



A Critical Examination of Non-Hausa Titles in Contemporary Hausa Digital Literature and Online Narratives: Unveiling Cultural Hybridization and Emerging Trends in Digital Storytelling

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Abstract: This study presents a Critical Examination of non-Hausa titles in Contemporary Hausa Digital Literature and Online Narratives. It explores how these titles exemplify cultural hybridization, reflecting the interaction and blending of Hausa cultural identity with global influences in the digital age. Through an analytical lens, the research investigates the role of non-Hausa titles as symbolic gateways to diverse linguistic and cultural discourses within Hausa digital storytelling platforms. Furthermore, the study identifies emerging trends in digital narrative practices that challenge traditional literary conventions and foster innovative expressions in Hausa online literature. By situating this phenomenon within a broader discussion of globalization, language contact, and digital media, the research contributes to understanding how Hausa digital literature negotiates identity, cultural boundaries, and the evolving nature of storytelling in contemporary digital spaces.

Keywords: Critical Examination, Literature, Online Narratives, hybridization.

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INTRODUCTION

The landscape of Hausa literature has undergone a significant transformation with the advent of digital technology and the proliferation of online platforms. Contemporary Hausa digital literature and online narratives represent a dynamic space where traditional cultural expressions intersect with modern technological realities. An intriguing phenomenon within this space is the increasing use of non-Hausa titles for literary works produced in or associated with the Hausa digital sphere. This trend not only challenges traditional linguistic boundaries but also signals a deeper process of cultural hybridization.

Non-Hausa titles in digital Hausa literature function as more than mere labels; they act as cultural signifiers that open new avenues for dialogue

between Hausa culture and global influences. The digital realm, with its borderless nature, facilitates the negotiation of identity and belonging in ways that were previously constrained by print media and localized audiences. As such, the appearance of non-Hausa titles can be seen as an indication of Hausa writers and audiences engaging with wider, transnational literary and cultural currents.

This study investigates the emergence and implications of non-Hausa titles in contemporary Hausa digital literature and online narratives. It examines how these titles contribute to the renegotiation of cultural and linguistic identities, introduce innovative storytelling methods, and reflect broader trends in digital literary production. By exploring this phenomenon, the research aims to illuminate the ways in which Hausa literature in the

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digital age transcends linguistic boundaries, embraces hybrid identities, and participates in the global discourse of digital storytelling.

LITERATURE REVIEW

Research on Hausa literature has traditionally focused on its rich oral traditions and the development of written Hausa literature, tracing its socio-historical and cultural evolution across West Africa and the Hausa diaspora (Jalloh, 2000; Gobir & Sani, 2019; Sani, Bakura, & Birnin Magaji, 2024). The study of Hausa digital literature, however, remains an emerging field. Recent scholarship highlights how digital platforms have transformed Hausa literary production, enabling access beyond geographic and linguistic boundaries (Acidou, 2002; Malumfashi, 2007; Sani & Bakura, 2023).

Scholars have noted the increasing influence of global cultures on Hausa literature, reflected in both content and linguistic practices. This hybridity manifests prominently in the use of non-Hausa titles in contemporary digital and online Hausa narratives, signaling cultural negotiation and identity redefinition in a digital age marked by globalization (Mu'azu, 2013). The digital environment facilitates this process by providing interactive and networked spaces where Hausa writers engage diverse audiences and experiment with novel forms.

While there exists substantial literature on Hausa written and oral traditions, there is a growing need to critically explore the implications of non-Hausa linguistic elements, particularly titles, in digital Hausa literature. This study aims to fill this gap by investigating how such titling practices contribute to cultural hybridization and emerging trends in Hausa digital storytelling, thus enriching ongoing discussions about language, identity, and digital media in African literature.

METHODOLOGY

This research adopts a qualitative methodological framework, well-suited for exploring the nuanced cultural and linguistic dynamics present in contemporary Hausa digital literature. Through purposive sampling, a curated selection of Hausa digital literary works and online narratives featuring non-Hausa titles published between 2015-2025 will be examined. These sources will be drawn from reputable Hausa literary Websites and social Media platforms, ensuring a diverse representation of digital literary production.

The study employs rigorous textual analysis to decode the linguistic choices and cultural significances embedded in the non-Hausa titles, alongside their narrative contexts. This method allows for a deep engagement with the material,

unveiling layers of meaning and cultural negotiation central to the concept of hybridization. Complementing this, digital ethnography will be utilized to observe and interpret reader interactions and community responses within online spaces, providing rich insights into audience reception and participation.

This combined approach not only honors the complexity of digital forms but also appreciates the vibrant, interactive nature of contemporary Hausa storytelling. By integrating textual scrutiny with ethnographic observation, the methodology offers a comprehensive lens through which to understand evolving trends and cultural expression in Hausa digital literature. The use of secondary academic sources will further ground the analysis within existing scholarship, contributing to the broader discourse on language, identity, and digital media.

Digital Literature

Digital literature, also known as electronic literature, is a genre of literary works created explicitly to be read and experienced on digital devices such as computers, tablets or smartphones. It uses digital capabilities like interactivity, multimodality (integration of text, images, sound animation), and algorithmic text generation as integral components of its aesthetic and narrative form. These works are “born-digital”, meaning they inherently rely on computational environments and cannot be fully replicated in traditional print form (Maimota 2021).

