeyanju, 2006), such songs encompass social norms and power structures in the practice of musical populism.

In addition, the influence of Zango is not artistic. He has tried to empower young people, advance education, and perform humanitarian work through the Zango Youth Foundation. His foundation encourages community service projects and talent development, and as BBC Hausa (2020) reported, he is not only a cultural icon but also a developmental one. The other factor that strengthens his profile as a role model to the young people of Northern Nigeria is his charity work.

Altogether, Adam A. Zango is an embodiment of the change of the old and the new. His oeuvre, which is infused with the stylistic and symbolic abundance of the Hausa oral tradition and forms a form of artistic expression, also works as a means of cultural preservation. He is an artist and a public figure who sets an example of how actors and actresses have changed into the role of cultural custodians and social reformers in today's African society.

2. Literature Review

The tradition of Hausa oral and literature centers on Hausa praise poetry, called *wakar yabo*. Scholars have been discussing how this form serves as both art performance and social commentary after analyzing its use. The Hausa praise poetry is utilized in praising people, most commonly royalty, religious leaders, or heroes, and usually possesses a gaudy style and symbolic use of language to reflect communal values and hierarchies

(Furniss, 1996; Finnegan, 2012). The changes in popular culture, especially with the advent of Kannywood, have given these traditional forms new avenues of expression in the songs of Adam A Zango, who combines modern music capabilities with oral poetic traditions.

According to Leech and Short (2007), stylistics is the linguistic investigation of style in some texts with reference to that literary text. In terms of linguistic stylistics, linguistic means in Hausa praise poetry help to describe the strong culturally charged messages, which are metaphor, alliteration, repetition, parallelism, and symbolism. For example, a metaphor that praises a name, such as admirer of the forest, such as *as zakin daji*, lion of the forest, gives an impression of power, control, and nobility, which are culturally related to leadership in Hausa society (Yahaya, 1988). All these stylistic devices are selected according to the indigenous worldview and socio-political reality of the Hausa people (Adeyanju, 2006).

In Hausa praise poetry, symbolism is a crucial element, and so it usually takes items and traditions. According to Finnegan (2012), symbols are quite frequent in African oral literature; they perform important roles in marking culturally coded data and normally contain additional social and spiritual overtones (Finnegan, 2012). In *Wakar Sarkin Zazzau*, Zango employs and reiterates repetitive symbols (the turban (*rawani*), the palace (*fada*), and the horse (*doki*), which are classical symbols of status and royal lineage in Northern Nigeria). These symbols help to bring up collective memory and generate a feeling of legitimacy toward the applauded subject, Emir Ahmed Nuhu Bamalli. Likewise, the fact that the color white is used to describe royal clothes may be associated with purity, peace and Godly acceptance, which are culturally and religiously meaningful.

Contemporary Hausa praise singers, such as Adam A. Zango have modified historical poetical forms to modern tastes and may use modern musical instruments and production methods. However, as Abdullahi-Idi (2017) stated, these changes did not reduce the cultural significance of praise poetry; on the contrary, they only increased its scope and applicability. *Wakar Sarkin Zazzau* by Zango is such a fusion as the music performs hip-hop-implied beats, still with the poetry of Hausa *wakar yabo*. By employing metaphor and symbolism, he advances the status of the Emir in the minds of traditional and modern readers.

The ideological aspect of using language in Zango music is also considerable. Adeyanju (2006) noted that in continental African music, listening styles are ideological in the operative sense and convey meanings regarding power, legitimacy, and universally upheld values. Zango uses metaphors and symbols as artistic flourishes, but also as political communication means. The song emerges not only as a leader but also as one ordained by God, a guardian of history, and a rallying point, all of which are in line with the old Hausa political thought (Last, 2009). As an illustration, the account of how the Emir nestles himself in the palace using expressions such as *fitowar sarki kamar alfijir* or (the emergence of the king is like the breaking of the day) is a natural symbolism and a religious connotation that is used to advance his stature.

