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Sufi Poetry in Twentieth-Century Nigeria:
The Arabic Literary Corpus of Abubakar Atiku Sanka

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The Department of Asian, African and Mediterranean Studies at the University of Naples
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Research Abstract:

The history of Arabic literary writing in northern Nigeria spans nearly 800 years, with the emergence of notable figures like Abū Ishāq Ibrāhīm al-Kānemī in the 13th century. Over time, Arabic writing became the primary literary tradition in the region, particularly in Borno, Katsina, and Kano. The 20th century holds significance in the context of Arabic and Islamic writing in Nigeria, marked by a surge in literary output, especially by Tijani scholars aligned with the Fayḍa Sufi revival led by Šayḥ Ibrahim Niasse. This study focuses on Šayḥ Abū Bakr al-‘Atīq b. Ḥidr, known as Shehu Abubakar Atīku Sanka, a prominent Sufi scholar and writer in 20th-century northern Nigeria.

Atīku's significance lies in his seamless integration of Sufi practice and writing, making him one of the most prolific writers of his time in Nigeria. The study encompasses Atīku's extensive corpus, including thousands verses in both Arabic and Hausa languages. Analyzing the entirety of his verses without artificial differentiation based on language, the research benefits from access to Atīku's private library, providing original manuscripts that reveal the author's intentions and encoded messages not present in published versions.

Examining Atīku's literary output, the study aims to explore the Sufi content in his poems and the strategies employed to achieve cohesion, ranging from lexical and grammatical cohesiveness to semantic coherence. This involves decoding Sufi elements and techniques, such as acrostic poems, cryptic encoding, and numerology, which contribute to the overall meaning of the text. The research questions delve into Atīku's identity as a poet, the themes and genres of his Sufi poetry, the linguistic analysis of his poems, the contextual factors influencing their composition, the sources inspiring his work, and the social functions of his poetry within the community.

In conclusion, this study offers a comprehensive exploration of Atīku's Sufi poetry, shedding light on its linguistic, Sufi, and literary dimensions. By deciphering the intricate techniques employed by Atīku, the research contributes to the understanding of Arabic literature, Islamic studies, and the intellectual history of West Africa, emphasizing the unique features of Sufi poetry in 20th-century Nigeria.

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NOTE ON ORTHOGRAPHY

Transliteration of Arabic words used in this thesis is ISO 233 system, with some personal variations. For example, letter jīm (ج) is transliterated as J rather than Ġ. Also, the “ordinary” letter *tā*’ and the *tā marbūṭa* are both represented by T / t.

All translations from Arabic into English are my own, unless otherwise indicated.

All Hijrī dates mentioned in the text have been converted to “Common Era” (CE) using <https://muslimphilosophy.org/> converter.

Arabic Transliteration

ء	’	ر	r	ف	f
ا	ā	ز	z	ق	q
ب	b	س	s	ك	k
ت	t	ش	š	ل	l
ث	ṭ	ص	ṣ	م	m
ج	j	ظ	ḏ	ن	n
ح	ḥ	ط	ṭ	ه	h
خ	ḫ	ظ	ẓ	و	w
د	d	ع	‘	ي	y
ذ	ḏ		g		

Abbreviation

ATLK: Atiku's Library in Kano

BBLK: Bashir Buhari private library, Jan Bulo, Kano

URLK: Uba Ringim Library Kano

MKLK Malam Kabara Library Kano

ALA: John, O. Hunwick, *Arabic Literature of Africa* (see bibliography for full referencing)

Dīwān no. 1: Šayḥ Abū Bakr al-ʿAtīq b. Ḥidr, *Hadiyyat al-aḥbāb wa al-ḥillān* (see bibliography for full referencing)

Dīwān no. 2: Šayḥ Abū Bakr al-ʿAtīq b. Ḥidr, *Raḥīq al-azhār bi baʿḍ mā li al-Šayḥ ʿAtīqu min al-ašʿār* (see bibliography for full referencing)

Ms: Manuscript

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CHAPTER 1. INTRODUCTION

1.1. Background to the study

The history of Arabic literary writing in northern Nigeria extends over a period close to 800 years. The first known Arabic writer from the region, according to John Hunwick, was a grammarian and poet of Kanem-Borno, Abū Ishāq Ibrāhīm b. Ya‘qūb al-Kānemī (d. 608/1211 or 609/1212 or 1213) (Hunwick, 1997). Over the centuries, Arabic writing became the main literary tradition of the region, and a number of learning centers emerged, mostly in Borno, Katsina and Kano. The ability to compose verses in Arabic, in particular, as Hunwick noted in the second volume of his *Arabic Literature of Africa* (ALA II), “was considered the hallmark of the accomplished scholar”. Almost every single author of the hundreds he listed in the volume, in fact, has composed a poem, and the total number of poetic works listed reaches several thousands.¹

The choice of the twentieth century to be the focus of this study derives from its importance in the history of Arabic and Islamic writing in Nigeria. Most of the studies on the Arabic literary tradition of Nigeria focus on the corpus produced by the jihad movement led by Usman Dan Fodio in the 19th century.² The century, in fact, witnessed a great flourishing of writing, especially by Tijani scholars rallied under the banner of the *Fayḍa* (“flood”) Sufi revival of the Senegalese Ṣayḥ Ibrahim Niassa (d. 1975), to the extent that Andrea Brigaglia has argued that in Nigeria, the *Fayḍa Tijāniyya* was, first of all, a *literary phenomenon*, emphasizing that “the revival of Sufi practices associated with the Fayḍa network in Nigeria indirectly generated also an authentic boom of Islamic literature, the likes of which the region had not experienced since the times of the celebrated Jihad of Ṣayḥ Usman Dan Fodio (d. 1817).” Almost the entire corpus of Tijani literature from 20th century Nigeria was composed by the scholars affiliated to the Fayḍa movement.³

This project is a study of the poetic corpus produced by Ṣayḥ Abū Bakr al-‘Atiq b. Ḥidr, known as Shehu Abubakar Atiku Sanka, who lived from 1900 to 1974. This author stands out as one of the most influential Sufi scholars and literates in twentieth-century northern Nigeria. The choice of Atiku as a representative of Sufi poetry in twentieth-century Nigeria is rooted in the fact that he seamlessly combines Sufi practice and writing, and he is widely regarded as the most prolific writer of his generation.⁴ Atiku commenced his writing journey at a young age and continued this pursuit until the end of his life, producing a rich corpus comprising several thousand verses in both Arabic and Hausa languages. While some of his Arabic poems have been published in a

1 Hunwick (1996), 2, 210–23, 218.

2 For some works on the Fodio family, see: Kani (1980), Gwandu (1977), Boyd, Mack (1984), Boyd (1989).

3 Brigaglia (2014): p. 105.

4 For more details about Atiku’s writings, see ALA II pp. 287-300; Umar (1988), and Solagberu (2009).

posthumous *Dīwān*, the majority of his Hausa poems remain in manuscript form. As the author constantly moved between Arabic and Hausa in his verse-writing, my choice for this work is to analyze the Hausa and Arabic verses as a whole, without differentiating them analytically.

Most of Atīku's considerable scholarly outputs have been published either locally or in Cairo, some in collected volumes (*Majmū'*).⁵ Still, some of such books circulated in local editions and are reprinting from time to time. Majority of them are listed by Hunwick in ALAII, pp. 287-300. Muhammad al-Amin Umar, the compiler of Atīku's *Dīwān*, listed 35 works, mostly mentioned also by Hunwick. Yet, there is a good number of works that both missed, the main reason being that some of Atīku's books are still in manuscript form and cannot be found in public libraries or markets.

For my project, I have been able to rely on the full private library of the poet, which is still located in his residence in the Sanka ward of Kano city, where all the manuscript copies of his poems are located. I hereby wish to thank to Dr Sanusi Atīku, who possesses his father's most valuable manuscripts; he made the manuscripts available to me for perusing and scanning, and both he and his brother Dr Lawi Atīku greatly helped me in decoding some of the encoded Sufi elements of their father's poems.

The importance and benefits of using the original manuscript of the author during my analysis can be observed in various ways. One notable advantage is that it often reveals aspects of the author's intentions behind certain expressions. The author, in fact, often provided annotations in the margins of the folios, or employed copying techniques that unveil secret, encoded messages within the text, as will be demonstrated throughout this thesis. These aspects are always missing from the published versions of the poems. This is why I have opted to include pictures of the manuscripts whenever available, even when referring to poems that have been published in the *Dīwān* or elsewhere. In some cases, however, the original manuscripts of a significant number of poems have been lost.⁶

This *Diwān* stands as Atīku's most extensive collection, featuring 46 distinct poems covering a range of themes. Originally organized by Atīku's student Balarabe Jega during Atīku's lifetime, the *Diwān* spans through various subjects, including eulogy (*madh*), occasional poems (*munāsabāt*), the science of letters (*'ilm al ḥurūf*), invective poetry (*hijā'*), preaching or homiletics (*wa'z*), wine ode (*ḥamriyya*), love ode (*ḡazal*), history (*ta'rīḥ*), and Sufi poems of intercession and supplication (*al-tawassul wa'l-istigātha*). The *Diwān* was ultimately edited posthumously by Muhammad al-Amin Umar and published in 1988 by Alzahra Publishers (Cairo), under the title *al-Ṣayḥ Abū Bakr 'Atīq wa-dīwānuhū hadīyyat al-aḥbāb wa-al-ḥillān* (from now on, Diwan No. 1). The second collection of Atīku's poems comprises a variety of additional works that were

5 Hunwick (1995) II: pp. 288-9.

6 I learnt from Dr Sanusi that an original copy of Atīku's *Diwān* was lost shortly after Muhammad al-Amin Umar finished his M.A. thesis in 1979.

previously unpublished or unknown to the public. These poems were either published in some books but not included in Diwan No. 1, or were completely undiscovered. I have personally compiled this second *dīwān* of Atiku's poetry under the title *Raḥīq al-azhār bi ba'ḍ mā li al-Šayḥ Atīq min al-aš'ār* (from now on, Diwan No. 2). Diwan No. 1, still unpublished, contains approximately 30 short and long poems, covering various themes.

1.2. Objectives of the study

The general objective of this research is to examine the Tijānī Sufi poetry in twentieth-century Nigeria through an analysis of the poetic corpus produced by Atiku. My project combines a content analysis of the Sufi content in Atiku's poems with a literary analysis of the strategies enacted by the poet to achieve general cohesion in his poems, from lexical and grammatical cohesiveness to semantic coherence. The two aspects (Sufism and cohesion, more especially lexical cohesiveness) are not two separate levels of analysis, but are strictly intertwined. Atiku's poems, in fact, as my thesis will demonstrate, are literally interspersed with specifically Sufi techniques of cryptically encoding a certain meaning in the poem by using certain words or letters in specific places. These techniques include acrostic poems where the initial letters of each verse form specific Quranic verses, names of God, or religious formulas; God's "secret name" (al-ism al-a'zam) cryptically encoded in specific verses; meanings associated with the number of verses of each poem according to the traditional science of numerology; repetitions of specific names of God in a poem, corresponding to the numeric value of that particular name according to esoteric numerology (so as to allow the reciter of the poem to achieve the recitation of the name of God the specific number of times required by one reading of the whole poem); etc.

All of these techniques, my thesis will argue, are specifically Sufi techniques of achieving cohesiveness of meaning in a poem. As these techniques are developed to a unique degree in Atiku's poems, more than in any other example from contemporary Nigeria that I am aware of, his literary corpus deserves a careful study that will be of interest to specialists of Arabic literature, Islamic studies, and the intellectual history of West Africa.

1.3. Research questions

The following research questions guide this study, and they also double up as the specific objectives of the study:

Who was Abubakar Atiku Sanka as a poet, and what are the themes, genres, and contents of his Sufi poetry? How can the standard method of text linguistics, adapted to the Sufi nature of Atiku's poems, help us analyze his poetry and capture their coherence and cohesiveness as texts? In what context were Atiku's poems composed, and what kind of "acceptability" (to borrow a term from text linguistics) did they receive from his community of readers? What are the sources that nourish the poems of Atiku's poems in a *hypotext* and *hypertext* relationship? Lastly, what are the social uses or functions of Atiku's Sufi poems?"

1.4. Literature review

In spite of the publication of John O. Hunwick's multi-volume *Arabic Literature of Africa*, whose second volume (ALA II) lists literally thousands of poetic compositions in the Arabic literary tradition (either in Arabic language or in one of the local languages) produced by authors of the Central Sudan (the area comprised between today's states of Nigeria, Niger, Cameroon and Chad), this corpus has only been the object of very few detailed studies in the English language. While various monographs in English, in fact, have been published on some of the most well-known Islamic poets from Senegal Ngom (2016) and Camara (2017), only the corpus of Nana Asma'u (the outstanding case of a woman from 19th century's Nigeria who authored Sufi and political verses in three languages (Arabic, Hausa, Fulfulde), has been the object of detailed analysis (Boyd 1998; Boyd and Mack 1997).

Thanks to the popularization of two dynamic Sufi orders (the *Fayḍa Tijāniyya* and the *Qādiriyya Nāṣiriyya*), Nigeria in the twentieth century experienced a boom of Sufi poetry (Paden 1973). Samples of *Qādiriyya Nāṣiriyya* poetry are listed (but not discussed) by Roman Loimeier (1997). The *Fayḍa Tijāniyya* as a specific Sufi phenomenon has been studied in detail by Rüdiger Seesemann (2007) and Zachary V. Wright (2015); the two, however, focus more on the Senegalese than on the Nigerian arena of the Sufi order's development; moreover, both works are framed as anthropologies of Islamic knowledge rather than as literary studies as the present work aspires to do.

In one of the few articles in English devoted to the Arabic poetry of Nigeria, Abdullah Abdul-Samad (2009) concluded that West African Arabic poetry of the 19th and 20th centuries is classical in its inspiration and religious in most of its concerns, being closer to the oldest tradition of Arabic verse than to contemporary non-African Arabic poetry. In addition, continued Abdullah Arabic poets of Nigeria keep a distance from philosophical complexities, rather relying on spontaneity and simplicity, while avoiding artificiality.⁷ However, simplicity in this context does not mean that it is void of deep meanings, as he affirmed that "apart from its literary aesthetics, [Nigerian Arabic poetry] establishes a sense of belonging to the Islamic Arabic global culture and identity, supporting the poet's ideas and convictions or mobilizing people for a social or political agenda."⁸ Among the findings of my thesis, is that Atiku's poems, although often devoid of the philosophical concerns of much of the poetic tradition of the East, cannot be described as "spontaneous", as it shows, at a closer look, an extremely high degree of technicality, one that, however, can only be appreciated from a Sufi perspective.

⁷ For more see: Abdullah, (2009). Abdullah (2009).

⁸ Ibid, p. 335.

Another important study that contributed to the backdrop of this thesis, is the book on the *madīḥ* poetry in West African Sufi circles written by Oludamini Ogunnaike (2020). Ogunnaike's concern, in his book, is to show the close interaction of *form* and *function* of West African Sufi poetry. While Ogunnaike focuses only on Prophetic *madīḥ* or eulogy, however, my work will look into different themes and genres and what they *do* in the context of their communities of readers. Ogunnaike also discusses at length the various source materials that nourish the content of Arabic *madīḥ* verse in West Africa, identifying a complex intertextuality that engages the Qur'an, Prophetic traditions (*sunna*); historical/devotional accounts of the life of the Prophet Muḥammad (*sīra*); prayers of blessings upon Prophet Muḥammad (*ṣalawāt*); pre-Islamic poetry (*al-šī'r al-jāhilī*); early Islamic poetry, and so on. Intertextuality in Atīku's Sufi poem will be one of my concerns in this these too.

A recent (2021), still unpublished, work that has significantly raised the level of our knowledge on Arabic mystical poetry in the region, is Usman Al-Amin PhD thesis titled *Šūfī Manuscript Cultures in Western Borno: A Critical Analysis of Themes and Contents of 20th Century Works of Nguru Šūfī Scholars*, submitted at the University of Hamburg. The general objective of Al-Amin's research is to examine the Tijānī Sufi manuscript culture of twentieth century Nigeria, through a study of the private libraries of two famous Tijani scholars from the town of Nguru, Šayḥ Muḥammad Gibrīma al-Dāghirī (d.1975)⁹ and Uṭmān al-Fallātī (d.1996).¹⁰ The specific objective of the study is to analyze the themes and contents found in seven mystical poems of al-Dāghirī and the seven mystical prose writings of al-Fallātī.

It is important to remember, however, that Sufi poets do not write exclusively "Sufi" or "mystical" verse. Brigaglia (2017b), for example, drew attention to an invective poem (*hijā'*) in Arabic composed by Atīku against the Sultan of Sokoto Abubakar III, and analyzed it in the context of the struggle between the Qadiriyya and the Tijaniyya in Kano during the 1950s. In another article devoted to Atīku's Sufi poetry (2017a), Brigaglia also argued that Atīku should be considered as one of the most important Tijani authors of twentieth-century Nigeria. In this second article, Brigaglia presents the translation and analysis of two poems (the first in Arabic, the second in Hausa) as examples of Atīku's engagement with two genres of Sufi poetry that are rather unusual in West Africa (the *ḥamriyya* or wine ode and the *ḡazal* or love ode). These poems, Brigaglia argued, from literary point of view show "the vibrancy of the Sufi *qaṣīda* tradition in West Africa" and "the capacity of local authors to move across its various genres", while from the religious point

⁹ Šayḥ Muḥammad Ghibrīma al-Dāghirī (1902-1975) was one of the most prolific Tijānī Sufi scholars among the Nigerian Sufis in the twentieth century Islamic northern Nigeria. He is one of the close friends of Atīku, where both are leading figures in the Fayḍa Sufi revival in West Africa For more detailed information about his biographical notes and works see Tahir 2006, Idris 2010; 2017. For a more detailed explanation on his biography and literary works see: Al-Amin, (2021).

¹⁰ 'Uṭmān al-Fallātī al-Ghūrāwī al-Barnāwī at-Tijānī (1909-1996), he was a leading Tijani scholar from Nguru North-East of Nigeria now Yobe state, for more about his biography see: Al-amin (2021).

of view they show “the degree to which the West African Sufis mastered the Sufi tradition, both as a set of spiritual practices and techniques and as a set of linguistic tools to speak of the inner”.

The latter article inspired the current research to combine two levels of analysis (i.e. literary/linguistic form and religious content) by looking at the entire corpus of verses produced by Abubakar Atiku during his life, which is, for the most part, directly or indirectly related to Sufism. A few works on Atiku’s poetry have been produced at Nigerian universities. But given the methodological and theoretical divide that exists between departments of Islamic studies and departments of Arabic studies, the two aspects (content and form) have not been productively integrated in the same analysis, as I will show in the following paragraphs.

Muhammad Al-Amin Umar can be considered as the pioneer in the studies on Abubakar Atiku. His bachelor degree long essay, presented to the Department of Arabic, Bayero University Kano (1979), deals with the life of the poet, and contains very brief descriptions of each text, but no literary analysis. His MA in the same department (Umar 1983) contains a literary analysis of Atiku Diwan No. 1. The poems are analyzed by Umar according to their major themes (Sufi and non-Sufi). Later on, Umar also published Diwan No. 1, with minimal comments in the form of footnotes and an introduction.

A later and important (but still unpublished) literary study of Diwan No. 1 is the BA project submitted at the Department of Arabic, Bayero University Kano, by Muhammad Issa (2003). This is a purely literary work focused on the analysis of the use of similes in Atiku’s *Dīwān*.

Abdul Razzaq Musa Solagberu’s PhD, *A Study of Sufi Works of Shaykh Abubakr Atiq* (2009), on the contrary, presented in a Department of Religions (Faculty of Arts, University of Ilorin) is less focused on literary analysis, being essentially a thematic study of Sufism in the works of Atiku. The work contains an excellent biographical and historical background on the author, but the literary analysis is quite limited. Moreover, Solagberu’s PhD focuses on Atiku’s prose works much more than on his poetry.

In the past, I have also attempted to contribute to the studies on Abubakar Atiku. In 2010, for instance, I presented my BA project at the Department of Arabic, Bayero University Kano, on the topic: “Poetic themes and objectives in the poems of Šayḥ Abu Bakr Atīq”. In this project, I tried to include some of Atiku’s poems that had not been included in Diwan No. 1. Through this project, I was able to collect a variety of additional poems by Atiku that were previously unpublished, and I am currently in the process of publishing Diwan No. 2.

