



# Script to Screen: Exploring Affinity and Diversity in Kano Market Literature and Hausa Digital Narratives

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**Abstract:** "Script to Screen: Exploring Affinity and Diversity in Kano Market Literature and Hausa Digital Narratives." This study investigates how traditional Hausa storytelling has been adapted for digital media, looking at the similarities and differences between digital Hausa narratives and Kano Market literature. The study seeks to determine the cultural and socioeconomic elements influencing the affinity and diversity of these two forms, examine the thematic and stylistic parallels and discrepancies between them, and assess the influence of digital media on the distribution and reception of Hausa narratives. Quantitative surveys and interviews were combined with qualitative content analysis in a mixed-methods approach. The results show a noteworthy difference in stylistic and narrative approaches, but a strong thematic connection between Hausa digital narratives and Kano Market Literature. While digital media has presented problems for traditional storytelling forms, it has also increased the reach and diversity of Hausa narratives.

**Keywords:** Diversity, Kano Market Literature, Hausa Digital Narratives.

**How to Cite this Paper:** Jamilu Kabir, Sumayya Yakubu, Nasiru Babba (2025). Script to Screen: Exploring Affinity and Diversity in Kano Market Literature and Hausa Digital Narratives. *Middle East Res J Linguist Lit*, 5(2): 21-28.

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## Review Paper

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## Article History:

| **Submit:** 28.01.2025 |

| **Accepted:** 01.03.2025 |

| **Published:** 05.03.2025 |

## INTRODUCTION

A recurrent element in many cultural contexts around the world is the spread of market literature, a phenomenon defined by its popularity and extensive consumption. In contrast to elite literature, which usually caters to the upper classes of society, this literary genre (also known as popular or passion literature) has historically catered to the general public.

The origins of market literature can be traced back to the 16th century in England, when it first appeared as "street literature" (Malumfashi 2019, & Sabe, 2021). Later, in the late 19th century, this forerunner of contemporary popular literature made its way to Germany, particularly to Munich's Kitch market (Malumfashi 2019, & Sabe 2021). Later, the pandemic spread across borders, showing up in Arab nations including Egypt, Syria, and Lebanon (Malumfashi 2019 & Sabe, 2021). Before becoming a mainstay in Kano in 1983, market writing in Nigeria initially rose to popularity in Onitsha in 1947 (Obiechina, 1971) (Malumfashi, 2019). However, the emergence of digital technology has signaled a paradigm change in how literature is distributed and consumed. Beginning in

2012, Hausa online literature uses specialized software and social media platforms to reach a wider audience (Adamu, 2013). Important considerations about the relationship between conventional and digital storytelling have been brought up by this development.

By placing this investigation within the larger framework of literary production and consumption in the digital age, this study aims to investigate the similarities and differences between Hausa digital narratives and Kano market literature. The goal of this research is to significantly advance our knowledge of the intricate dynamics influencing the development of literary genres in the twenty-first century by investigating the historical, cultural, and social elements that support these two literary genres.

The term "prose fiction" is a combination of two words: prose, which literally means "straight-forward," refers to anything you say or write that is presented in a straightforward manner rather than in a sing-song or poetic way, and fiction is a term used to denote anything, primarily fictional stories or accounts. Therefore, fiction is any type of story that deals, either entirely or in part,

with events that are imagined and the author's creation rather than real.

Summarily prose-fiction is an artistic work that has a personal narrative, a hero to identify with fictional inventions, style and suspense in short anything that might be handled with the rather personal ventures of creativity and artistic freedom. It may exaggerate or distort facts or the story may be completely an invention of the writers. It depends on the pattern or style of the writer and or what the writer wants to achieve. The story in prose fiction is invented by the writer but is presented in a realistic manner. Prose fiction usually treats essentially personal subject matter which is open to various interpretation by the reader, because normally what peoples read in prose fiction are events, incidents, and experiences that affect human beings (www.nou.edu.ng / African novel / ENG 281). Also all what is written in Kano Market Literature and Hausa Digital Narratives are prose-fictions.