The second valuable contribution of the literature is that of scholars such as Skinner (1970), who recorded the historical formation of the Hausa praise poems. His paper illustrates the role that the institution of *maroka* (court praise singers) has played in the legitimacy of rulers within various Hausa states. Being a modern artist, Zango tends to carry on with this tradition as a cultural middleman who employs the mass media to fulfill a traditional task.

Despite such diverse traditions, contemporary popular music in Hausa praise literature has been understudied. As Abdullahi-Idi (2017) states, classical *wakar yabo* has abundantly been studied, but modern variations have not been explored in terms of stylistic structure, symbolic meaning, and guide to the social political behaviors of the people. In this respect, Zango is a great song to study because it is an in-depth piece of poetical and musical art with some threads of switching between oral tradition and modern media.

Therefore, the literature has revealed that praise poetry, either classical or modern Hausa, is heavily filled with stylistic and symbolic elements that can be used as a style as well as an ideological instrument. Rhetorical devices such as metaphor, symbolism, and other elements not only adorn the text but also establish power relationships, cultural identification, and collective memory. *Wakar Sarkin Zazzau* is the best example of such developments, and a stylistic study of it may provide important information about how Hausa oral art has developed in the modern era.

2.1 The theoretical framework

In this paper, the research is rooted in two related theoretical models: Stylistics Theory, developed by Roman Jakobson (1960) and later extended by Geoffrey Leech and Michael Short (1981), and Ethnography of Communication, pioneered by Dell Hymes (1962, 1972). Collectively, the structures provide a strong viewpoint on the linguistic craft and socio-cultural communicative functions of the *Wakar Sarkin Zazzau* by Adam A. The Zango can be examined.

The theory of stylistics focuses on the use of language in both literary and non-literary composite texts and, more importantly, how linguistic expression creates different meanings, tones, and effects. According to Jakobson (1960), there are six functions of language, but the poetic one is the most important when it comes to stylistic analysis, at least in works such as praise odes, where form and beauty come to the fore. Leech and Short (1981) further advanced this model and introduced practical means to analyze stylistic means of discourse in literature, i.e., use of diction, use of figurative language, repetition, and of structure. This paper uses the Stylistics Theory to determine the poetic and rhetorical devices applied by Zango in lifting up the Emir of Zazzau and strengthening the conventional signs of power and identity.

In addition to stylistics, the Ethnography of Communication gives a sociolinguistic twist to the analysis process. Dell Hymes (1962, 1972) presented this framework to study language use in a given cultural and communicative context. The model focuses on elements, including participants, settings, ends (goals), and norms of interaction, which are reflected by Hymes' acronym SPEAKING. Using this method, the paper examines *Wakar Sarkin zazzau* not as a song but as a situated communicative event in which social values, roles, and hierarchies are created and reproduced. It is a performative and ritualistic song that reinstates the respect of communal togetherness toward royalty and tradition.

Combining these two frameworks enables us to conduct a comprehensive analysis of the song in terms of style as a work of literature and functionality as a cultural performance. Together, they demonstrate that the artistry of Zango is not simply a means of praise alone, but rather a means of socio-cultural learning and ideological affirmation in the Hausa community.

3. Methodology

This study examines *Wakar Sarkin Zazzau* by Adam A. In a qualitative textual approach, Zango seeks to address the issue of how the stylistic use of language and cultural representations in the song operate in the construct of the Hausa praise literature. This is the best option as the qualitative approach would help obtain the in-depth, interpretive interaction required to investigate the rhetorical and socio-cultural overtones embedded in the lyrics that could not have been attained using the quantitative instruments.

Audio-recording of *Wakar Sarkin Zazzau* was recorded on an approved audiovisual channel and transcribed thoroughly by the primary researcher, who is a native Hausa speaker and linguistic expert. The linguistic forms, phonetical characteristics, poetic formality, and culturally contextual metaphors were recorded by repeated listening during the transcription process. To be able to capture figurative meanings and structure of the lyrics and use the lyrics to translate into Hausa, a second linguist specializing in Hausa-English translation was used.

