



Power, and Dynastic Legitimacy: A New Historicist Study of Ancestry and the Foretold Ascension of Ahmad Nuhu Bamalli in *Mazan Jiran Maza*

Abubakar Ayuba, Ph.D.

Department of African Languages and Cultures,

Ahmadu Bello University, Zaria.

abuayuba2050@gmail.com

ORCID ID 0000-0003-0178-3548

Phone: 0706 089 9737

Abstract

This study examined the representation of power, dynastic legitimacy, ancestry, and the foretold ascension of Ahmad Nuhu Bamalli in *Mazan Jiran Maza*, a Hausa court song composed by Musa Dankwairo. Performed in 1990, nearly three decades before Bamalli's emergence as the 19th Emir of Zazzau in 2020, the song presents a prophetic reconstruction of royal destiny rooted in genealogy and historical memory. The study investigated how the oral performance functions beyond artistic praise to become a political and cultural discourse for negotiating authority, identity, and dynastic continuity. The study adopted New Historicism, particularly Stephen Greenblatt's concept of narrative self-fashioning, to explore the relationship between orature, historical consciousness, and sociopolitical power. Using a qualitative methodology, data were collected through archival materials, oral interviews, digital media sources, and fieldwork conducted at the Zazzau Emirate Palace. Findings revealed that the song symbolically constructs Ahmad Nuhu Bamalli's political legitimacy through genealogical references, heroic imagery, and evocations of prominent Zazzau rulers such as Musa Bamalli, Abubakar, and Yero. In addition, the celebrant is addressed as son of Dasuki, and son of Magajin Gari, while his lineage is further connected to the founding figures of the Sokoto Caliphate through his maternal ancestry. From the maternal line, he is also linked to the Barebari dynasty of Zazzau. These genealogical invocations symbolically position Ahmad Nuhu Bamalli within the broader Northern Nigerian aristocratic and political network that emerged from the nineteenth-century Sokoto Jihad. The composition preserved collective

memory while reinforcing dynastic authority and royal continuity. The study argued that Hausa court songs function as important sites for the production and negotiation of political meaning, historical imagination, and cultural legitimacy.

Keywords: Hausa Court Song, Political Symbolism, Cultural Memory, Historical Representation, New Historicism.

Introduction

The Hausa praise-song *Mazan Jiran Maza* composed by Musa Dankwairo demonstrates the poet's exceptional artistic talent, historical consciousness, and remarkable memory in preserving and reconstructing historical narratives within the Hausa oral tradition. Through the use of praise epithets, genealogical references, and symbolic allusions, the poet constructs the identity and public image of Ahmad Nuhu Bamalli by linking him to notable historical personalities such as Nuhu Bamalli, Magajin Garin Zazzau and Ibrahim Dasuki, the 18th Sultan of Sokoto. Such references serve not merely as poetic embellishments but as cultural and political instruments through which legitimacy, authority, and identity are articulated and reinforced. In this regard, the present study adopted New Historicism as its theoretical framework in order to examine the interaction between the corpus song, history, power, and social memory within *Mazan Jiran Maza*.

The song further invokes the legacies of three former emirs of Zazzau Emirate: Musa Bamalli, Abubakar, and Usman Yero. Although these rulers belonged to the nineteenth century, the song itself was composed in the late twentieth century, several decades before the enthronement of Ahmad Nuhu Bamalli on 7 October 2020. This temporal relationship between the past and the present illustrates the poet's deliberate reconstruction of historical memory in order to shape contemporary perceptions of leadership, legitimacy, and continuity within the emirate system. Through these historical references, the poet encourages his patron to emulate Musa Bamalli's patience, perseverance, courage, ascetic disposition, and pragmatic approach to life. Similarly, the poet expresses the desire for the celebrant to embody Abubakar's humility, generosity, and wisdom, as well as Yero's intellectual versatility, learning, military brilliance and administrative competence. By invoking these admired virtues, the song symbolically connects Ahmadu Nuhu Bamalli to the moral and political heritage of past Zazzau rulers, thereby reinforcing his legitimacy and sustainability for leadership within the emirate tradition.

