

Exploring the Impact of Interlingual Vernacularism on Hausa Language Poetry : A Vernacularist Reading

استكشاف أثر العامية البينية اللغوية على شعر لغة الهوسا:
قراءة لغوية شعبية

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ABSTRACT

From Aristotelian period to date, language, ideology and power are inseparable phenomena that shape discourse from linguistics, cultural, historical and sociological perspectives. As the principle of Vernacularism is to check the promotion linguistic dominance and marginalization, the present study discovers that Arabic language in form of interlingual vernacularism has massive influence on other languages especially Hausa language, particularly it is the language through which Islam is spread across the globe. The present study in its findings discovers that the Classical Arabic or MSA fundamentally suppresses the nativized phonetic and phonological features that governing the metric patterns of the Hausa classical poetry. This sort of influence of Arabic patterns of poetry which is also a driving force in the composition Hausa poetry is a typical case of Interlingual Vernacularism. In view of this study amplifies the calls on linguistic researchers to promote vernacular studies as a critical tool for enhancing linguistic independence, inclusivity and cultural sustainability and preservation in the ever-evolving world of today.

الخلاصة

منذ العصر الأرسطي إلى يومنا هذا، ظلت العلاقة بين اللغة والأيدولوجيا والسلطة علاقة عضوية لا تنفصل، تشكل الخطاب من زواياه اللسانية، والثقافية، والتاريخية والاجتماعية. وانطلاقاً من مبدأ المحلانية (Vernacularism) بوصفها أداة نقدية تهدف إلى الحد من هيمنة لغة على أخرى ومقاومة التهميش اللغوي، تكشف هذه الدراسة أن اللغة العربية، في إطار المحلانية العابرة للغات (Interlingual Vernacularism)، مارست تأثيراً واسعاً في لغات أخرى، وفي مقدمتها لغة الهوسا (Hausa)، ولا سيما بوصفها اللغة التي انتشرت من خلالها الإسلام في مناطق واسعة من العالم. وتبين نتائج الدراسة أن اللغة العربية أسهمت، على نحو جوهري، في كبح الخصائص الصوتية والفونولوجية الموطنة في لغة الهوسا، والتي كانت تضبط الأنماط الإيقاعية والعروضية في الشعر الهوساوي الكلاسيكي. ويُعد هذا التأثير القوي للأنماط العروضية العربية في تشكيل الشعر الهوساوي نموذجاً واضحاً لحالة المحلانية العابرة للغات، حيث غدت الأوزان العربية محركاً رئيساً في بناء القصيدة الهوساوية المكتوبة. وفي ضوء ذلك، تعزز هذه الدراسة الدعوات الموجهة إلى الباحثين في اللسانيات إلى ترسيخ دراسات المحلانية بوصفها أداة نقدية فاعلة لتعزيز الاستقلال اللغوي، وتكريس التعددية اللغوية، ودعم الاستدامة الثقافية وحماية الهوية في عالم يشهد تحولات متسارعة.

Keywords الكلمات المفتاحية

المحلانية؛ اللسانيات العربية؛ الشعر العربي الكلاسيكي؛ لغة الهوسا؛ الشعر الهوساوي المكتوب
Vernacularism, Arab Linguistics, Classical Arabic Poetry, Hausa Language, Hausa Vernacularism

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1. INTRODUCTION

From Aristotelian period to date, language, ideology and power are inseparable phenomena that shape languages from linguistics, cultural, historical and sociological perspectives. Although, many scholars see the tripartite connection of language, ideology and power as building blocks for linguistic and cultural hegemony [1], the concept of vernacularism

put forward by Nasser Hajjaj's (2024) book *Arab Vernacularism* is an addition to the numerous literatures on linguistic and cultural hegemony that advanced for taking a position on the concept of linguistic dominance correctness.

According to Hajjaj's [2] assumption that jettison vernacularism by language or dialect native speaker entails empowering and strengthening linguistic dominance and marginalization. Hausa poets in this twenty first century have remained with inferiority complex to embrace and utilize their endowed inherent linguistic potentials of their language that form its vernacular in the poetry due to the long-held derogative assumption which stereotyped the use of vernacular among speakers of perceived prestige or less developed languages.

