



Dabo's Bow: An English Rendition of *Bakan Dabo* by Aminu Ladan Abubakar (ALA)

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Abstract

This work presents an interpretation of 'Bakan Dabo' by Aminu Ladan Abubakar (ALA). The praise-poem reiterates praise epithet to the 13th Emir of Kano, late Ado Bayero (1963-2014). The phrase 'Baka+n+Dabo' consists 'Baka' (bow), linker -n, and 'Dabo'; the second Emir of Kano after the Jihad of Usman Danfodiyo in the 19th Century. In general, the traditional epithet 'Bakan Dabo', has a historical association, royal significance, metaphorical meaning, and it is connected to regalia of Kano Emirate. The original composition praises the late Ado Bayero with ancestral honour and nobility of 'Sarkin Kano' late Sulaimanu (1807/1808-1819), -a flag bearer who was succeeded by the lates Ibrahim Dabo (1819-1846), Usman (1846-1855), Abdullahi (1855-1882), Usman (1919-1926), Alhaji in person of Abdullahi Bayero (1926-1953), and 'Sarkin Kano' Muhammadu Inuwa (1963) to mention a few. The aim of this paper is glocalization, for comparatists to lay hands on 'Dabo's Bow' a rendition which preserves poetic and cultural identity of the original song to non-Hausa-readers. The researchers listened to the song 'Bakan Dabo' several times, then transcribed and translated it, they also consulted books on the history of Kano, books on literary appreciation and utilized the theory of Personhood, purposely to examine praised on being a person, personal identity, moral status, moral virtue, and communitarianism of a monarch to strengthen values and leadership in Hausa society, as well as to appreciate joy, happiness, and harmony of the monarchs' subjects due to enduring legacy of their leadership style.

Keywords: Aminu Ladan Abubakar, *Bakan Dabo*, *Dabo's Bow*, English Rendition, and Personhood

**Introduction**

Dobo's Bow is an English rendition of a contemporary Hausa song titled '*Bakan Dabo*' by Aminu Ladan Abubakar (ALA). In July, 2008, the translators of this song obtained a CD compact that contains the *song*. They listened carefully up to September, 2008, then transcribed and translated the song effectively. While listening, transcribing, and translating the song, '*Bakan Dabo*', the translators figured out the praises, religiosity, lineage, military prowess, administrative justice and generosity of the late 13th Emir of Kano, Ado Bayero. The translators were also aware that the composer employed different types of eulogues as enumerated by Tsoho (2002) that include: metaphorical eulogues, verb-based eulogues, relative eulogues, eulogues of phrases and compliments among others which associated Ado Bayero with his ancestors that ruled Kano Emirate notably: Ibrahim Dabo, Usuman, Alhaji (Abdullahi Bayero), and Inuwa respectively. The composition incorporates the history of Kano Emirate, tradition and culture through praise epithet, encouraging the Emir Ado Bayero to continue emulating his predecessors. The rhetorical pattern of '*Bakan Dabo*' manipulates certain figures of speech and aspects of Hausa verbal arts to convey the message to Ado Bayero on '*sarauta*' system.

Translating '*Bakan Dabo*' appreciates principles of literary translation where literary figures such as metaphor and symbolism play a prominent role in the composition ('*Bakan Dabo*'). The translators read, think, and consult the history of Kano Emirs with their traditions to portray meaning in translated text. The title '*Bakan Dabo*' is associated with history, connected to regalia of Kano Emirate, it has a royal role and metaphorical or symbolic meaning on leadership, virtues, tussles and scuffles of ancestors of Ado Bayero at internecine feuds to protect Kano Emirate from enemies and establish harmony. '*Bakan Dabo*' might not signify an ordinary bow; it means the name of a serving Emir of Kano Emirate (The one who handled Dabo's Bow or inherited Dabo's legacies). The translated text of '*Bakan Dabo*' tries to resembles the original version in foregrounding the moral status, moral virtue, personal identity, being a person, and communitarianism of an Emir in Hausa culture, the kind of gait they employ and the utterances of their courtiers and other plebeians such as '*takawarka lafiya*', which signifies nobility and a guide to walk with utmost care and concern of the nature of environment an emir walks on it.