More recently, another PhD thesis was submitted to the Department of Arabic, Bayero University Kano. In this thesis (Jibril 2015), titled *Stylistic study of the poetry of Šayḥ Abi Bakr Atiq*,

Muhammad Mansur Jibril dealt with the life of Atīku and the style of his poetry, followed by chapters on the phonetic level, the syntactic level and juxtaposition.¹¹

On another track, western studies on the *Qaṣīda* (Arabic, or Arabic-inspired ode), for a long time, have shown an inability to appreciate the *Qaṣīda* tradition, which was labeled as “repetitive” and “fragmentary”. This was particularly true for the “religious” *Qaṣīda*, and even more so for the *Qaṣīda* tradition outside of the Arab world (Muslim Africa and Asia), which many scholars considered as “not literature *stricto-sensu*” for instance, the comments by John O. Hunwick:

–The ability to compose Arabic verse became the hallmark of the scholar, even if relatively little of the verse output was of what one might call a literary nature.... While there were really no ‘poets’ in the sense of literary artists who confined themselves to the writing of ‘creative’ verse, there were many scholars who used poetic forms to express personal feelings, whether in praise of rulers, teachers, Sufi shaikhs, the Prophet Muḥammad, ṭarīqa ‘founders’...or to eulogize friends, relatives, teachers, rulers, or to celebrate specific events.... Often stilted and sometimes appearing ‘forced’ they are not, however, mere formalities, but seek to express genuine emotions...¹²

Starting from the 1990s, however, a new generation of Western Arabists, led by Suzanne Stetkevych and Stefan Sperl, have challenged this assumption. Stetkevych has done this through what we may call as a “functional” (literary/anthropological) approach to the *Qaṣīda* tradition. Although she may not be described as a “functionalist” *stricto sensu*, most of her work is focused on answering questions related to “what a poem *does*”, what functions it fulfills in social exchanges, and is based on the assumption that by understanding the above, one can get also a better appreciation of its aesthetics. As for Sperl, he has mainly followed the method of structuralist analysis. The works by Suzanne Stetkevych (1993), (2006), and (2010) and Stephan Sperl (1989) have been pathbreaking in allowing us a deeper appreciation both of what a *Qaṣīda* does (Stetkevych), and how a *Qaṣīda* is internally organized as a coherent whole (Sperl). Partially inspired by the studies of Stetkevych and Sperl, my thesis relies at time on functionalist and structuralist insights to look at the Sufi poetic corpus produced by Atīku.

Since the disunity of Arabic *qaṣīdah* is one of the crucial issues in the field of literary criticism, it should be kept in mind both modern Arab and Orientalist critics asserted that the three parts of the classical Arabic that *qaṣīda* are unrelated descriptive passages. Van Gelder, for example (1982), argued that despite many theoretical considerations on the subjects of unity and cohesion, medieval Arabic critics devoted their attention principally to the individual line or passage, and did not in any detail address the compositional techniques involved in the construction of whole poems. Modern Arabic critics, too, criticized classic *qaṣīda* as a non-organic composition. Some works in the field of literary criticism and structuralism had tried to solve the issue through different means;

¹¹ Jibril (2015).

¹² Hunwick (1996), p. 84.

however, such critical attempts have been largely unsatisfactory before the works of Stetkevych and Sperl.¹³

For Stetkevych, the tripartite classical Arabic ode (*qaṣīda*), consisting of the *nasīb* (description of the ruined abode and lost mistress), *raḥīl* (desert journey and description of the camel or another animal), and *fahr* (praise for self and tribe), is not a series of arbitrary and unrelated descriptive passages, as asserted by most critics, but rather reflects a ritual pattern. According to her, the problem which led to the accusation of disunity and incoherence in classical Arabic poems, is a general lack of a surface narrative syntax, the absence of a “plot” or “story” that, in the western literary conventions, usually provide coherence and cohesion to a text. Borrowing insights from the anthropological studies of ritual, however, Stetkevych has shown how the coherence of a *Qaṣīda* is to be looked elsewhere.¹⁴ Her observations show that “unity” in medieval Arabic poetry has many facets. Poems may be validly and meaningfully divided up according to many different criteria, and the unity of particular fragments singled out for criticism or appreciation. It may be argued that the interdisciplinary method of modern literary criticism is necessary for the description of such techniques, as the ritualistic symbolism of the pre-Islamic ode could not have been verbalized without the concepts of modern anthropology.

Although Sperl and Stetkevych have been very important in proposing an alternative for understanding the unity of the *qaṣīda*, my proposal is to use the theories of text linguistic as an alternative method of establishing the organic unity of Arabic odes.

1.5. Theoretical framework

Text linguistics, also known as discourse analysis or text analysis, is a branch of linguistic that emerged in the mid-20th century, as linguists began to shift their focus from sentence-level analysis to the study of larger units of language, such as texts and discourses. It was born as an independent discipline using the coincidence of two factors: the impact of the dispute between interpretative semantics and generative semantics on European scholars, and the development of studies on texts (especially literary texts) in the context of structuralism and semiotics.¹⁵ The internal causes were constituted by the need to find a theoretical framework suitable for treating and attempting to solve all the problems that weighed upon sentence linguistics, both in European and American structural and generative linguistic tradition,¹⁶ hence, it emerged in the context of the broader linguistic movement of structuralism. Structural linguistics, as pioneered by Ferdinand de Saussure, focused on the formal and functional aspects of language. However, early structuralist approaches were often limited to the analysis of isolated sentences rather than extended texts.

13 Sperl, (1989), p. 4 in a critical debate with Van Gelder (1982). See also Sperl (1977).

14 Stetkevych (1993), p. 6.

15 Mauro Giuffrè, (2017); pp.21-22

16 Ibid, p.24

According to Mauro Giuffrè, the homeland and a precise date of birth of text linguistics was in the mid of 1960s in the Federal Republic of Germany and the German Democratic Republic, by way of three fundamental publications in the mid-Sixties: *Text, Texte, Klassen von Texten* (1964) by Peter Hartmann; *Besprochene und erzählte Welt* (1964) by Harald Weinrich; and Z. S. Harris' *Discourse Analysis*, reprinted in 1965.¹⁷ Before these researches there were many other important works, for example the Prague School, led by scholars such as Jan Mukařovský (1891–1975), had introduced the idea of *functional sentence perspective* between 1920-1930, which laid the groundwork for understanding how sentence elements contribute to the overall communicative function of a text. The studies of Harald Weinrich (1967) should be mentioned as well, because he was the one who introduced the notion of *textlinguistik* in the meaning still employed today.¹⁸

Michael Halliday's systemic functional linguistics (SFL, 1960s-1970s) played a crucial role in the development of text linguistics. His systemic functional linguistics proposed that language serves social functions, and the structure of a text reflects its communicative purpose (Halliday 1985). He introduced the concepts of field, tenor, and mode as components for analyzing the context of situation within a text. In this thesis, I relied on Halliday's theory throughout my analysis of cohesion in the Sufi poetry of Atiku.

Between the 1970s and the 1980s, the field of Pragmatics,¹⁹ which studies language use in context, contributed significantly to text Linguistics Pragmatic theories, including speech act theory and the study of deixis, addressed how context influences the interpretation of language in discourse. Speech act theory was and still is in use to analyze the intentionality of discourse, despite critiques being made especially by Robert-Alain De Beaugrande and Wolfgang Dressler in their 1981 *Introduction to Text Linguistics*.

By the 1980s, Genre Analysis became another important aspect of Text Linguistics. Scholars like John Swales (b. 1938) and Ann M. Johns (2016) emphasized the study of recurring communicative patterns in different discourse communities.²⁰ In 1979, Teun van Dijk stressed that "text linguistics" cannot in fact be a designation for a single theory or method. Instead, it designates any work in language science devoted to the text as the primary object of inquiry.²¹ Peter Hartmann, as a theorist, dealt in terms of general methodology with the need to establish a level of linguistic analysis that was higher than that of the sentence, arguing that language does not exist and that it cannot be analyzed unless it is in the form of a "text".²²

17 Ibid.

18 Ibid 23-24.

19 Some notable works in pragmatics see: J.L. Austin: (1962); John Searle (1969); Geoffrey N. Leech. (1983); Jay L. Lemke (1975).

20 For more see her book "Text, Role, and Context: Developing Academic Literacies" (1997).

21 De Beaugrande and Dressler (1981), p.22.

22 Giuffrè, (2017) p.22.

In their work, Robert-Alain De Beaugrande and Wolfgang Dressler pointed out that the major contribution to a science of texts lies in the systematic recognition of the relationships between language and the settings of communication. Their insights were developed in conversation with sociologists who had started to develop an interest in the analysis of conversation as a mode of social organization and interaction.²³

De Beaugrande and Dressler identify the mechanisms which combine texts as single contributions into discourses, as the “seven standards of textuality”,²⁴ namely: *cohesion*; *coherence*; *intentionality*; *acceptability*; *informativity*; *situationality*; and *intertextuality*. The above seven standards can be divided into three main categories according to the nature of each standard and its scope in the texture of text. The first category is what is related to the text itself: cohesion and coherence are the two standards under this section. The second category is what is related to the participants in the discourse/text, whether he is a producer or a recipient: the standards falling under this category are intentionality and acceptability. The third category is related to the material and cultural context surrounding text, and it consists of informativity, situationality and intertextuality, as shown below:

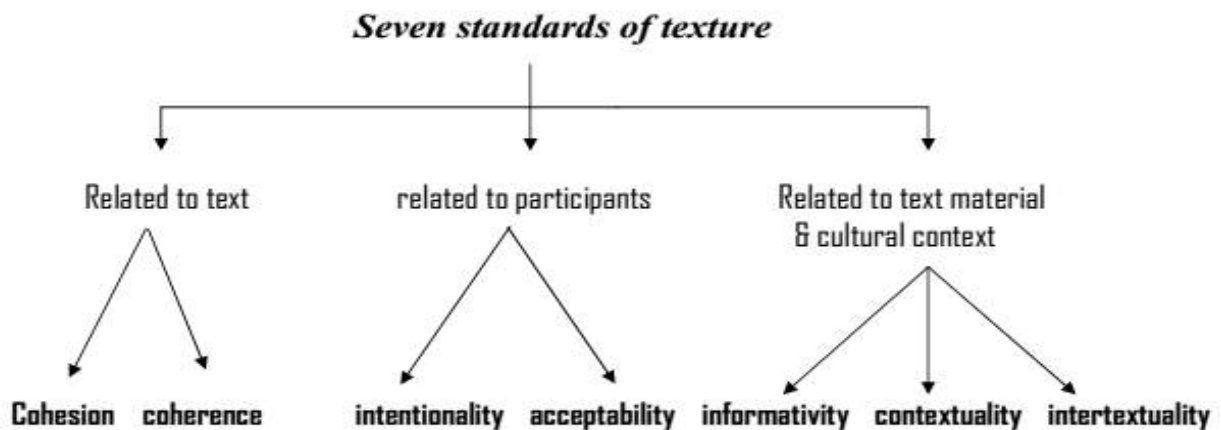


Figure 1: seven standards of texture

To analyze and evaluate the Sufi poems of Atiku, using both literary analysis approaches and content in the framework of Islamic studies (in particular, Sufi philosophical concepts), in this thesis I try to look into these *seven standards of textuality*. This will allow me to study the techniques applied by Atiku in his poems, both their Sufi mystical meanings and linguistics aspects and assess their sources as well as their aspects of originality, their function and the reaction of Atiku’s audience reacted to the information contained in his discourse. The analysis of the Sufi poetic corpus of Atiku in this thesis is inspired by *Corpus Linguistics*, which became increasingly

23 De Beaugrande and Dressler (1981) p.26.

24 Ibid p.27.

important in Text Linguistics from the 2000s onwards. The analysis of large corpora, in fact, allows researchers to study language patterns and usage across various genres and registers. Atiku as a Sufi scholar can serve as a sample of Sufi patterns of literary discourse in 20th century Nigeria.

In the following lines, I will introduce De Beaugrande's and Dressler's seven standards of textuality, and how I apply them to Atiku Sufi corpus.

1.5.1. Cohesion

The word *text* is used in linguistics to refer to any passage, spoken or written, of whatever length, that forms a unified whole.²⁵ A collection of unrelated sentences will not make it a text, as it lacks *texture*, therefore, the stability of the text as a system is upheld via a continuity of occurrences.²⁶ The concept of cohesion, according to Hasan and Halliday (1976), is a semantic relation and it refers to relations of meaning that exist within the text and that define it as a text; it occurs when the interpretation of some elements in the discourse is dependent on that of other ones.²⁷ However, as the general meanings are expressed through grammar and the specific meaning through vocabulary, cohesion can also be achieved through grammatical or lexical relationships that bind different parts of a text together. For Basil Hatim and Jeremy Munday, cohesion is a requirement that a sequence of sentences display grammatical and/or lexical relationships, which ensure the surface continuity of text structure.²⁸

The grammatical cohesion consists of techniques like reference, substitution, ellipsis, and conjunction, while the lexical cohesion consists of reiteration and collocation:

25 Halliday, and Hasan (1976), p.I.

26 De Beaugrande and Dressler, (1981) p.52.

27 Rukayya and Halliday, (1976), p.4.

28 Hatim, and Munday (2004), p.335.

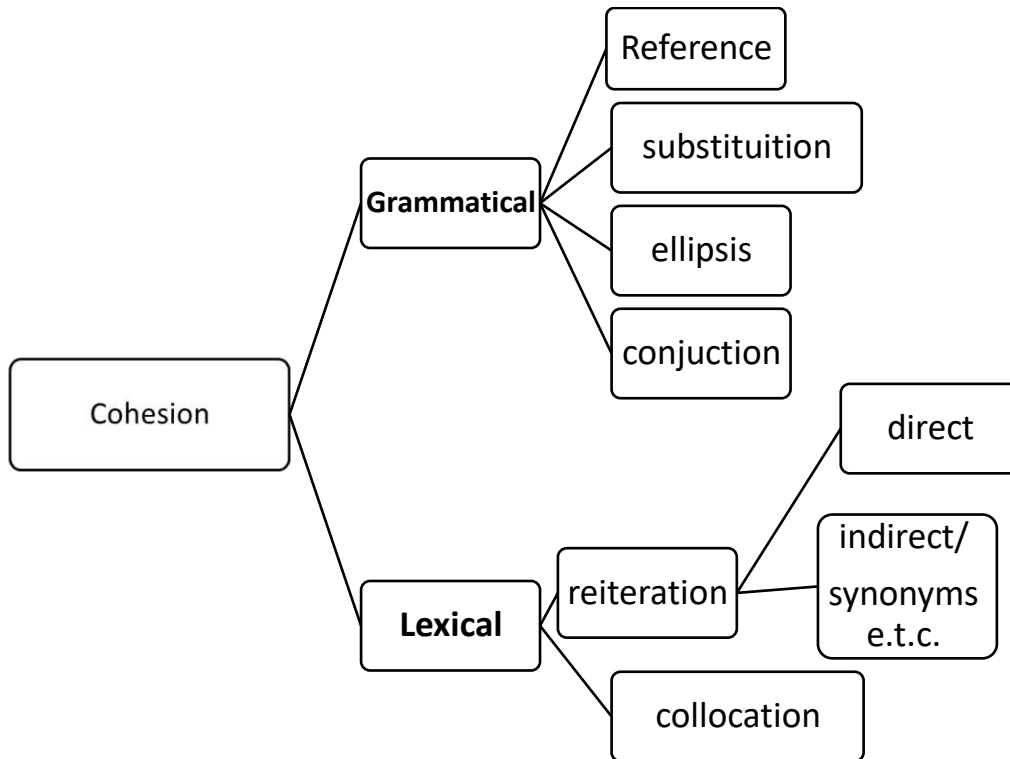


Figure 2 Cohesion

There is also a third phenomenon, which is phonetic cohesion. Text linguists in the western tradition did not pay much attention to it. The phenomenon of phonetic cohesion, however, is critically important in Arabic poetry, and Arab researchers in the field of text linguistics²⁹ have paid attention to this category, represented by the meter of a verse and its rhyme. The term phonetic cohesion can look misleading, as it has been used by phonetic linguistics to refer to the fact that speech is not perceived acoustically.³⁰ However, Halliday and Hasan talked about phonetic cohesion when they referred to intonation. For example, if someone says:

“Did I hurt your feelings? I did not mean to”.

The second sentence is related to the first, not only through ellipsis with “*I didn’t mean to*, presupposing *hurt your feelings*; but also, by conjunction, the adversative meaning “but” being absent from the wording but being expressed by the tone.³¹ It is known that meter, rhyme, and paronomasia play a major role in the process of text evaluation in Arab literary criticism. Since this research deals with Arabic poetry, we will discuss it in some stages to appreciate its role in establishing the cohesiveness of the poetic text of Šayḥ Atıku Sanka.

²⁹ For example Šibl, (2019).

³⁰ Johnson, K. (2008). 4(4), p.1.

³¹ Šibl, (2018), p.6.

1.5.2. Coherence

If cohesion ensures the surface continuity of text structure, coherence is another standard which all well-formed texts must meet. It stipulates that the grammatical and/or lexical relationships “hang together” and make overall sense *as text*.³² Therefore, coherence is the spirit of the text that is laid in the continuity of sense. This is why Dressler defines this continuity of senses as the foundation of coherence.

As De Beaugrande and Dressler quoted (c.f. Hörmann 1976), a text “makes sense” when there is a continuity of senses among the knowledge activated by the expressions within the text. A text is considered “senseless” or “nonsensical” when recipients cannot identify such continuity. This is often due to a significant mismatch between the configuration of concepts and relations expressed in the text and the receiver’s prior knowledge of the world.³³ A text may have all necessary surface continuity where different cohesive ties apply; however, all such links on the surface might still fail to reflect an adequate underlying semantic coherence. According to Enkvist, such sequence of sentences cannot be considered by our intuition as a text, therefore he terms it “pseudo-coherent”. For example:

I bought a Ford. The car in which president Wilson rode down the camp, Elysees was black. Black English has been widely discussed. The discussion between the presidents ended last week. A week has seven days. Every day I feed my cat. Cats have four legs. The cat is one mat, Mat has three letters.³⁴

The above example has all cohesion ties on the surface such as references, but lacks the continuity sense, therefore it is incoherent. For Giuffrè, coherence is the main problem that text linguistics set out to solve.³⁵ Since coherence comes to build simultaneous communication between text users, it is not a mere feature of texts, but rather the outcome of cognitive processes among text users.³⁶

1.5.3. Intentionality and Acceptability

According to De Beaugrande and Dressler, the surface cohesion of texts and the underlying coherence of textual worlds are the most obvious standards of textuality. Even so, they cannot provide absolute borders between texts and non-texts in real communication. We can find a text that does not seem cohesive or coherent, as people create texts with different motives. Therefore, the attitudes of how readers/listeners accept the text from writers/speakers should be introduced as two standards of textuality. This is why De Beaugrande and Dressler introduced *intentionality* and

32 Hatim and Munday (2004), p.336.

33 De Beaugrande and Dressler, (1981) p.84.

34 Enkvist (1978), p.110-111.

35 Giuffrè, (2017), p.24.

36 De Beaugrande and Dressler (1981) p.13.

acceptability.³⁷ Giuffrè, on his part, insisted that to have successful communication interaction, a linguistic structure must be validated, that is, recognized and accepted by both issuer and receiver.³⁸ These attitudes involve some tolerance toward disturbances of cohesion or coherence, as long as the purposeful nature of the communication is upheld.³⁹

1.5.4. Informativity

Informativity concerns the extent to which the occurrences of the presented text are expected or unexpected, known or unknown, certain or uncertain. De Beaugrande and Dressler, thus, use the term informativity to designate the extent to which a presentation is new or unexpected for the receivers.⁴⁰ The notion of informativity usually applies to content. However, it can also be applied on structure. In this sense, informativity can be traced through three notions or “orders of informativity”. The first order is the lowest, and refers to predictable information and obvious facts, which receive little attention from the receiver; in other words, any text should provide us with some pieces of information that the writer/speaker intended to communicate, in a way that calls a minimum attention of the receiver. The second order refers to probable and frequent information, i.e. common facts. The third-order, the highest, refers to less probable information, unusual and infrequent occurrences – at least from the receivers’ point of view.

In one of the chapters of this thesis, we will see how Atiku’s poems build on the tree levels of informativity.

1.5.5. Situationality

The term “situationality” is a general designation for the factors that render a text relevant to a current or recoverable situation of occurrence. According to De Beaugrande and Dressler, whether a text is acceptable or not may depend not so much on the “correctness” of its reference to the “real world”, but rather, on its believability and relevance to the participants’ outlook regarding the specific situation.⁴¹ This conveys that linguists and many philosophers of language prioritize considering context when interpreting the meaning of a word. This approach is seen as more objective and aligned with intended meaning, offering a practical model for understanding linguistic features. Ludwig Wittgenstein is highlighted as one such scholar who supports this perspective. According to Wittgenstein, the meaning of a word is determined by its practical usefulness within a specific context, rather than relying on an ideal referent that exists outside all

37 De Beaugrande and Dressler, (1981), p 110.

38 Giuffrè, (2017) p.60

39 De Beaugrande and Dressler, (1981), p.110

40 Ibid. p. 16

41 Ibid, p179

possible contexts. This statement underscores the importance of real-world application and context in shaping the meaning of words.⁴²

The London School has great credit for promoting context theory, and their vanguard was J.R. Firth, who placed great emphasis on the social function of language. The meaning of a word, for Firth, and the London School, is “its use in language”, all of the circumstances in which a spoken utterance occurs that are relevant in making sense of it. As Firth emphasized, meaning is always context-dependent.⁴³

According to Halliday and Hasan (1989), text and context are two aspects of the same process: along with a text, there is always another hidden text that accompanies it; the text that is “with”, is the con-text, and refers to things that go beyond what is said or written, but that is fundamental to its correct understanding, like non-verbal goings-on, the environment in which the text unfolds, etcetera.⁴⁴ different types of contexts have been studied by texts linguistics, and we will elaborate on them when discussing the context of Atiku’s poems.