The historical narrative embedded in the song, particularly the linkage of Ahmad Nuhu Bamalli's ancestry to the lineage of Usman dan Fodio through the maternal line, transcends the conventional function of praise song. Rather, it serves as a medium for intellectual reflection on the history of the Sokoto Jihad, the

evolution of political authority, and the contemporary condition of society. Consequently, the song becomes an important literary and historical text through which issues of memory, leadership, identity, legitimacy, and cultural continuity are articulated.

Musa Dankwairo and Hausa Court Praise Tradition

According to Gusau (1996, p. 104–116), Musa Usman was popularly known as Musa Dankwairo. The appellation “Dankwairo” was derived from “Kwairo,” the younger brother of Musa’s father, who was renowned for his melodious voice before abandoning singing later in life. When Musa joined his father’s chorus group at the age of seven, his remarkable vocal resemblance to his uncle earned him the nickname “Dankwairo,” meaning “the son of Kwairo,” symbolically indicating that he had inherited and continued his uncle’s musical talent.

Musa Dankwairo was born in 1909 to Usman Dankwanda and Yarnunu in Dankadu village, Bakura District, within Talatar Mafara Local Government Area of Sokoto State, Nigeria. His family later relocated to Maradun in 1914 following an invitation extended to his father by Sarkin Kayan Maradun, Ibrahim I (1903–1923), who appointed Usman Dankwanda as his court singer. Musa was raised in an environment grounded in strong moral and cultural values. From childhood, he was described as respectful, disciplined, and intellectually gifted. He demonstrated exceptional talent in musical composition and possessed a remarkable ability to memorize and recount historical narratives. Among his siblings, the eldest was Abdu Kurna, who later became highly influential in Musa’s musical development. Like their father, Abdu Kurna specialized in both farming songs and court praise-songs. Upon the retirement of Usman Dankwanda, Abdu Kurna succeeded him as the official court singer, serving Sarkin Kayan Maradun from the reign of Moyi (1923–1928) through that of Abubakar (1938–1964). Around 1916, Musa Dankwairo formally joined his father’s musical troupe, initially playing the *kanzagi* instrument before advancing into the chorus section. Eventually, he was entrusted to the mentorship of his elder brother, Abdu Kurna, from whom he acquired extensive knowledge of praise-singing, musical composition, and court performance traditions.

Musa and his brother travelled extensively across various communities performing for patrons and dignitaries. Owing to Musa’s extraordinary talent, Abdu Kurna elevated him to the prestigious position of *Daudun Kida* and permitted him to independently compose songs for princes and noblemen. In addition to court performances, Musa participated in farming-song performances in rural communities alongside other chorus members. Their earnings were traditionally presented to Abdu Kurna upon their return home, reflecting the hierarchical structure and discipline of the troupe. In 1960, following the coronation of Alhaji Aliyu II as ‘Yandoton Tsafe, a request was made to Abdu Kurna for Musa Dankwairo

to become the official court singer of Tsafe. Consequently, Musa relocated to Tsafe, while his elder brother remained in Maradun. Throughout his career, Musa Dankwairo composed and performed various genres of Hausa oral song and music, including farming songs, dirges, political songs, enlightenment songs, praise-songs for commoners, and royal court music. Among the prominent personalities for whom he composed were Sir Ahmadu Bello, Alhaji Aliyu II, 'Yandoton Tsafe, Sarkin Kayan Maradun Muhammadu (1964–1981), numerous aristocrats, wealthy patrons, and traditional rulers across Northern Nigeria. His notable chorus members included Alhaji Muhammadu, Alhaji Abubakar, Alhaji Audu, Alhaji Alu, Alhaji Sani Zakin Kida, Ibrahim Sarkin Fada, Mamman Jikka, and Sani Sankira, among others. Musa Dankwairo died on Friday, 13 September 1991, at his residence in Gidan Kano, leaving behind a legacy in Hausa orature, court music.