The English rendition of '*Bakan Dabo*' and its analysis described the idea of personhood in African philosophy, where the poet praises his master for being a person as well as his personal identity, moral status, and moral virtue--ontologically and teleologically—that is the study of being and existence and the essence of man from the poet view point. As Molofe (2020, P. 2-5) thoroughly explicated divergent views on moral agent with the respect he earned due to persistence in practicing moral excellence to community, ALA's tribute to Ado Bayero is but celebrating an agent in Hausa thought. Therefore, this paper utilized Personhood as a theoretical framework for the reader to understand how the poet portrayed Ado Bayero as the entity of value whose moral status had effect on other beings—his subjects and even their neighbours; their admiration and respect to his kindness attributed they are from a moral society.

**Aminu Ladan Abubakar (ALA) The Poet**

Aminu Ladan Abubakar was born by Muhammadu Sani (Ladan), son of Abubakar, son of Amada Mijinyawa, son of the King of Gobir Ibrahim Gwanki, his mother was Bilkisu daughter of A'ishatu ('Yar Shehu) and Adamu, son of Ibrahim, son of Muhammad. The poet was born at Yakasai Quarters, Kano on 11th February, 1973. He obtained Islamic education at Zaharaddin Islamiyya School at Tudun Murtala Quarters, Kano and at Malam Muhammadu Dansakkwato's School respectively. Aminu studied the Qur'an and other Islamic books under different scholars (Abubakar and Gusau, 2022). His profile revealed that, he attended Tudun Murtala L.E.A. Primary School, Kano between 1980 and 1986. He proceeded to GSSS Dakata Kawaji, Kano from 1987 to 1992, and between 2004 and 2007 he obtained a Diploma in Arts and Industrial Design at Kano State Polytechnic, Kano. Aminu Ladan Abubakar obtained Professional Diploma in Mass Communication from Legal and Islamic Studies, Kano in the year 2023, and enrolled in to B.A. Hausa Program at National Open University in 2021; in anticipation, Aminu will soon graduate in the year 2025. In addition to his academic background, ALA attended workshops, seminars and conferences which include Screenwriting workshop organized by Motion Picture Practitioners Association of Nigeria in 2011, Bayero University and Kano State Censorship Board Workshop's '*Ga Fili Ga Mai Doki*' in the year 2011, he attended a 3 days conference organized by Nigerian Indigenous Language Writers Association (NILWA) in Niamey, Niger Republic in 2014 and a conference of African Traditional and Religious Leaders on Keeping Girls at Schools in Africa: Solutions from Within organized by sultan Foundation for Peace and Development in 2018.

Since early childhood, Aminu was interested in poetry. He memorized a lot of poems when he was a boy. He has then learned from his teachers who composed poems and handed down to the students to chant during occasions. Aminu combined singing with modern musical instruments, later in his life, he established his musical band named 'Taskar Ala' Global Limited in the year, 2011 (Abubakar and Gusau, 2022).

Aminu Ladan Abubakar is described as a famous contemporary Hausa singer in an anthology of his selected songs by Abubakar and Gusau (2022), his compositions to different people and motifs, including crucial national issues. Aminu speaks out on the state of the nation and enlightens citizens on their rights. With these, Isah (2013) classified these artifacts by ALA: '*Baubawan Burmi*', '*Daurin Gwarmai*', and '*Bubukuwa*' as propaganda songs. But '*Bakan Dabo*' praises royal tradition being a contemporary court song, which this paper translated into English.