1.5.6. Intertextuality

The notion of intertextuality comes from the field of literature and literary criticism but applies to various disciplines. In the field of linguistics, De Beaugrande and Dressler provided the first systematic approach to intertextuality. They introduced the term intertextuality to subsume the ways in which the production and reception of a given text depend upon the participants’ knowledge of other texts. Intertextuality usually takes place through a process of mediation, which they defined as “the extent to which one feeds one’s current beliefs and goals into the model of the communicative situation”.⁴⁵

In general, text linguistic is a dynamic account of structure-building operations in text making. According to Dressler, the latter are more productive than static descriptions of the structures themselves. Rather than abstract rules and laws, text linguistics looks to discover regularities, strategies, motivations, preferences, and defaults, placing the relationship between author and receiver at the centre.⁴⁶ In this thesis, I will follow this methodology to explore the strategies and motivation of Atiku in constructing his Sufi poetic discourse.

42 Diaz-Campos, and Balasch, (2023). p.309.

43 <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803095634862>

44 Halliday, and Hasan (1989). p.5.

45 Beaugrand and Dressler, (1981) p.163

46 Beaugrand and Dressler, (1981), p.xv

1.5.7. Text Linguistics in classic Arabic works

Since the advent of text linguistics, Arabic scholars have started to compare the theories discussed in the field with those found in classical Arabic grammar and rhetoric. For many, the seeds for the basic idea of text linguistic was already sowed by the medieval scholar Abdul Qāhir al-Jurjānī (d. 1078), who had emphasized that words and their meanings, in and of themselves, cannot be judged in isolation of the discourse in which they are employed.

In his works *Asrār al-Balāah* and *Dalā'il al-i'jāz*, in particular, al-Jurjānī formulated a comprehensive linguistic theory that, Hellmut Ritter (1954) argued that by it al-Jurjānī surpasses the achievements of earlier classical thinkers (Greek, Indian, or Muslim).

Al-Jurjānī's theory, predating many modern linguistic discourses, goes beyond classical notions of meaning and vocabulary. Unlike the conventional understanding of eloquence (*al-faṣāḥah*) based on word choice, al-Jurjānī contended that eloquence resides in the arrangement of linguistic elements following coherent patterns governed by rhetorical rules that extend from grammatical principles. He delved into the structure of language and the formulation of thought, anticipating modern linguists in highlighting language as a relational system.

Emphasizing the arbitrariness of linguistic signs and the conventional nature of language, he argued that individual words gain significance only within syntactic structures. Meaning, he asserted, is truly generated by sentences, not by isolated words. Al-Jurjānī maintained that any alteration in the surface structure of a sentence inevitably alters its meaning, making exact translation impossible. Additionally, he considered each image or figurative language not merely decorative but a distinct act of linguistic creation with a unique expression of meaning.⁴⁷

By this, Al-Jurjānī laid the foundation for the theory of *naẓm*, which is central to understanding the structure and organization of texts. The Arabic term *naẓm* refers to the coherence and arrangement of elements within a text, emphasizing the harmonious and systematic composition of language. Al-Jurjānī's ideas on *naẓm* have influenced subsequent linguistic and literary theories in the Arab world, making him a key figure in the development of many theories that shaped the field of text linguistics.⁴⁸ Many contemporary researchers in the Middle East use Arabic theories and methods of text analysis derived from classical Arab authors like al-Jurjānī. For example, the study of rhyme and meter is a central part of 'Azza Šibl's work (2018). However, in my thesis, despite being concerned with poetic discourse, I chose not to discuss meter and rhyme, except where one of the two has a direct relation to the texture of the text.

47 See: The Introduction of: Ritter, (1954); and Rammuny, (1985).

48 See: Raji M. Rammuny, (1985),also: al-Hindāwī and Abu Krooz (2017).

1.6. Chapters' description

After this introduction, in which the theoretical framework and methodology of the thesis are given, the second and third chapters will provide the biographical context of the author, focusing on the cultural context of the society in which he grew up, and the typology of learning in which he was educated, as well as his struggle in teaching and spreading the Tijāniyya Sufi order, his relationships to contemporary scholars and his debates and disagreements with other Nigerian Islamic scholars.

Chapter four and five will enter into the linguistic analysis of the work, where *cohesion* and *coherence* will be discussed respectively. In the first case, I will highlight the Sufi dimensions of some linguistic features that Atiku applied in his poems, and their features in his literary corpus. According to text linguists, there are two types of cohesion that makes the texture of a text: grammatical cohesion and lexical cohesion; consequently, cohesion is expressed partly through grammar and partly from vocabulary.⁴⁹ Atiku, as we will see, exploits both grammar and vocabulary to serve Sufi purposes. In addition to that, the arrangement of verses and their number in a poem according to a particular order, also has a deep Sufi meaning in Atiku's poems. Moreover, acrostic poems (wherein the initial letters of each verse, when combined, form a specific sentence, Quranic verse, etcetera) are also a very frequent strategy of achieving internal coherence in the tradition of Arabic verses that Atiku employs. In an initial analysis of different poems of Atiku, I observed an additional use of cohesive elements and lexical ties, where he applies a specific number of words in his text to achieve specific goals related to certain Sufi litanies or symbolism. The chapter will also note how the Sufi poems of Atiku are usually composed purposely for being recited as a form of worship; hence, some of these repeated cohesive ties (especially different names of God) are due to the fact that the poem is designed in such a way that by reciting it, a worshipper will achieve the recitation of the desired number of that particular name of God, as codified in the Sufi way. In other instances, the mentioning of some special letters in strategic places within the verses of a poem is a way to cryptically allow the reciter to achieve the *dhikr* (ritual mention) of the greatest name of God (*al-ism al-a'zam*).

Another important aspect to consider is that the above Sufi dimension in exploiting cohesive elements for Sufi purposes is encoded in Atiku's poems in such a way that the published texts will not reveal these aspects. This is due to the fact that these aspects are usually encoded by the copyist in such a way that the typed text of the same poem will conceal. The only way to decode these aspects is, therefore, to access the original manuscript of the poem and to read it through the explanation of one of Atiku's many successors and disciples, as I have tried to do during my research. Finally, the number of verses in most of Atiku's poems is not arbitrary, but it is a cryptic reference to the numerical value of a specific name of God according to numerological symbolism (*hisāb al-jummal*).

49 Halliday and Hassan (1976), pp. 5-6.

As for coherence, my chapter will highlight the continuity of senses activated by the expressions used in Atiku's text. I will establish the semantic coherence of Atiku's poem through *linear* or *sequential* coherence, i.e. by tracing the sequence of propositions and how they build the organic unity of a poem. In other words, the chapter will show how the so-called "micro-propositions" enter into semantic or pragmatic relations with similar propositions in a hierarchical way to form a "macro-proposition" through "referential identity", as well as other types of relationships that are usually found between propositions, such as difference and change, additive relations, subordination, causality and conditionality, etcetera. From all the above types of relations, the poet builds the meaning of his text, reaches its peak through hyperbole, or links the semantics of the whole text together, either by "cause and effect" or "condition and result".

Since the semantic structure of discourse does not depend on the semantic relations between the propositions or the micro-structure, in the chapter I also trace the global or overall coherence of Atiku's poems to the level of macro-structure. "Super-structure" and "schema" are the forms that organize the global meaning of a text. In the context of Atiku's poems, *titles* and *partitions* are considered as the main semantic schemas of the text. Different parts of a poem are also merged in the chapter by applying what Van Dijk called the "macro rules", through which unnecessary and repeated micro-propositions are merged together to form the macro-structure of a text.

A subsequent chapter on "intentionality" and "acceptability" will discuss the strategies followed by Šayḥ Atiku as a text producer in order to pursue and achieve his goals on one hand, and, on the other hand, how the public of readers and consumers of Sufi poetry in Kano interacted with, and used Atiku's poems. In this chapter, I will highlight some poetic features that often appears in Atiku poems, such as titles, introductions and their illocutionary intent. The study of symbolism is one of the most important aspect of this chapter, where I will look into some key symbols used by the poet to send his message to readers. These include letters symbolism, numerology, mysterious the "greatest name of God" (*al-ism al-a'zam*), and special words intended by Sufis in a specific way. Finally, the chapter will try to answer questions related to "acceptability", i.e. the way people reacted to the author's texts. The thesis will focus, in particular, on techniques of *extension* of the meaning of the text, either by annotation (*šarḥ*) which can be considered as an external expansion of meaning, or by *taḥmīs* and *tašfīr*, which I call "*internal expansion*". Atiku's poems, the chapter will argue, were also used as devotional poetry, being recited by students with the intention of achieving a specific mystical status (*maqāmāt*), for self-defense, or even, in some cases, as "talismans" to hurt the enemies. These instances, too, are reviewed in the second part of the chapter about "acceptability".

The last chapter will give short account of "informativity" of Atiku's poetic discourse. We will see, in particular, how the level of information contained in Atiku's poem is upgraded and downgraded according to the situation, the receivers and the themes. In the same chapter, I discuss "intertextuality" in Atiku's poems. In my discussion of intertextuality, I restricted myself to showing the sources from which Atiku drew some of his main Sufi ideas and concept, starting from the idea of *al-ḥaqīqah al-Muḥammadiyya* (the "Muhammadan essence"), the "Seal of

Muhammadan sainthood" and "hidden Pole" (*hatmiya* and *katmiyya*), as well as some miracles (*karāmāt*) attributed to the founder of the Tijaniyya Sufi, Šayḥ Aḥmad Tijānī. All of the above, in fact, often form the backdrop sub-text of many of Atiku's poems.

Chapter Two

Šayḥ Abū Bakr ʿAtīq and Twentieth-Century Islamic Revival in Kano

2.1. Birth and education

Abū Bakr ʿAtīq b. Ḥiḍr b. Abī Bakr b. Mūsā al-Kašināwī (known in Hausa as *Shehi Abubakar Atiku Sanka*) was born in Katsina city to a religious family. Located in northwestern Nigeria, Katsina is one of the seven ancient Hausa states that make the backbone of Hausaland.¹ This why Atiku often described himself as al-*Kašinī* al- Tijānī, and refers to Katsina as his ancestor's city; in his poem on history of emirs of Katsina said:

وبعد فالقصد بذا النظام
إذ رام مني نظم أسماء الأولى
إسعاف بعض إخوتي الكرام
كانوا ملوك حصن أجدادي بلى²

After that, the purpose of this poem is to aid one of my dear brothers,
As he wanted me, to compose the names of those who were the emirs of the fortress of
my ancestors; Yes.

According to most sources, the year of his birth is 1909; however, other sources mention different dates. According to Atiku's close friend Malam Nasiru Kabara (d. 1996), in fact, Atiku was born around 1329 H. (1911).³ Atiku's son Dr. Lawi Atiku suggests that his father was born in the same year as the emir of Katsina Usman Nagoggo, who was born in 1905.⁴ According to yet another version provided by one of Atiku's relatives, the year of his birth is 1896.⁵

Šayḥ Atiku's father was Mallam Halliru (*Ḥiḍr*), the son of Mallam Abūbakar, the son of Mallam Musa. The latter was known as *Mai Risāla* from the title of Abū Zayd al-Qayrawānī's handbook

1 On the social and political history of Katsina, see Shehu (2012); on its intellectual history, see Tsiga, and Adamu (1997).

2 *Dīwān* No.1, p.48.

3 Kabara (ms) p.1. The book is still in manuscript form in the library of Malam Kabara in Kano.

4 Interview with Dr Lawi Atiku Sanka in his home Sanka on 23/02/2018

5 According to his son Dr. Sanusi Atiku, one of Atiku relatives in Kazaure told him that Atiku and him were born in same year of 1896.

of Māliki law, which he used to teach. While the book has been for a few generations a standard source of jurisprudence in northern Nigeria, its addition to the local curriculum is relatively recent. According to the Atīku family, in fact, it was Malam Musa himself who, after a trip to North Africa, introduced it in the local curriculum.⁶ In the early nineteenth century, an Islamic reformist movement (known as the “Sokoto Jihad”),⁷ led by the family of Usman Dan Fodio (d. 1817), overthrew the monarchies of the various Hausa city-states and established a united Islamic political system throughout what is today northern Nigeria. During the Jihadi campaigns against the Katsina ruler, Malam Musa fled from Katsina to Kano, joined the Jihad there, settled in Kabara ward, and became a teacher of the future emir of Kano Ibrahim Dabo (rul. 1819-1846). Malam Musa’s son Abū Bakr (d. 1309/1891) later moved to Sanka ward, always in Kano.⁸

The relationship between the family and the town of Katsina did not die out after they had settled in Kano. Abū Bakr’s son Malam Ḥiḍr, in fact, was invited by the Emir of Katsina Muḥammadu Dikko (rul. 1909-1944) to act as his private secretary. During his stay in Katsina, Malam Ḥiḍr suddenly died,⁹ so the young Atīku left the city to follow his paternal grandmother’s sister, Raḥma bt. ‘Abdul Malik Kazaure, a woman known for her piety and apparently, a staunch Tijānī. Raḥma had also married Malam Isma’il b. Muḥammad, a famous Kano scholar also known as Malam Abba Dan Fanna, who would be Atīku’s first teacher.

Šayḥ Atīku enrolled into the school of Malam Abba Dan Fanna. After completing the Qur’an, as it was customary, proceeded to study a selected corpus of Māliki and Ash‘arī works (in many cases, in verses) that Charles Stewart and Bruce Hall have called “the core curriculum” of West African Islamic intellectual history.¹⁰ Amongst other things, he read with Dan Fanna the *Mukhtaṣar* of ‘Ab al-Raḥmān al-Aḥḍarī (d.1585) and the *Manzūma* of Yaḥyā al-Qurṭubī (d.1093) in jurisprudence, the *Burda* of al-Būšīrī (d.1294) and the *taḥmīs* (“rendering in quintains”) of the poem of al-Badamāsī (d.1821) in prophetic eulogy and Arabic lexicography.¹¹ In 1922, Atīku was appointed by Dan Fanna as assistant teacher in his Qur’anic school.¹² Still, he continued to

6 An interview with his Son Dr Sanusi Atīku 18th August 2021.

7 For more about the life of Dan Fodio and his Jihad see: Last, (1974); and Hiskett, (1973).

8 Paden, (1973) pp.99-100.

9 According to the oral tradition of the family, he was poisoned as the result of some palace intrigues.

10 Stewart, (2011).

11 Dīwān No.1. p.17.

12 Solagberu. (2009), p.91.

pursue more scholarship by attending the informal teaching circles (Ar. *majlis*; H. *makarantar zaure*) of some notable scholars in Kano.

Among others, he studied under Šayḥ Muḥammad Salga b. ‘Umar (1869-1938), who, in his turn, had been a student of Atiku’s grandfather Malam Abubakar.¹³ Salga is the founder of Salgawa School in Kano, it was Islamic revival based on fiqh. The Salgawa school established and maintained both traditional and modern schools, Prior to the emergence of Šayḥ Ibrahim Niasse as the spiritual authority of the Salgawa, all their schools were traditional in nature Islamic jurisprudence,¹⁴ however, their revival tendencies brought them in confrontation with the Madabo Jurisprudent school, in which Salga himself was student before establishing his own school- despite both schools were Tijānīs.¹⁵ The criticisms against the Madabo School by Muḥammadu Salga in some key issues such as rituals associated with the dead, burial ways, mode of receiving condolences and so on sparked the debate from which tens of books were authored by both school’s members.¹⁶ This debate polarized the Islamic scholarly community of Northern Nigeria and that the Salgawa movement can be considered as the most important revivalist Islamic movement of early twentieth century Nigeria. Among the books authored by Salgawa: *Risālatu al-Su’ali ‘an al-mayyiti wa ṣalātil janāzati wa al-dafni wa al-du’a lahū* by Muḥammad u Salga, *Sabīl al-muhtadī* by Maḥmudu b. al-Ḥasan Sanka, *al-naṣā’iḥ al-muršidah bi tarki mā fī al-janā’izi min al-mafsadah* and *Tuḥfat al-atba’* both by Tijānī Usman, *Ijābat al-sā’il fī kaṭīrin min al’masā’il* By Abubakar Atiku (Hausa version of *Sabīl al-muhtadī*). From Madabo School; Adam Abdurrahman Cindo authored many books such as: *Hujaj ‘Ulamā’ Madabo*, *Kašf al-‘ār fī iltimās al-ṭa’ar* and so on. Another scholar from Madabo, Muḥammadu b. Mustafa (also known as Malam Na Duwala, of Arzai ward had authored a book in verse: *Qada’un Niza’i*, which was certainly produced before Cindo’s *Hajjatul Ulama’il* in support of the *Madabawa*. This book is hardly available in any form today.¹⁷

13 See Atīq, (n.d.). *Taḥṣīl al-waṭar* p.1.

14 Adam, (2014), p.114.

15 Atīq, *Taḥṣīl al-waṭar*, p.2.

16 For details see: Shu’aibu (2017).

17 See Anwar, (2021). According to Anwar in response to Malam na Duwala, Tijjani Usman wrote: *Tuḥfat al-atbā’ Fī al-radd ‘ala Manthūmat Ulī al-nizā’*.

With Malam Salga, Atıku studied, among others, *al-Muqaddimaal-‘Izziyya* Abu Hasan Al-Maliki Al-Şadıli (d. 939 A.H, Cairo), the *Risāla* of Abū Zayd al-Qayrawānī, (d.996) *irşād al-sālik* by Ibn Askar (d.1331) *Mukhtasar al-ḥalil* Ḥalil ibn Işḥaq al-Jundī (d.1365) *al-Muqaddimat al-burhāniyya*¹⁸ by Abū ‘Amr ‘Uṭmān al-Salālajī, (d. 1178) *al-‘aqīdat al wuṣṭā* by al-Sanūsī (d.1489). When Salga died in 1937, and his son Abdullahi (d.1962) succeeded him, Atıku became the right hand of the new *ḥalīfa* of the *Salgawa* network. In order to seek blessings from the lineage of his master, and to show his submission to the new *ḥalīfa* of *Salgawa*, Atıku, although being already acknowledged as a scholar on his own right, studied once again some of the books he been taught by Muḥammad Salga, under the tutelage of the latter’s son and successor.

Another of the scholars under whom Atıku studied, is Malam Mahmūd b. Al-ḥasan, popularly known as Malam Mahmud na-Salga, who was senior student and son-in-law to Muḥammad u Salga. Malam Mahamud was born into a chiefly family of Minna¹⁹. As Nupe land had a long-standing relationship with Zaria (the southernmost of the Hausa-Fulani emirates, Malam Mahmud, like many of his peers was sent to Zaria to study under one Şayḥ Riḍwān, with whom he studied Arabic literature and grammar for about seven years.²⁰ According to Atıku,²¹ Şayḥ Mahmūd na Salga traveled extensively to seek knowledge, among the places he visited were Gwandu, Katsina and Gombe, as well as Damagaram (Zinder) in Niger republic. Later, he resided in Kano where he had settled under the “cover” of his work as a tailor. In the local tradition, a junior student seeking knowledge would associate himself to scholars he had been entrusted with by his previous teachers. A senior scholar, however, had to navigate the (mainly informal) hierarchies of knowledge that regulated relationships among the ‘*ulamā*’, in a more discrete way. Before submitting to a scholar, he would, like in this case, travel to a new place under the guise of a profession, and get gradually acquainted with the local scholars before deciding under whom to proceed his own *ṭalab al-‘ilm*. This served as a strategy to avoid the embarrassment of starting training under a teacher only to later abandon him, which would have been seen as a lack of *adab*

18 A book of theology in Aş‘ari’s school and it played a very important role in officializing the Aş‘arī faith in the western part of the Islamic world. It was officially used in the oldest university in the world; the University of Qarawiyyīn in Fez. See: Al-Akiti (2019).

19 Minna, is a town in west-central Nigeria, now capital of Niger state. The town is known for its woven and dyed cotton cloth, raffia mats and baskets, pottery, and brassware.

20 ALA 2/267

21 Atıq, (n.d.). *Izāḥat al-şajan bi-tarjamat al-Şayḥ Maḥmūd b. al-Ḥasan*. In: ‘Atıq, *Taḥşīl al-waṭar*.

(etiquette).²²It was only after working for some time in Kano as a tailor, therefore, that Mahmud b. Al-hasan associated himself with Šayḥ Muḥammad Salga.