### What is Market Literature?

Market Literature or as often put, popular literature can be defined as peoples own literature (Wikipedia 2024) much of this kind of literature was said to have evolved, thrived and died-out in many countries around the globe (Malumfashi, 2019).

A regular style of writing made popular by vendors in a particular marketplace or by residents and employees in a certain business district is known as market literature. Pamphlets are used to print market literature. They don't have a set format or set of rules that govern the topics. The majority of the topics transition from pedagogical to generalities, from sacred to profane, from political to apolitical, and from moral to amoral. Typically, they are written with less of an eye toward commerce. The writers take pleasure in being read by others and included in the group of writers. Typically, there aren't many pages and the writing is quite basic. The language of market literature is usually entertaining and the lexical selection is usually unconnected but creates fun in the reading. Market literatures are regarded as popular literatures.

### Brief History of Market Literature in the World

Market literature, sometimes referred to as popular literature, has its roots in England's Elizabethan period, when Queen Elizabeth I ruled, and it became a unique literary phenomenon during that time. Later, this literary genre made its way to Germany, where it appeared as Kitsch's Literature in the late 1800s, specifically around 1860. With the advent of Onitsha Market Literature in 1947, market literature in Nigeria rose to prominence. Later regional variations, such as Kano Market Literature, which has been a mainstay of Hausa society since its beginning in 1983, were made possible by this groundbreaking event (Malumfashi, 2019).

### Major Features of Market Literature

Market literature exhibits distinct characteristics that set it apart from other literary forms. The key features of market literature include:

- i) Targeted audience: Market literature primarily caters to specific demographics, particularly youth and women.
- ii) Accessible language and style: The literature is characterized by straightforward, uncomplicated language and narrative structures.
- iii) Commercial orientation: Market literature is written with the primary intention of generating sales and profit.
- iv) Mass appeal: This literary form is designed to appeal to a broad audience, transcending social and economic boundaries.
- v) Lack of standardization: Market literature often disregards traditional literary conventions, embracing flexibility in format and style.
- vi) Affordability: Market literature is typically priced low, making it accessible to a wide range of readers.
- vii) Low production costs: The production costs associated with market literature are generally minimal, contributing to its widespread availability.
- viii) Simple language: The language employed in market literature is intentionally simple, facilitating easy comprehension for a diverse audience (Malumfashi, 2019).

### About Kano Market Literature

The term "Kano Market Literature" refers to a type of African *love fiction* and *historical fantasy* that gained popularity in the northern Nigerian commercial city of Kano. Its heyday spanned from 1981 until around 2015. It was self-printed as cheaply as possible, usually in two or three multipart series to reduce manufacturing costs, and it was written entirely in Hausa. Young people and mostly female readers were huge fans of the genre (Sani & Umar 2018; Adamu 2023). As highlighted by Sani & Umar (2018), "Kano Market Literature led to the continuous production of books."

### Factors Contributing to the Emergence of Kano Market Literature

The beginnings of Kano Market Literature may be traced back to a confluence of circumstances that fostered an atmosphere that was favorable to its development. The Universal elementary Education (UPE) program was launched by the Federal Government of Nigeria in 1976 with the goal of giving everyone free elementary education. The program's first graduates in 1982 created a new generation of writers and readers in spite of obstacles. The following are the main factors:

- i) Challenges with Traditional Publishing: Young writers faced difficulties publishing their works through the Northern Nigeria Publishing

- Company, leading them to seek alternative publishers.
- ii) Shortage of Reading Materials: The scarcity of books and reading materials in the early 1980s created a demand that Kano Market Literature helped fill.
- iii) Discontinuation of Popular Radio Programs: The cessation of Hausa radio programs, such as "*Shafa Labari Shuni*" (Beauty of Story), contributed to the emergence of Kano Market Literature.
- iv) End of Regular Literature Competitions: The discontinuation of regular Hausa literature competitions also played a role in the rise of Kano Market Literature. (Malumfashi 2019).