ALA is an experienced Hausa poet, his profile contains a lot about him and his commitments as Vice Chairman, Brigade Writers' Association from 1999 to 2002, Chairman Hausa Authors Forum from 2002 to 2004, Financial Secretary, Association of Nigerian Authors from 2004 to 2006, Administrative Manager, '*Hikima*' Multi-Media from 2007 to 2012, MD/CEO 'Taskar Ala' Global Limited from 2012 to date and President, '*Ranar Mawakan Hausa*' Foundation from 2013 to date. Aminu Ladan Abubakar (ALA) is a recipient of certificates and awards of honour from reputable institutions such as '*A Daidaita Sahu*', Kano State in 2004, Department of Nigerian Languages, Bayero University, Kano and Kano State Censorship Board in the year 2004. ALA was honoured by Shoot (Music for Film) in collaboration with National Film



Corporation and National Film Institute, Nigeria in 2008, he also received an honour from Ahmadu Bello University, Zaria in 2008, as well as ‘Naka Sai Naka’ Award from Jigawa State College of Education, Gumel in 2009. Sa’adatu Rimi College of Education, Kano and Government Girls Arabic Secondary School, Kawaji, Kano honored ALA in the year 2009 at different occasions. In 2010, ALA was honoured by the Colleges of Education Academic Staff Union, Federal College of Education, Kano State Chapter. In 2016, he received the award of Ambassador from Usamanu Danfodiyo University, Sokoto, in 2017 by National Open University of Nigeria and by National Eye Centre, Kaduna in 2019 respectively. In summary, ALA’s resume mentions about 26 awards of merit that Abubakar and Gusau (2022) enumerate that, monarchs across Hausaland recognized Aminu’s community services that earned him various traditional titles as ‘Sarkin Wakar Sarkin Dutse on 11/11/2019, Dan’amanar Sarkin Bichi on 12/08/2019, Danburan Sarkin Gobir on 20/12/2020, Dujuman Karaye on 25/12/2019, Sarkin Diyan Gobir on 13/2/2022’ and etc. Aminu was honored with an Honorary Doctorate Degree in Literature by the University Hegt, Benin Republic on 26/09/2020.

Currently, Aminu Ladan is the husband of four wives: Khadijatu Sale, Alawiyya Wada Isa, Alawiyya Ahmad Na’abba, and Asma’u A. Turaki, and a father of seventeen children; two died, four are males and eleven are females (Abubakar and Gusau, 2022). ALA like every human being, he has hobbies that include reading, research and creative writing, he also loves listening to contemporary Hausa compositions and has fun for football.

The Song, ‘Bakan Dabo’

The word ‘baka’ is a noun that means a bow. In Kano Dialect, ‘bakkuna’ and ‘bakunkuna’ serve as the plural of ‘baka’ while in Katsina Dialect ‘bakkankuna’ and ‘bakkunna’ (Bargery, 1993, p. 62 & Abraham, 1978, p. 61). Both the lexicographers defined ‘baka’ as a bow, and in Bargery (1993) ‘baka’ is considered a weapon. Moreover, ‘ya yi baka’ means ‘it has bent like a bow or in a curve’. In addition, ‘Gajere mai-baka’, a spirit responsible for any wound or disease of which the origin is unknown or spirit credited with causing diseases of unknown origin among other examples mean ‘baka’ in Hausa. Another definition of ‘baka’ according to Bargery (1993) is the catch of a lock, a woman’s love charm made from a human rib and the trigger of a dane gun (kunama) meaning ‘baka’ too.

‘Baka’ ‘a bow’ and ‘kwari’ ‘an arrow’ mean a weapon for territorial defense during the period of war or for hunting. Curve is the shape of ‘baka’, anything curve is ‘baka’ according to Hausa as the lexicographers described the shape of human’s rib too. The ‘Bakan Dabo’ in this context is a royal regalia; a possession of ‘Dabo’ that metaphorically associates the late Emir of Kano, Ado Bayero with ancestors’ spiritual, nobility, heroism and legitimate to the throne of Kano Emirate since after the 19th Century Sokoto Jihad.

The linker -n in ‘Baka-n Dabo’ connects possessed and possessor as (Newman, 2000, p. 300 & 302) discusses thoroughly on linker -n/-r the way linker -n manifests itself in the above traditional epithet.