In the *Salgawa* network, Maḥmūd was known, in particular, with his expertise in Arabic language, which was, at the time, the hallmark of the Zaria scholars. His teacher Muḥammad Salga, conscious of this, used to send his pupils who needed additional language training to Maḥmūd, and made him a *muqaddam* of the Tijāniya Sufi order.²³ Under na-Salga, Atiku studied all the branches of Arabic language studies, starting from the book *al-Ājurrūmiyya* by Ibn Ājurūm (d.1223) –traditionally considered as the primary book in the field of Arabic grammar—up to the *Alfiyyat* of Ibn Mālik (d 1274), which taught to specialized students.

From what Atiku writes in his biography of Maḥmūd na-Salga, we can conclude that the latter’s influence on him was not limited to Arabic language, but extended to ethical teachings. In particular, in fact, Atiku describes his teacher as a model of simplicity and asceticism; He was content with the workmanship of his own hand, because he was a tailor, and he loved obscurity, so he did not allow people following him when he went out; And if he wanted to go out for a need to a place he used to [steal the eyes of his students]²⁴ and would go out undercover, and they would only know of his return²⁵.

Upon Maḥmud’s death Atiku wrote an elegy in which he described him as:

عليم حليم صابر متواضع حيي خشوع ذو خلال حميدة
فقيه حوى علم الشريعة متقنا بفهم وتدقيق وثاقب فطنة²⁶

1. Knowledgeable, tolerant, humble, abashed, devoutness with a praiseworthy
2. A jurist who comprehended the sciences of Sharia, Versatile with understanding, scrutiny, and insightful acumen

22 On the relationship between ‘ilm (knowledge) and *adab* (etiquette) in traditional Islamic societies, see Rosenthal (2002), pp. 240-252.

23 ALA 2/268

24 The expression in Arabic is *yusāriq ‘ayun al-nas* which is idiomatic Hausa expression to show how someone do ant by using unawareness of the people around him, just like how the thief used to steal in a day light.

25 ‘Atīq *Izāḥat al-šajan bi-tarjamat al-Šayḥ Maḥmūd b. al-Ḥasan*’ together with *Taḥṣīl al-waṭar*,(n.d.) p.13-14.

26 Ibid, p.14

Later in his life, Atiku would adopt a similar lifestyle, to the extent that he would be known for spending over six months without leaving his home. In the last part of his life, moreover, he would never wear a set of garments (trousers and shirt) of the same fabric, as used to be considered as the norm in Hausa society, but often combined a cotton shirt with a trouser of a different fabric.²⁷

2.2. Sūfism and the Tijāniyya

Since the advent of Islam and its spreading in West African region; the domination of Sūfi brotherhoods is one of the important characteristics of Islam in general within its societies, this influence probably came through which Islam came to the people of West Africa. The early contact of Islam and the region came from North African states (*al-magrib*) with which West African states had been in a long trade relationship through the *Tran-Sahara* trade routes. The spread of Islam and the growth of the trans-Saharan trade were inextricably linked in West Africa. Islam became the preferred religion of long-distance traders in these regions beginning in the tenth and eleventh centuries, and from these traders the religion spread to the rulers of the various states.²⁸

Merchants bring with them to West Africa silk, saddles, swords, copper, salt, and other tools, they sell them and buy gold, leather, ivory, slaves, and so on. It is said that this trade remained - for centuries - in the hands of the Greeks and Romans before the entry of Arabs and Islam into North Africa, and then the Arabs took over after the conquest of North Africa and the entry of Islam to the region. All this indicates that the Arab merchants, when Islam came to them and embraced it, brought it and spread it among the Sudanese tribes that they passed through.

The Sufi brotherhoods in the North and West African region are deeply intertwined with the history and traditions of these countries, exerting a profound influence on the lives of their populations. Northern Nigeria is no exception to the pivotal role of Sufism in shaping its Islamic historical development. The prevalence of the Qādiriyya Sufi order as the sanctioned order of the Sokoto Caliphate in the nineteenth century resulted in the Tijāniyya order maintaining a relatively peripheral position in Nigeria, particularly when compared to other West African regions.

²⁷ Interview with his daughter Ummuhani Atiku Sanka June 2021.

²⁸ Falola, and Matthew (2008). p.32.

Nevertheless, Tijānīya order was introduced to the heart of capital of the Caliphate by ‘Umar al-Fūti, who visited Sokoto in 1826 for the first time, while he was on his way to Mecca, and then again in 1837 while on his way back to Futa Toro.²⁹ Apart from Tijānīya some Sufi orders can be found like al-Kuntīyyah, Šādīlīyah, and Sanūsiyya in the late 1920s.

However, the influence of Fūti has grown more especially after his decisive victory in his debate with Aḥmad al-Bakkāy of Timbuktu (d. 1864), who visited Sultan Bello to strength the spiritual ties between his grandfather Šayḥ Mukhtar al-Kuntī since the time of Usmān B. Fūdi, as both belong to Qādiriyya brotherhood. This event was occurred in 1835, and marked the first encounter between Tijāniya and Qādiriya in northern Nigeria. According to the oral traditions al-Bakkāy called for the debate so he can uncover some lapses and irregularities in the teaching of Tijāniya, but after listening to all allegations labeled by al-Bakkāy ‘Umar asked him some questions that the later could not answer, Bakkay feel very humiliated because of ‘Umar decisive victory over him, hence, forced him to leave Sokoto to avoid meeting ‘Umar again.³⁰

After this event ‘Umar’s name started to shine across *Hausa land* and propagated his Tijānīya to the extent some believed that Bello was converted to Tijāniya. The issue of whether Bello underwent initiation into the Tijāniyya by ‘Umar has been a source of debate and, on occasion, intense dispute among Nigerian scholars for nearly two centuries.³¹

The relationship between Qādiriya and Tijāniya remain peaceful relatively since then, the ulāma and saints from both sides continue to work together until the colonial era, when Nigeria witnessed a number of reformations in economy and socio-religious life.

One of these reforms was the conversion of many Hausa emirs from Qādiriya to Tijāniya, which began towards the end of the 19th century. The conversion of Emir Abbas of Kano (1903-1919) to Tijāniya marked the beginning of a continuous line of association between Kano emirs and Tijāniya in the twentieth century, with the exception of Emir Usman Tsoho (1920-1926).³² Emir Abbas of Kano and Emir Dikko of Katsina were converted by the Mauritanian Sharīf Abd al-Wāhib Ujdud, who came to Kano during

29 Brigaglia, (2014), p.102. For details about ‘Umar and his activities in Northern Nigeria see: al-Azumī (2000). Brigaglia mentioned that he came in 1830, but the correct is 1826, however, maybe he referred to his second visitation where he stayed for over seven years.

30 al-Azumī, (2000) v.2 pp.402-404.

31 See Paden, (1973). pp.76-78, Brigaglia, (2014) p.103, from: Yasser A. Quadri, (1984), pp. 15-30

32 Paden, p73

World War I and performed wazīfa at his house at Bakin Kasuwa, which he used as a base for his travels.³³

In Zaria the Tijānīya order two emirs to have been deposed by Sokoto and the British (Sarkin Zazzau Abdulkadir 1853, and Alu Dan Sidi in 1920) are only Tijānī emirs prior to 1920.³⁴ In Katsina, the Tijānīyya was already publicly promoted during the reign of Emir Muḥammad Bello b. Umar Dallaji (rul. 1844-1870), only to be repressed later under the reign of Emir Musa (1882-1887), and finally, to be reinstated as the semi-official Sufi order of the Emirate by the latter's successor, Emir Abubakar (rul. 1887-1905).³⁵

The number of converts from Qādiriya to Tijānīya, especially from the high class of society, seems to be one of the factors that sparked tension between the followers of the two orders. This tension increased after the advent of the Fayda revival and the widespread influence of Tijānīya from the 1940s through the 1960s, which elicited a response from the Qadiriyya and the counter-revival led by Šayḥ Nasiru Kabara.

Despite Šayḥ Atiḳu hailing from and growing up in a Tijānī family, according to many sources, his first initiator into the Tijānīya order was Šayḥ Muḥammadu Salga. Atiḳu wrote: "I received from him the essence of my worship dedicated to Allah, as he was the one who initiated me into the Aḥmadian order for the first time. Furthermore, he appointed me as a muqaddam in the order, following the directive of Šayḥa Khadija al-Qāri'a. I gained valuable insights from him, adopted his exemplary manners, and witnessed many of his charismatic qualities. May Allah be pleased with him."³⁶

The primary *silsila* (Sufi initiatory chain) of Šayḥ Atiḳu passed from Salga through the Medina-based scholar of West African origin Alfa Hashim (d. 1931/1329);³⁷ through the celebrated

33 Ibid, p.82 "Bakin kasuwa" in Hausa literally means "front of the market." The term was later adopted in Kano to indicate the main entrance of the ancient Kurmi market.

34 Ibid 75.

35 Brigaglia, (2014), p.108.

36 Atiḳu, Taḥṣīl al-watar, (n.d.) p.4.

37 Atiḳu wrote biography of Alfa Hāshim in his book *al-fayḍ al-hāmi* and mentioned that he died on Monday 12th ḍul qādah 1349 (March 30th 1931) For details on Alfa Hashim see: Chanfi (2015), pp.24-27, also: Seesemann, (2010).

scholar, reformer and Jihadist leader al-Ḥājj ‘Umar Tāl (d. 1864).³⁸In his poem, *Ṭarā’iq al-wuṣūl ilā ḥaḍrat Allāh wa al-rasūl* “chains toward the presence of Allah and the prophet” Atīku mentioned the chain as follows:

Atīku received from Ṣayḥ Muḥammad Salga, from Ṣayḥ Alfā Hāshim Al-Fūti, from Ṣayḥ Sa’id al-Futy from Ṣayḥ Omar Tāl, from Ṣayḥ Muḥammad al Ghali from Ṣayḥ Ahmad Tijāni from Prophet Muḥammad .³⁹

Contrary to Solagberu’s assertion⁴⁰ the poem in question is not a eulogy of the Prophet and Ṣayḥ Tijānī; but is a type of poem amongst Sūfīs, that is used to versify a set of chains of spiritual or scholarly authority (*silsila* or *ijāza*) and to derive blessings from one’s past masters. Atīku himself has composed other poems of the same kind, such as his poem *Qilādat al-marjān fī raf’ salsalatī ilā al-Tijānī*. “The jewel necklace in referring my chain to Ṣayḥ Tijānī”.

As I mentioned earlier, his primary initiator to the Tijāni order was Ṣayḥ Salga, however, his training in Sūfism was mostly derived from a close associate of the latter known as Ṣayḥ Abū Bakr Mijinyawa. under whom Atīku studied many books in Sufim, received spiritual training and learnt the “secrets” (*asrār*) of the Tijāniyya.

“Mijinyawa is a popular Sūfī saint who became the predominant Tijānī teacher and had reputation of being a voracious reader including the books of natural sciences such as geology”.⁴¹ When the maghribi Tijānī scholar Muḥammad ‘Alami came to Kano in 1923 Mijinyawa became his acolyte (*khādim*) and secretary, his fame as a Sūfī was widely spread by the Muqaddama Ḥadījah al-qāriah who visited Kano and considered him as *Qutb*.⁴² Atīku narrated the incident that led to this fame in his biography:

“During the time when Ṣayḥa Ḥadījah al-Qāriah, the author of *al-Sayf al-Yamānī*, came through Kano and I met her, she immediately asked me if I could direct her to Ṣayḥ Muḥammadu Salga. She responded, ‘This is evident, and I have already seen his state. Is there anyone else?’ Since leaving my home, I had received a divine signal from the ḥadrā that I would encounter one of the saints with whom mutual benefit

38 For more details on Al-Futi see: Robinson, David, (1985) Oxford: Clarendon Press. A short treatise also written by Atīku titled: *al-qaul al-mufīd bi sabab ḥurūb al-sheykh Umar b. sa’id* [MS; two copies: 4.ff originally by Atīku and 7.ff by his student Shu’aib Abubakr] in response to a letter from one Muḥammad Ḥafīz al-Miṣrī asking Atīku about what he knows on the Jihad of Umar Tall. MS: ATLK.

39 Dīwān, no.1 p.146.

40 Solagberu (2009); p.138.

41 Paden (1973) p.90.

42 Hunwick (1995) p.269.

would be realized. Consequently, I embarked on a journey for nine months, yet I did not catch a whiff of his presence, despite encountering many saints. We stayed for days discussing this issue. When Allah destined their meeting, I brought her one day his poem *Tā'iyat al-Safīn*.⁴³ Upon reciting the poem to her, she promptly responded, 'These are the words of a Gnostic; such expressions can only emanate from a mouth that has tasted (*zawq*). Who is the author?' I conveyed that it was composed by one of my Ṣayḥs. She then inquired about his status, asking whether he was alive or deceased. I affirmed that he was alive and currently residing in this city. She questioned, 'Why did you claim not to know a Gnostic? And why did you not inform him of my arrival? Surely, he is the one I seek. Summon him and convey to him that I wish to meet him.'⁴⁴

Atīku further recounted that she dispatched her son, Ṣayḥ 'Ali Ḥarāzumī, who accompanied her on travels, to meet Mijinyawa. They spent extensive hours engaged in discussions on Sufi matters. Upon his return to his mother, he exclaimed, "O mother, this is the sought-after individual you have been persistently searching for; you have finally found him."⁴⁵

Many perceive Atīku as an embodiment of Ṣayḥ Mijinyawa, inheriting not only his Sūfī status but also adopting his distinctive style of writing within the realm of Sūfī literature. This assertion becomes evident as we delve into the context surrounding the emergence of Atīku's poems. Atīku himself acknowledged this reality in the biography of Mijinyawa, and we can better understand this perspective by considering his own words on the matter:

"I received sciences, secrets, pearls of wisdom and (spiritual) lights from this master (Mijinyawa), he is my authoritative source in the knowledge of this order (Tijānīya) and entire sciences of people of reality (*ahlil haqīqah*). The eyes of my wisdom did not open but before him, I was proud not; except with what he has. I hereby pick from his ripe fruit, moving within the trees of his gardens and groves, smelling from his floral fragrances, and scooping up from his stream and ocean. May Allah reward him."⁴⁶

The metaphorical imagery of (picking from his ripe fruit); (moving within the trees of his gardens); and (scooping up from his stream and ocean) vividly conveys the richness and abundance of the knowledge and guidance Atīku had received from Mijinyawa, hence acknowledging him as his authoritative guide in the Tijānīya order, and all science related to Sufism.

Apart from Salga and Mijinyawa Atīku also met many Sufi -saints passed through Kano since world war I to second world war II on their way to Mecca for pilgrimage, in fact by 1930s Atīku encountered many local and international Tijānī scholars⁴⁷ and received a profound spiritual

43 Mentioned by Hunwīch (1995) p.271 *tā'iyat al-safīn fī madḥ ṣāhib al-quṭbāniyya al-ulyā'* 60.vv

44 'Atīq, (1972), p.96.

45 Ibid.

46 Ibid p.95.

47 Solagberu (2009), p.96.

training on Tijānī path and the Sūfism at large, we can mention among them Šayḥ Muḥammad al-‘Alamī,⁴⁸ Šayḥ Sharīf Ben ‘Umar a descendent of Šayḥ Tijānī who visited Kano in 1949, Šayḥa Khadijat Al-qari’ah visited Kano in 1934-1935, Khadijah is well respected Tijānī scholar, many sees her as a great saint who possess the secret names of Allah, when she arrived in Kano in 1353/1934 Atīku became her servant who rendered services to her on daily basis, noticing his mystical capability and his dedication; she ordered his teacher Muḥammad Salga to issue a full certificate of authority (*ijāzah*) to him, and also dictated her book *al-saif al-yamāni* from her memory to Atīku, and he promise her to publish it later, Atīku sent the manuscript to Šayḥ Abdulkarīm al-‘Attār for publishing in Cairo, after the publishing he sent a copy to her in Medina before she died in 1367/1947.

Another Sufi woman that Atīku met is Šayḥah ‘Aishat al-Qāri’ah daughter of Ḥadija, she passed through Kano and met Atīku with her husband Šayḥ Mukhtar Al-majzūb. Atīku described her as unique scholar in the sciences of Tafsīr and the prophetic tradition, researcher in the chains of the prophetic traditions (*turuq al-hadīth*), and she is well conversant with the science of Sūfī sm and delicate in all fields.⁴⁹

One of the Tijānī scholars who greatly influenced Atīku is Šayḥ Muḥammad B. al-Maḥjūb al-Ḥalwānī from Marrakech. He resided in Kano, adopting a discreet identity as a sweetmaker, and he owned a shop where he sold books and various types of perfume. Proficient in astronomy, arithmetic, the science of letters, and medicine, he passed away in Kano in 1940.⁵⁰

Several disciples of Šayḥ Alfa Hashim passed through Kano and initiated many scholars in his name, Alfa Nuḥ is one of such people, from whom Atīku and his teacher Muḥammadu Salga took Ijāza and Tijānī doctrine in 1353/1933 when he passed through Kano on his way to Fez, impact the shortest Atīku’s chain of Tijānīya is from Alfa Nuh, from Šayḥ Yusuf Bāba from ‘Alī Tamāsīnī from the founder Šayḥ Tijānī.⁵¹ In Thul Ḥijja 1364/1945, Šayḥ Aḥmad Maḥmūd al-Futy passed Kano, Atīku took from him a lot of Tijānīya secrets, Atīku narrated his benefits:

⁴⁸ ‘Alamī, Muḥammad B. ‘Usmān, he visited Kano in 1922, in a visit that shaped the future of Tijāniya in Nigeria. He died in 1969.

⁴⁹ Atīku (1972); p.117.

⁵⁰ Ibid, p 119-121.

⁵¹ Ibid, p.118-119.

"Alḥamdulillāh, I have gained tremendous insights from this great Ṣayḥ. He imparted to me sacred names and instructed me in the methodology of invoking the powerful name known as 'al-ṣīgah al-kubrah,' the grand formula derived from the Fātiḥa, along with the techniques for formulating it. Additionally, he shared with me the secret to attaining the presence of the Prophet (sirr al wuṣūl il ḥaḍrat al-rasūl), a profound aspect of the secrets of Salat al-Fātiḥ. His charismatic presence is accompanied by numerous spiritual gifts (karāmāt)⁵²

From the provided text, we can draw a connection to Atīku's profound interest in Sūfī arithmetic formulas, as reflected in his poems. Another secret that Atīku alluded to is known as "*sir daur al-anwār*," the secret of the lights' orbit. This secret is said to be exclusive to great saints, and anyone who gazes upon it is promised forgiveness of sins and immunity from burning fire. Despite inquiring about it for fifteen years from various Tijānīya saints, Atīku did not encounter its essence until he found it with Ahmad al-Fūtī. Notably, Atīku refrained from requesting it, acknowledging the great care with which Ahmad al-Fūtī guarded this secret. Instead, he contented himself with observing and seeking its blessings.⁵³

Atīku encountered and gained significant benefits from another Sufī saint, Ṣayḥ Ahmad ibn Abdul Raḥmān b. Ibrahim Zaki al-Katāgumī. His grandfather, Ibrahim Zakiyul Qalbi, played a pivotal role as the founder of the Katagum emirate in approximately 1807, situated in the modern-day Bauchi state. Known as Malam Zaki, Ibrahim was a valiant soldier during the Fulani jihad. In 1812, he achieved a significant victory by destroying the capital of the Kanem-Bornu Empire, Ngazargamu, located 115 miles east-northeast of Katagum. Following this triumph, he was appointed the ruler of Bornu by Usman dan Fodio, the leader of the jihad. Subsequently, Malam Zaki returned to the region and established Katagum in 1814.⁵⁴ During British colonial conquest of Northern Nigeria his grandson Malam Aḥmad migrated from Katagum and travelled to Egypt and Jerusalem and later to Medina where he settled and studied under Alfā Hashim, upon his death, al-Katāgumi became his successor and the caliph of Tijānīya in Medina. The date of his death is unknown as Atīku who wrote his biography is still alive in 1363AH (1943).⁵⁵ Among his works a book titled: *Kashf al-ḥujub wa al-ʿawāʾiq* a commentary on his poem *Rauḍat al-fawākih*, in which he wrote more than a hundred biographies of African Sufī saints who resided in two holy cities of

52 Ibid, p. 148.

53 Ibid, p.146.

54 Atīku (1972); p.123.

55 Ibid, p.125.

Mecca and Medina, mostly from west Africa.⁵⁶ A number of correspondences between him and Atiku can be found in his library at Sanka, Atiku received the high Sufi *Ijāzah* called silsilat *al-hilāfah* from him, in which Katagumi appointed him as a granf Khalīfa of Šayḥ Tijānī. According to Ahmad Katagum the condition of giving someone this Silsila is not to accept another one or seek renewal from any saint whatever his rank except from a caliph like you in an exchange relationship not as superiority, where he renews for you and renew for him as it appears from the manuscripts below:

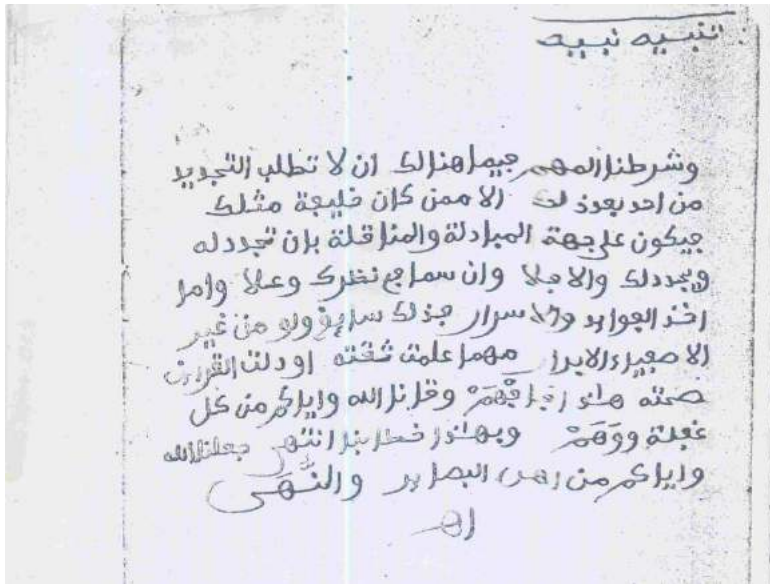


Figure 3 Figure 1 MS; Katagumi's Ijazah of *hilāfa* for Atiku

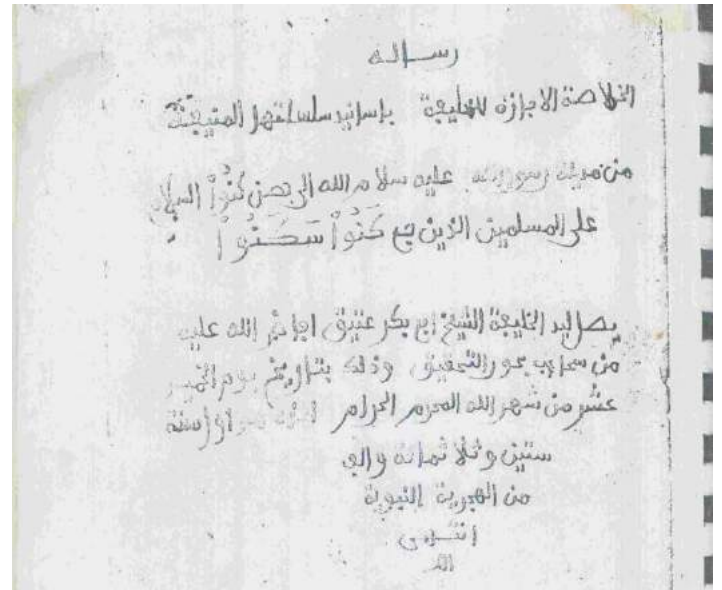


Figure4 Figure 1 MS; Katagumi's Ijazah of *hilāfa* for Atiku

The scholars and saints mentioned earlier converged in Atiku's character, contributing to the formation of a formidable Sufi scholar. Consequently, as indicated by Paden, he "emerged as a prominent Sufi, adopting an ascetic lifestyle and serving as a distinguished Islamic teacher in his residence in Sanka ward." He maintained minimal engagement with administrative or Western influences in Kano. This disposition was widely recognized by those who shared a living space with him. As attested by one of his daughters, Atiku could spend up to six months at home, seldom going outside except for prayer-related activities.⁵⁷

56 The manuscript of the book can be found in Atiku Library, copied by Atiku himself and his disciple Usman Sokoto, in more than 200 folios, dated 30th Shawwal 1361AH (10th November 1942).

57 Interview with his daughter Ummuhani Atiku on 22nd November 2021.

2.3. Atıku and The Fayḍa revival

Atıku holds significance in the history of 20th-century Islam in Nigeria due to his pivotal role as one of the most senior pillars of the Tijānīya brotherhood reform in West Africa, commonly known as the Fayḍa Sufi revival. The concept "Fayḍa revival" has been thoroughly examined and discussed by Brigaglia in his work.⁵⁸

The founder of the Tijānīyyah Sūfī Order Šayḥ Ahmad at-Tijānī, (1150-1230AH) predicted that a Divine flood would occur on his Sūfī disciples when people would be joining his Sūfī Order in great numbers.⁵⁹ Šayḥ Ibrahim Niassé (1900-1975) is a Senegalese Tijānī and Sufi reformist Saint who declared himself as the Flag-bearer of this divine flood in the mid-1930s. Since then, Niassé expanded his Sufi activities in many West African countries, and the network of his followers known as Jama'at Al- Fayḍa.

Nowadays, *Fayḍa* network is the largest Islamic Sufi Community in the whole African Continent. Niassé attracted followers from all over West Africa and beyond, becoming probably the largest single Muslim movement in twentieth-century West Africa.⁶⁰ Yet the network is spread into the US, Europe and many Arab countries, but northern Nigeria became the stronghold of the movement.

The importance of Fayḍa lay in their massive boosting of Islamic scholarship and literature in West Africa and in Nigeria specifically, in his (2014) paper Brigaglia argues that virtually the entire corpus of twentieth-century Tijānī literature from Nigeria has been produced by scholars associated with the *fayḍa* network, with Atıku in the front line.⁶¹ The conclusion of Brigaglia in his article is quite interesting, he concluded after comparing the boosting of literary works in Nigeria under the Usman B. Fodio movement and that of Fayḍa network that the latter can be rightly considered as the most remarkable phenomenon in the literary history of Nigeria after the Sokoto jihad in the early nineteenth century. The number of titles produced by Usman, his brother 'Abdallah, his sons Muḥammad Bello, Muḥammad al-Buḥārī, al-Hasan, Ahmad al-

58 Brigaglia (2000-2001), pp.41-56.

59 Sufyānī (al-), (1961), p.46.

60 Hiskett (1984), p.287.

61 Brigaglia (2014), p.105.

Rufa'i and Abu Bakr al-'Atiq, as well as his daughters Khadija, Maryam and Asma'u, together with their close associates and the first two generations of successors, can be assessed at about four hundred and eighty, As for the Tijānī writings, Brigaglia added at least five hundred writings to the several hundred titles provided in the already rich list of ALA II.⁶²

Most Fayḍa literature in Nigeria, as in the rest of West Africa, can be placed within one of the traditional genres: jurisprudential and theological commentary (*ṣarḥ*), versification (*naẓm*), hagiography (*manāqib*), eulogy (*madīḥ*), elegy (*riṭā'*), travelogue (*riḥla*), admonitory verse (*wa'z*), and so on.⁶³ As Kano city is widely regarded as the movement's capital, Atiku is considered the most senior scholar within the Salgawa group, the famous Maliki School under the leadership of Muḥammadu Salga. The importance of Atiku in the reformed Tijānīya, as Paden referred to the Fayḍa network, makes him stand out above the rest of the Mallams belonging to the new movement in Kano, and, of course, in Nigeria as a whole.

Atiku, alongside his Tijānī colleagues such as Tijānī Usman (d. 1970), Sani Kafanga (d. 1989), and Usman Maihula (d. 1992), became the pioneer Nigerian Faydah figures and were considered the pillars of the revival. Their scholarly works paved the way for a reformed Sufism in the region. Apart from revitalizing esoteric training that was almost extinct within the Sufi orders in Nigeria, their activities also boosted the socio-economic life of Muslims in Northern Nigeria. They became the first scholars to accept and promote the modern publication of Islamic books locally, as well as the first to send their scholarly works to Egypt and Lebanon for publication in the early 1920s.⁶⁴ This marked a turning point in the history of Islamic book publication in Nigeria, transitioning from handwritten manuscripts to modern publication.

Despite his prestigious position and being at the peak of Sūfism, leading thousands of Murids, Muqaddams, and scholars, Atiku accepted Ibrahim Niasse as his leader. He defended him and his Faydah movement, and he rendered his network of Murids in the region to Niasse. One of Atiku's

62 Ibid, p.110.

63 Brigaglia, (2018) p.275.

64 Adam, (2021). p.147.

disciples in the Sokoto region used to say, 'If not for Šayḥ Atiku, we would all be against Niasse, but when Atiku submitted, we all followed him.'⁶⁵

Atiku exerted all his strength to defend Fayḍa revival and its leader Ibrāhīm Niasse, this deadly defense is manifested in various places, and we begin with his defense of the Niasse famous saying:

ومن يحبني ومن يراني في جنة الخلد بلا بهتان
إذ أنني خليفة التجاني موهبة من أحمد العدناني

Those who love me and those who see me will dwell in the Garden of Janna of Eternity (jannat al- ḥuld) this is not a fabrication!

As I am truly the successor of [Aḥmad] al-Tijānī a boon from Aḥmad, [i.e, the Prophet] from the house of ‘Adnān.⁶⁶

Atiku in his brief treatise titled: *Taḥṣil al-amānī, fī bayāni qaul al-Šayḥ* “*wa man yuḥibbunī wa man yarānī*” confronted the deniers of Šayḥ Ibrāhīm who considered this claim as un-Islamic. To legitimate this Atiku gave two interpretations of the above verses:

The first interpretation is that Niasse said this because he is among the perfect cognizant who have reached the goal, and among the dispensers of spiritual training who guide others to the goal and to perfection. Therefore, it is inevitable that everyone who loves him, sees him, and takes from him will belong to the cognizant who attain the goal. Now the Sūfī s, cognizance is the preliminary paradise. This is what the Šayḥ [Niasse] hints at with his statement about the Garden of Eternity. This is the paradise of gnosis (*al-ma’arif*) which the Sūfī s prefer over the paradise of sensual delights (*al-zakhārif*).⁶⁷

To prove this point Atiku used the Sufi hermeneutics of the Quran, he mentioned where Allah says in Surat al-Raḥmān: “For those who fear the position of their Lord there will be two gardens” (Qur’an 55:46). According to Atiku the two gardens mentioned in the verse one of them is preliminary paradise according to Sūfīs.

65. I heard this from one disciple from during their annual visitation to Atiku’s residence on Saturday 17h October, 2021.

66 Niasse Ibrāhīm, *Nafaḥāt al-Malik al-Ghanī*, (MS in ATLK). Translation from Seesemann, (2011). p.198.

67 ‘Atīq, (2000) *Taḥṣil al-amānī*, pp.1 2, the translation and commentary by Anwar, (2021), pp. 238-239.

The second interpretation is that Šayḥ, (Ibrahim Niasse) may God be pleased with him, is one of his successors (meaning the successors of Šayḥ Tijānī) at this time who inherited him in his stations, so there is no objection to him saying this”⁶⁸

Another Atiku’s defense of Niasse and his spiritual leadership was his response to Aḥmad ‘Abd al Karīm, a fellow Tijānī from Kano who was critical of Niasse, when he was asked about the *tarbiya* that Šayḥ Ibrahim brought, Abd al-karīm rejected. Atiku wrote a short treatise in response, this text was written on Saturday, 28th Jumada al-tānī, 1388 [24th August 1968] titled “*Al-jawāb al-khaāliṣ al-šamīm alā waṭiqat Alhāj ‘Abd al-Karīm*” “The Sincere and Cordial Response to the Document of al-Ḥājj Aḥmad ‘Abd al-Karīm.”

The second issue which Atiku addressed in the text is the *ḥilāfa* of Ibrahim Niasse, which ‘Abd al-Karīm denied said the successor of Šayḥ Al-Tijānī at that time was Šayḥ Sīdī Ṭayyib ‘Al-lāl the oldest living descendant of Aḥmad al-Tijānī at that time. Atiku considered this statement from ‘Abdulkarīm as result of his ignorance with the different meanings of the term (*ḥilāfa*). Sīdī Ṭayyib was called caliph in his capacity as the head of the family of Aḥmad al-Tijānī and that of Tijāniyya. Otherwise, the rank of the caliph was a spiritual position, and many members of the Tijāniyya had reached it, the existence of Sīdī Ṭayyib as Ḥalīfa does not contradict the *ḥilāfa* of Niasse.⁶⁹

Atiku added that we were sitting with Sīdī Ṭayyib when he visited us, and he began to pray for Šayḥ Ibrahim, may God be pleased with him, and say he is the successor of our grandfather today, and he is our father, and we have no father but him. And this I heard from him; God suffices me if I lie to him.”⁷⁰

Concerning the Sufi poetry in Nigeria and its relationship with Fayḍa movement Atiku contributed directly to the boosting of Sufiliterature, either by documenting or composing under the banner of Fayḍa, Atiku compiled the widely known six Niasse’s collection of prophetic panegyrics “*al-dawāwīn al-sitt*”, after making some commentary Atiku titled it “*nuzhat al-asmā’ wa al-afkār fī madḥ al-nabī wama’anī al-mukhtār*” the title which these six collections are still bearing. These collections have been greatly influenced Tijānīs across Nigeria either by emulating

68 ‘Atīq, (2000), p.2.

69 ‘Atīq, (n.d.), *Al-jawāb al-ḥāliṣ al-šamīm* p.8.

70 Ibid 9-10.

its style to composed or by teaching it in their traditional schools as a philology syllabus to which students will learn Arabic vocabulary and of course the spiritual love of the Prophet Muḥammad.⁷¹

Yet, Atīku composed some poems in commendation of Niassa and his spiritual movement. One of these poems was an occasional poem to warmly welcome Ibrahim Niassa during his visit to Niger Republic in 1961. All Nigerian Tijānī leaders traveled there to welcome him, as he was unable to enter Nigeria due to political unrest between the Tijānī community and northern government officials. This unrest intensified following the deposition of Emir of Kano Muḥammad u Sanusi in 1963, who was a prominent supporter of Niassa in Nigeria and one of the most influential rulers in the northern region. The poem was written on the 22nd of Rajab, 1380 (Islamic calendar), and Atīku opened with a call to the entire city of Zinder that Niassa was their guest:

يا أرض زندر أتاك اليوم برهام ضيفا كريما فحق الضيف إكرام
 وقد أتى لتلقيه الأولى سعدوا من كل فج وهم بحبه هاموا
 أهلا وسهلا بقطب العارفين ومن قد طأطأت لعلاه منهم هام
 أهلا بفيضة ختم الأولياء ومن ظهوره به قد أزيل أوهام

1. Oh the city of Zinder, today Barhama has come to you
as a respectable guest; hence, the entitlement of the guest is to be honoured.
2. And those are fortunate has come to welcome him
from all regions, while they are yearning towards him.
3. Welcome to the pole (*qutb*) of the ‘*Ārifīn* (people of gnosis),
the one to whom all heads were bowed in front of his superior.
4. Welcome oh the divine flood of the seal of the saints,
by whose appearance the illusions were removed.⁷²

Such verses can be seen as a good tool to mobilize the people towards *Fayḍa* movement and its spiritual leader Ibrahim Niassa.

71 At times, these *dawāwīn*, singularly known as *dīwān*, assumed social significance, being recited during events such as marriage ceremonies, the naming of newborns, or the inauguration of a new home or business. In such instances, individuals would invite skilled *dīwān* reciters to spend a night or a few hours chanting, seeking the blessings of the verses as it associated to the best of the creation Prophet Muḥammad.
 72MS: copied by Adamu Kātibi with Balarabe Jega *tashtir*. 1ff dated Sunday 10th Ramadan 1382 (4th February 1963).

Atiku's stance towards Fayḍa elevated his status among Niasse's followers. He used to accompany Niasse on his pilgrimage to Mecca,⁷³ and tens of letters from Niasse reflect Atiku's significant position in his esteem. One such letter, penned by Shehu Ibrahim Niasse himself in his handwriting on Rabi' u Al Sānī 1369 (1949), expressed appreciation to Abubakar Atiku Sanka for composing a *taštīr* (halve) of a panegyric poem in honor of Šayḥ Tijānī by Niasse. Atiku began this poem with Niasse's saying:

ختم الله رجال الله * * بصف الله عبيد الله

In Atiku's version it turned four stanzas for each verse as follows:

ختم الله رجال الله (أيا مفتاح باب الله)

(أيا من قد جلا حقا) بوصف الله عبيد الله⁷⁴

The letter reads as follow:

"ب75

It is incomparable greeting, and an endless peace to pervade the presence of our beloved one, the great poet our master Abū-bakr al-‘Atīq, I have seen your *tashfīr* of our poem which we composed in our boyhood in praise of the seal of the saints, and of course I like your discourse both poem and prose. May Allah bless you, and magnify your goodness, may Allah increase you in knowledge and stature, and give you safety of understanding and perception, and [I pray] he blesses us to meet in a bless hour...⁷⁶

73 Seesemann (2011), p.328, from Niasse; *Riḥlat nail al-mafāz*.

74 The poem was Published in a small pamphlet by Jola-Ade Printers, Sabon Gari Kano, nd.

75 Abbreviation of *Bismillāhi Al-rahmān al-rahīm*.

76 MS in ATLK.

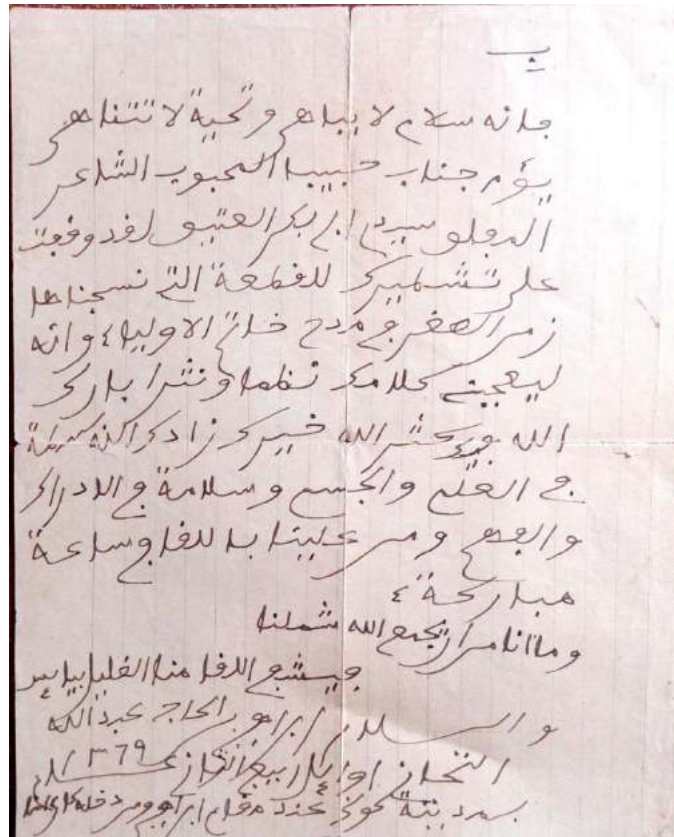


Figure 5 Niasse's letter to Atiku thanking him for the *tašfir* he composed

However, the rapid rise of Atiku within the Fayḍa Tijānīyya can be attributed to various factors. For instance, his initial advantage of being born into a Tijānī family and his interactions with both local and international Tijānī saints since his youth played a significant role. These saints not only conferred upon him the Tijānīya chain of authority (silsila) but also imparted deep spiritual knowledge of the brotherhood at an early age, as mentioned earlier.⁷⁷ However, the rapid rise of Atiku within the Fayḍa Tijānīyya can be attributed to various factors. For instance, his initial advantage of being born into a Tijānī family and his interactions with both local and international Tijānī saints since his youth played a significant role. These saints not only conferred upon him the Tijānīya chain of authority (silsila) but also imparted deep spiritual knowledge of the brotherhood at an early age, as mentioned earlier.

77 Thanks to Dr Sanusi 'Atiku who made these letters available for me.

Tijānīya. He suggested that the government should encourage residents in the former Sokoto and Gwandu dominions to monitor foreign missionaries of the Mahdiyya, Tijānīya, or other persuasions closely.⁸³

Bin ‘Umar was seen by the Sokoto authorities as the last straw coming after a severe series of blows to their political and symbolic authority.⁸⁴ Roman Loimeier observes that by the time of Bin ‘Umar's arrival, the Qadiriyya in Northern Nigeria was "about to have the ground removed from under its feet."⁸⁵ According to Quadri, the Sultan likely viewed the Tijānī movements as an open confrontation to his authority and responded by preventing Tijānīyah members from holding their ritual Sufi prayers, such as wazīfah and ḍikr, on Friday evenings in any mosque or public place, declaring such actions an offense. It was also considered an offense for the Tijānīs to raise their voices during any of their prayer sessions.⁸⁶ Consequently, violence erupted in 1949 between Tijānīya followers, popularly referred to as Yan wazifa, and Qadiriyya followers.