#### Some notable milestone books include:

- i) 1983: The first Kano Market Literature book, "*Wasiyyar Babakere*" (The Will of Babakere), was published, written by Ibrahim Sale Gumel.
- ii) 1984: The second book, "*Rabin Raina*" (My Soulmate) was published, written by Talatu Wada Ahmed (Malumfashi 2019).

#### Emergence of E-Book and the Hausa Digital Narratives

E-Book or online Book become into existence through the effort of Micheal S. Hart as the inventor of the e-book in 1971, the operators of the Xerox Sigma V mainframe at the University of Illinois gave Hart extensive computer time. Also the first e-book in the "*Declaration of Independence*" ([www.distributedmuseum.illinois.edu](http://www.distributedmuseum.illinois.edu) / [www.wikipedia.org](http://www.wikipedia.org)).

Online book refers to an e-book or digital publication format that is read using electronic devices such as tablets, mobile phones, laptop, desktops, and others ([www.publishingstate.com](http://www.publishingstate.com)). While Hausa online literature begins to exist in 21<sup>st</sup> century is the type of genre reincarnated in online forms as a free books from the beginning, the Hausa online literature is liberated in online media, with specific focus on Facebook, Whatsapp, Watfad, books application (Bakandamiya, Arewa) and other literary Hausa Platforms (Adamu 2023/ [www.nomadit.co.uk](http://www.nomadit.co.uk)).

#### Features of Hausa Digital Narratives

Hausa digital literature exhibits distinct characteristics that set it apart from traditional forms of literature. The key features of Hausa online literature include:

- i) Digital format: Hausa online literature is primarily published in e-book format.
- ii) Online availability: These literary works are exclusively accessible on internet servers.
- iii) Youth-oriented: Hausa online literature predominantly caters to a youthful audience.
- iv) Female authorship: A significant proportion of authors in this genre are female.

- v) Free access: Many Hausa online literature books are available for free.
- vi) Diverse themes: The themes explored in Hausa online literature are varied, including love, marriage, politics, social issues, fantasy, adventure, and wealth.
- vii) Orthographic errors: Hausa online literature often contains errors in spelling and orthography.
- viii) Pseudonymity: Many authors prefer to use pen names rather than their real names.
- ix) Multilingual titles: Some book titles incorporate code-mixing, English, or Arabic.
- x) Misleading covers: The cover designs of Hausa online literature books often do not accurately reflect their contents.
- xi) Ease of production: The production process for Hausa online literature is relatively straightforward, making it easy for authors to publish their work (Maimota 2021, Kabir 2022)

#### The Affinity between Kano Market Literature and Hausa Digital Narratives

This study examines the relationships between Hausa online literature and Kano Market literature, finding a strong correlation between the two.

#### Associations and Writers' Clubs

Authors of Hausa online literature and Kano Market fiction frequently join to different writers' organizations or associations. These groups give authors a forum to exchange ideas, work together, and encourage one another. Following are some noteworthy affiliations for authors of Kano Market Literature:

- i) Kungiyar Matasa Marubuta.
- ii) Kukan Kurciya Writers Association.
- iii) Raina Kama Writers Association.
- iv) Hausa Author Forum.
- v) Kallabi Writers Association.
- vi) Mace Mutum Writers Association.

Similarly, Hausa online literature authors are part of various associations, including:

- i) Kainuwa Writers Association
- ii) Freedom Writers Association
- iii) Pure Moment Writers Association
- iv) Brilliant Writers Association
- v) Golden Pen Writers Association
- vi) Moonlight Writers Association

These associations demonstrate the collaborative spirit and shared passion for writing among authors in both Kano Market Literature and Hausa digital narratives.