The case of '*Bakan Dabo*' is from '*Baka na Dabo*', where the allomorph -n or linker -n connects possessed with the possessor; '*Baka-n-Dabo*'. This connection associates '*Dabo*' with '*baka*' and '*baka*' with '*Dabo*'. In this case, language portrays ownership and material owned by the owner. In Hausa royal tradition, royal regalia are for the Emir, whoever is enthroned as '*Sarki*' must receive royal regalia that will attribute inheriting his predecessors that '*ALA*' praises the late Emir of Kano, Ado Bayero who championed '*Bakan Dabo*'. Now, he inherited '*Dabo*' and he will continue with the nobility and spiritual leadership established by Sokoto Caliphate in the Kano Emirate since the 19th Century.

'Dabo' (1819-1846) was the possessor of '*baka*' whom he inherited from the late Sarkin Kano, Sulaimanu. Ibrahim Dabo ruled the Emirate after his successor since the establishment of the Sokoto Caliphate. His military prowess, Islamic erudition and other qualities that elevated him to 'Sarkin Kano' were amazing, (Smith, 1997, p. 223) elaborates thus:

'Dabo' had to prove that he was the proper person to succeed Suleimanu. By the standards of the day and the jihad, he had a fine Muslim record. He was learned, devout, and a keen champion of Islam. However, he had played a very minor role in the jihad at Kano. Dabo served as one of Jamau's closest aid and adviser, though he did not take an active part in the opening campaigns of the jihad in Kano. 'Dabo' became Jamau's confidential liaison with Suleimanu. In this capacity, 'Dabo' also represented Dahiru, his lineage kinsman, another Basulluḃe from Zaria. Dabo lacked a rival for leadership of the Sulluḃawa, and since under Malam Jamau's leadership these Sulluḃawa were the only major segment of conquering Fulani that steadily supported Suleimanu's rule, on Sule's death, Dabo was a prominent candidate for the succession.

Rulers of the Kano Emirate are often eulogized with traditional praise epithet '*Bakan Dabo*' as Aminu Ladan Abubakar (ALA) celebrates ancestral honor and nobility of Ado Bayero, the 13th 'Sarkin Kano'. As the linker -n in '*Bakan Dabo*' connects '*Dabo*' with '*baka*'; i.e possessor with possessed. The traditional epithet (*Bakan Dabo*) reinforces continuity within the Kano Emirate of the noble and spiritual leadership established by the Sokoto Caliphate. '*Baka*' is among the regalia of the Kano Emirate, out of many 'ALA' mentions one but the royal regalia to be in possession of 'Sarkin Kano' according to (Rufa'i, 1987, p 140-144) include: 'Tagwayen Masu' (The Twin Spears), 'Takobi' and Wuka (Sword and Knife), 'Kwari da Baka' (bow and arrow) 'Takalmin gashin Jimina' (Ostrich Feather Shoes) and The Palace Arsenal, others are 'karaga' (the throne), 'Buzun Dabo' (Dabo's praying skin), 'Malafar Dabo' (Dabo's hut), 'lifidi' (protective quilting for calvary), 'sulke' (chain-armour) and 'kwalkwali' (type of helmet made of rags covered with multicolored cloth and with ostrich feather stuck). Sarki's umbrella, the royal drums, the royal seal, the staff of office and the letter of appointment are all part of the regalia in the Kano Emirate.

In a nutshell, the allomorph -n in '*Bakan Dabo*' connects Emir Ado Bayero to the enduring values of leadership, tradition and community service of his ancestors, purposely to carry along with their wisdom, composition and royal excellence. In other words, praise epithet '*Bakan Dabo*' portrays a divine agent, a moral protector and a just ruler. The praise connects Emir Ado



Bayero with the past emirs of Kano, it describes him a chosen figure with inherited charisma of forefathers established in the 19th century by the Sokoto Caliphate.

The song, '*Bakan Dabo*' enjoys eloquent language, rhythmic flow and traditional Hausa poetic devices and a significant composition in the contemporary era Hausa poetic tradition. Moreover, '*Bakan Dabo*', a significant traditional praise epithet to the emirs of Kano which honors nobility and ancestors. The phrase praises its bearer to carry forward with legacy of his forefathers that include wisdom, compassion, and royal excellence. The song, '*Bakan Dabo*' looks a tribute to Ado Bayero, the traditions in the 'sarauta' system and its enduring values as well as community service in Hausa royalty.