However, the crises seem to be fueled by political notion, as Sardauna ordered the demolition of Tijānī mosques that they were built after they had been banned from doing their litanies in public mosques, on the ground that “the erection of many mosques was directly contrary to the Qur’anic rule and constituted bid’ah”⁸⁷

The destruction of Tijānī mosques prompted a response in the form of invective verses that helped to mobilize passive resistance and solidify a unique Tijānī identity in Sokoto.⁸⁸ One of these poems referred to by Brigaglia is *al-khanjar al-rabbānī fī dhabḥ a ‘dā’ ṭarīqat al-Tijānī* (The Divine Dagger, slaughtering the enemies of the ṭarīqa of al-Tijānī) composed by ‘Atīku. The poem is an Arabic urjūza with a hammering rhythm. The first twenty verses invoke in rapid succession all the objects of the author’s intercession, while the remaining section prays for the protection of the Tijānīs and the destruction of the Sultan in very graphic terms.⁸⁹ The researcher obtained another extensive letter spanning two pages from the ‘Atīku library. Titled "*Ta’aziyat ahl al-Islam*

83 Umar, (2005), pp.333-334.

84 Brigaglia, (2017), p.115.

85 Loimeier, (1997). p.72.

86 Quadri, (1981).

87 Ibid.

88 Brigaglia, (2019), p.117.

89 Ibid, pp.130-139.

‘āmmatan wa ahl al-Tijāniyah khāssatan bi mā waqa‘ ‘alā al-Islām min ra’īs Sokoto," this letter provides a detailed account of the scenario of the riot following Ben Omar's visit, ‘Atīku expresses his astonishment at how the Sultan of Sokoto, considering himself the heir of the revered saint Uthmān b. Fodi, could simultaneously demolish mosques. While acknowledging the Sultan's inheritance of Šayḥ b. Fodi, ‘Atīku notes that this inheritance seems to be contradictory, as Ibn Fodi strengthened Islam, whereas Abubakar III, in ‘Atīku's view, appears to be undermining it. Furthermore, ‘Atīku questions the Sultan's perception of Bin ‘Umar as a kāfir (infidel). He highlights Bin ‘Umar's significant contributions, including initiating over twenty thousand people into Tijāniya, converting more than 10 thousand individuals across central Sudanic Africa to Islam, and reportedly converting over 8000 people in France. Additionally, Bin ‘Umar appointed 100 Tijānī *muqaddams* and established *zāwiyas* for them. The letter underscores ‘Atīku's perplexity at the apparent contradiction between the Sultan's actions and the impactful initiatives led by Ben Omar.⁹⁰

This letter revealed why the Sultan and the British portrayed Bin ‘Umar as exhibiting ill-judged arrogance in dealing with the Sultan of Sokoto and the Emir of Bauchi.⁹¹ According to the British report, this arrogance led to the Sultan's order for the demolition of Tijānī Mosques in 1949 within his territory, as he was no doubt already exasperated by the excesses of Sidi Bin ‘Umar. The report expressed surprise at the Sultan's act of intolerance, especially considering that his ancestors had sheltered Tijānī refugees;⁹² moreover, his actions brought him a flood of insults, particularly through slanderous songs.⁹³ However, the British administrators in Nigeria were so upset by the Algerian scholar that they complained to the French consul in Lagos. The latter admitted that Bin ‘Umar not only kept the Sultan waiting for hours before his arrival, but also failed to acknowledge the Sultan's hospitality. Bin ‘Umar apparently even told the Sultan that he had the right to be treated as a guest of honor because he was a Šarīf and because the French and the British administrators paid him great respect.⁹⁴ It is worth mentioning that the French consul in Lagos was among those who welcomed

90 MS in Atīku library. ff.1.

91 Paden, (1973) p.109. For the role of Ben ‘Umar in the spread of Islam and Tijaniya see Seesemann and F. Soares (2009).

92 Referring to the sheltering of Ahmad Madani ‘UMAR Al Fūfī's people and family in Yan leman village, Hadejia,

93 Paden, pp.197-198

94 Ibid, p.108.

Bin ‘Umar and accompanied him to almost all the places he visited in Lagos. In this regard, a disciple of Bin ‘Umar who accompanied him on the tour wrote, "The French consul is the one who accompanies our master Bin ‘Umar in these ceremonies, and all of this aligns with the courtesy and respect that the Prophet has advocated."⁹⁵

Nevertheless, the visit of Bin ‘Umar to Sokoto left behind chaos and was likely used by the Sokoto rulers to prosecute Tijānīs under their rule. This is why many believe that the 1949 crisis was more politically motivated than a matter of Tijānī/Qādiri rivalry. Some Tijānīs even believed that their relationship with the Qādiris was not as strained as portrayed by the Sokoto leaders. Brigaglia quoted Muḥammad Bukhari Zubair al-Rumi, one of the prosecuted Tijānī muqaddams from Tsafe town, who wrote in his epistle from Gusau jail, concurring:

“The commoners of Sokoto are normally called by the rulers of the land as “the Qadiris,” but they are not members of the Qadiriyya nor of any other Sufi tariqa. To be frank, the commoners of this land are not religious people at all. They are called “Qadiris” by the rulers only because of their hatred towards the Tijānīs, towards their leader (Ahmad al-Tijānī), and towards his greatest successor (ḥalifatihī al-akbar), the “owner of the era” (sahib al-waqt) (Ibrahim Niasse).⁹⁶

It is worthy to mention the account of Atīku on Sokoto 1949 crisis, this will help us better understand his position and why he composed his poem al-Khanjar al-Rabbānī (the divine dagger). The account of Atīku contained in an open letter of condolence he sent to the Tijānīs in Sokoto, titled “*ta’aziyat ahl al-Islam*” mentioned earlier⁹⁷ reads as follows:

"In the name of Allah, the Most Gracious, the Most Merciful, peace be upon our Master Muḥammad and his family.

Condolences to the general people of Islam and specifically to the people of Tijānīya,

'Who does more wrong than those who prevent Allah's Name from being mentioned in His places of worship and strive to destroy them?'⁹⁸

We extend our greetings to all the people of Islam in general and those of Tijānīya in particular. We offer our condolences for the unfortunate incident that occurred in Islam on the day of the

95 Travel memoir by Sidi Aḥmad al-‘Inayah al-Maḍawi. The book is unpublished, I got a typed copy and some part of its manuscripts from another disciple of Bin ‘Umar; Sīdī Jāballah Aḥmad Tijani (d. 21st January 2021).

96 Muhammad al-Bukhari b. al-Zubayr al-Rumi, al-Risala al-sijniyya, manuscript copy (Malam Bashir Buhari private library, Jan Bulo, Kano), pp. 2-3. Translation from Brigaglia (2019). Thanks to Brigaglia who provide a scanned copy of the manuscript.

97 Manuscript of the letter in ATLK. Dated 25th Šawwāl 1368 (20th August 1949).

98 Quran 2:114.

Muslim festival at the beginning of the festival months. A man who pretended to be a Muslim and even claimed to be the Emir of the believers, a caliph among the successors of the leader of the messengers, gathered notable Tariqa [Tijānīya] Muqaddams from all neighboring villages around his territory and disgraced them with insults and detentions. This was not enough for him; he also took his car and travelled 130 miles to their town together with his leader and master. They gathered people and gave the command to demolish their mosque where they gathered for ḍikr. He also redesigned the largest zāwiyā where more than 50 people used to gather for the remembrance of Allah, saying, 'Innā lillāhi wa innā ilaihi rāji'ūn. He added, 'As of today, no one among you will meet for doing waḥīfā; even congregational prayers should not be held.' He then went to other neighboring villages and did the same. Despite all of this, no one heard their fault except that they stopped attending Friday prayers, as the Imam is a denier [*munkir*] of Ṣayḥ Tijānī, yet he used to lead the prayer with only sand ablution [*tayammum*].

Despite all of this, O Muslims, the one who did this pretends to be the successor of the knower of Allah, Ṣayḥ Uṭman B. Fodī, may Allah be pleased with him. Of course, he is his successor but in a contrary way because Uṭman built Islam and strengthened its pillars, whereas this one is demolishing it and nullifying it block by block. This is the succession.

We are very surprised by the deeds of this man. He expiates the great master, the ideal knower, Ṣayḥ Alḥaj Muḥammad Bin 'Umar, the son of Muḥammad al-Kabīr, the son of Muḥammad al-Bashīr, the son of Muḥammad al-Habīb, the son of the pole, the master of Tijānīya, and the mineral of the truth Aḥmad b. Muḥammad al-Tijānī, may Allah be pleased with him. Is this not a big surprise? Why not? Is not the above-mentioned master the one who initiated more than 20,000 people into Tijānīya upon his arrival in our land and worked hard in the remembrance of Allah, and more than 10,000 unbelievers from Sudan? We also learned that he converted more than 8,000 Christians in France, appointed 100 muqaddams among them, and founded a zāwīya for them, commanding them to continue the remembrance of Allah.

So, do you perceive the actions of this man, despite being a Muslim, to be parallel to those of this leader who does not consider him a Muslim? *Innā lillāhi wa innā ilaihi rāji'ūn!!* We implore God for relief from what has befallen Islam at the hands of this man. Such actions were unheard of in our childhood, in any city within Islamic states, even at the hands of Christians, despite their intense enmity against Islam. Nevertheless, wait; indeed, I am with you among those who wait.

Wassalam alaikum waraḥmatullahi wa barakātuhū..."

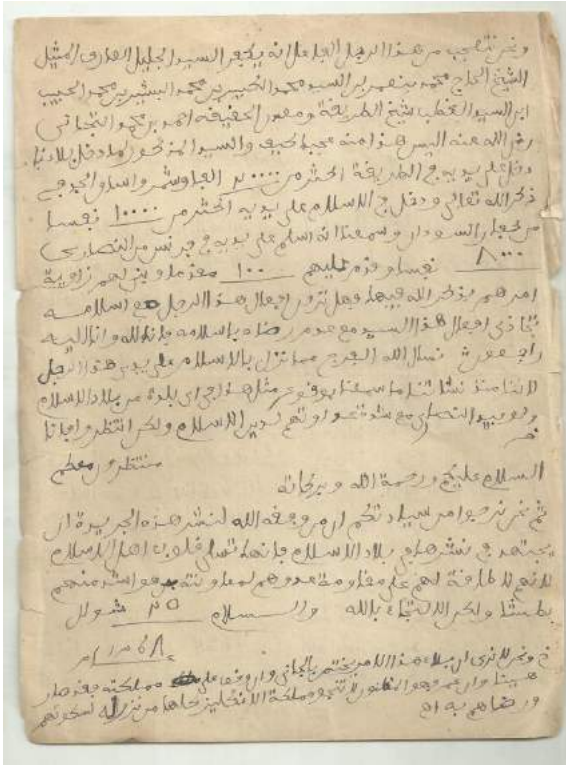


Figure 6: p.2 of the MS Ta'aziyzt ahl al-Islam



Figure 7: MS of Ta'aziyzt ahl al-Islam p.1

However, the strained relationship between the two orders in Sokoto in 1949 was not the same in other regions. As mentioned earlier, some Qadiri emirs joined Tijāniya in Kano, Zaria, and Katsina, and a good relationship continued between scholars from both orders. A typical example of such a relationship is in Kano, where the Qādirīya leader Šayḥ Nāsiru Kabara, along with Tijānī scholars, welcomed the arrival of Bin ‘Umar at the station. He also greeted him with an eloquent poem in front of all Tijānīs. Kabara mentioned, “I wrote and recited it in front of who [Ben ‘Umar] was praised with it may Allah sanctify his secret, on Saturday 26th February 1949 equivalent to 28th Rabi’ II 1368.” Kabara started with a clarion call to the emir of Kano, Abdullahi Bayero, alerting him to the arrival of Bin ‘Umar:

فريدة حسن قدرها جاوز القدرا
سليل رسول الله من خص بالإسرا
ومن وجهه قد نور الشمس والبدرا

أمولاي عبد الله وافتك غدوة
خرجنا نريد بن التجاني أحمد
وحامل رايات المكارم والتقى

خرجنا على دراجة مشمعة
ولما وقفنا في المحطة نرتجي
تجلى لنا في حلة أحمدية

ولكن لفرط الشوق نستبطئ السير
قدوم همام شرف القطر والمصر
فقمنا ونار الشوق في كبد حرا.

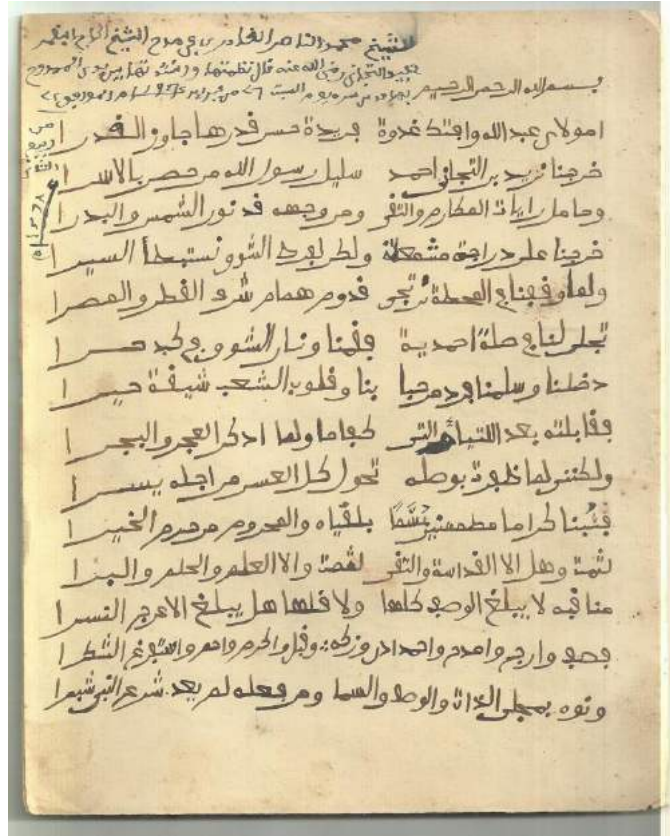


Figure 8: MS F.1 of the poem

1. O my master Abdullahi, a unique beauty (Farīdat ḥusnīn)
whose her value is beyond all values has come to you this morning,
2. We went out to meet son of Ahmad Tijānī;
the descendant of the messenger of Allah, the one who bestowed with journey of Isrā’.
3. The bearer of the banner of honor and piety;
from his face the light of the Sun, and that of the moon,
4. We went out on a burning machine; however,
our journey looks very slow because of the strong yearning [toward him].
5. when we arrived at the station, we wait patiently,
for the arrival of a gallant who honored the cities and region [with his arrival].
6. Then he suddenly manifested to us [tajallālana]
in an Ahmadian robe we [immediately] stand up while the fire of longing is burning in our liver.”⁹⁹

99 MS in Atiku Library, ff.2 copied by Abul faṭḥ B. Ali Yarwa known as Shehu Abulfatḥi Maiduguri.

Such celebration and good relationship continued between the leaders of the two orders even after the advent of Fayḍa until Šayḥ Nāsiru Kabara realized that the number of Qādiriyya followers converting to Tijānīya was constantly increasing, posing a threat to the future of Qādiriyya in Kano city. In 1958, Kabara wrote a book titled *al-Nafaḥāt al-Nāširiyya*¹⁰⁰ in which he criticized one of the conditions governing the admission of people to the Tijānīya order, which stipulated that any prospective member of Tijānīya must withdraw their affiliation from all other Sufi orders before initiation.¹⁰¹ Kabara considered such conditions unnecessary and against the principles of all Sufi methods. The book caused a sensation and created a rift between Kabara and Tijānīya leaders in Kano, especially with his close friend, ‘Atīku, who immediately responded with a short treatise on the matter titled *Taḥdhīr al-‘iṣāba al-aḥmadiyya min al-i‘tirāḍ bi-aqāwīl al-Nafaḥāt al-Nāširiyya*.¹⁰²

Again, in February 1959 ‘Atīku wrote a second polemical response titled *al-Šārim al-mashrafi al-maslūl ‘alā al-munkir al-gabiyy*.¹⁰³ ‘Atīku throws a challenge to Kabara to justify the *bandir* drum inside mosques and the inter-mingling of male and female genders in the procession of *maukib* on the streets under the auspices of visiting graves of *awliya*’¹⁰⁴ but the core issue of the debate is the pluralism of Brotherhood, and the initiation members of other Tariqa. The issue continues to arise to up to date; some of Kabara’s children continue to challenge Tijānīya condition of monism.¹⁰⁵

This polemical debate followed by the removal of Šayḥ Nasiru Kabara, from his post as a religious advisor in the emirate council in 1961 by the emir of Kano Sanusi I, in his zeal for promoting the Tijānīyya, and of course with the growing of political unrest between him and Sardauna of Sokoto that arise due to the second Sokoto riot between Tijānīs and Qādiris in 1956.

100 Mentioned by Hunwick ALA II, p.33.

101 Solagberu, (2009) p.163.

102 Mentioned by Hunwick ALA II, (1995) p.297, and by Loimeier (1991), pp. 165-174.

103 Hunwick (1995), p.297.

104 Solagberu (2009), p.97.

105 For more details on initiation see Paden (1973) pp.142-144.

In another context, Atīku and Kabara shared mutual understanding and strong friendship to the extent they compose a good number of poems through Takhmīs and Taṣṭīr,¹⁰⁶ Kabara admired the writing of Ṣayḥ Atīq, he authored an intensive a commentary on Ṣayḥ Atīq's poem on Zikr titled Al-futuhāt Al-wudūdiyya bi Sharḥ Al-Kāfiyat Al-Atīqīyya. Sometimes they wrote a poetic letter to each other in a very interesting literary composition as we will see soon in this work.

2.5. Atīku's Social World

Atīku's social and economic life world has been neglected in all previous researches on his life, only Solagberu gave a few words on the issue saying that Atīku was known to be committed in teaching preaching and writing as his profession, though he was more committed to the writing than preaching.¹⁰⁷ However, by going through Atīku's personal correspondence and fieldwork interviews, I will explore another dimension of Atīku professional life.

A good number of personal letters show that Atīku was actively engaged in book market. In fact, this is one of the most important Atīku's networks across Nigeria and some African countries, such as Morocco and Egypt. Atīku used to keep contact with some notable figures of his friends and disciples by sending books to them in different locations in Northern Nigeria to sell and send money back.

Atīku was engaged with Sharīf Ibrāhīm Ṣāliḥ -current head of the supreme council of fatwā and Islam affairs in Nigeria- in a book market, where Atīku and Ṣāliḥ cooperated in copying and publishing books.

Sometimes Atīku was a liaison between Ṣāliḥ and some international publishers. In an undated letter¹⁰⁸, Ṣāliḥ wrote to Atīku about the publication of kitāb al-*Shifā* by *Qādī Iyād*, part of the letter reads as follows:

"...I would like to inform you, may Allah grant you a long life as a valuable asset to the Muslim community, that I have made an initial payment for the publication of the book 'Al-Shifa' through Brother Jidda Mumin. The total amount transferred is 500 pounds. We plan to send the remaining

106 Taḥmīs and taṣṭīr are two types of hypertextual relationships between two poets, where second poet add two or more hemistich to the original ones by the first poet.

107 Ibid. 163.

108 The letter was probably written between 1972 and 1974, Ṣayḥ Atīku died in May 1974, and the Prince Kasser Chanko who was mentioned in the letter took over the throne of the sultanate after the death of Sultan Kasser Cherif Mohamed Idjilé in 1972; and reigns about 10 years and died in 1983.

half of the total amount after the commencement of the publication. Once we receive half of the printed copies, we will proceed to send the remaining balance. All of us are contributing to the publication, including myself, Šarīf Ibrahim Salih, and the children of my uncle, Šarīf Muhammad Al-Saġīr bin Sultan Šarīf Kasser, the late Sultan of Fort-Lamy Kasser. Also, his half-brother, Šarīf Sultan Chanko bin Kasser, the current Sultan of Fort-Lamy.,¹⁰⁹ We are eager to proceed with the publication as soon as possible. The following text should be placed on the front page of the book: 'Published under the sponsorship of Alhaji Muhammad Al-Sagir bin Sultan Šarīf Kasser, Sultan of Fort-Lamy.' Wassalam, Ibrahim Šāliḥ Al-Hasani.

Note: The funds will be handed over to you by Mu'allim Jidda. I will be awaiting your response through him until the deal is finalized."¹¹⁰

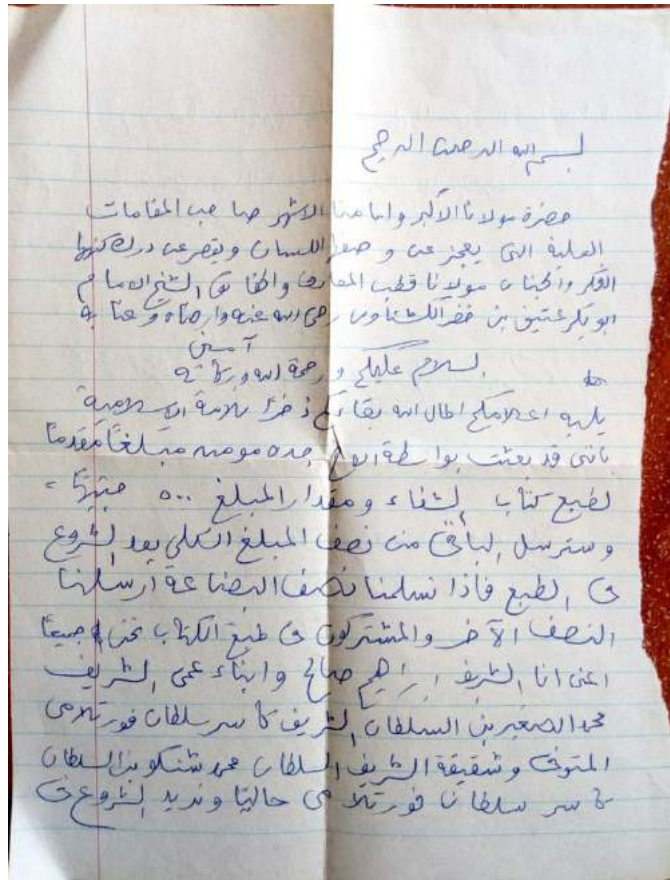


Figure 9 Šaliḥ's letter to Atiku about book publishing transactions

109 Fort-Lamy, it is now N'Djamena, the capital of Republic of Chad. The city was founded as Fort-Lamy by French commander Émile Gentil, leader of military missions to conquer African territory for France, on 29 May 1900, after one of his officers had been killed that year in the Battle of Kousséri. On 6 April 1973, President François Tombalbaye changed its name to N'Djamena (taken from the Arabic name of a nearby village, Niġāmīnā, meaning "place of rest") as part of his authenticated program of Africanization. See: Cybriwsky, (2013), p. 208.