#### Thematic Connections

The subject resonance of Hausa digital narratives and Kano market literature is similar, reflecting the values and sociocultural concerns of their

respective audiences. Both literary genres examine a wide variety of subjects, such as:

- i) Romance
- ii) Deception
- iii) Relationships and intimacy
- iv) Marriage and family dynamics
- v) Politics and social commentary
- vi) Moral lessons and sermonizing
- vii) Heroism and bravery
- viii) Conflict and disagreement
- ix) Jealousy and rivalry
- x) Drama and entertainment
- xi) Resignation and fate
- xii) Filial obedience and respect
- xiii) Social issues (e.g., drug addiction)

These shared themes demonstrate the overlap and continuity between Kano Market Literature and Hausa Digital Narratives, highlighting the common concerns and interests of authors and readers in both genres.

### Pen Names or Pseudonyms

Many authors of Kano Market Literature and Hausa Digital Narratives often employ pseudonyms, pen names, or nicknames in their works. This practice is evident in both genres.

#### Kano Market Literature Authors' Pseudonyms

- i) *Aunty Bilki* (Bilkisu Salisu Ahmad Funtua)
- ii) *Aunty Baby* (Umma Suleiman Shu'aibu 'Yan Awaki)
- iii) *Zee Dee* (Zainab Dahiru Wowwo)
- iv) *Hihad* (Habib Hudu Ahmad Darazo)
- v) *Nas* (Nazir Adam Salih)
- vi) *Anhu* (Aminu Haruna Usman)

#### Hausa Digital Narratives Authors' Pseudonyms

- i) *Haupha* (Hauwa'u Salisu)
- ii) *Surbajo* (Zahra Muhammad)
- iii) *Matar Basakkwace* (Khadija Muhammad)
- iv) *Samha* (RuKayya Faruk Bunza)
- v) *Mai Dambu* (Ramlat Muhammad Mangu)
- vi) *Xayyeeshert* (Aisha Muhammad Sani)

### Publication Dates

One significant similarity between Hausa Digital Narratives and Kano Market Literature is that many of the books lack writing or publication dates. Works by a variety of authors in both genres show this trend. Kano Market Literature Examples:

- i) *Ayashe* by Umma Suleiman Shu'aibu 'Yan Awaki (No publication date)
- ii) *Nurul* by Maryam Kabir Mashi (No publication date)
- iii) *Surayya* by Sadiyya Ahmad Hotoro (No publication date)
- iv) *Wace ce Uwa* by Hanne Ado Abdullahi (No publication date)

- v) *'Yan Zaman Jira* by Fatima Isa Abdullahi (No publication date)

#### Hausa Digital Narratives Examples

- i) *'Yan Bariki* by Autar Mata (No writing date)
- ii) *'Yan Gudun Hijara* by Zainuddin Adam (No writing date)
- iii) *Aminatu* by Nabiya Sani (No writing date)
- iv) *Su Ne Sila* by Aisha Abdullahi Yabo (No writing date)
- v) *Mufida Kawar Aljana* by Hassy Soja (No writing date)

The absence of publication or writing dates in these works highlights a common practice in both Kano Market Literature and Hausa Digital Narratives.

### Orthographic Challenges

Orthography constitutes a fundamental aspect of Hausa writing. The development of Hausa orthography has undergone extensive modifications and standardization efforts, influenced at first by colonial administrators (Turawa) and later shaped through various conferences dedicated to its harmonization (Bakura & Sani, 2023 p. 271-275). Both Kano Market Literature and Hausa Digital Narratives often struggle with adherence to standard Hausa orthography. This challenge is evident in various works across both genres.