Aminu Ladan Abubakar, begins the composition with singing and acknowledges forefathers of the emir together with his greatness and talent in leading affairs of his territory. Metaphorically, the composer names Emir Ado Bayero '*Bakan Dabo*' follows by other gem wording that serve as name thus:

*Turke : 'Bakan Dabo', San Kano, dan baiwa,
: Dan Abdallah, lafiya, takawa.*

Stem: '*Bakan Dabo*', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.

The stem summarizes the theme of the song, it begins with the title '*Bakan Dabo*' which is deeply rooted with historical, royal, and metaphorical fabric of Kano's cultural and political heritage. The composer connects Emir Ado Bayero through '*Bakan Dabo*' with history, royalty, metaphor, and the regalia of Kano. He then calls him '*San Kano*' to affirm the vicinity he rules as did by his ancestors. Aminu Ladan Abubakar (ALA) names him '*dan baiwa*' to praise his unique talent in leading the affairs of Kano Emirate. In other words, '*dan Abdalla*' is a relative eulogues that connects Ado Bayero with the Emir Abdullahi Bayero; in this case, he praises him to carry forward the wisdom, composition and royal excellence of his forebearers. The words '*lafiya*' and '*takawa*' are praise to emirs in Hausa regal to walk amicably being the custodian of culture and spiritual guide. In addition, the stem of the song, '*Bakan Dabo*' reinstates to Emir Ado Bayero the established nobility and ancestral honor are guided by spiritual power since the inception of Sokoto Caliphate and beyond, they remind him the system endured the test of time and survive to present day. The composer reminds he who enthrones must look upon the history of ancestors to maintain the system by emulating virtues. The praise in '*Bakan Dabo*' celebrates virtues, leadership and enduring legacy of Ado Bayero, the singer appreciates religious devotion, cultural preservation, legacy and lineage, wisdom and justice of the monarch to maintain thus:

*Jagora : Mai horo a bi Allahu buwayi,
: A lafiya toya matsafan bayi!
: A lafiya sadauki mar rasa shin shayi!
: Hadari sa gabanka ba wani shayi!
: Gun hakuri damo a san ka da sanyi,
: Mahassadanka sun gaza da bulayi,
: Mai taimako wurin musulmin bayi,*



: *Ka yi taka ka yi ta raggwayen bayi,*
: *Sarki Alhaji da shi kai koyi,*
: *Sarki Ussuman da shi kai koyi,*
: *Sarki Innuwa da shi kai koyi.*

Leader: Trainer of souls to stand firm in the way of Allah,
: In peace, you destroyed the fetish place with healing light!
: Peace upon to a brave warrior, who is not apprehensive!
: A storm cloud no one can stop you!
: In patient and calm, your name is Iguana lizard,
: Your enemies have failed, lacking true insight,
: Helper of Muslims, servant of what is right,
: You rise firm, where the weak take flight,
: In you, we see King Ahaji's noble way,
: In you, we see King Ussuman's shining ray,
: In you, we see King Innuwa's royal sway.

Emir Ado Bayero in this stanza was rendered spiritual and ethical leadership, being one who was named '*Bakan Dabo*'; a servant of Almighty Allah that inherited doggedness in transmission and dissemination of knowledge to their subjects. The composer describes a spiritual and ethical leader faces rivalry; Ado Bayero too was among them but his doggedness on the founding principles to deliver and to protect his subjects through dedication, patience and mutual assistance. The poet portrays Ado Bayero as a divine agent, a moral protector, and a just ruler whose leadership reflects ideals of Islam. He connects the Emir with forefathers such as Emir Alhaji, Emir Usman and Emir Inuwa respectively, which signifies continuity of the system and the inherited virtue. The poet praises religiosity of the monarch, his communal wellbeing to his subjects that earns him moral authority as the stanza reads:

Jagora : *Sarkin nahiyar Kano mai girma,*
: *Mutan garinka na ganinka da kima,*
: *Makkwabtansu na ganinka da girma,*
: *Baki naj Jihar Kano na yi wa,*
: *Fatan kara lafiya a Kanawa.*

Leader: Great Emir of Kano, master of the land,
: Your people behold you with honor so grand,
: Your neighbors, too, see your towering grace,
: Strangers to Kano State wish you,
: Sound health and increase peace for '*Kanawa*' race.