Hayles (2008) emphasizes that digital literature is usually “Meant to be read on a computer” and should not be confused with digitized print works or e-books. This genre includes hypertext fiction, interactive fiction, digital poetry, literary chatbots, computer-generated narratives, and social media-based literary forms such as Instapoetry and Twittrature.

Online Narratives

Online narratives are stories or literary works published and consumed specifically via the internet. They are distributed through websites, social media platforms, blogs, and various online literary communities. These narratives often emphasize interactivity, serialization, and reader engagement within a web-based environment.

Online narratives also fall under the general umbrella of digital literature; they specifically concern works whose principal medium of dissemination and participation is the online space. Examples include serialized web fiction, fan fiction, social media storytelling, and interactive web narratives.

The distinction lies in the emphasis on networked, real-time distribution and engagement unique to the web, compared to digital literature more broadly, which includes offline digital works (Kabir 2025).

Non-Hausa Titles in Hausa Digital Literature

Non-Hausa titles refer to contemporary Hausa literary works available on digital platforms or Intranet servers, where the title of the book or story is presented in a language other than Hausa, or partly in another language. Examples include Arabic titles like *Daulatul Arab*, Fulfulde titles like *Bandirawo*, English titles such as *Uncle Justice*, and Indian titles like *Taj Mahal*, among others. Typically, the texts themselves are written in Hausa, but their titles appear in a different language.

This linguistic phenomenon in Hausa literature is often described as “kai daban, gangar jiki daban”, (meaning “head separate, body separate”), reflecting a quality where the title and content exist in different linguistic spaces. Many of these works focus on the lives and social realities of Hausa people; however, in some cases, although the narratives are written in Hausa, they may depict the lives and cultures of non-Hausa communities. In these instances, authors sometimes translate or adapt stories from other cultures into the Hausa language.

The use of non-Hausa titles in Hausa digital literature reveals important aspects of cultural hybridization, linguistic interaction, and the blending of identities in contemporary literary production. This dual linguistic identity in titles and context signifies the evolving nature of Hausa literature in the digital age, where global influences intersect with local cultural expression.

Reasons for the Occurrence of Non-Hausa Titles in Online Hausa Narratives

Several factors contribute to the presence of non-Hausa titles in Hausa online narratives. These include:

- a. The use of non-Hausa titles is a personal creative choice by some authors.
- b. It is a modern literary trend for Hausa books to be titled in languages other than Hausa.
- c. Some authors adopt non-Hausa titles as a form of imitation or adaptation from writers of other languages.
- d. Using non-Hausa titles is a stylistic device employed by some authors to attract readers' attention. (Online interview with Shalele on 10/08/2025)
- e. Some authors choose non-Hausa titles because certain Hausa words may be complex, heavy in meaning, or potentially controversial (relating to poverty, sexuality,

or intimate relationships). Titles in another language may soften or simplify these themes, especially in romance stories or narratives about marital relationships and privacy. (Online interview with Ummu Hairan on 10/08/2025)

- f. A lack of understanding of exact Hausa equivalents for certain title meanings can lead authors to use titles in other languages for clarity and ease of comprehension by readers.
- g. Authors have the freedom to choose any title in any language when creating or publishing their works; this liberty encourages the use of non-Hausa titles. (Online interview with Star Lady on 15/08/2025)
- h. The use of non-Hausa titles can promote intercultural and linguistic unity by honoring the languages and cultures represented in the stories, thus encouraging speakers of those languages to engage with the literature. (Online interview with Ummu Nasma on 20/08/2025)
- i. Employing titles in other languages broadens the semantic scope of the author's message, making the work accessible and meaningful to a wider global audience.
- j. Non-Hausa titles serve as effective marketing tools that pique readers' curiosity about the content of the book.
- k. Using non-Hausa titles demonstrates the prestige and evolving status of the Hausa language as it competes and interacts with other world languages.
- l. Some authors use non-Hausa titles when the story involves other ethnic groups or cultures. For example, if a story relates to Arabs, the title may be in Arabic; similarly, stories about Fulani or Europeans might have titles in the respective languages. (Online interview with Ummu Sharif on 10/08/2025)

Illustrative Examples of Non-Hausa Titles in Contemporary Digital Literature and Online Narratives

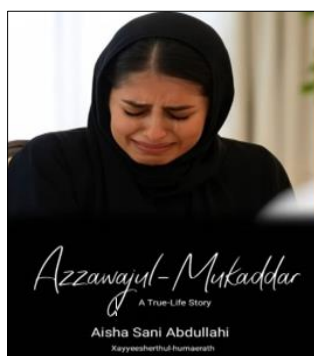
In contemporary digital literature and online narratives, the use of non-Hausa titles has become increasingly visible. These titles often incorporate languages such as Arabic, English, Fulfulde, and others, reflecting cultural diversity and linguistic hybridity. Such multilingual titling is not only a creative choice but also serves to attract readers' attention, signify thematic elements, and highlight cross-cultural identities within Hausa digital storytelling. Examples range from Arabic-influenced titles like *Daulatul Arab* to English titles such as *Uncle Justice*, demonstrating the dynamic and evolving

landscape of Hausa digital literature. The examples of other books are as follows:

a. Al-Zawaj-Al-Mukaddar

Al-Zawaj-Al-Mukaddar is an Arab word that means *Destined Marriage*

The story, written by Aisha Sani Abdullahi (also known as Xayyeeshertul-Humaerath), is based on true events. It tells of a woman who was forced into marriage twice, orchestrated by her mother-in-law, who arranged everything without her consent. The mother-in-law was determined that her son marry a woman he loved. Finally, on the third attempt, the marriage was conducted quietly at dawn in the mosque. Even then, the mother-in-law tricked her son's wife into marrying her own relative's daughter, and together they subjected the young bride to various secret abuses, making her life full of hardship.