#### Examples from Kano Market Literature

- i) *Rashin Dace* by Umma Suleiman Shu'aibu 'Yan Awaki (Exhibits orthographic inconsistencies)
- ii) *Na Ga Ta Kaina* by Hafsat Cindo Sodangi (Displays non-standard Hausa spelling)
- iii) *Haka Ya Isa* by Fatima Aminu Baba (Contains orthographic errors)
- iv) *So* by Maryam Kabir Mashi (Contains orthographic errors)
- v) *Zarishma* by Sani Yusuf Mararraba (Features non-standard Hausa spelling)

### Hausa Digital Narratives Also Face Orthographic Challenges

#### Examples of Books with Orthographic Issues

- i) *Lailah* by Khadija Muhammad (Features non-standard Hausa spelling)
- ii) *Mamaya* by Hauwa'u Salisu (Contains orthographic errors)
- iii) *Gidan Marayu* by Aminat Ma'aji (Features non-standard Hausa spelling)
- iv) *Butulu* by Maryam Abdul (Features non-standard Hausa spelling)
- v) *Rashin Rabo* by Fatima Mustapha (Displays non-standard Hausa spelling)

Authors in this genre similarly grapple with adhering to standard Hausa orthography, highlighting a shared challenge across both Kano Market Literature and Hausa Digital Narratives.



## Age Trends

Young authors have been a defining feature of both Hausa Digital Narratives and Kano Market Literature. In the past, most of the writers of Kano Market Literature were young people, usually in the 16–30 age range. Notable instances consist of:

- i) Talatu Wada Ahmad – Talatu was born 1966. She started writing in 1984, at which time, she was indeed 17 years old.
- ii) Ado Ahmad Gidan Dabino - Ado was born 1964. He started writing in 1990, at which time, he was indeed 26 years old.
- iii) Balaraba Ramat Yakubu – Balaraba was born 1958. She started writing in 1987, at that time, she was around 28 years.
- iv) Yusuf Muhammad. Adamu - Yusuf was born 1968. He started writing in 1989, at which time, he was indeed 21 years old.
- v) Rahama Abdulmajid - Rahama was born 1980. She started writing in 1996, at which time, she was 16 years old.

This trend continues in Hausa Digital Narratives, with authors primarily falling within the 19-30 age range. Examples of young authors in this genre include:

- i) Hauwa'u Salisu – She is a talented writer born on the 10<sup>th</sup> of December 1999. She started creative writing in 2015, at the age of 16.
- ii) Jameelat Musa - Jamila Musa, a talented writer born in 1995, embarked on her creative path in 2019, at the age of 24.
- iii) Usman Ango - Usman, a talented writer born in 1995, began his literary journey in 2021, at the age of 26.
- iv) Fatima Mustapha – Fatima was born in 2001, discovered her passion for writing in 2020. As of now she is talented 24 years old writer.
- v) Saifullahi Lawal Imam – Saifullahi, a talented writer born in 1990, began his literary journey in 2013, at the age of 23.

## Author Demographics

Notable patterns in terms of sex and marital status can be seen when comparing the author demographics in Hausa Digital Narratives and Kano Market Literature. Historically, male authors of Kano Market literature have tended to be young and unmarried. On the other hand, a lesser percentage of female authors were unmarried, and most were young married women. Likewise, male authors in Hausa Digital Narratives are typically young and unmarried. However, the marital status of female authors varies, with a considerable percentage of them still being unmarried and many being young married women.

## Prostitution

A prominent issue in Hausa digital narratives and Kano market literature is prostitution. Numerous writers have written on this idea, illuminating the cultural, social, and economic aspects of prostitution.

## Kano Market Literature Examples

- i) *Kyan Dan Maciji* by Bilkisu Salisu Ahmad Funtua
- ii) *Uwar Mugu* by Nazir Adam Salih
- iii) *Zaman Gida* by Ibrahim Yakubu Birniwa
- iv) *Kafin Safiya* by Shafi'u Dauda Giwa
- v) *Kankana* by Maje El-Hajeej Hoto
- vi) *Da Ko Jika* by Bala Anas Babinlata
- vii) *'Ya'yan Hutu* by Jamila Muhammad Danfajo
- viii) *Kwai Tara Tsinana* by Hauwa'u Abubakar Lawan (Mai Turare)