The composition praises the hero with universal respect, a part from joy and admiration from his subjects, the monarch was fearless and solid in his regal. The stanza above describes Ado Bayero's legacy and respects from all works of life: townsmen, neighbors and strangers of Kano—his recognition is beyond his domain. The poet adds that:

Jagora : *Dottijai suna, "Allah ya tsare ka!"*
: *Mattasa suna, "Allah kare ka!"*



: 'Yammata suna, "Allah sambarka!"

: 'Yan yara suna, "Allah ya kiyaye ka!" :

: Maikano lammarinka sai dai baiwa.

Leader: The elders pray, "May Allah protect your way!"

: Youth proclaim, "May Allah shield you!"

: 'Young women chant, "May Allah bless you!"

: Children echo, "May Allah's safety be your goal!"

: O 'Maikano', your affair is purest grace with sustained talent.

The song, '*Bakan Dabo*' a tribute to Ado Bayero and Hausa 'Sarauta' system celebrates admiration, respect and prayers in this stanza. The composition portrays how '*Bakan Dabo*'s peaceful leadership, moral discipline, protective role on the poor and vulnerable attracts respect from all walks of life—elders, youth, women and children pray for him. The composition emphasizes these may happen to him being a servant of Allah, a symbol of unity and justice to his subjects.

Conclusion

Dabo's Bow: An English Rendition of '*Bakan Dabo*' by Aminu Ladan Abubakar is an effort to transfer meaning of this contemporary Hausa song to readers, and it is aware of the significance of meaning to translation. Perhaps, readers of this paper would be able to see the Hausa royal system within their vicinity, to perceive the Hausa world, to deduce sociopolitical phenomena portrayed by the poet through translation and to think of his cognitive perception on images and activities in relation to leadership and followership in Hausa culture. '*Dabo*' in this traditional epithet is the possessor, '*baka*' is possessed by '*Dabo*' and the allomorph *-n* connects '*Dabo*' and '*baka*', which serves as the possessive marker. The song, '*Bakan Dabo*' attributes virtues, leadership, wisdom and justice, religious devotion, cultural preservation, legacy and lineage of those who ruled Kano Emirate since after the Jihad of the 19th Century to Ado Bayero's enduring legacy.

Language of Aminu Ladan Abubakar through '*Bakan Dabo*' employs second person singular 'ka(i)', third person singular 'shi' which '*Bakan Dabo*' goes along with them as 'you' and he/him/ respectively. The singer utilizes various types of eulogues such as '*dan Bayero*', '*dan Abdalla*', '*takawa*', '*Maikano*', '*San Kano*', '*farin gani*', '*mai horo a bi Allahu*', '*Damo*' to mention few of gem wording used by the poet. The singer enjoys first person singular while addressing his master while second person singular for his audiences and variety of eulogues to eulogize his master directly. The language of the singer attributes Ado Bayero with numerous objects in praising his religiosity, lineage, military prowess, administrative justice and generosity. With these, a monarch in Hausa culture is a compendium of virtues and values as propagated by Personhood where their personal identity is attested through ancestors' moral values, moral virtue, being a person and communitarianism.

Conclusively, this study anticipated for translators to build on translated '*Bakan Dabo*' to produce more versions available for comparatists and researchers to have more data at hand, it is also recommended for literary critiques to apply various theories; be them literary or



philosophical to examine divergent views from the corpus song. Moreover, this study is recommending for historians, archeologists, political scientists, sociologists, anthropologists among others to consult contemporary Hausa court songs in examining our heritage in relation to contemporary issues affecting Hausa 'sarauta' system, traditional values, culture, and heritage of Hausa people.