Dynastic Shifts and Royal Politics in the Zazzau Emirate

The history of the Zazzau Emirate since the nineteenth-century jihad led by Usman dan Fodio in 1804 reveals a remarkable pattern of dynastic continuity, political balance, and rotational kingship. From the establishment of the emirate under the Fulani Jihad to the present period, twenty reigns have been recorded under nineteen emirs. The discrepancy between the number of reigns and rulers arose from the dethronement and subsequent reinstatement of Emir Abdullahi, the eighth emir in the chronological order of succession. Scholars such as Smith (1960) extensively documented the succession of emirs in Zazzau from 1804 to the 1950s, while Umar (2022) focused on the reign of Emir Muhammadu Aminu, and Fagachi (2020) examined the reign of Emir Shehu Idris. Presently, the throne of Zazzau is occupied by Ahmad Nuhu Bamalli.

Chronology of Emirs of the Zazzau Emirate

1804-1900

1. Malam Musa (1804-1821)
2. Yamusa (1821-1834)
3. Abdulkarim (1834-1846)
4. Hammada (1846)
5. Muhammad Sani (1846-1860)
6. Sidi Abdulkadiri (1860)
7. Abdulsalami (1860-1863)
8. Abdullahi (1863-1873 & 1876-1881)
9. Abubakar (1873-1876)
10. Sambo (1881-1890)
11. Yero (1890-1897)

12. Kwasau (1897-1903)

1900-1950

1. Aliyu (1903-1920)
2. Dalhatu (1920-1924)
3. Ibrahim (1924-1934)
4. Ja'afaru (1934-1959)

1950 to date

1. Muhammadu Aminu (1959-1975)
2. Shehu Idris (1975-2020)
3. Ahmad Nuhu Bamalli (2020-present)

This succession demonstrated the existence of four principal ruling dynasties established within the emirate under the authority of the Sokoto Caliphate. These dynasties are Mallawa, Barebari, Katsinawa, and Sullubawa. The Mallawa dynasty produced five emirs: Malam Musa, Sidi Abdulkadiri, Abubakar, Aliyu, and Ahmad Nuhu Bamalli. The Barebari dynasty produced the highest number of rulers, namely Yamusa, Hammada, Muhammadu Sani, Abdullahi, Yero, Kwasau, Dalhatu, Ibrahim, and Ja'afaru. The Katsinawa dynasty produced four emirs: Abdulkarim, Sambo, Muhammadu Aminu, and Shehu Idris, while the Sullubawa dynasty produced Abdulsalami, its founding ruler.

Consequently, Zazzau may appropriately be classified as a multi-dynastic emirate. This system reflected a unique political structure among the Hausa emirates, characterized by rotational kingship, inclusivity, and the balancing of power among competing royal lineages. The rotational arrangement symbolized political justice, collective participation, and continuity within the emirate. It discouraged the permanent monopolization of the throne by a single lineage and encouraged patience among ruling houses, each recognizing the possibility of eventual succession. The rotational system also contributed significantly to political stability within the emirate over several centuries. By distributing authority among different dynasties, the system minimized rebellion and strengthened loyalty to the emirate. Furthermore, the multi-dynastic arrangement enabled the emirate to draw upon diverse strengths in diplomacy, military organization, scholarship, and spirituality, thereby enhancing its resilience against internal conflicts, dynastic disputes, warfare, and colonial intrusion. The political structure of Zazzau therefore represents an expression of Hausa-Fulani political philosophy in which justice, unity, and divine order were institutionally embedded within the emirate system. Each dynasty functioned as an essential pillar within the political framework of Zazzau, collectively sustaining the emirate through changing historical periods.

The foundation of this political order may be traced to Malam Musa, the pioneer emir who established the jihad administration in Zazzau following the Sokoto revolution of 1804. The emirate remained under the authority of the Sokoto Caliphate until the colonial conquest of Hausaland at the beginning of the twentieth century. In 1903, the British colonial administration dethroned Emir Kwasau of the Barebari dynasty and installed Aliyu of the Mallawa dynasty. Subsequently, Aliyu was deposed by the colonial government in 1920 and replaced with Dalhatu of the Barebari dynasty. The rotational wisdom embedded within the Zazzau political system is further illustrated by the long intervals between dynastic accessions. For example, after the deposition of Aliyu in 1920, the Mallawa dynasty waited for one hundred years before regaining the throne in 2020 with the enthronement of Ahmad Nuhu Bamalli by Nasir Ahmad El-Rufai on 7 October 2020. Similarly, the Barebari dynasty has remained without the throne since the death of Ja'afaru in 1959, while the Sullubawa dynasty has awaited restoration since the death of Abdulsalami in 1863. More recently, the Katsinawa dynasty also entered a new waiting phase following the end of the reign of Shehu Idris in 2020.