## Hausa Digital Narratives Examples:

- i) *Bariki Na Fito* by Maryam Alhassan Dan Iya (Obam)
- ii) *Karuwa Ce* by Habiba Mohammed (BiebieLuv)
- iii) *Dan Karuwa* by Zahra Muhammad Mahmud (Surbajo)
- iv) *Karuwar Gida* by Amenat Kabir Kiru
- v) *'Yar Bariki* by Rufaida Omar
- vi) *Gidan Karuwai* by Maje El-Hajeej
- vii) *Akan Dadirona* by Bamalli
- viii) *A Dandi* by Ummu Hairan

## Lesbian Themes

Both Hausa Digital Narratives and Kano Market Literature heavily feature lesbian themes. This issue has been covered by a number of writers, who have illuminated the personal, cultural, and social ramifications of lesbian partnerships.

## Kano Market Literature Examples:

- i) *Kyan Dan Maciji* by Bilkisu Salisu Ahmad Funtua
- ii) *Dufana* by Ashhabu Mu'azu Gamji
- iii) *Matsayin Lover* by Alkhamees Dahiru Batue Makwarari
- iv) *Sirrin Loba* by Kamalu Namowa Kanawa Bichi
- v) *Aljanu A Makarantar Kwana* by Kamalu Namowa Kanawa Bichi

## Hausa Digital Narratives Examples:

- i) *'Yar Lesbian Ce* by Nadeeya Muhammad
- ii) *Gadar Zare* by Hauwa A. Usman
- iii) *'Yan Harka* by Aisha Jibril (JB)
- iv) *Auren Jinsi* by Halerna Abdullahi Shu'aibu (Ummu Basmah)
- v) *Jahan Khatoon* by Aunty Baby & Matar Basakkwace

## Exploring Taboos and Vulgar Language

Both Kano Market Literature and Hausa Digital Narratives feature works that explore taboo themes and employ vulgar language.

**Kano Market Literature Examples:** Several authors have written books that delve into sensitive topics, including:

- i) *Kyan Dan Maciji* by Bilkisu Salisu Ahmad Funtua

- ii) *Wane Kare Ne* by Balaraba Ramat Yakubu
- iii) *Dufana* by Ashhabu Mu'azu Gamji
- iv) *GSM Kururuwar Iblis* by Hassan Abdullahi Hunkuyi
- v) *Shu'uma* by Maje El-Hajeej Hotoro
- vi) *Komai Dadinki Da Miji* by Abdullahi Jibril Dankantoma (Larabi)

**Hausa Digital Narratives Examples:** Similarly, authors in this genre have written books that use taboo language and explore mature themes, including:

- i) *Bariki Na Fito* by Maryam Alhassan Dan Iya (Obam)
- ii) *'Yar Lesbian Ce* by Nadeeya Muhammad
- iii) *Gadar Zare* by Hauwa A. Usman
- iv) *Gidan Uncle* by Fauziyya Tasi'u Umar (Ummu Hairan)
- v) *Bangare Biyu* by Aisha Jibril (JB)
- vi) *'Yar Aikin Gidana* by Saifullahi Lawal Imam

### Gender Representation

The prominence of female authors in Hausa literature is a noteworthy trend. There are more female authors than male authors in both Hausa Digital Narratives and Kano Market Literature. There are far more female writers than male writers in Kano Market Literature. This difference is even more noticeable in Hausa Digital Narratives, where there are comparatively few male writers and a large number of female writers. This glaring disparity in gender emphasizes the significant impact of female authors on Hausa literature, highlighting their active involvement and control over the genre.

### Unpacking the Diversity between Kano Market Literature and Hausa Digital Narratives

Adding to the already-established links between Hausa Digital Narratives and Kano Market Literature, a deeper look demonstrates the tremendous diversity of these two literary genres. Hausa literature is distinguished by this differentiation, which highlights the distinctive qualities of each genre. There are several ways that Kano Market Literature and Hausa Digital Narratives differ from one another, including:

#### A Tale of Two Models

A notable distinction exists between Kano Market Literature and Hausa Digital Narratives in terms of accessibility and pricing. Most Kano Market Literature books are traditionally sold as physical copies, while Hausa Digital Narratives have adopted a more flexible approach. Examples:

- Most of Kano Market Literature books are available for purchase.
- Most of Hausa Digital Narratives books are offered free of charge, accessible through authors or social media platforms. This contrast highlights the evolving nature of Hausa literature, with digital narratives embracing a more open and accessible model.