Cover of Book Al-Zawajul-Al-Mukaddar

b. Bandirawo

Bandirawo is a Fulfulde Word Meaning Brother/Kinsman or Fellow Tribesman

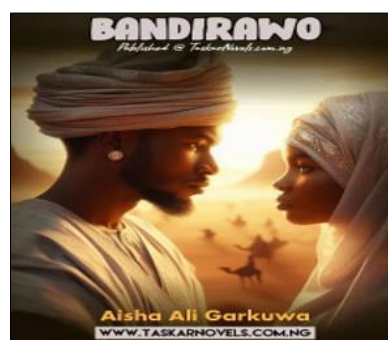
The book presents a vivid tapestry of life through the eyes of Aliyu Muhammad Umar Rumah, a soldier navigating the intricate challenges of loyalty, identity, and familial strife within the Nigerian socio-cultural landscape. The novel captures the resilience of the human spirit, set against the backdrop of military discipline, local traditions, and unfolding political tensions.

What stands out foremost is the author's masterful storytelling that blends rich cultural details with emotionally compelling character development. Aysha Ali Garkuwa's narrative style engages the reader with authentic dialogues, evocative descriptions, and a deep exploration of the protagonist's inner world - from his struggles with parental rejection to his role as a protector of his people.

The description of landscapes such as Kaduna, Taraba, and Adamawa brings the settings to life, immersing the reader in the diverse environments and customs that shape the characters.

The interactions within the Fulani communities, their customs and the challenges they face, are portrayed with sensitivity and nuance, revealing the complexity of identity and belonging. Moreover, the novel delicately explores themes like honour, sacrifice, and the quest for belonging, weaving them seamlessly into a narrative that is both culturally specific and universally resonant. The emotional depth afforded to Aliyu's relationship with his family, especially the maternal conflicts, adds layers of poignancy and realism. The pacing is carefully maintained; moments of tension within the military convoys and confrontations contrast beautifully with quieter, introspective passages, allowing the reader to fully grasp the stakes and humanity at the story's core.

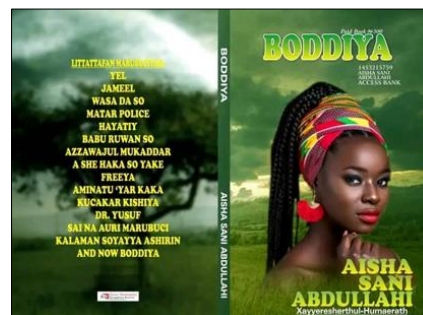
In summary, Bandirawo is not only a compelling read for lovers of Hausa literature but also an immersive journey into the heart of Nigeria's cultural and social fabric. It is a testament to Aysha Ali Garkuwa's skill as a storyteller and her profound understanding of her people's stories.



Cover of Book Bandirawo

c. Boddīya is a Fulfulde Word Meaning *My Beauty*

This story narrates the life of a Fulani girl, distinctively the only dark-skinned child born in a community dominated by light-skinned people. Due to her differences, she faced severe rejection and cruelty from the villagers, with her mother being the sole person who showed her affection. Eventually, the village chief captured her, committed a terrible act against her, and forced her out of the land altogether. Afterwards, she felt estranged from her family, and they no longer acknowledged her as their own.



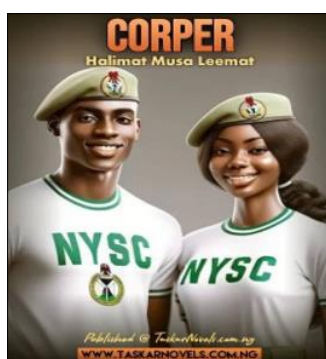
Cover of Book Boddīya

d. Corper

Corper is a contemporary romantic literary work written originally in Hausa by *Halimatus Sadiya Muhammad*, affectionately known as *Leema*. The story revolves around the life of *Farida*, a young woman serving as a corper (a national youth service member in Nigeria), who navigates the complexities of love, societal expectations, and survival in a challenging urban setting.

Farida embodies youthful resilience and wisdom, confronting pressures from affluent and sometimes unscrupulous men who enter her life with promises swayed by money rather than genuine affection. The narrative vividly portrays her encounters with *Alhaji Shamsu*, a wealthy suitor whose intention oscillate between love and control, and *Fatima*, *Farida's* close friend whose ways of navigating relationships with men reveal the precarious balance between desire for financial security and moral boundaries set against the backdrop of *Kebbi State* and the trials of young women in Nigerian society, the novel explores themes of integrity, ambition, and the quest for genuine love amid societal commodification of relationships. The nuanced portrayal of the struggles faced by the protagonists highlights the socio-cultural challenges, including familial expectations, economic limitations, and the negotiation of traditional values with modern realities.