The political wisdom underlying the Zazzau succession system appears to have been deliberately encouraged by the Sokoto Caliphate as a mechanism for maintaining political balance and preventing internal crises. This flexibility is exemplified in the case of Emir Abdullahi of the Barebari dynasty, who uniquely ruled in two separate periods. He initially succeeded Abdulsalami of the Sullubawa dynasty in 1863 and was later reinstated by Sokoto authorities in 1876 following the death of Abubakar of the Mallawa dynasty. Upon Abdullahi's dethronement in 1881, Sambo of the Katsinawa dynasty ascended the throne. Patterns of consecutive succession within the same dynasty also emerged at different historical moments. Hammada, son of Yamusa of the Barebari dynasty, succeeded Abdulkarim, founder of the Katsinawa dynasty. However, Hammada died shortly after ascending the throne, having ruled for only fifty-two days according to Smith (1960, p. 155). He was succeeded by his half-brother, Muhammadu Sani, also of the Barebari dynasty.

A similar dynastic continuity reappeared in the late nineteenth century when Yero of the Barebari dynasty succeeded Sambo of the Katsinawa dynasty, after which Yero's son, Kwasau, inherited the throne. Likewise, during the colonial era, three successive emirs emerged from the Barebari dynasty: Dalhatu, Ibrahim, and Ja'afaru. The Katsinawa dynasty later returned to power seventy-three years after the reign of Sambo when Muhammadu Aminu succeeded Ja'afaru in 1959. Thereafter, Shehu Idris succeeded Muhammadu Aminu, thereby extending the Katsinawa dynasty's control of the throne for over six decades before the accession of Ahmad Nuhu Bamalli in 2020.

Ancestry Reconstruction and the Imagined Foretold Ascension in *Mazan Jiran Maza*

Hausa court songs have historically functioned as important cultural discourses through which collective memory, political authority, and aristocratic identity are constructed and preserved. Beyond their aesthetic and performative dimensions, such compositions serve as repositories of genealogy, social values, religious devotion, and political legitimacy within Hausa society. Through praise, symbolic imagery, and historical allusions, court song participates in the production and circulation of cultural meanings associated with leadership, heroism, and dynastic continuity. This intersection between oral performance and political representation is evident in *Mazan Jiran Maza*, the celebrated court song composed by Musa Dankwairo for Ahmad Nuhu Bamalli. The composition constructs an aristocratic image of its subject through references to royal ancestry, noble lineage, and inherited prestige. In doing so, the song fashions a symbolic identity that associates Ahmad Nuhu Bamalli with the historical authority and legitimacy of the Zazzau ruling dynasty.

The poetic discourse within the composition further projects expectations of future leadership by presenting heroism, nobility, and political worthiness as inherent attributes of the subject. Significantly, at the period of the song's composition and performance, Ahmad Nuhu Bamalli had not yet ascended to a major traditional title, as the position of Magajin Gari Zazzau, it was then occupied by his father, Nuhu Bamalli. Nevertheless, the performative and ideological dimensions of the song construct a narrative of anticipated authority that foreshadows his eventual emergence as Emir of Zazzau.