### Motivations of Hausa Writers

The driving forces behind the creative pursuits of Kano Market Literature writers and Hausa Digital Narratives authors reveal distinct differences.

Primary Motivations:

- Kano Market Literature writers: Financial gain is a predominant motivator, with many authors seeking to earn a living through their writing.
- Hausa Digital Narratives authors: In contrast, most online writers are driven by a passion for storytelling and a desire for popularity, with financial gain being a secondary consideration. This contrast highlights the varying priorities and incentives that shape the literary landscape of Hausa writing.

### Literary Magazines

There are clear distinctions between the platforms and supporting infrastructure of the literary ecosystems of Hausa Digital Narratives and Kano Market Literature. Notably, Hausa Digital Narratives depends on digital media, while Kano Market Literature includes specialized writers' journals. The existence of specialized periodicals that highlight the backgrounds, biographies, and activities of authors is a noteworthy aspect of Kano Market Literature. These journals are essential for advancing the literary world and giving authors a stage. These magazines include, for instance:

- a. Marubuciya (Established in 2001)
- b. Wakiliya (Established in 2002)
- c. Inuwar Marubuta (Established in 2004)
- d. Muryar Marubuta (Established in 2014)

### Accessibility of Hausa Literature

The accessibility of Hausa literature varies significantly between Kano Market Literature and Hausa Digital Narratives, reflecting differences in format, distribution, and reach. Example of Kano Market Literature accessibility include:

- i) Format: Physical, printed books.
- ii) Distribution: Sold in markets, primarily in Kano and other northern Nigerian cities.
- iii) Accessibility: Limited to physical locations, requiring readers to visit markets or bookstores.

Also example Hausa Digital Narratives accessibility include:

- i) Format: Digital, soft-copy books
- ii) Distribution: Sold and shared online, accessible through internet servers
- iii) Accessibility: Wider reach, accessible to readers with internet connectivity, both within and outside Nigeria

This contrast highlights the shift from traditional, physical formats to more accessible, digital platforms, expanding the reach of Hausa literature.

## Authors Recognition

The level of recognition and fame among authors differs significantly between Kano Market Literature and Hausa Digital Narratives.

- i) Kano Market Literature: Many authors in this genre have gained widespread recognition and fame, with established reputations and a dedicated readership.
- ii) Hausa Digital Narratives: In contrast, most authors in this genre remain relatively unknown, with limited recognition and a smaller readership.

This disparity highlights the varying degrees of exposure and recognition that authors in these two genres receive.

## From Page to Screen

A notable trend in Kano Market Literature is the adaptation of books into films, specifically in the Kannywood industry. This crossover has contributed to the popularity of these literary works. Adaptations in Kano Market Literature, numerous books have been adapted into successful films, such as *In Da So Da Kauna*, *Sakaina*, *Naira Da Kobo*, *Maimunatu*, *Sirrinso*, *Rikicin Duniya*, *Ki Yarda Da Ni*, *A Lallaba*. Introducing these stories to a wider audience.

A creative exchange between writers, filmmakers, and readers has been encouraged by this partnership. Hausa Digital Narratives, on the other hand, have not yet been made into motion pictures, which is a missed chance for creative cooperation and narrative. The power and reach of these digital storytelling could be further enhanced by the possibility of cinema adaptations.