Although, Hausa language had before its contact with Arabic language possessed nativized its phonetic and phonological features that governing the metric patterns of the Hausa classical poetry. Several decades ago, many literary and linguistic scholars have established a poetic marriage between Arabic and Hausa poetry that highlights the influence Arabic poetry on Hausa poems in terms of syllable structure, prosodic feet and metres, and even in types of deviations and defects of the basic patterns is form of linguistic hegemony. These scholars include Greenberg (1949), Hiskett (1969), Bayero (1970), Galadanci (1975), and Muhammad (1978). Since, vernacularism in all language genre including poetry is the ideological pillar that upholds the value of not only the local dialects and cultural practices but cultural homogenisation and resisting it will help in preserving unique local identities especially literary stuffs such as poetry (Hajjaj [2]).

In this sense, vernacularism can be intralingual where certain dialect or speech variety of dominated other dialects or variety form of the language. The thesis of this paper is to discuss how the concept of vernacularism transcends beyond intralingual to interlingual boundaries as in the case of Hausa poetry even though the influence of Arab on the Hausa poetry as the language literary genre is prescriptive in nature. Some studies show that Hausa poetry has different genres in term of linguistic features that were phonologically distinctive in the language and now these poetry genres are entirely based on classical Arabic metrical patterns.

In view of this, the aim of this paper is to explore the exerted influence of Classical Arabic or MSA on Hausa language and poetry to create intercultural awareness and at the same time countering the linguistic and cultural hegemony for achieving linguistic diversity and independence in the present globalised world.

In the subsequent sections, the present paper gives a brief overview on the contact of Hausa language with Arabic, the history and nature of Hausa vernacular poetry. The section to be followed focuses on review of literature on the Arab vernacularism. Next some historical and analytical discussions are to be presented on the use the Arabic language in writing Hausa poems. The paper then provides a general overview on the use of the Arabic poetic techniques in Hausa poem and at the same time x-raying the consequence of the overwhelmed influence of these Arabic poetic techniques on Hausa poems over and above the endowed inherent vernacularism of the Hausa language.

2. THE CONTACT OF HAUSA PEOPLE WITH ARABIC LANGUAGE

It is well known fact that no speech community can live without having contact with other communities around it. It is through this type of contact that certain communities influence one another at various levels that include linguistic, cultural, social and, in some cases, religious, economy and politics as well. This is what happened between the Hausa and Arab communities at the very early stage of the spread of Islam in the Western Sudan [3]. Even though Arabic and Hausa belong to Afroasiatic language family [6], Arabic's intense influence on Hausa, particularly through religious and cultural exchanges, shows much of the interconnectedness of the two languages in West Africa. In fact, the social and linguistic orientations of Hausa people especially their food, dress, architecture and social lives are heavily influenced by Arabs through Trans-Sahara trade contact and the spread of Islamic religion. Other areas that the Arab people influence Hausa people much heavily include language, literature and culture.

Historically, there are religious and economic ties between the Arab people and people in West Africa long time ago, but historical records show that the Arabs and their language began to penetrate into the countries of West Africa including Hausa land through the trade that was in the existence between the two speech communities since the eleventh century AD. There are good numbers of documented narratives that indicate that Arab Muslim merchants propagated Islam through peace and Hausa people accepted Islam in the Arabic language [4]. Since then, Arabic language became the language of literature, culture, education, administration and legal and judiciary, and even assumed the official language status before the arrival of British colonialists in Nigeria. Therefore, this eloquent interest in the Arabic language creates far-reaching impact of the Classical Arabic -as a formal eloquent written version - on the Hausa people. In their poetry, Hausa poets are not only borrowed Arabic vocabulary, but Hausa native speakers abandon the rich vernacular potentials of their language in favour of Arab forms and patterns of poetry.

In fact, Arabic as Semitic language, has significantly influenced many prominent African languages, including Hausa which belongs to Chadic group of languages of the Afroasiatic phylum. Hausa language is predominantly spoken in northern Nigeria and southern region of Niger Republic [5]. When the Arabic language assumed the official status, scholars in Hausa land embraced the use Arabic script in writing. Later they developed a variety of writing, known as Ajami, using modified or variant of the Arabic alphabet to write their indigenous languages. Today the Hausa language has di-graphic style of

writing that is Arabic (Ajami) and Romanized systems of writing [7]. The latter one which is based on Latin alphabet is now functioning as the official style of writing in Nigeria as English is the constitutionally recognized official language in Nigeria. The two ways of writing (Ajami script and Romanization alphabets) are still utilized in composing Hausa poetry. It is worth noting that the close relation and intense social contact between Hausa people and Arabs, Arabic language has deeply penetrated the lexicon of Hausa, particularly through religious phrases. This phenomenon underscores a shared cultural-linguistic affinity between the two languages that allow the integration of Arabic poetry techniques into Hausa poetry [3]. Another area of interest is the use of Arabic script, known as Ajami in writing poetry in Hausa land that predated the introduction of the Roman-based script (Boko) by colonial administrators in the early 20th century [4]. This historical use of Ajami in poetry writing reflects the deep-rooted influence of Arabic on Hausa literacy and written tradition [5].