From a New Historicist perspective, the composition demonstrates how Hausa court song operates not merely as artistic praise, but as a site where political legitimacy, aristocratic continuity, and historical consciousness are negotiated through oral discourse. The song therefore reflects the interconnectedness of orature, power, culture, and history in Hausa court tradition, where praise performance becomes an instrument for shaping collective memory and reinforcing dynastic authority as this example reveals:

Jagora : Malam Yero shi ya haihi Nuhu Bamalli,

Yara : Wannan Magajin Gari

Jagora/Yara: Wannan Magajin Gari, x2

Jagora : Magajin Gari Nuhu,

: Shi ya haihi Amadu,

Yara : Shi ne ɗan Magajin Gari,

: Amadu aɗ ɗan Magajin Gari,

: Amadu aɗ ɗan Magajin Gari

Jagora : Tarifin gidaddajin milki,

: An sani Kasaz Zazzau,
 : Babu wata ja a ja,
 Yara : Babu damar a ja,
 : Babu damar ya ja
 : Kun san babu damar ya ja.
 Domin kasat taku cex2
 Amshi : Mazan jiran maza,
 Amadu dan Magajin Gari.
 Jagora : Malam Shehu Usumanu,
 : Shi ya haihi Muhammadu Bello,
 : Muhammadu Bello,
 : Shi ya haihi Alu Babba,
 : Alu Babba,
 : Shi ya haihi Haliru,
 : Shi ko Haliru,
 : Shi ya haihi Zanaidu,
 : Shi ko Zanaidu,
 : Shi ya haihi Turaki Dikko,
 : Turaki Dikko,
 : Shi ya haihi Hadizal Kubura,
 : Hadiza Kubura,
 Jagora/Yara: Ita ta haihi Amadu dan Magajin Gari,
 : Ta haihi Amadu wannan dan Magajin Gari.
 Yara : Ya Allah ya yi ma rabo x4
 Amshi : Mazan jiran maza,
 : Amadu dan Magajin Gari,
 : Mazan jiran maza.
 Yara : Giwa sa maza gudu
 ...
 Leader: Malam Yero gave birth to Nuhu Bamalli.
 Chorus Members: That's the Magajin Gari.
 Leader/Chorus Members: That's the Magajin Gari. x2
 Leader: Magajin Gari Nuhu,
 : He gave birth to Amadu.
 Chorus Members: He is the son of Magajin Gari,
 : Amadu is the son of Magajin Gari,
 : Amadu is the son of Magajin Gari.
 Leader: History of royal bloodline families,
 : Well-known in the land of Zazzau,
 : No one dares to oppose them.

Chorus Members: No chance to oppose,
 : No one can oppose,
 : You know no one can oppose,
 : Because your're the nobility of the land ×2

Chorus: Hero who conquered other heroes,
 : Amadu, son of Magajin Gari.

Leader: Malam Shehu Usumanu,
 : He gave birth to Muhammadu Bello.
 : Muhammadu Bello,
 : He gave birth to Alu Babba.
 : Alu Babba,
 : He gave birth to Haliru.
 : And Haliru,
 : He gave birth to Zanaidu.
 : And Zanaidu,
 : He gave birth to Turaki Dikko.
 : Turaki Dikko,
 : He gave birth to Hadizal Kubura.

Leader/Chorus Members: She gave birth to Amadu, son of Magajin Gari.
 : She gave birth to Amadu, this son of Magajin Gari.

Chorus Members: Oh Allah, bless him with good fortune ×4

Chorus: Hero who conquered other heroes,
 : Amadu, son of Magajin Gari.
 : Hero who conquered other heroes.

Chorus Members: When the elephant charges, men scatter!

...

The foregoing example constructs the aristocratic identity of Ahmad Nuhu Bamalli through a carefully organized genealogical discourse that foregrounds dynastic legitimacy and inherited political authority. Within the poetic performance, the subject is represented as the son of the Magajin Garin Zazzau and grandson of Yaro, while his paternal lineage is traced to Aliyu Yero Auta, son of Abuddarda'u, son of Musa Bamalli, the founding father of the Mallawa ruling dynasty of Zazzau. By addressing him as "*ɗan Magajin Gari*," the praise singer, Musa Dankwairo symbolically fashions Ahmad Nuhu Bamalli as a legitimate heir to aristocratic authority and a recognized representative of the Mallawa dynasty within the political structure of the Zazzau Emirate.