Corper is a compelling romantic tale that paints a realistic picture of young Nigerian women's aspirations and challenges, balancing romance with social commentary.



Cover of Book Corper

e. Destiny Love by Oum Yasmeen

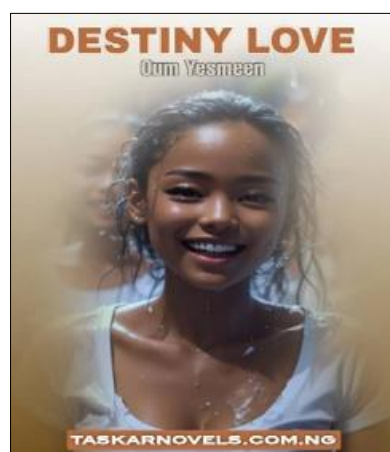
Destiny Love is a compelling Hausa novel that intertwines intense family drama with broader socio-political realities. The story follows Muhammad Tareek Nader, a member of a wealthy but deeply troubled family in Nigeria, grappling with personal health struggles, complex relationships, and the heavy weight of family expectations. The plot centers on the fallout from the murder of Sultan, a key family figure whose death shakes the family's

foundation and exposes hidden tensions, loyalties, and betrayals within the Nader estate.

Parallel to the family's opulent yet conflicted life, the narrative also vividly portrays the harsh and painful conditions in Gaza, Palestine. Through this juxtaposition, the novel highlights themes of survival amidst conflict, resilience, and hope. The story weaves cultural and religious elements drawn from Hausa Islamic society with contemporary issues of political violence and displacement.

Key characters include Tareek's arranged bride, Safna, whose own difficult past intersects with his troubled journey; family elders like Sitti and Abbey, who embody generational authority and tradition; and various figures who shape the complex social fabric of the story. Tareek's internal conflict between following his family's path and forging his own destiny drives much of the narrative tension.

Thematically, *Destiny Love* explores destiny versus free will, love and loyalty, power struggles, and the impact of external political conflict on individual lives. The richly descriptive style immerses readers in contrasts between wealth and poverty, tradition and modern challenges, and personal gain and collective suffering. This serialized novel appeals to readers interested in emotionally charged stories framed by cultural authenticity and socio-political commentary. It offers both a heartfelt family saga and a poignant reflection on broader human struggles, making it a notable work in contemporary Hausa literature.



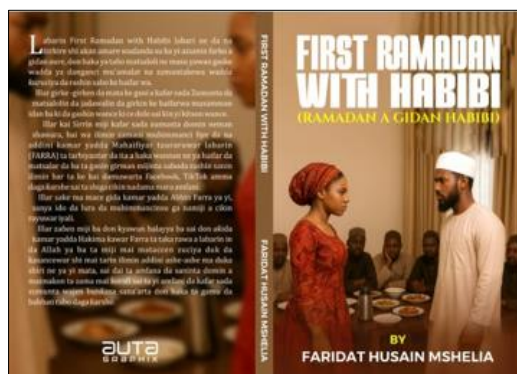
Cover of Book Destiny Love

f. First Ramadan with Habibi

First Ramadan With Habibi is a combination of two Languages, Arabic & English

First Ramadan with Habibi, the debut story by *Faridat Husain Mshelia*, follows *Farra* a newlywed navigating her First Ramadan. She faces challenges from social media pressures to prepare elaborate meals and struggles with sharing personal marital

issues online, which leads to regret after guidance from her traditional mother. Her sister *Abbi's* attempts to control the household without cooperation illustrate the importance of mutual respect and the husband's role in family life. *Farra's* friend *Hakima*, Married to a strict but knowledgeable religious man, overcomes hardship by using social media positively to grow the business. The story encourages women to focus more on worship during Ramadan and balance humor, love, and compassion, culminating in the creation of a foundation supporting widows and children.



Cover of Book *First Ramadan With Habibi*

g. Gelle Bingel

Gelle Bingel is a Fulfulde Word Meaning *The Girls' Home Town*

This is a book written by *Rasheedat Usman*, also known as *Ummu-Nasmah*. The story revolves around the influence of a traditional grandmother figure, often depicted as an elder who smokes, and it highlights how her negligence and misguided support contribute to the decline of children's upbringing. At the same time, the narrative offers hope by showing that it is never too late to make positive changes. This story challenges the old saying that "*once millet dries up, it won't sprout again*", emphasizing that reform and improvement are always possible, no matter how dire the situation seems.

The plot centers on three main characters:

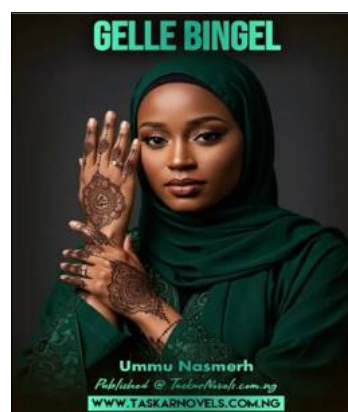
- Jummo, the young girl who is the heart of the story.*
- Garkuwa, a crucial figure who impacts the progression of events.*
- Khalil, another key character who shape the storyline.*

The narrative is built around these three characters and their interactions, illustrating the complexities of family relationships and personal growth.