Since Arabic is language in which Holy Qur'an is revealed, the Qur'an therefore becomes the vehicle through which the Arabic language travelled around the world and gaining prestige status across different continents of the globe [8]. Because of Arabic status, Hausa has incorporated numerous loanwords from Arabic, which are evident in various parts of speech, including nouns, adjectives, and verbs. Beyond borrowing, the Hausa native speakers embraced Arabic-like style in their Hausa communication patterns in both linguistic and literature. In fact, they considered Arabic-like style Hausa communication as more formal form of language communication that establishes more distinct relationship with the informal form of language use when it lacks Arabic-like style. This helps in creating different social strata or class communication especially between people who are well-educated or who do not share the same language communication ability in so called 'standard language' and regarding other people from the same Hausa speech community in vernacular language.

These and many other evidences provide fertile ground for interlingual hegemony that extends its limit beyond social context to literary, culture and religion activities in everyday life of Hausa people. This equally reflects the sociolinguistic dynamics where Arabic dominates not only as the language of wider communication but as the force that determines the standard poetry in Hausa language and assumption that aligned with the basic thesis of vernacularism principles but in between different languages.

3. ARAB VERNACULARISM IN POETRY

Hajjaj [2] sees Arab Vernacularism as sort of fixation on preservation that transformed Arabic into a museum of eloquence and standard where Arabic linguistic resources embalmed other language rather than allowed to breathe. Jashamin [9] attribute basis of Arab Vernacularism to Arab intellectual history that encourages the separation between Lisān (the living tongue) and Lughah (the codified dialect of the elite). This call for Vermiculating all aspect of language use especially the contextual usage of the Arabic in various literary genres that include poems, prose, drama and oral songs.

The position of pre-Islamic Arabic poetry as the greatest cultural achievements of the Arabs in the early period of their history amplified the Hajjaj's [2] Arab Vernacularism. For several centuries *al-Shu'arā' al-Jāhiliyyīn* 'the pre-Islamic Arabic poems' known as Al-Mu'allaqāt, 'The Seven Golden Odes' are considered as the only model of poetic perfection. And the pre-Islamic Arabic poetry of Imrū' al-Qays, Zuhayr b. Abī Sulma, ʿArafa b. al-ʿAbd, 'Alqama b. 'Abada al-Fahl, 'Antara b. Shaddād, al-Nābigah al-Dhubyāni and a few poems by four minor poets as the earliest literary corpus in classical Arabic are the reference point for the standard of Arab poems and its cultural heritage.

Even though, the pre-Islamic poems have for several centuries been the significant tool for prioritizing the vernacular forms of knowledge in Arabic poetry based on the various researches conducted by Arab and Orientalist researchers working in various fields of Arabic studies, including linguistic, historical, intellectual, and cultural disciplines. the recent. This is what scholars and students who pursued research on vernacular languages or cultural expressions accused as historically used to denounce efforts that elevated local or non-Arab traditions over the pan-Arab vision. And as such the stigma effectively silenced intellectual inquiry into the rich diversity of local dialects, music, poetry, and architecture, perpetuating a monolithic cultural narrative dominated by MSA. The present study finds the model of Arab Vernacularism advanced by Hajjaj [2] crossed to Hausa language and prescriptively determined rightness or otherwise in Hausa poetry which this study is set to meticulously study the impact of type of Vernacularism on Hausa Language poetry. This is aimed at uncovering the intricate relationships between Arab vernacular expressions, themes and elements and the Hausa social settings through poetry.