To increase the validity and credibility of the analysis, the transcription and its English translation were consulted with two independent scholars in the field of Hausa stylistics and oral traditions. Their observations played a pivotal role in the recession of central stylistic patterns, i.e., repetition, honorifics, metaphor, allusion, and tonal variation, as well as in deciphering sophisticated cultural codes, i.e., citations of the palace (*fada*), turban (*rawani*), and horse (*doki*), which denote royalty and royal identity.

This study is based on Stylistics Theory by Roman Jakobson (1960) and elaborated by Leech and Short (1981), which is devoted to the formal linguistic aspects of a text, i.e., how decisions in the areas of lexis, syntax, and sound help create a meaning and esthetic impact. Such a framework allows one to explore, through strict analysis, the manner in which the language in the song has a wider role than to communicate, establishing instead, artistic, emotive, and ideological effect.

The Ethnography of Communication by Dell Hymes (1962, 1972) can be used in the context as the secondary framework, and the song can be reimagined in the context of culture and communication. From this perspective, *Wakar Sarkin Zazzau* is seen as a situated performance of cultural expression bound by the setting, subjects, motives, and social conventions. The Hausa tradition of *wakar yabo* plays a crucial role in Hausa society because it entrenches the hierarchies of status, community ethics, and sectarian politics.

A combination of these two theoretical approaches will bring a well-balanced analytical definition that would not only note down the esthetic use of language but also the socio-cultural labor being achieved by the song in the case of Hausa tradition.

4. Discussion and Analysis

A. Overview of the Structure of Song and Themes

The poem under review, *Wakar Sarkin Zazzau*, by Adam A. Zango, is a modern Hausa praise poem sung in the traditional style of *wa euro yabo*. The song is dedicated to his royal highness Ambassador Ahmad Nuhu Bamalli, the 19th emir of Zazzau. Structurally, the song is a combination of poetic narration (*waka*) and chorus response (*amshi*), which is musically structured, possessing great rhythms, high diction, metaphor, and repetition.

It glorifies royal heritage, ethical uprightness, cultural integrity, and divine right. Zango welcomes the Emir, stating his noble ancestry and many-faceted identity:

“Sarkin Zazzau Ahmad Nuhu Bamalli, dan tsohon sarki, dan limamin musulmi, dan jakadan Najeriya.”
(*The Emir of Zazzau Ahmad Nuhu Bamalli, son of a former king, son of a Muslim cleric, and son of Nigeria’s ambassador.*)

Placing the Emir in the context of multiple governing powers, both conventional and religious, as well as diplomatic, this framing suggests his validity in several areas of the Hausa social political self.

B. Metaphors and elevated diction

1. Animal and Martial Metaphors

Zango uses strong images of animals to depict power and bravery. Consider:

“Kamar zaki ne, mai mulki da karfi, wanda ba ai ma kalubale.”
(*He is like a lion, ruling with strength, whom none can challenge.*)

The lion (*zaki*) is a metaphor that has continually occurred in the Hausa oral tradition’s rhetoric, which means kingship, bravery, and nobility. In this case, the Emir is compared to a predatory animal, implying royal power and security.

“Mai rawar fada, gwani a leken asiri.”
(*Master of warfare, expert in espionage*)

These war-like similes revive the classical picture of the king as a protector of his subjects as well as a planner, a characteristic venerated in precolonial Hausa emirates.

2. Techniques of elevated Diction and Hyperbole

Hyperbolic diction is intensified by such phrases as

“Mai takobin adalci, shugaban masu hankali.”

(Wielder of the sword of justice, leader of the wise.)

These expressions elevate the Emir to a morally and intellectually superior individual who is also physically strong. Zango’s use of words indicates what Bako and Yankuzo (2012) refer to as *Karfin harshe*, an aspect of the strategic use of words as a means of raising status.

3. Code-switching as a Hybrid Authority

For a brief moment, Zango switches to English:

“You are the man of the people, the last man standing, the almighty king.”

This point of language transformation combines democratic, contemporary leadership features and traditional authority. It reveals the transnational identity of Emir that is both local and global.