Additionally, the book touches upon the sensitive issue faced by women who are unable to conceive children. It explores the emotional and

social challenges these women endure, including the harsh treatment and discrimination from their husbands' families and relatives. The story sheds light on these struggles, giving voice to women who often suffer silently in the communities.

Overall, *Gelle Bingel* is a profound tale about generational influence, cultural traditions, family dynamics, and the resilience required to overcome deep-seated problems. It encourages readers to believe in the possibility of change and highlights the importance of nurturing positive values for the benefit of future generations.

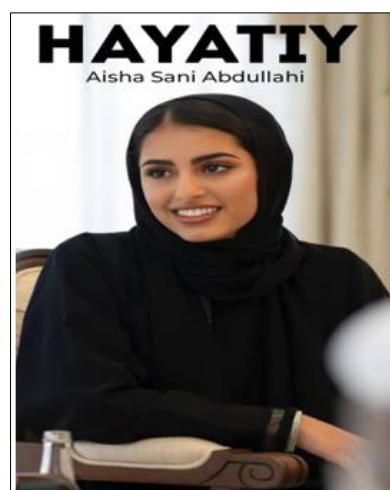


Cover of Book *Gelle Bingel*

h. Hayatiy

A story by Xayyeeshertul-Humaerath Hayatiy is an Arabic word meaning *My life*.

This is a tale of pure and profound love between an elder brother and a young sister, whose bond is so deep that they feel they cannot live without each other. Their closeness stirred concern in their parents, who then decided to reveal a long-hidden secret one kept for many years in hopes of finding a way for them to remain together for the rest of their lives.



Cover of Book *Hayatiy*

i. Imara

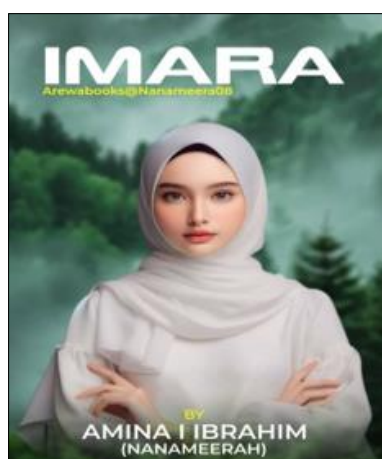
Imara is an Arabic word that means *the strong one (one who stands firm in one thing)*.

Imara by Amina I. Ibrahim (Nanameera) is a captivating Hausa language novel set in the fictional At Ubaid Kingdom in Doha, Qatar.

The story centers on Imara, a young woman caught in a web of manipulation and identity loss. Married to Maheer, she is forced to assume the identity of "Katalina," a mysterious figure from the kingdom's past, with the reasons kept secret. Inside the palace, Imara endures unsettling advances from Maheer's father, Ameer, and faces hostility from Dameer and Joda, who see her as a threat to their political ambitions.

Though surrounded by luxury, Imara's life is one of control and surveillance, threatening to erase her true self. Memories of her past with her mother suggest a hidden connection to the real Katalina. At school, others also recognize her as Katalina, deepening her confusion. Meanwhile, political conspiracies unfold as Dameer plots to seize power, while Shamma offers Imara moments of kindness amidst the turmoil.

Blending romance, suspense, and palace intrigue, the novel explores themes of identity and autonomy, abuse of power, loyalty and betrayal, and the complex conflict of forbidden desire. Ultimately, the narrative portrays Imara's courageous struggle to preserve her true self amid ambition and deception within the royal court.



Cover of Book *Imara*

j. Mi'wasmiti

Mi'wasmiti is a Fulfulde word meaning *I am Regretful*.

Mi'wasmiti by Aysha Ali Garkuwa paints an evocative and respectful portrait of family, culture, and identity within the Mambila community of Taraba State. It opens with the swift, purposeful walk

of an elderly woman whose movements carry the weight of wisdom and urgency, signaling an important event in the community. This moment introduces Alhaji Muhammad Babayo, known as Malam Babayo, the revered Sarkin Shanu (Chief/Cattle Lord), whose legacy is woven through his large, accomplished family.

The narrative unfolds the structure of this influential family: two wives and five children, including notable figures like Barrister Muhammad Bello, Doctor Aliyu, and their sister Aysha, each symbolizing a blend of traditional authority and modern education. The family's unity and achievements highlight deep respect for lineage, education, and progress, all rooted in the Kamanni estate and the Mambila cultural landscape.

Central to the story are three brothers, Adam, Yusuf, and Ahmad, whose contrasting personalities enrich the narrative. Adam is lively and outspoken, while Ahmad is calm and patient, both embodying the diversity within the family's close bonds. Their mutual love and support show how individual differences strengthen collective identity.

The recurring metaphor of the jirgi (airplane) symbolizes forces beyond control, change, destiny, and the passage of time, reminding readers of life's unstoppable momentum. The family's varied physical traits also speak to a cultural pride that embraces diverse ancestries, beauty, and heritage. In all, the story harmonizes tradition and modernity, portraying heritage not as weight but as wings that lift each individual toward their future. It is a celebration of respect, education, kinship, and cultural pride, an enduring story of roots and growth in the landscape of Mambila.