4. INFLUENCE OF INTERLINGUAL VERNACULARISM ON HAUSA POETRY

Hausa language has a single word for poetry, *waka*,¹ meaning either 'song', with reference to oral poetry, or 'poetry', which is more associated with its written form. In Hausa literary tradition, the two notions are additionally distinguished by the

¹ While some scholars of Hausa oral tradition regard *Waka* (song/poetic chant) as an indigenous term, the scholarly consultation provided by Dr. Nasser Hajjaj suggests that the term is originally derived from the Arabic root *waqa'a* (وَقَعَ), which directly denotes rhythm (*iqā'*), that is, the regular acoustic "occurrence" of sound. Likewise, the term *Canoe*, used in certain Hausa performance contexts, is plausibly traced back to the Arabic *ghanwah* (غَنَاءُ), a phonological variant of *ughniyah* (أَغْنِيَة, "song"), through processes of phonetic adaptation across the two languages. Both cases represent clear examples of Interlingual Vernacularism at the terminological and rhythmic levels.

socio-historical context. Written poetry is seen as a consequence of contact with Arabs, whereas oral poetry represents Hausa literary heritage of pre-Islamic times.

Though, Hausa is rich in literature of poetry and oral song, Arabic poetry has for over two centuries had a big impact on the Hausa language like other African languages and their literature, particularly poetry, giving the nature of its stanza (verse) and prosodic (metre) features. From its structural of typology, Bello [10] explains that Hausa poetry has five primary types of versification or stanzaic formulation that include single, couplet, triplet, quartet and quintet similar to Arabic poetry as exemplified in Table (1) below:

TABLE I. PRIMARY TYPES OF HAUSA POETRY VERSIFICATION AND STANZAIC FORMULATION

Stanza	Poem	Gloss
Single	<i>Yakan soka kùbe yana hura hanci</i> <i>Yana taka kowa yana isgilanci</i> <i>Yana caccakar su dada ba mutuci</i>	He can sheath the sword with arrogance He trembled on people with an insult He embarrassed with all sort of abuse
Couplet	<i>Na kiraye ka mai agaji Wahidin</i> <i>Ka yi horo a roke ka baiwa kake</i> <i>Ba tsihi babu karfi garan ko kadan</i> <i>Ba dabara garan taulahi dai nikai</i>	I beseech your help the One and only You ordered to seek all help as you're a Giver No wisdom or strengthen with us even a little No power of logic with we relied on You
Triplet	<i>Arrahamnu Arrahimu macecin bayi</i> <i>Alwahabu Alganiyu kira nai niy yi</i> <i>Ni kam ba ni jin kira wani faufau sai shi</i>	The beneficial and Merciful the savior of all I ask the Giver of gift and the Richer of rich I don't listen to anyone's call except His own
Quartet	<i>Nai salati gun zaɓaɓɓe nai</i> <i>Shi Muhammadun mu habibi nai</i> <i>Wanda anka zaɓo suna nai</i> <i>Dac cikin abubban zaɓowa</i>	I pray and praise his Chosen He is Muhammadu his Beloved one That his name was carefully selected From the best thing to be chosen
Quintet	<i>Zo aboki in ma bushara</i> <i>Ka ji waƙata ta nasara</i> <i>Ƴan'uwa duka za su rera</i> <i>Don yabon su gami shukura</i> <i>Ga sadaukin soja askarawa</i>	Come friend to preempt to you the good news Listen to my poem on victory Brothers come and sing it together To praise them and thanking them as well These are our warrior soldiers

From the Arab vernacularism perspective, the stanza of Hausa poetry is a copy card of the Arabic poetic tradition that consist of a stanza with a single line as stanza, two lines per stanza is called muzdawidj or qasida (couplet); three lines per stanza is called muthnawi or masnawi (triplet); four lines per stanza is called ruba'il (pl. rubaiyat) or dubayt. And finally, five lines per stanza is mukhammas or khumāsiyya (quintuplet) as it is known in the Arabic literary.

From the above table, it also clear that Arabic has deeply penetrated the lexicon of Hausa. Hausa has incorporated numerous loanwords from Arabic, which are also evident Arab vernacularism. These borrowings (or language adoption, Hajjaj, 2024) are not only limited to religious contexts but also extend to everyday language, showcasing the extensive lexical influence of Arabic on Hausa language.