C. Use of symbolism in the Song

1. Cultural and Traditional Symbols

- **Turban (Rawani):**

“An dora masa rawanin gaskiya, rawanin amana.”

(He has been crowned with the turban of truth and trust.)

The turban here represents morality, duty, and moral leadership. In Hausa culture, the celebrant’s turbaning showcases the spiritual and cultural conferment of rulership.

- **Horse (Doki):**

“Ya hau dokinsa mai fuka-fuki, kamar iska.”

(He rides his winged horse like the wind.)

Doki is an iconic figure of royalty, speed, and combat preparation. It associates the Emir with the dashing cavalry chiefs of the Sokoto Caliphate.

- **Palace (Fada):**

“Ya zauna a cikin fadarsa mai tarihin kakanni.”

(He sits in his palace rich in ancestral history.)

The fada not only denotes a physical place but also a source of memory, tradition, and continuity of leadership.

2. Spiritual and Political Symbols

- **Religious Inheritance:**

“Dan limamin musulmi, mai gadon addini.”

(Son of a Muslim cleric, inheritor of religion.)

This strengthens his Islamic spiritual authority and couples the monarchy with the Islamic clergy legacy.

- **Divine Ordination:**

“Wanda Allah ya zaba, ba mutum yadora ba.”

(He whom God has chosen, not man-made.)

An evident exhortation to divine authority, as per the Hausa-Islamic concept of kingship divinity.

- **Diplomatic Identity:**

“Jakadan Najeriya a Saudiyya, yanzu sarkinmu ne.”

(Former ambassador to Saudi Arabia, now our emir.)

In this line, the contemporary experience in politics is integrated into indigenous leadership, and the Emir can only be regarded as a modern Indigenous political ruler.

D. Repetition and the poetic rhythm

Praise and important messages are repeated and emphasized through parallelism:

“Ga tambarin maharbi, ga rawanin sarauta, ga takobin adalci...”

(Here is the hunter’s badge, the crown of rulership, and the sword of justice...)

The pattern of “ga...” (here is...) is a figure of speech that imagines rhythm and concentrates the listener.

Relatedly:

“Shi ne sarki, shi ne jagora, shi ne uban gida.”

(He is the king, the guide, and the master.)

Such repetitions stress the complexity of the role of the Emir and reinforce the memory of his virtues.

E. Dramatic narrative techniques

Zango merges the elements of dialogue and fictionalized narration to make the praise lively. He switches between proclaiming in praise and interactive amshi (chorus):

Singer: *“Wane ne ya kamata yah au sarauta?”*

Chorus: *“Bamalli ne, dan tsohon sarki!”*

(Who deserves to ascend the throne? Bamalli, the son of the former king!)

Rhetorical questions and emphatic answers testify to the traditional form of performance poetry in Hausa’s oratory techniques. It pulls the audience into a direct feeling of the Emir’s greatness.

F. Implications for Hausa Sociolinguistic Identity

1. Confirmation of cultural continuity

Using metaphors such as *zaki*, *doki*, and *rawani*, the song holds up a long-standing value system in Hausa leadership culture:

“Ya zauna a fadarsa mai tarihi...”

(He sits in his historic palace...)

This is a bridge between the present and the past that enhances the sociocultural identity and strength of traditional institutions.

2. Image of Priorities: Language as Prestige Footing

The high poetic tone of the song demonstrates Hausa as a prestige language. As Bako and Yankuzo (2012) argue, Hausa praise poetry is not only esthetic, but stratified in accordance with assigning, affirming, and establishing status.

The switch to English and back indicates that the Emir had a modern attitude but without losing the Hausa linguistic culture.

3. The Art of Cultural Ideology

This is done by demonizing the Emir as God-chosen:

“Wanda Allah ya zaɓa...”

The ideology of divine kingship and local pride, otherwise known as language as social practice by Fairclough (1995), is transmitted by Zango. The song serves either as an artistic or political recommendation.