Cover of Book *Mi'wasmiti*

k. My Enemy

My Enemy, written by Asmeetah Writer, tells a poignant and meaningful story. It revolves around a young man who has harbored hatred toward a girl since their childhood, viewing her as his enemy.

However, over time, he discovers that she has actually been a true and loving friend to him since they were children.

But things are complicated, there is a deep-rooted conflict between their families that threatens to keep them apart and prevent them from living harmoniously together. Their parents have a long history of animosity due to a past feud, and when they learn about the relationship between their children, they strongly oppose their union. This situation intensifies the drama, highlighting how bitterness and hostility between parents can greatly impact and obstruct the lives and happiness of their children.



Cover of Book My Enemy

I. My Little Sister

The story of my little sister is a captivating narrative crafted by Zarah Ahmad, popularly known as Oum Yasmeen or Autar Alheri. The tale centers around a young girl named *Husda* and her Brother *Ahzad*, alongside other key characters such as *Mahabeer*, *Sultan*, *Susit*, *Uzarsiya*, and *Aunt Maryam*, as well as their families.

At its core, this story serves as a powerful reflection on parental negligence and the misguided attitudes some children develop, mistaking reckless behavior for maturity. The narrative demonstrates the consequences of allowing adolescents unchecked freedom under the guise of soiling closeness, particularly *Huzda* and *Ahzad's* bond as sister and brother unfolds. What ensues is an unexpected and serious fallout that no one anticipated.

Moreover, the story imparts a profound moral lesson: whatever occurs in life is ultimately what Almighty God has ordained and is most beneficial for the individual. It warns against blindly granting children their every desire or whim, for doing so is akin to thwarting divine wisdom. Such behavior invites negative repercussions with God revealing Himself as the ultimate Sovereign who acts according to his will, at the right time and in the way only He knows best.

In essence, this tale is an insightful reminder to parents and guardians to guide their children wisely, recognizing that true maturity comes not from permissiveness but from properly understanding and following the greater plan laid out by the creator.



Cover of Book My Little Sister

m. Royal Politics

Royal Politics, written by Ramlat Manga (also known as Mai Dambu) in 2025, explores the intricate relationship between traditional rulership (*Sarauta*) and politics. It discusses how politics intertwines with royalty and vice versa. The book also delves into the role of religious scholars in politics and how religion intersects with governance. Additionally, it touches on social aspects, specifically the dynamics between a husband and his four wives.

The author raises fundamental questions about why politics penetrates traditional rulership and why traditional rulers engage in politics, tracing this phenomenon from colonial times to the present. The narrative highlights the complex interactions involving political intrigue, economic struggles within a kingdom, and personal relationships amid power struggles and societal expectations.

Moreover, Royal Politics reflects on the difficulties and tensions faced by traditional rulers who navigate modern political landscapes, including how religious leaders influence politics and how traditional authority is challenged or reinforced in such contexts. The social sections addressing family life provide an intimate view of marital relations in a polygamous setting, illustrating the personal side of those involved in leadership and politics.

The book is a blend of political analysis, cultural examination, and personal drama, providing a comprehensive look at the intersection of tradition, religion, governance, and personal lives within a royal setting in modern times.



Royal Politics Book Cover

n. Surbajo

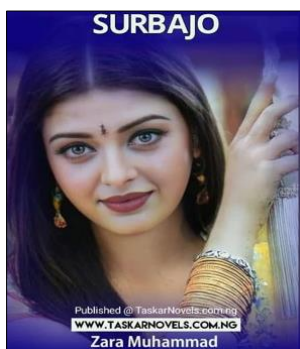
Surbajo is a Fulfulde Word Meaning *Virgin (Young, Unmarried Woman)*

Surbajo by Zahra Muhammad revolves around richly drawn characters whose lives interweave themes of endurance, suffering, hope, and healing. At the center is Abu (Samha Adamu Rijana), a young woman whose resilience and kindness shine despite relentless hardship.

Her journey embodies courage and the pursuit of dignity amid neglect and cruelty. Opposing her is Inna Ramma, a harsh figure representing familial oppression and the painful complexity of love intertwined with cruelty. She highlights the internal struggles within family dynamics.

Haisam Abu Marata emerges as a symbol of compassion and restoration, providing care that rekindles Abu's hope and points to the healing power of empathy. The authoritative patriarch, Abba Samha, injects tension between tradition, duty, and kindness, exposing the challenges within family leadership roles. Supporting Abu is Jawahir, a loyal friend whose solidarity underscores the importance of community and mutual support throughout trials.

Together, these characters and the themes they embody create a poignant narrative about human endurance, the pain of suffering, and the transformative promise of kindness and perseverance. The novel invites reflection on family complexities, societal challenges, and the redeeming strength found in empathy and connection.



Cover of Book Surbajo

o. The Sexy Boss

The Sexy Boss is a captivating romantic and comedic novel by Aisha Muhammad (Maman Teddy), told across three books. It vividly portrays the complex, sometimes harsh realities faced by young people today (especially women) where the temptation of money pulls many into difficult and morally challenging situations.

At the center are Sir Umair Ahmad Modibbo, a wealthy doctor and soldier with deep secrets, and Umaima, a determined young woman fighting to survive despite her complicated relationship with Umair.