Furthermore, it is well noted in many literatures that poetry in classical Arabic has sixteen (16) based on the work of Al-Farahidi (d. 786 or 791) and Al-Ahfaš (d. 793) cited in Abbas (2001:34). The analysis of meter in Hausa poetry discovered that most of Hausa written poetry is composed in metres which derived historically at least from Classical Arabic model. Based on the quality grading, Hausa written poetry that failed to adhere to any of the patterns of the sixteen (16) Arabic metres is considered as defective poems [10]. The sixteen (16) classical Arabic metres that have found their way into Hausa poems are in Table (2) below:

TABLE II. CLASSICAL ARABIC METRES (BUHUR) FOUND IN HAUSA POETRY

No.	Metre	Feet Combination
1	<i>Tawīl</i>	<i>Fa-uu-lun Ma-faa-ii-lun Fa-uu-lun Ma-faa-ii-lun</i>
2	<i>Basīt</i>	<i>Mus-taf-i-lun Faa-i-lun Mus-taf-i-lun (+Faa-i-lun)</i>
3	<i>Madīd</i>	<i>Faa-i-la-tun Faa-i-lun Fa-i-la-tun (+Faa-i-lun)</i>
4	<i>Wāfir</i>	<i>Ma-faa-a-la-tun Ma-faa-a-la-tun (+Faa-uu-lun)</i>
5	<i>Kāmil</i>	<i>Mu-ta-faa-i-lun Mu-ta-faa-i-lun (+Mu-ta-faa-i-lun)</i>
6	<i>Hazaj</i>	<i>Ma-fa-ii-lun Ma-fa-ii-lun (+Ma-fa-ii-lun)</i>
7	<i>Rajaz</i>	<i>Mus-taf-i-lun Mus-taf-i-lun (+Mus-taf-i-lun)</i>
8	<i>Ramal</i>	<i>Faa-i-laa-tun Faa-i-laa-tun (+Faa-i-laa-tun)</i>
9	<i>Munsarih</i>	<i>Mus-taf-i-lun Fa-ii-lat Muf-ta-ii-lun</i>
10	<i>Hafīf</i>	<i>Faa-i-laa-tun Mus-taf-i-lun (+Faa-i-laa-tun)</i>
11	<i>Muqtathib</i>	<i>Maf-uu-laa-tu Muf-ta-ii-lun</i>
12	<i>Muj'tath</i>	<i>Mus-taf-i-lun Faa-i-laa-tun (+Mus-taf-i-lun)</i>
13	<i>Mudhari'i</i>	<i>Ma-faa-ii-lun Faa-i-laa-tun (+Ma-faa-ii-lun)</i>
14	<i>Sari'i</i>	<i>Mus-taf-i-lun Mus-taf-i-lun (+Fa-ii-lun)</i>
15	<i>Mutaqārab</i>	<i>Fa-uu-lun Fa-uu-lun Fa-uu-lun</i>
16	<i>Mutadārak</i>	<i>Faa-i-lun Faa-i-lun Faa-i-lun (+Faa-i-lun)</i>

From the above the Table (2), Hausa adapts very well to the Arabic prosodic system since is quantitative, utilizing combinations of 'long' syllable (CVC or CVV, marked by a macro (-) and short syllable (CV marked a breve (v) as you can see in the following examples:

Feet:	-	v	-	-	-	-	v	-	-	v	-	-
	Duk	ku	sau-	raa-	<u>ri</u>	zaa	ni	waa-	kaa	ku	tuu-	ba,
	Koo	ku	saa-	muu	<u>ku</u>	tsii-	ra	tab-	ban	ha-	kii-	kan.

'You all listen as I am about to sing, and repent,
Such that you might receive salvation, with complete certainty.'
(Shehu Usman ibn Hodiyo, "Wakar Tabban Hakikan", verse 3)

The above Shehu Usman ibn Hodiyo provides close similarities between the forms of Hausa and Arabic written poems and it indicates applying the traditional Arabic system of scansion to Hausa, with some modifications to accommodate practices of Hausa poets that suggests Arab vernacularism exerts its influence on the Hausa written poetry. One will discover from the above stanza that the lines match with the Arabic metre *hafiif* (*Khafif*). The three feet, marked by vertical strokes, show the base scansion. The boldface-underlined syllables of each line show the application of the "rule" or "deviation" *habni*, which deletes the second mora of a foot when it is part of a heavy syllable.

Apart from Hausa written poetry, Arab vernacularism influenced the pattern of oral song as both Akilu Aliyu composed written poems in meters in which he acknowledged such influences as in the case of his "Kokon Mabarata", of which the meter is patterned on the refrain of a oral song by Mamman Shata Katsina, "Magaji Mai Ido Daya", with the basic scansion v - v - v - v - - (Muhammad 1980:91). Akilu toys with the order of heavy versus light in syllables 5 and 6, but the total is always 12 moras per line as you can see below:

Metrics: v	-	v	-	-	v	v	-	
A	yad-	da	rai-	naa	ya	fi	soo,	
A	mai-	ma-	kon	'yan	ka-	ma-	shoo,	
Ya-	bon	Ma-	'ai-	kii	na	fi	soo,	
Na	baa	da	kwaa-	zoo	na	fi	soo,	
Ya-	bon-	sa	baa	Ma-	gaa-	ji	ba.	