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Appendix

Dabo's Bow

Kida

*Turke : Bakan Dabo, San Kano, dan baiwa,
: Dan Abdallah, lafiya, takawa.*

*Amshi : Bakan Dabo San Kano dan baiwa,
: Dan Abdallah lafiya takawa. X2*

Kida

*Jagora : Dan Abdallah, San Kano takawa,
: Abun bugun gaban Kano da kanawa,
: Marmara, kashin kasa, dan baiwa ,
: Bango ne majingina gun bawa,
: Matokara ta masu son tasawa,
: Jeji ka fuce gaban shingewa,
: Hadari sa gabanka ba a hanawa,
: Madubin sarakuna na Arewa,
: Sha kallo da armashin dubawa,
: Mai kallonka ba shi nuna gazawa,
: Dan Bayerro fahari ga Kanawa.*

*Amshi : Bakan Dabo San Kano dan baiwa,
: Dan Abdallah lafiya takawa.*

*Jagora : Dan Abdallah gai da tilon Sarki,
: Ko taron sarakuna da saraki,
: In ka fito cikin su ba cika baki,
: Komawa suke kamar 'yantsaki,
: Dagatai sukke in fa ga takawa.*

*Amshi : Bakan Dabo San Kano dan baiwa,
: Dan Abdallah lafiya takawa.*

*Jagora : Bakan Dabo nak kira shi barade,
: Dan aikinsa ne a yau ya karade,
: Dan Abdallah hadimi mai lugude,
: Da ayyuka na khairu duk ya karade,
: Birnin Dabo lafiya daukawa.*

*Amshi : Bakan Dabo San Kano dan baiwa,
: Dan Abdallah lafiya takawa.*

*Jagora : Dan Bayerro kai daban a saraki,
: Dubi shigarka na saka mana doki,
: Sarki mai hawa na ban mamaki,
: Al'amuranka kwai abun mamaki,
: Mai debe hason Kano da Kanawa.*

Amshi : Bakan Dabo San Kano dan baiwa,



: *Dan Abdallah lafiya takawa.*
Jagora : Na dasa bincike a harka tawa,
: *Na gaza tad da mai sarautar baiwa,*
: *Mai mulki ya San Kano na Kanawa,*
: *Mai tsari ya San Kano na Kanawa,*
: *Ban isko ba San Kano dan baiwa.*
Amshi : Bakan Dabo San Kano dan baiwa,
: *Dan Abdallah lafiya takawa.*
Jagora : Sarkin nahiyar Kano mai girma,
: *Mutan garinka na ganinka da kima,*
: *Makkwabtansu na ganinka da girma,*
: *Baki naj Jihar Kano na yi wa,*
: *Fatan kara lafiya a Kanawa.*
Amshi : Bakan Dabo San Kano dan baiwa,
: *Dan Abdallah lafiya takawa.*
Jagora : Dottijai suna, "Allah ya tsare ka!"
: *Mattasa suna, "Allah kare ka!"*
: *'Yammata suna, "Allah sambarka!"*
: *'Yan yara suna, "Allah ya kiyaye ka!"*
: *Maikano lammarinka sai dai baiwa.*
Amshi : Bakan Dabo San Kano dan baiwa,
: *Dan Abdallah lafiya takawa.*
Jagora : Farin gani abun fahar ga Kanawa,
: *Sha wake, yabo, kirarin baiwa,*
: *Wakokinka sun wuce kirgawa,*
: *Mai wasaka sai fa ya dagewa,*
: *In ko ya kiya ya yo danbarwa.*
Amshi : Bakan Dabo San Kano dan baiwa,
: *Dan Abdallah lafiya takawa.*
Jagora : Mai horo a bi Allahu buwayi,
: *A lafiya toya matsafan bayi!*
: *A lafiya sadauki mar rasa shin shayi!*
: *Hadari sa gabanka ba wani shayi!*
: *Gun hakuri damo a san ka da sanyi,*
: *Mahassadanka sun gaza da bulayi,*
: *Mai taimako wurin musulmin bayi,*
: *Ka yi taka, ka yi ta raggwayen bayi,*
: *Sarki Alhaji da shi kai koyi,*
: *Sarki Ussuman da shi kai koyi,*
: *Sarki Innuwa da shi kai koyi.*
Amshi : Bakan Dabo San Kano dan baiwa,
: *Dan Abdallah lafiya takawa.*
Jagora : Bakan Dabo San Kano dan baiwa,