The story explores themes of greed and its ruinous consequences, love and betrayal, resilience in the face of hardship, and the urgent need to protect the innocence of youth. It tackles social issues such as infidelity, exploitation, and the struggle to maintain dignity amid societal pressures.

Despite its serious undertones, the novel balances romance and comedy, engaging readers with emotional depth and relatable characters. Due to mature and explicit content, it is intended for adults aged 18 and above, with full access available after the initial free pages through author-controlled payment groups.

In essence, The Sexy Boss is a powerful emotional tale of desire, ambition, and survival in today's complex world, carried by unforgettable characters navigating the highs and lows of life and relationships.



Cover of Book Sexy Boss

p. Triplets

This is a story written by Fateema Zahra Musa, famously known as Star Lady. It tells the tale of quadruplets, four siblings born together, but from the very start, one was taken away. Raised apart, the three who remained grew up filled with love for each other, completely unaware of their missing sibling somewhere in the world. As they grew older, one of the three rebelled against the others, leaving only two to live on. These quadruplets were not Muslims but

Christians who had lived their entire 33 years practicing Christianity.

The story, titled *Triplets*, explores the contrast between two religions and highlights the true and sincere faith of Islam. It shows how these siblings originally despised Muslims, even labeling them as terrorists. Yet in the end, it was the Muslims who saved their lives from disaster. It was the Muslims who showed them kindness and compassion, breaking the false image of terrorists they had once believed. They discovered that Islam is a genuine religion, one full of mercy, simplicity, and blessings, a faith unlike any other. The care and love shown by Muslims softened their hearts and won their trust, leading them to realize that indeed, Islam stands above all other religions, a faith of true peace and humanity.



Cover of Book Triplets

q. Taj Mahaal

The word Tajmahal or Taj Mahal comes from the Urdu language, which has been influenced by Persian and Arabic. In English, it means “Crown Palace” or “Crown of the Palace.”

Taj is a Persian word meaning “crown” or “diadem.” Mahal is from Urdu (originally from the Arabic “maḥal”), meaning “palace,” “place,” or “residence.”

Together, Taj Mahal literally translates to “Crown Palace,” referring to a majestic place or palace worthy of a crown. This name is famously associated with the iconic mausoleum in India built by the Mughal Emperor Shah Jahan in memory of his wife, Mumtaz Mahal.

Thus, Tajmahal combines the idea of royal grandeur and residence in a single evocative phrase.

(Sources: tajmahal.gpe.wikipedia;
www.tajmahal.org; www.tajmahal.en.wikipedia)

Tajmahaal

A Tale of Power, Loyalty and Intrigue Written by Indo

The Mysterious Kingdom of Phurlaa tells the story of a young queen, Maharanie Mahalakshmie, who rules with strength and grace, commanding respect in a court filled with nobles, warriors, and

servants. At the center of her reign is Abdulkareem, a boy of noble blood whose future symbolizes the kingdom’s fate. His upbringing is entrusted to Hadima Farhanaa, a loyal caretaker who helps him navigate palace intrigues.

Opposing forces led by Ramraj and others plot against Maharanie’s rule, reflecting deep conflicts of ambition, loyalty, and vengeance. Figures like Arjula and Arveen add further complexity with their secretive loyalties.

The story explores enduring themes such as the burdens of leadership, bonds beyond blood, justice, and sacrifice. It reveals that true power comes from resilience and wisdom, not merely inheritance. While threats abound, Maharanie’s fairness and commitment to her people highlight a balance of kindness and authority.

Ultimately, The Mysterious Kingdom of Phurlaa is a thoughtful saga about fate, legacy, and the complexities binding rulers to their realms and hearts, rich with cultural depth and timeless human struggles.



The Picture of Taj-Mahaal

r. The Two Light

The Two Light is a captivating story written by Maryam Idris Muhammad, also known as Queen Mahirah. This narrative revolves around an array of intriguing characters, including Shazana Mahnoor, Prince Fahreen, Prince Fudhal, Prince Fareed, Shahzad Mahbeer, among others.

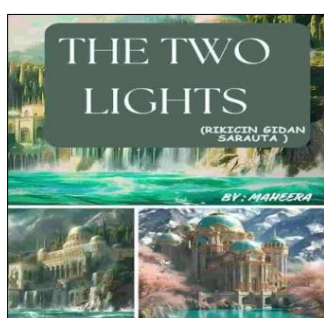
The tale is not merely a recounting of events but an insightful exploration into the intricate facets of life, particularly within the majestic world of royalty. It delves deep into the dynamics of royal households, shedding light on their challenges, traditions, and the delicate balance between power and duty.

Moreover, The Two Light is a beautiful tapestry woven with threads of diverse cultures and tribes, each carrying its own unique customs and beliefs. This multicultural dimension enriches the narrative, offering readers a vivid glimpse into the

harmonious coexistence, and occasional tensions, that arise within a diverse society.

At its core, the story imparts profound lessons on understanding human nature and social relationships. It thoughtfully examines the complexities of interpersonal interactions and the social fabric that holds communities together, making it not only a tale of intrigue and drama but also a guide to empathy and social wisdom.