From a New Historicism perspective, these genealogical references function as discursive strategies through which political legitimacy and social identity are constructed. The invocation of Malam Musa Bamalli and other royal ancestors

situates the subject within an inherited tradition of authority, thereby reinforcing the cultural memory and dynastic continuity of the ruling elite. The oral performance consequently becomes a medium through which aristocratic power is symbolically reproduced and validated within Hausa court culture. The poet further extends this representation of legitimacy through Ahmad Nuhu Bamalli's maternal ancestry, particularly his connection to the scholarly and reformist lineage of Usman dan Fodio. Through his mother, Hadizatul Kubura, daughter of Turaki Abdurrahman Dikko, the subject is linked to the intellectual and religious heritage of the Sokoto Caliphate. Turaki Abdurrahman Dikko descended from Junaidu, son of Halliru Chacho, son of Aliyu Babba, son of Muhammadu Bello, son of Usman dan Fodio. By incorporating this lineage into the poetic discourse, the singer associates Ahmad Nuhu Bamalli with Islamic scholarship, spiritual prestige, and reformist authority, thereby expanding the ideological dimensions of his public identity.

Equally significant is the poet's articulation of the subject's maternal relationship with the Barebari ruling dynasty of Zazzau. Through Halliru Chacho's marriage to Safiya, daughter of Muhammadu Sani, Emir of Zazzau, and the subsequent genealogical connections involving Makama Ja'afaru and Emir Abdullahi, the song constructs Ahmad Nuhu Bamalli as a symbolic convergence of multiple aristocratic traditions. The repeated invocation of emirs and notable forefathers transcends ordinary praise or biographical narration. Rather, the poetic structure operates as a cultural discourse that constructs anticipated leadership and projects the subject as embodying the collective historical authority of Zazzau's ruling lineages. Through this process of narrative representation, the singer fashions Ahmad Nuhu Bamalli as a figure whose legitimacy derives simultaneously from hereditary power, religious prestige, and historical continuity. Thus, the organization of ancestral references within the song reflects the interconnectedness of orature, power, and historical consciousness in Hausa court tradition. The composition functions not merely as artistic celebration, but as a performative site where legitimacy, aristocratic identity, and political expectation are negotiated and preserved through oral discourse as stated by the stanza below:

Jagora : Malam Musa ya yi Sarkin Zazzau,

: Ina ta roko,

Yara : Allah hukumta ka kai.

Amshi : Mazan jiran maza

Jagora : Malam Musa ya yi Sarkin Zazzau,

: Ina ta roko,

Yara : Allah hukumta ka kai.

Jagora : Abubakar yai Sarki,

: Kullum ina ta roko,

Yara : Allah hukumta ka kai

Jagora : Malam Yero yai Sarki,
 : Kullum ina ta roko,
 Yara : Allah hukumta ka kai.
 Jagora : Kai ma,
 Yara : Allah hukumta ka kai.
 Amshi : Mazan jiran maza
 Leader: Malam Musa became Emir of Zazzau,
 : I kept on praying.
 Chorus Members: May Allah judge you well.
 Chorus: Hero who conquered other heroes.
 Leader: Malam Musa became Emir of Zazzau,
 : I kept on praying.
 Chorus Members: May Allah judge you well.
 Leader: Abubakar became Emir,
 : I kept praying every day.
 Chorus Members: May Allah judge you well.
 Leader: Malam Yero became Emir,
 : I kept praying every day.
 Chorus Members: May Allah judge you well.
 Leader: You too
 Chorus Members: May Allah judge you well.
 Chorus: Hero who conquered other heroes.

The prayerful discourse contained in the stanza invokes three prominent Emirs of Zazzau who ruled after the nineteenth-century jihad period: Malam Musa (1808–1821), the founding father of the Mallawa dynasty; Abubakar (1873–1876), the ninth Emir of Zazzau from the Mallawa ruling line; and Yero (1890–1897), the eleventh Emir of Zazzau from the Barebari dynasty. Within the poetic structure, the invocation of these emirs serves as a discursive strategy through which Ahmad Nuhu Bamalli is symbolically connected to established traditions of political authority and dynastic legitimacy in Zazzau Emirate. From the perspective of New Historicism, these ancestral references participate in the cultural construction of leadership and aristocratic identity. By sequentially invoking the names of past rulers, the praise singer, Musa Dankwairo situates Ahmad Nuhu Bamalli within a historically legitimized network of royal memory and inherited authority.