4. Social bonding and identity performance

Wakar Sarkin Zazzau performances could be performed on stage, on social media, or on the radio as an expression of communal identity formation. As Bucholtz and Hall (2005) affirm, identity is not a fixed entity as

it is constituted by discourse. At every performance, a sing-song constitutes an assertion of Hausa sociolinguistic pride and divinity of their traditional leadership.

5. Summary of the Findings

As in the case of Adam A. Zango and *Wakar sarkin Zazzau*, the usage of stylistic devices, especially metaphor, repetition, and symbolic diction, serves a greater purpose, other than esthetic appreciation. They act as mechanisms of enforcing political prestige, cultural honors, and religious ascent. Zango's language makes the Emir of Zazzau an icon of perfect leadership.

For instance:

"Kamar zaki ne, mai mulki da karfi"

(He is like a lion, ruling with strength)

and

"Mai rawar fada, gwani a leken asiri"

(A warrior of the palace, master of strategy)

Prove that metaphors serve as a point of focus in creating the image of the Emir as fearless and wise. These are not merely poetic but strongly ideological, which expresses the Islamic-Hausa state of the world in which its rulers are ordained as divinely and culturally esteemed.

6. Implications

1. Hausa styling and oral literature contribution

This paper is valuable to the study of Hausa stylistics because it demonstrates how traditional styles such as *wakar yabo* have developed in contemporary format without losing linguistic depth. The oral poetic forms used in Zango's song are reminiscent of traditional griots, thus establishing the existing links between contemporary digital music and historical oral forms of expression.

2. Importance of Cultural Studies and Discourse Analysis

The lyrics in the praise poetry show how language is used as a means of remaining power and authority. Indeed, in the following line:

"Wanda Allah ya zaɓa, ba mutum ya dora ba"

(He whom God has chosen, not man-made)

Through this discourse, Zango has stated a language that projects power as God derived, which is fundamental in the governance of Northern Nigeria under Islamic ideology. This language depicts and perpetuates the dominant ideologies of Hausa society.

3. Increased capacity to comprehend the power structure in African societies

Songs of this nature are used to store societal memories and maintain societal hierarchies. The tactical combination of Hausa and English is as follows:

"You are the man of the people, and you are the last man standing..."

This can be described as an element of bilingualism and the social identity of blending traditional respect and contemporary leadership concepts. This is in tandem with Bako and Yankuzo's (2012) perception of language as a source of social power, status, and prestige.

7. Conclusion

Wakar Sarkin Zazzau by Adam A. Zango is a revalidation of the Hausa praise poetry's invaluable depth in the context of tradition and contemporary times. Metaphorical thinking (ratification of leadership "*zaki*"—lion), repetition ("*dan sarki*"—son of a king), and traditionally-loaded signs (turban, horse, and palace) justify leadership and celebrate cultural identity.

These stylistic features not only enrich the esthetic value of the song but also increase its efficacy in creating socio-political meaning. In the process, Zango continues the traditional poetic tradition and modifies it for contemporary audiences, thereby demonstrating the vibrancy and endurance of Hausa's oral art practices.

8. Suggestions for future research

1. A Comparative Study of Traditional *Ganga* Praise Songs

A future avenue would be to compare *wakar Sarkin Zazzau* with the more traditional Hausa-type *ganga* praise songs sung at a *sarauniyya* festival, or *hawan sallah* procession. This would draw attention to continuity and change in form, performance style, and thematic preoccupations.

2. Stylistic evolution of the analysis of modern Kannywood music

The adaptations of *wakar yabo* conventions in the soundtrack of Kannywood film can also be investigated further as Zango presents an example of the artist-actor who facilitated the possible pyramid transfer of conventions. As an example, I shall say how praise and metaphor are incorporated in romantic or political movies.

3. Cross Linguistic Comparison of Yoruba and Igbo Praise Genres

A stylistic study that paralleled or compared Hausa *wakar yabo* and Yoruba *oriki* or Igbo *ekwe* styles of praise may show that various Nigerian cultures encoded social authority, genealogy, and spiritual credentials into their poetic language. This would also reveal commonalities in African praises, such as genealogical elevation and divine vindication.

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