110 MS: ATLK.

The earliest letters from Šāliḥ to Atīku indicate, from their context, that Šāliḥ used to copy some rare books for Atīku, as Šāliḥ was engaged in the profession of transcribing books. Although all the letters in which Šāliḥ approached Atīku are undated, they cover a significant span of their relationship. As previously mentioned, the letter sent to Atīku is from the end of Atīku's life. Some letters indicate that they were written during the mid-stages of Šāliḥ's scholarship. For instance, in one letter, he asks Atīku for some books that are not advanced-level references or rare books. In another letter, he expresses gratitude to Atīku for providing him with the book *al-Šifā* by Qādī Iyāḍ and apologizes for the delay in returning it. He mentions that he found the book impressive and seeks Atīku's blessings as he has started memorizing the text. This indicates that Šāliḥ had not read the book before, showcasing his career as a scholar still in its early stages. In another letter, Šāliḥ informs Atīku that the book Atīku had sent him to sell is almost sold out, and the money will be sent as soon as all the copies are sold.¹¹¹

Two additional letters reveal the international dimension of Atīku's book trade. The first is from the Egyptian Tijānī scholar Šayḥ Muḥammad al-Ḥāfiẓ, in which he informed Atīku that he did not possess the books of the Moroccan Tijānī Šayḥ Aḥmad Sikeiraj.¹¹² He explained that he could not request them from the renowned publisher Mustapa al-Bābī al-ḥalabī due to his vested interest in the books. Another matter raised was whether Atīku wanted the books he sent to be published with vocalization before the actual publication; however, this aspect was not communicated to Šayḥ Muḥammad al-Ḥāfiẓ.¹¹³ It is worth mentioning that a good number of Atīku's books have been published in Cairo.

The second letter was sent to Atīku by a Moroccan trader named Bennānī Smires Mohamed from Fez, the city where the founder of Tijānīya lived and died. In this letter, Bennānī informed Atīku that he had been sick since leaving Kano and had been hospitalized for almost three months. He asked Atīku that if he needed to buy some books (which he mentioned in the letter), he could

111 MS of the letter sent to Atīku, in ATLK.

¹¹² Sukayrij Abu-l-Abbas Aḥmad ibn al-Iyyṣi Sukayrij al-Ḥazraji al-Anṣārī al-Fāsī (1878–1944) was a renowned Moroccan Sufi scholar and judge. He authored numerous books, gaining particular recognition for his extensive work on the companions of Sidi Ahmad al-Tijani, titled "*Kašf al-ḥijāb 'amman talāqā bi al-Šayḥ Tijānī min al-aṣḥāb*" (Raising the veil of the companions who encountered Sheikh Tijani). As a Moroccan jurist and Sukayrij served as a judge (qāḍī) following the Maliki legal school of thought (madhab) in Morocco.

113 MS of the letter sent to Atīku, in ATLK.

send them by flight, or he could keep them until the time Atiḳu and his disciple Uba Ringim come to celebrate the annual Maulud in Fez to give them to him.¹¹⁴ He also asked Atiḳu about the books he left with him in Kano to be sold, requesting that if they were already sold, the money should be sent as soon as possible. Similarly, he requested Atiḳu to tell his two disciples, Alhaji Hassan and Malam Hussain, the imam of Atiḳu's Zāwiyā,¹¹⁵ that if they needed the books he mentioned in his letter, they should inform him of the number of copies so he could prepare them.¹¹⁶

The above letters, along with others not mentioned, demonstrate both the local and international connections that Atiḳu established for trade activities. Through these connections, he supported his Islamic scholarly activities within Nigeria and other foreign Muslim countries.

2.6. Atiḳu and Alternative modernity

The argument of modernity within the Muslim movements in recent studies of Islam in the Muslim world is based on that they are modern and technically progressive, for Ousmane Kane, the Salafi Movement in Nigeria known as ‘Yan Izala are modern because they mediate “social changes”¹¹⁷ within the northern Nigerian Muslim societies. This argument put Sūfis in contrast of the Salafi movement, the trend that presented themselves as the reformist of Islam and always criticized *Sūfis* as the promoters of backwardness. The method of reformation within Islam; Modern Islamic movements in the Arab world generally subscribe to the ideal of a return to the way of the pious forefathers (*al-salaf al-ṣāliḥ*). This Salafi ideal, though it has always been part of the Muslim creed, became the hallmark of religious reform in the latter part of the nineteenth century as a reaction to the growing challenge of modernity.¹¹⁸

114 Alhaji Uba Ringim is a scholar and business tycoon who also acted as the main sponsor of the network of Abubakar Atiḳu in Kano and most of his international trips. He was born in Ringim emirate (now a local government area in Jigawa state. He lived and died in Kano in 2001. His biography was documented in a conference unpublished paper titled: A Biography of Late Alh. Uba Ibrahim Ringim, MON: An Islamic Scholar, A Businessman, A Politician and A Philanthropist, by Dr. Kabiru Uba Ibrahim. At a national conference organised by the Faculty of Humanities, Yusuf Maitama Sule University, Kano, 15th – 17th April 2019.

115 Malam Husaini Salihu is from Kebbi state 690 KM from Kano, he remained in Kano close to Atiḳu, and remained in the neighbourhood of Kurna Asabe of Kano till his death in 2000.

116 MS of the letter in ATLK, dated 14th March 1974, just 51 days before Atiḳu’s death.

117 Kane, (2003), p.2.

118 Weismann, (2001), p.1.

The formation of modernity according to researchers like Kane involved several processes, each of these processes brought about radical transformation affecting human and social existence in modern societies,¹¹⁹ in all spheres of its aspects of social, political economic and cultural life. From this point, I argue that, such process has already started in northern Nigeria before the establishment of *Izala* with the coming of Tijānīya revival *Fayḍa* to which Atīku belongs. While the concept of alternative modernity is useful to understand modernity outside of the linear paradigm of Max Weber's sociology, Ousmane Kane is mistaken when he read *only* *Izala* as a Nigerian form of "alternative modernity". For me the Sufi orders too and specifically *Fayḍa* can be seen as "alternative modernity" that mediated changes within the Sufi community in West Africa even before the advent of *Izala*.

Though Atīku's lifestyle embodies a high level of asceticism, love for God, striving to do God's will, and searching for knowledge (*ma'arifah*), these Sufi values seem contrary to the notion of modernity in its Western sense. However, the situation in northern Nigeria is different. The response of the Sufi scholars of *Fayḍa* under the leadership of Šayḥ Ibrahim Niasse (1900-1975) to modernity-related issues is neither a capitulation to modern Western civilization in the manner of liberal Muslim modernists nor a blind rejection of modernity without any understanding of its nature or arguments.

The pioneer Nigerian *Fayḍa* figures, such as Abubakr Atīq (d. 1974), Tijānī Usman (d. 1970), Sani Kafanga (d. 1989), and Usman Maihula (d. 1992), are considered the founders of the movement. Their scholarly works paved the way for a new form of Sūfism in the region. Apart from reviving esoteric training, which was almost extinct within the Sufi orders in Nigeria, their activities also boosted the socio-economic life of Muslims in Northern Nigeria. They became the first scholars to embrace and promote the modern publication of Islamic books locally and were the first to send their scholarly works to Egypt and Lebanon for publication. This marked a turning point in the history of Islamic book publishing in Nigeria, transitioning from handwritten manuscripts to modern publications.

According to Sani Y. Adam, the origin of the modern transnational Islamic book trade in Kano, and perhaps in Northern Nigeria as a whole, can be traced back to the colonial period when two principal actors existed in the market: self-published authors of Sufi fraternities and importers. On

119 Kane (2003) *ibid* p.3.

Atīqu's role, he added, "It is evident that from the 1940s, a few Islamic scholars had established a link with Cairene publishers. Shaykh Atīqu, for example, had printed his works in Egypt since the 1940s."¹²⁰ This connection initiated a significant change in the production and circulation of Arabic and Islamic literary works within the Nigerian Muslim community.

Atīku's dynamic stances that helped shape his society are reflected in his poems and legal answers (fatwas). One central social issue in Nigeria since the arrival of the British in early 1903 has been the matter of photography (*taṣwīr*), which involves taking pictures of living, animate beings such as people, animals, and birds. Most Salafī scholars deem it forbidden, whereas Atīku and all Tijānī scholars consider it permissible. When Atīku was asked about this matter by the Chadian people, he replied:

"There is no discussion on the paper pictures that used to be posted on the walls; the discussion is only about what have shadow from these [pictures]. Concerning posting these papers [pictures] on the wall of Mosques and *zawāyā*, abstaining from doing so is better, so the people doing prayer and other litanies cannot be distracted. Wassalam."¹²¹

This response clearly shows Atīku's position, indicating that he did not prohibit posting pictures inside sacred places such as mosques. This stance contrasts with that of Izala, which prohibited all sorts of pictures, even inside houses, let alone in sacred places like mosques. Here, we can compare the concept of modernity, as analyzed by Kane, and that of 'alternative modernity,' which challenges or offers alternatives to mainstream or conventional ideas and practices associated with modernity.

Atīku's practical stance on the issue of taking pictures is illustrated in the context of his famous three verses, published on the front and back pages of different versions of his Hausa poems, such as *Tusamma* and *Naṣḥ al-ikhwān*. According to some of Atīku's family and disciples, he would occasionally invite a photographer to gather his family and disciples for group photos.¹²² On one such occasion, after receiving the developed pictures, Atīku turned the back of one picture and wrote the following verses:

قال عتيق خادم ال تجاني حين ضؤرا
ها صورتى تذكرة لكل من لها يرى
فليدع لى برحمة من بعد دفني في الثرا

1. "Atīku the servant of [Ṣayḥ] Tijānī said when he was photographed,

120 Adam (2020), p.147.

121 Atīku(1977), p.84.

122 Interview with his daughter Ummuhani Atīku on 17th April 2020, she showed me some of these family pictures.

2. *This is my picture as a remembrance, for anyone who can see it,*
3. *He should pray for me, after I my inhumation under the soil."*

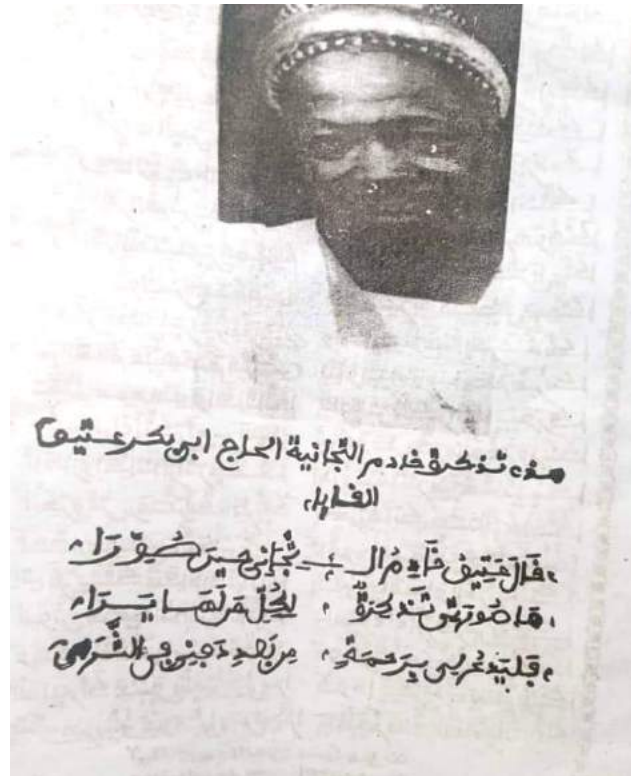


Figure 10 Atiku's verse about his picture; in back-cover of his Hausa poem *Tusamma*

he verses by Atīku significantly bolster Katrin Schulze's argument regarding the role of photography in the promotion of Fayḍa and Tijānīya activities. Schulze posits that photography and digital editing have facilitated the depiction of Ṣayḥs, both historical and contemporary, thereby enhancing the visibility and reach of these Sufi orders across West Africa.¹²³ Atīku's use of his own photograph, accompanied by verses, is a prime example of this phenomenon.

Atīku's verses, which were often published in various versions of his Hausa poems, serve a dual purpose. They symbolically advocate for the permissibility of photography within Islamic law while also promoting his spiritual legacy. This strategic use of images and poetry not only endorses the practice but also integrates it into the religious and cultural fabric of the community.

123 Schulze, (2008) p.11.

Similarly, Atiku used his picture during 1949 Sokoto crises between Tijānīya followers and the Sultan of Sokoto.¹²⁴ Atiku composed his famous invective poem *al-Khanjar*, and asked a photographer to take a picture of him holding a spear, requiring his contacts among the book-sellers of Kurmi market in Kano to print hundreds of copies and distribute them through the various Zāwiyās. This picture became one of the most famous photos of Abubakar Atiku in the country.¹²⁵ In this regard current public practice suggests that the photographs of Šayḥ also enabled an increased identification between the Šayḥ, his teachings and his portrait photograph.¹²⁶

Another significant way in which Atiku mediated social change in his society was through his campaign against smoking. Although it is widely known within the Tijānī order that smoking cigarettes is considered harām, Atiku and the Ja'mā'at al-Fayḍa in West Africa played a pivotal role in combating smoking in the mid-20th century. In 1354/1935, Atiku composed a poem titled *Iršād al-Aḥibba fī Nuṣūṣ Taḥrīm al-Ṭabaġa* consisting of about 102 verses. This poem urged Muslims in Northern Nigeria to eschew smoking, aligning with the broader stance of the Tijānī scholars in the 20th century who sought to present evidence from Islamic law to demonstrate that smoking is prohibited.

Atiku later annotated this poem in a book titled *Tanbīh al-ikhwān bi-nuṣūṣ al-a'yān 'alā taḥrīm al-dukhān*, expanding his campaign against smoking. This mission proved successful in reducing tobacco consumption within Kano and other states in Northern Nigeria. Atiku's efforts to present a religious and legal case against smoking reflected his commitment to promoting social welfare and public health within an Islamic framework.

Atiku's campaign against smoking highlights his role in addressing contemporary social issues through the lens of Islamic teachings. By leveraging his influence and scholarly authority, Atiku was able to effect significant changes in societal behavior, demonstrating the practical impact of religious leadership in shaping public morality and health practices. This initiative, like his other efforts, shows Atiku's balanced approach to integrating modern concerns with traditional Islamic values, fostering a more harmonious and healthy society.

124 For the Sokoto crises and the poems against Sardauna; see: Brigaglia, (2017).

125 Ibid p.135. the context of Atiku poems is to be discussed later in this thesis under the “Situationality”.

126 Schulze, (2008), p.12.

2.7. Atiku and Politics

Though the study of Sufism and politics is often overlooked by many researchers due to its emphasis on spirituality and asceticism, the socio-political aspect of Sufism has been illustrated by Paul Heck with references to the role of different Sufi orders in various times and locations. In the work *Sufism and Politics*, Heck and his co-authors demonstrate this socio-political side of Sufism. According to Heck, Sufism has been involved in all aspects that we consider political: conceptions of authority and power, legitimacy, and the contestation of rule. As a network of groups operating through personal links between masters and disciples, and through a series of lodges extending across a given region, Sufism has often become a voice defending the people, ready to challenge a state whose officials are grossly incompetent or unjust, and articulating a moral vision when state ideology fails to do so.¹²⁷

As for Salgawa's engagement with politics, it was studied by Paden (1973),¹²⁸ and later Sani Yakubu Adam (2017) who indicated the transformation of the network from Salgawa to Fayḍa community and the circumstances of the transformation from concentrating on their scholarly works to the involvement with politics in the early stages, the colonial administration harbored suspicions of an alliance between the Tijānīs Salgawa faction and the Mahdists. Salga, as depicted in colonial records, was portrayed as a radical scholar on the verge of initiating a jihad against colonial rule. Despite this portrayal, there was no concrete evidence of Salgawa's involvement in politics. However, after the death of Salga in February 1939 and the establishment of an alliance between the faction and Niase, who was initially invited by the palace of the Kano emirate, the status of Salgawa witnessed a radical change.¹²⁹

Though 'Atiku or any other Tijānī scholar never established or join any political party; but they became strong element that shaped the politics and the administration of Northern Nigerian region throughout the 20th century. However, according to Ibrahim Tahir (1975), in 1949 shortly after the Sokoto violence, many letters of protest was written by the Tijānī's against the Sultan, again, some people from al-Fayḍa submitted a request for permission to establish the *Jam'iyyarTijānīya* (Tijānīya party). To me this is just reaction from some figures within Tijānīya to force the British

127 Heck, (ed., 2007), pp.1-2.

128 Paden (1973).

129 Adam (2017) p.141.

administrators to intervene, and indirect message to both Sultan and The British that “we can do the impossible” by bringing political Islam, amid the fear of Tijānī/Mahadist alliance. The formation of Kano Peoples’ Party and Fityān al-Islam though, were presented by some researchers as the reaction of Sufi orders to the new challenge from the Sardauna and Šayḥ Mahmud Gumi.

However, ‘Atīku’s position on participation of the ulama in politics and its parties is neutral, as he always keeps himself away from the politicians; though Brigaglia indicated that Atīku was believed by many to have some mild sympathy for NEPU,¹³⁰ however, he called to all Tijānī followers more especially scholars to do so, in an open letter read as follow:

"Thanks be to Allah, and we seek His help. The following is part of my response to one of our brothers seeking advice on what to do, as members of NEPU approached him, urging him to join or vote for their party. Similarly, NPC ¹³¹members did the same. If he chooses one party, the other will hold a grudge against him. The man was confused, and I advised him:

'You should understand that NEPU and NPC are two matters that have come their way in their due time; hence, no one can do anything about them except surrender to Allah. There should be no dismay in His decrees. The best thing for you is to accept and submit.'

Ibn ‘Aṭā’illāh al-Sakandarī says, 'He who wishes that there appear, at a given moment, other than what Allah has manifested in it has not left ignorance behind at all.'

So, the best course of action for a person, especially a scholar with followers, is not to express support for any party. To remain silent is the best thing to do. If any of his followers choose to join another party, they should do so, and if they obey him, he should admonish them to be polite, especially to the respected figures, and not to be foolish. Whenever a scholar becomes like that, he will escape the grudge of politicians. Alternatively, he should remain silent because whenever he sides with a specific party, the other party will hold a grudge against him. So he should take silence as his shield.

In conversations with politicians, whoever talks to them should say, 'I don't have any determination or knowledge except in the matters of our Tarīqa and seeking Islamic knowledge. As for matters of politics, we have no knowledge in it, let alone worldly matters such as business and trade, not to mention politics and government.'

If you carefully consider my suggestion, it will bring many benefits in terms of knowledge and etiquette. I have encapsulated numerous benefits behind these sentences, and if they were to be annotated, books could be authored from which

130 Brigaglia, (2018). pp.1-37.

131 The Northern People's Congress (NPC), founded in 1949, held a prominent position in Nigerian politics, particularly in the lead-up to independence in 1960 and the initial years post-independence. Focused on representing the interests of the Northern Region, the NPC boasted the involvement of key Northern leaders, including the influential Sir Ahmadu Bello, the Sardauna of Sokoto. Bello played a pivotal role in shaping the political influence of the NPC in the North. Like other political parties, the NPC dissolved after the coups of 1966. For more about NEPU/NPC see: *The Politics of Tradition Continuity and Change in Northern Nigeria, 1946-1966* By C. Sylvester Whitaker (2015).

people would benefit, by the grace of Allah. In short, I will quote what the famous scholar, Šayḥ Sayyadi Muḥammad ul Kabir, the father of Šarīf Ujdūd, may Allah bless him, says:

'This is a time of silence, and whoever speaks, dies.'