The epithet "*Mazan jiran maza*" further contributes to this construction of authority by projecting ideals of courage, nobility, masculinity, and heroic leadership. The expression symbolically fashions Ahmad Nuhu Bamalli as a worthy successor whose identity is aligned with the administrative prestige and political strength associated with his royal predecessors. Through such representations, the

composition constructs leadership not as accidental attainment, but as a historically and culturally inherited responsibility grounded in aristocratic lineage. The poet's direct address through the second-person singular pronoun "ka" in the expression "*Allah hukumta ka kai*" introduces a performative and ideological dimension to the composition. Beyond its rhetorical function, the expression symbolically positions the subject within a discourse of anticipated sovereignty and divine endorsement. Similarly, the repeated supplication contained in the statement "*Kullum ina ta roko*" reflects the poet's sustained articulation of political expectation and spiritual aspiration concerning Ahmad Nuhu Bamalli's future ascension to the emirship.

The stanza also extends beyond praise performance into the realm of political and moral instruction. Through references to the administrative legacies of the invoked emirs, the poet constructs models of exemplary rulership characterized by scholarship, bravery, statesmanship, and moral discipline. In this regard, the oral text serves as a cultural medium through which ideals of governance and leadership ethics are transmitted and reinforced within Hausa aristocratic tradition. Consequently, the stanza demonstrates the interconnectedness of orature, history, and power within Hausa court culture. Genealogy, prayer, praise, and political discourse collectively operate to fashion Ahmad Nuhu Bamalli as a symbolically authorized figure whose legitimacy derives from dynastic continuity, moral worthiness, and spiritual sanction. The composition therefore exemplifies how Hausa court song serves as a performative space for the negotiation and preservation of political authority and collective historical memory.

Conclusion

In conclusion, this paper has examined the biography of Musa Dankwairo from his birth to his death, with particular emphasis on his intellectual prowess, exceptional memory, and mastery of historical narration as reflected in the praise-song *Mazan Jiran Maza* composed for Ahmad Nuhu Bamalli. The study demonstrates that the poet's detailed narration of the celebrant's paternal and maternal lineage corresponds significantly with archival and oral historical records obtained by the researcher during a visit to *Takon Giwa* within the palace of the Zazzau Emirate. These records, which document the genealogy and ancestry of the nineteenth Emir of Zazzau, further validate the historical consciousness embedded in the song. The research also established that, archival materials preserved within the palace, including records housed in Malam Musa Hall, affirm the historical account that Musa Bamalli arrived in Zazzau with a flag of authority in 1808. Such findings reinforce the credibility of the historical references employed by the poet and highlight the important relationship between oral song, memory, and documented history within Hausa society.

Furthermore, the study explored dynastic transformations and royal politics within the Zazzau Emirate, illustrating how political developments led to the emergence of four ruling dynasties, thereby making Zazzau one among the most prominent multi-dynastic emirates in Northern Nigeria. Through the application of New Historicism as a theoretical framework, the paper examined the processes of data collection and textual analysis while demonstrating how the song functions as a medium for preserving history, legitimizing authority, and reconstructing social memory.

The analysis of imaginary foretold ascension to the Emirship of Zazzau and ancestry reconstruction in *Mazan Jiran Maza* revealed the poet's profound historical insight and predictive imagination. Significantly, the prophetic dimension of the song attained historical reality following the enthronement of Ahmad Nuhu Bamalli as Emir of Zazzau on 7 October 2020. Despite the passage of time between the composition of the song in 1990 and the eventual ascension of the celebrant, the genealogical and ancestral references contained in the song remain consistent with the historical lineage of the Emir. Consequently, the study concluded that the song *Mazan Jiran Maza* is not merely a praise-song, but also an important historical and literary document that preserves genealogy, legitimizes political authority, and reflects the enduring relationship between Hausa oral song, history, and power.

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