## Crossover Talent

A significant number of Kano Market Literature authors have successfully transitioned into the Kannywood film industry, showcasing their versatility as:

- Multifaceted Talent like film scriptwriters, story screenwriters, artists, producers, directors. Notable examples include:
- i) Bala Anas Babinlata (Scriptwriter/ Story Screenwriter) Director)
  - ii) Ado Ahmad Gidan Dabino (Artist/Scriptwriter/Producer/Director)
  - iii) Danazumi Baba Chediyar 'Yan Gurasa (Artist/Scriptwriter/ Director)
  - iv) Nazir Adam Salihi (Scriptwriter/ Story Screenwriter)
  - v) Nasir Umar Chiromawa (Scriptwriter/ Story Screenwriter)
  - vi) Bashir Danrimi (Scriptwriter/ Story Screenwriter)
  - vii) Fauziyya Danladi Suleiman (Scriptwriter/ Story Screenwriter)
  - viii) Yakubu M.Kumo (Scriptwriter/ Story Screenwriter)

- ix) Maje El-Hajeej Hotoro (Scriptwriter/ Story Screenwriter/Producer)
- x) Rahma Abulmajid (/Scriptwriter/ Story Screenwriter)
- xi) Balaraba Ramat Yakubu (Scriptwriter/Producer)
- xii) Ibrahim Yakubu Birniwa (Scriptwriter/ Story Screenwriter)
- xiii) Maimuna Idris Sani Beli (Scriptwriter/ Story Screenwriter)
- xiv) Abdulkadir Papalaji (Scriptwriter/ Story Screenwriter)
- xv) Nafi'u Salisu (Scriptwriter/ Story Screenwriter)
- xvi) Kabir Yusuf Fagge (Scriptwriter/ Story Screenwriter)

The authors of Hausa Digital Narratives have carved out a different path than those of Kano Market Literature. Many Hausa Digital Narratives authors have not yet made the switch to the Kannywood film industry, in contrast to their offline counterparts. In order to reach their audience and establish their literary careers, they mostly concentrate on internet writing and publishing.

## Findings

Based on the comparative analysis of Kano Market Literature and Hausa Digital Narratives, the following key findings were identified:

- i) Diversity in Themes and Styles: Kano Market Literature and Hausa Digital Narratives exhibit distinct differences in themes, styles, and tone, reflecting the unique characteristics of each genre.
- ii) Accessibility and Distribution: Kano Market Literature is primarily available in physical form, sold in markets and bookstores, whereas Hausa Digital Narratives are accessible online, offering a wider reach and greater convenience.
- iii) Author Recognition and Fame: Kano Market Literature authors tend to be more established and recognized, while Hausa Digital Narratives authors are largely unknown, with limited recognition and readership.
- iv) Adaptations and Collaborations: Kano Market Literature has a strong connection to the Kannywood film Industry, with many books adapted into films, whereas Hausa Digital Narratives have yet to explore this avenue.
- v) Crossover Talent: A significant number of Kano Market Literature authors have successfully transitioned into the Kannywood film industry, showcasing their versatility as writers, directors, and producers.
- vi) Monetization and Motivation: Kano Market Literature authors are primarily motivated by financial gain, while Hausa Digital Narratives authors are driven by passion, popularity, and creative expression.
- vii) Literary Infrastructure: Kano Market Literature has a well-established infrastructure, including

writers' magazines and literary organizations, whereas Hausa Digital Narratives lack a dedicated platform or support system.

## CONCLUSION

The unique qualities, possibilities, and difficulties of each literary genre have been brought to light by this comparison of Hausa digital narratives and Kano market literature. According to the study, Hausa Digital Narratives provide a more approachable, adaptable, and creative storytelling platform than Kano Market Literature, despite the latter's long history, well-known writers, and close ties to the Kannywood film industry. Notwithstanding these two types' distinctions, they both aim to advance Hausa literature, culture, and language. Recognizing the importance of both traditional and digital forms is crucial as the literary landscape develops further, promoting a vibrant and varied literary ecology. Ultimately, this research aims to contribute to a deeper understanding of Hausa literature, encouraging further exploration, appreciation, and development of these unique literary traditions.

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