'In the way that my life prefers,
Instead of (being) a middle man,
Praise of the profit is what I prefer,
That I be diligent is what I prefer,
In praising him, not Magaji.'
(Akilu Aliyu, "Kokon Mabarata", verse 4)

There are more evidences that scholars indicate Hausa written poems are written in metres resembling Arabic metres and there is no dispute as to whether there is direct influence from Arabic and primarily religious verse written in Arabic metres known as "popular poetry" as you can this trimetric catalectic below:

Nā fārā wā/kān nān dā sū/nān Rābbānā,
Āllāhū māi/ tsārkī bisā/ zātīnsā.
Kā dādē nī il/mū sābōdā gīr/mān Ānnābīn-
kā Mūhāmmādūn/ dā Āliyū dān/ āmmīnsā.

'I begin this poem with your name my Creator
Allah is pure who on His throne
Increase my knowledge because of Your Prophet
Muhammadu and Aliyu His Cousin'

For this reason, the above discussions show how composition of these Hausa verses conform to that of the Classical Arabic canon, with a few features particular to Hausa poets as the influence of interlingual vernacularism.

5. CONCLUSION

Arabic prosody, as systematized by al-Farāhīdī, constitutes an early codification of vernacular Arab rhythmic practice. Although *Vernacularism* is a modern critical paradigm, the material from which al-Farāhīdī derived the science of prosody was extracted directly from the living vernacular performance of Arab poets, making Arabic prosody one of the earliest historical instances of a linguistic system formalized from the lived tongue (*al-lisān al-ḥayy*) rather than imposed through abstract grammatical prescription. This historical fact affirms a central thesis of Vernacularism: that authentic linguistic systems originate in lived social practice before they are theorized or institutionalized.

Over time, classical Arabic poetic meters developed into one of the world's great compendia of literary art, exerting deep influence on both modern Arabic poetry and several non-Arabic poetic traditions. Through processes of religious, educational, and cultural transmission, both Classical Arabic and Arab vernaculars have exercised strong prescriptive authority over other languages, most notably Hausa, which accorded Arabic exceptional symbolic capital as the language through which Islam spread across vast regions of Africa. In this sense, the dominance of Arabic poetic meters as a driving force in the composition of Hausa written poetry represents a definitive case of Interlingual Vernacularism, where one vernacular system crosses linguistic borders and restructures another.

From a Vernacularist critical perspective, however, the continued insistence on modeling Hausa poetic expression exclusively on Arabic prosodic properties—whether in written or oral forms—constitutes a form of symbolic linguistic dominance that suppresses indigenous phonological systems, native rhythmic intuitions, and local cultural memory. Rather than enabling mutual enrichment, such prescriptive transfer risks transforming intercultural influence into cultural and aesthetic homogenization, thereby weakening the very diversity that Vernacularism seeks to protect.

Accordingly, this study positions Vernacularism not merely as a descriptive concept but as a decolonial critical methodology, capable of diagnosing hidden forms of linguistic hegemony and restoring epistemic legitimacy to marginalized poetic systems. It therefore strongly reinforces the call on linguists, literary scholars, and cultural theorists to advance vernacular studies as a foundational tool for linguistic independence, cultural inclusivity, and sustainable heritage preservation in the rapidly evolving global order.

In view of these findings, the present study formally urges linguists, literary scholars, and cultural researchers to adopt *Vernacularism* as a critical and methodological framework for examining language, literature, and identity in postcolonial and global contexts. As a research paradigm, Vernacularism enables the systematic recovery of marginalized linguistic systems, challenges prescriptive hierarchies, and exposes the mechanisms of symbolic linguistic dominance (Hajjaj, 2024; Bourdieu, 1991; Gramsci, 1971). Accordingly, this study recommends that future research across linguistics, poetics, translation studies, and cultural anthropology integrate vernacular-centered methodologies in order to advance linguistic independence, epistemic inclusivity, and sustainable cultural heritage preservation in the contemporary world.

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