: *Dan Abdallah lafiya takawa.*
Amshi : Bakan Dabo San Kano dan baiwa,
: *Dan Abdallah lafiya takawa. X2*
Jagora /Yarinya : Dan Abdallah lafiya takawa

Music

Stem: '*Bakan Dabo*', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Chorus: '*Bakan Dabo*', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically. X2

Music

Leader: Son of Abdalla, one who walks majestically.
: The pride and glory of Kano and the '*Kanawa*' race,
: A marble bone of the land, a man of talent,
: A wall of support and strength for '*bawa*',
: A pillar for those who intend to rise,
: A forest, escape ahead of barrier,
: A storm cloud, no one can stop you,
: A mirror of Northern kings,
: Worthy of gaze and deep admiration,
: He who looks at you sees no weakness,
: Son of Bayero, a pride to the people of Kano.
Chorus: '*Bakan Dabo*', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: Son of Abdallah, unique among emirs,
: Even in a gathering of rulers and monarchs,
: When you appear among them, no boast is needed,
: They retreat like scattered chicks,
: Standing as village heads when '*takawa*' strides.
Chorus: '*Bakan Dabo*', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: I called him '*Barade*', the mounted gem
: His responsibility today is to outshine all over,
: Son of Abdalla, a master of might,
: With kindness and nobility everywhere,
: In Dabo's city, walks in peace and harmony the Majesty.
Chorus: '*Bakan Dabo*', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: Son of Bayero, a rare king,
: Your presence stirs us with regal fair,
: A monarch whose horseback is amazing,
: Your deeds, are marvelous,



: You bring pride and honor to Kano and the 'Kanawa' race.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: I conducted deep research in my own profession,
: Yet failed to raise the master born to reign,
: With the sovereign—King of Kano and 'Kanawa',
: With administrative justice—King of Kano and 'Kanawa',
: No one I found could match the talented Emir of Kano.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: Great Emir of Kano, master of the land,
: Your people behold you with honor so grand,
: Your neighbors, too, see your towering grace,
: Strangers to Kano State wish you,
: Sound health and increase peace for Kanawa race.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: The elders pray, "May Allah protect your way!"
: Youth proclaim, "May Allah shield you!"
: Young women chant, "May Allah bless you!"
: Children echo, "May God's safety be your goal!"
: O 'Maikano', your affair is purest grace with sustained talent.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: A joy to behold, pride of the 'Kanawa',
: Praised in song, in chant, in praise epithet of honor and power,
: Your praises in poems are beyond all count,
: He who praises for you would have to be grace and innovative,
: And if he is not an eloquent poet, he will contradict himself.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Leader: Trainer of souls to stand firm in the way of Allah,
: In peace, you destroyed the fetish place with healing light!
: Peace upon to a brave warrior, who is not apprehensive!
: A storm cloud no one can stop you!
: In patient and calm, your name is Iguana lizard,
: Your enemies have failed, lacking true insight,
: Helper of Muslims, servant of what is right,
: You rise firm, where the weak take flight,
: In you, we see King Ahaji's noble way,
: In you, we see King Ussuman's shining ray,
: In you, we see King Innuwa's royal sway.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,

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: Son of Abdalla, one who walks majestically.
Leader: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.
Chorus: 'Bakan Dabo', Emir of Kano, a man of great talent,
: Son of Abdalla, one who walks majestically.X2
Leader/Chorus Members: Son of Abdalla, one who walks majestically.