In essence, *The Two Light* is a remarkable literary work that combines the allure of royal intrigue, the richness of cultural diversity, and the timeless wisdom of life's lessons, all crafted by the eloquent hand of Queen Mahirah.



Cover of Book the Two Light

s. Ummul-Jannah

Ummul-Jannah is an Arabic Word That Means Mother of Paradise

Ummul-jannah is written by *Khadija Sabi'u Yahya*, which Surpasses *Sahara and Nainarh KD*

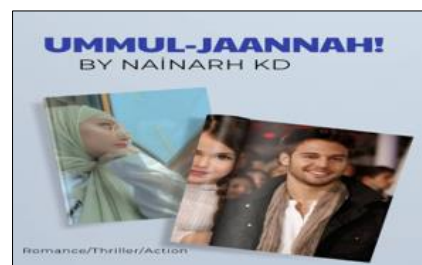
The narrative unfolds in two main threads, one focusing on *Ummul-Jannah*, and the other on *Juliet*, a non-Muslim woman who eventually embraces Islam upon reaching *Jannah*

Ummul-Jannah's life is marked by hardship and confusion. She grew up troubled and clueless about the reasons behind her difficulties. Despite growing older, she never changed her modest dress code. Her father neglected both her and her mother, as the household was dominated by his wife's authority. One day, when Ummul-Jannah was reluctantly going to school, her mother mysteriously disappeared without a trace. Ummul struggled deeply with this loss. She soon met Aliyu, a young soldier, and they fell in love. Unfortunately, Aliyu passed away, leading to further upheaval in Ummul's life.

The story then delves into themes of destiny and personal choice, following Juliet and Jalal's relationship, which is independent yet deeply rooted in romance and fate. In essence, Ummul-Jannah teaches that life is full of challenges, tests, and twists of fate. However, faith, patience, and a willingness to change can transform a person's path from darkness

into light. It also highlights that love, if not grounded in commitment and honesty, can cause more sorrow than joy.

The story emphasizes the importance of family care and how destiny can alter life's course regardless of one's plans.



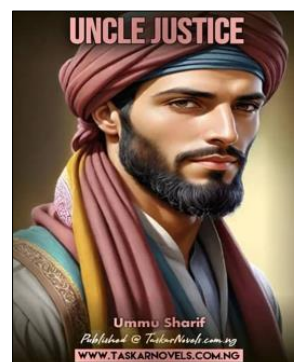
Cover of Book Ummul Jannah

t. Uncle Justice

Uncle Justice is a book written by *Hassan Musa Anka*, widely known as *Ummu Sharif*. It is her debut novel. The story is grounded in real-life experiences and explores the social condition of the Hausa people.

The narrative highlights the challenges faced by women who are unable to bear children. It tells of a child's neighbor woman who deeply loves the children of her neighbors. Understanding that the ability to love children is determined only by God, she expresses her compassion and support by allowing her own children to live with her neighbor as if she were their biological mother. She engages with the children through play, assigns household chores and cooking to them, and disciplines them with guidance and care.

This arrangement brings comfort and relief to those struggling with infertility, showing how empathy and shared responsibility can improve lives. The story beautifully illustrates how this neighbor's kindness serves to ease the pain of childlessness and offers the powerful message: "Our children are yours".



Cover of the Book Uncle Justice

Findings of the Study

Based on the critical examination of non-Hausa titles in the digital literature and online narratives, several key findings emerged:

- a. Prevalence of non-Hausa titles: A significant portion of contemporary Hausa digital literature uses non-Hausa titles, often in languages such as Arabic, English, and Fulfulde. This practice reflects both cultural diversity and the authors' creative intentions to reach broader audiences.
- b. Cultural Hybridization: Non-Hausa titles serve as markers of cultural hybridity, symbolizing the blending of local Hausa identity with global influences. This hybridization enriches the narratives and challenges traditional linguistics' exclusivity.
- c. Narrative Framing and Audience Engagement: Multilingual titles influence how stories are framed and perceived, often attracting curiosity and engagement from readers beyond typical Hausa-speaking audiences. They also signal thematic elements and cultural context embedded in the stories.
- d. Author's Motivations: Authors employ non-Hausa titles for various reasons, including stylistic innovation, simplification of complex Hausa terms, respect for cultures represented in the narrative, and strategic marketing to enhance appeal.
- e. Emerging Digital Storytelling Trends: The use of non-Hausa titles is part of broader trends in the digital literacy space, where linguistic fluidity and cross-cultural mash-ups become tools for experimentation and identity negotiation.
- f. Challenges and Opportunities: While non-Hausa titles promote inclusivity and innovation, they also pose challenges and language preservation within Hausa Literary traditions.

CONCLUSION

The critical examination of non-Hausa titles in Hausa digital literature and online narratives reveals a vibrant landscape of cultural hybridization and evolving storytelling trends. These titles not only reflect the dynamic interplay of language, identity and globalization but also signify innovative literary strategies that broaden the research and resonance of Hausa narrative. By embracing multilingual titling, Hausa digital literature transcends traditional boundaries, fostering intercultural dialogue and expanding its audience. This study underlines the importance of recognizing such linguistic hybridity as a marker of contemporary creativity and a key driver in the ongoing transformation of Hausa literacy expression in the digital age.

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