Wassalam,

Your beloved one,

Alhaji Abubakar Atiq; the Servant of Tijānīya."¹³²

Yet, being neutral in politics for 'Atīku and other Fayḍa network did not prevent them to have an impact in the political arena, more especially when the politicians have something to do with Tijānīya in any way. The aforementioned letter stands as a notable illustration of the stance of the Salgawa/Fayḍa Tijānīya network in politics during its early developmental phase, particularly when its namesake was alive. In its initial stages, the Salgawa network primarily emphasized scholarly pursuits and disapproved of any participation in political affairs. Nevertheless, a shift in the Salgawa's approach to political involvement became evident in 1963,¹³³ due to the removal of Sanusi as emir of Kano under the alleged financial inequities and lack of loyalty to the NPC and the Sardauna.

132 MS; ATLK.

133 Adam, (2017), p.141 and pp.160-161.



Figure 11 advice by Atiku on how Tijānīs will approach politicians

The typical example of such change was getting more and more close and engagement with Mallam Aminu Kano, the famous political figure and the leader of Nigerian opposition party NEPU. Aminu Kano used to come to Atiku’s home to seek his advice,¹³⁴ a letter dated Rabi‘ al-tānī 24th, 1384 (September 2nd, 1964) a year after the removal of Sanusi- was sent by Šayḥ Ibrahim Niasse to Atiku, in this letter, Niasse told Atiku that Malam Aminu Kano visited him lately, where they established a political relationship; that aimed at reform and supporting the oppressed people, by the name of Šayḥ Niasse Aliyu Cisse wrote:

“...May a sound peace prevail, untainted by wrongdoing or the commission of sin, upon the eminence of the great ideal, the bright moon, a master and renowned knower of Allah—possessing numerous peculiarities and good characteristics. He who upholds our covenant and our love, Al-Šayḥ Al-Barkah Sayyidi Al-Šayḥ Alhaji Abubakar Ati‘q, peace be upon you, and may His mercy, blessing, and bounty be upon you.

After duly acknowledging the esteemed position you hold, I wish to inform you that Malam Aminu Kano has visited me recently. He adopted me as his father, and in turn, I adopted him as my son. Together, we will collaborate with my children for reform and to support the oppressed. I implore you and our other brothers to continue praying for our beloved friend, Sayyid Alhaji Muḥammad Sanusi. May Allah assist those who help him and disappoint those who oppose him.

134 Interview with his daughter Ummuhani Atiku on 05 June 2021.

I will write another letter to all our loved ones in due time. 'It is incumbent upon us to support the believers,'¹³⁵ 'The blessed end is for the pious ones,'¹³⁶ and 'There is no hostility except upon the oppressors.'¹³⁷

Our heartfelt greetings to all our noble peoples, and we 'wish you to be upon what you have desired.' Wassalam.

Written by the servant of the Haḍrah Ibrahimiyya, Ali Cisse B. Al-Hasan, by the authorization of our master and guide, Šayḥ All Islam Maulana Al-Šayḥ Alhaji Ibrāhim. May Allah benefit us with him. Ameen.

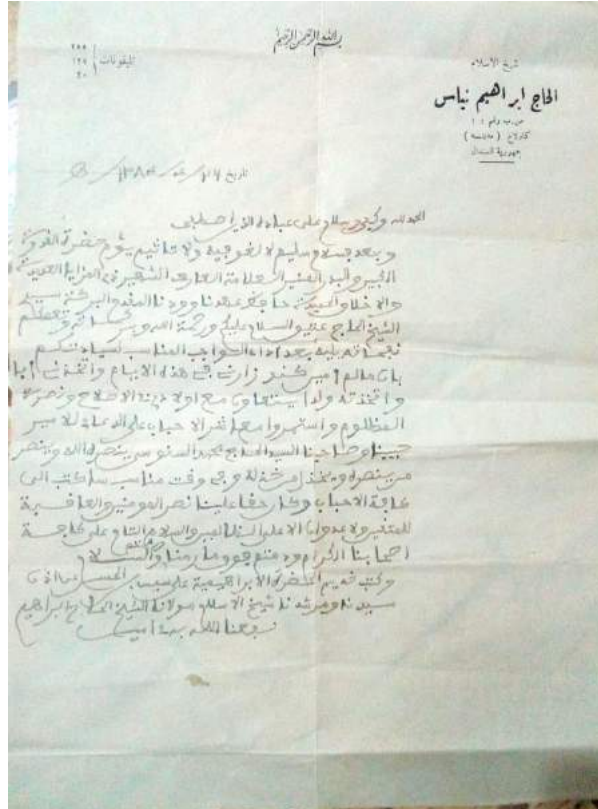


Figure 12 Niase's letter to Atiku on Aminu Kano's visit to him in Kaolack

As previously stated, Atiku had been leading an ascetic life, distanced from government and emirates. However, a shift in Atiku's relationship with the emirate became noticeable, evidenced by the exchange of letters between him and the deposed Emir Sanusi. In an undated letter, Sanusi addressed Atiku in the following manner:

The esteemed presence of the beloved, the trustworthy, the pleasant, the industrious scholar, the *šayḥ* of the Aḥmadian order, the reviver of the prophetic path, al-Šayḥ al-ḥāj Abi bakr 'Atīk al-Tijānī, may the peace and blessings of Allah be upon you. I acknowledge the receipt

135 Qur'ān 30:47.

136 Qur'ān 7:128.

137 Qur'an 2;193.

of your letter, and I comprehend its entire contents. All that you have conveyed was already known to me, and I express my understanding of your dedication to this responsibility. Despite being aware of your commitment, I hereby reaffirm our covenant to exert even more effort until the Almighty Allah fulfills our needs and alleviates our distress. May this be granted through the grace of our master Šayḥ Ahmad al-Tijānī, may Allah be pleased with him and his grandfather; Amen. May you remain in good health, as you desire. Wassalam.

Your beloved and captive in your affection,

Alhaji Muḥammad u al-Sanūsī" ¹³⁸

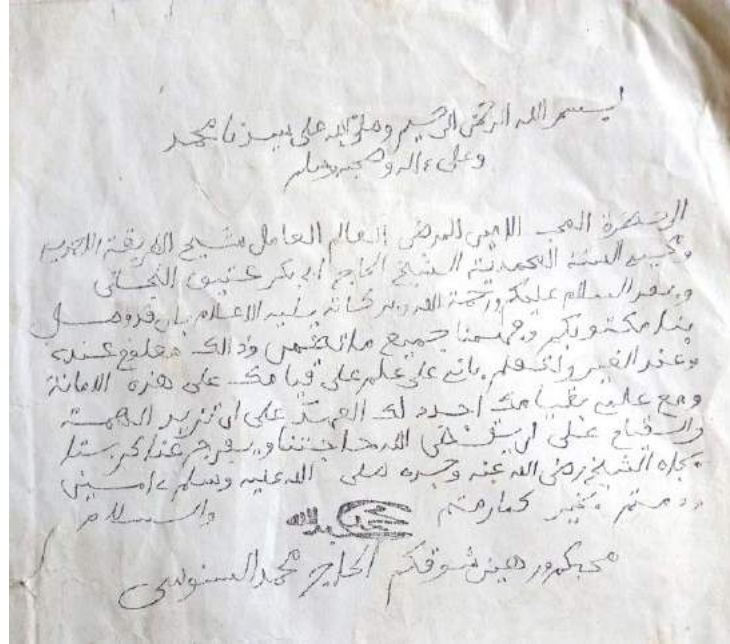


Figure 13 Emir Sanusi I to Atiku after he was deposed.

The letter, though it is undated, however the context show that it was after the deposition of Sanusi, as his phrase “*effort till the almighty Allah fulfills our needs; and relieves us of our anguish;*” was popular between the Tijānī community after the deposition, and same sentence was used by the leader of the *Fayḍa* Šayḥ Ibrahim Niasse in a letter addressed to Sanusi and people of Kano, in a clear indication to the deposition and banishing Sanusi from Kano to Azare in modern Bauchi state and the subsequent ban of Ibrahim Niasse from entering in Nigeria by the Sardauna led government. Thus, in a letter dated 26th Dul ḥijja 1382(9th May 1964) sent from Accra Ghana, to Sanusi in which he appointed the ex-Emir as his representative (*khalīfa*) in Nigeria. this played a crucial role in uniting the politically fragmented factions within the Tijānīyya in Nigeria,

138 Photocopy of the letter in ATLK.

prompting them to temporarily unite under Sanusi as a symbol of their repressed identity¹³⁹. Surprisingly, even the leadership of NEPU, a former rival, aligned with Sanusi. This convergence resulted in the formation of a fresh alliance and the inception of a new political entity, the Kano People's Party (KPP). The KPP advocated for the reinstatement of the emir and the establishment of an autonomous Kano State separate from the Northern Region.¹⁴⁰

By combining the two letters from Niasse to Atiku and Sanusi, along with another one sent by Šayḥ Jafaru Katsina¹⁴¹ to Atiku about the ex-emir, we can conclude that the Fayḍa Tijānīya played a significant role in the political discourse of that time. Atiku became a central hub connecting the Fayḍa network during these crises. The correspondences show how Niasse maintained his relationship with NEPU leaders, despite being unable to enter Nigeria due to the ban on his entrance. This action caused the NPC to lose control of Kano, the commercial and political center of the Northern region.

2.8. Atiku network of Zawāyā

Atiku established his Sufi corner (zāwiya, plural zawāyā) in his home at Sanka ward. From there, he trained his disciples in Islamic studies and Sufi mystical tarbiya. Although we don't have specific figures for the number of his disciples or followers in his zāwiya, it is not an exaggeration to say that no Sufi in the Nigerian twentieth century had as many zawāyā under him as Atiku did. This was a result of his unwavering devotion and total commitment to Sufi training, even predating the arrival of Niasse and the establishment of the Fayḍa community.

This is why the most renowned Sūfis from the second generation of Fayḍa in Nigeria and its neighboring regions are predominantly from Atiku's disciples. Although many of them sought further mystical training in Senegal under Niasse after their initial training under Atiku, they first had to obtain a reference letter from their Šayḥs before undergoing this advanced training in Kaolack, Senegal. Šayḥ Balarabe Haruna Jega,¹⁴² the author of one of the most popular Hausa

139 The letter circulated between the main *zawāyā* of Tijaniya, a copy in ATLK.

140 Brigaglia, (2018) p.16

141 A leading figure of Fayḍah in Katsina state, in the mentioned letter he asked Atiku how Sanusi is doing, and there a big secret he wants share with him, probably mystical, that is going to happen; but he cannot share through writing. The letter dated Sunday 8th Rajab 1384 (15th November 1964).

142 Jega is a Local government Area in Kebbi state in far Northwestern region of Nigeria with around 891 km.²

poems in Tijaniyya, Goran Faira, is among such disciples who went to Niasse and underwent further tarbiya under him. Although he passed away in his 30s, his influence remains exceptionally strong in the order to date. When Jega decided to journey to Kaolack, he brought an introduction letter. Upon his return, he presented an ijāzah and a letter from Niasse to Atīku, attesting to his spiritual abilities. The letter was composed by Niass's secretary, 'Ali Cicce, and reads as follows:

Praise be to Allah alone and the two perfect peace be upon the one who is in the [divine presence of] un-manifest alone, our master Muḥammad , his servant,

To Proceed; a sound peace and general veneration to prevail the presence of our beloved one, the cheers of our heart, the zealous scholar and the famous model role, the Imam whose era is proud of and by whose virtue his peers are fortunate. The possessor of praiseworthy virtues and great glorious traits and dignified character and praiseworthy endeavours; my Master and Liege Lord and the coolness of my eyes and desires; the pious saint and the manifest light,

The righteous guardian and the clear light, the knower of Allah, indicative of God in his openness and secretiveness, Al-ḥaj Abi Bakr 'Atīq, may the peace, mercy, and blessings of God be upon you.

Following this, let it inform you, may those flags will never obliterate that we are in the state of complete goodness, health and pure grace from Allah, and we only complained about the pain of physical separation, not spiritual. And I bring you good tidings, O our master, of what we have witnessed of what Allah has bestowed upon you of the righteousness of the hearts of your followers; no one has ever came to us from your side except that we found him with a good heart, a captive of love, preoccupied with Allah; such as my master, my beloved, my comrade the knower of Allah, the zealous scholar and poet, Balarabe B. Harun and the like from your followers, May Allah reward you on our behalf and on behalf of Islam and the *Tariqa*.

And we have given permission for the aforementioned master to return to you well pleased and pleasing [to us] for he is the righteous companion who does not get bored, and the righteous servant, and I wish that he did not leave our place.

I wish - and do *I wish* help on anything?!

I wish youthfulness can be bought so I can buy.

Šayḥ [Niasse] has sent with him to you with all the chains, authentic links and permissions, with the effect that you are the custodians of such permissions forever in perpetuity to the Day of Judgment.

And as from now I have taken you as a forget lover, a brother and a companion to eternity, and I hope that you will not me in your sound prayers, your bounties, and unveilings.

Your brother, Ali Sis bin Al-Hassan, may Allah have his mercy [on him].

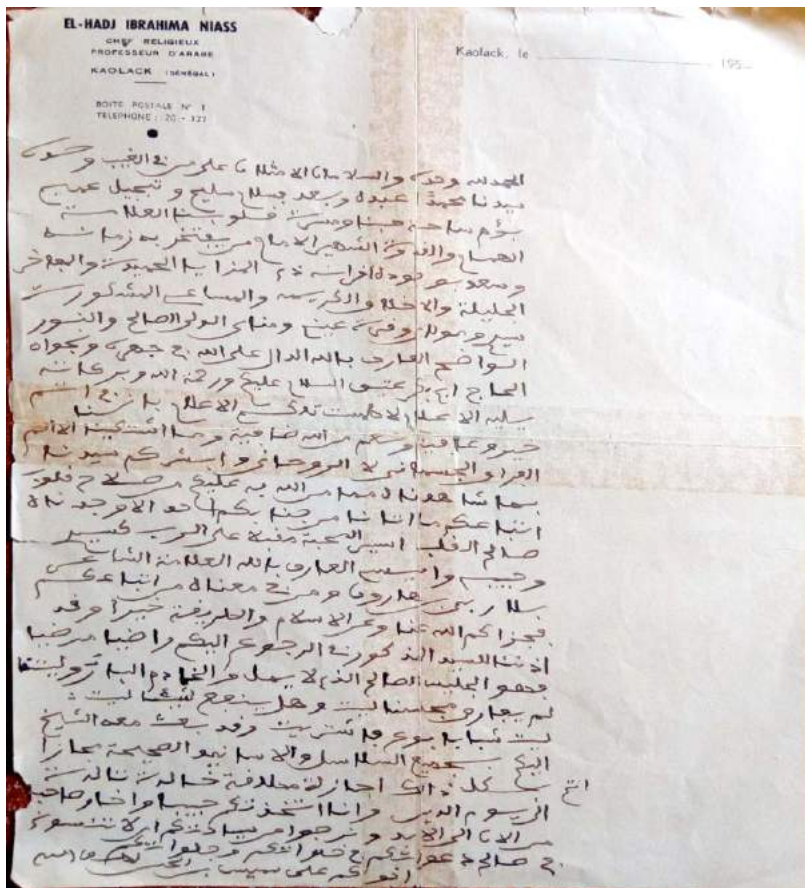


Figure 14 Cisse letter on behalf of Niasse to Atiku about spiritual journey of his disciple Jega

The letter is an excellent example of the Tijānīya Fayḍa network in the 20th century. It illustrates how the group initiated a significant revolution in Sufi mystical training (*tarbiya*), where one takes advanced Sufi training from another Ṣayḥ who may hold a higher rank or possess something special to offer.

In Atiku's network, another Sufi scholar was Ṣayḥ Ahmad ‘Ali Abul-faṭḥi of Maiduguri (d. 2003). Abulfathi's influence extends not only within Nigeria but also reaches Chad, Cameroon, Central Africa, and Senegal. Having undertaken extensive travels for Islamic education, he eventually arrived in Kano to study Sharia, jurisprudence, and mysticism under Atiku. Although Ṣayḥ Abulfathi was initially initiated into the spiritual path (*Tariqah*) by Ṣayḥ Malam Āla (RTA) in 1357 AH, it was Ṣayḥ Atiku who elevated him from *murīd* or *sālik* to *muqaddam* of Tariqa Tijānīya. Abul-Faṭḥi died on his way back from a condolence visit of Late Ṣayḥ Modibbo Baba

Nafada and a visit to Atīku's grave.¹⁴³ Abulfathi's Zāwiyā became a part of Atīku's network in Borno, alongside other disciples like Šarīf Goni Tijānī and Šayḥ Al Miskīn, with whom Atīku composed a poem.¹⁴⁴

Šayḥ Ali Mai Kanti Gusau is one Atīku disciples in Sokoto region, Gusau is now under Zamfara state, where many clashes between Tijānīya and Sokoto caliphate took place, most network of the Zāwiyā-s in the Sokoto Province were linked to Šayḥ Atīku through disciples such as Mai Kanti and other shuyūkh such as Šayḥ Balarabe Zāwiyā. Balarabe Gusau is a leading figure of Fayḍa, and his Zāwiyā today is the biggest Zāwiyā in Nigeria with lively Islamic activities.

Šayḥ Aliyu Harāzimī B. Tīnī of Hausawa ward Kano, (d. 2013) is one of the Kano saints who have a great influence on Kano youth through his Zāwiyā and its strong Sufi activities. Others are Šayḥ Yahya Jibia from Katsina, Šayḥ Ibrahim Abdullahi Na Alqāli Kontagora from Niger state, Šayḥ Mahmud Salga Kano, Šayḥ Musa Sulieman known as Musa Alqāhira of Niamey and many more.

The Sufi network of Atīku extended beyond his direct disciples to include notable friends who recognized Atīku as a saint and guide. Many personal correspondences found in Atīku's library reveal that these networks served as extensive social connections for spiritual guidance as well as everyday matters for Atīku and his fellow Fayḍa members. These letters originated from various locations in West and Central Africa, including Senegal, Chad, Cameroon, the Democratic Republic of Congo, as well as some Arab countries such as Egypt, Morocco, Algeria, Saudi Arabia, and Sudan.

In this context, it is noteworthy to mention two related letters exchanged between Niasse, Atīku, and a Meccan Tijānī named Muṭawwaf al-Kutubī, who served as a service provider for pilgrims in Mecca. From the context of the letters, it appears that Niasse met Kutubī and endeavoured to unite the Tijānī community in Mecca, creating a central hub for them whenever they visited the city.

143 For more about Abulfathi see: [http:// https://www.sheikhahmadabulfathi.org/ /content/sheikh-ahmad-abulfathi-rta](http://https://www.sheikhahmadabulfathi.org/content/sheikh-ahmad-abulfathi-rta) retrieve in March 2022.

144 See: list of Atīku's writings in the appendix.

The first letter, dated 19/2/1392 AH (4th April 1972), was from Niasse to Atiku. In this letter, he addressed Atiku alongside all his followers in various African countries. The content of the letter reads as follows:

All praise be to Allah, and peace be upon the messenger of Allah.

To our esteemed and beloved ones in the Republic of Nigeria, the Republic of Ghana, the Republic of Congo, the Republic of Cameroon, the Republic of Sierra Leone, and the Republic of Upper Volta:

May the peace and blessings of Allah be upon you.

I would like to introduce to you your brother in Allah, al-Sayyid Almuṭawwaf Hāshim al-Kutubī, from The Nobles of Mecca (*Ašrāf Makkah*). I am well acquainted with him and know his auspicious ancestors, including the miracle of his time, the late ‘Alī al-Kutubī. I recommend to your pilgrims to visit Mr. Hāshim Kutubī and his associates annually, where they will find comfort and proper services by the grace of Allah. For those agents working in pilgrim services, they will also discover a fair and cooperative brother in the personality of Hāshim Kutubī.

Success is in the care of Allah.

Ibrahim Niasse.

From the context of the second letter, it appears that Niasse wrote the letter as evidence of introduction and gave to Kutubī to enable him to contact Atiku and articulate Tijānīs in Africa. Kutubi proceeds to write Atiku in this regard and sent both two letters, his letter reads as follows:

«In the name of Allah, the Most Gracious, the Most Merciful, O Allah, send blessings on our Master Muḥammad, who opened what was closed, who sealed what had gone before, the helper of Truth by the Truth, the guide to Your straight path, and on his family, may these blessings be equal to his immense position and grandeur, a prayer by servant surrounded by the enemies; so he calls: “O my Lord I am helpless, so help [me]!” “Satan has afflicted me with distress and suffering.” have mercy on us with your mercy, oh the Alive the Eternal.

Al-Sayyid al-ḥajj al-ḥalīfā Abubakr ‘Atīq, peace and blessings of Allah be upon you. I hope my letter reaches you in good condition, along with your family and children. Regarding the wish of His Eminence Šayḥ Ibrāhīm Niasse, the father of all, that I should be the host of his beloved ones and disciples from our African pilgrims, I am hereby presenting you with the copy of the letter from His Eminence in which he addressed me and all his brothers and beloved people in Africa. Along with this letter, I am sending the necessary business cards to distribute to all pilgrims, as per the wish of His Eminence Ibrahim Niasse..

Wassalam alaikum warahmatullah

Al-muṭawwaf : Al- sayyid Hāshim al-Kutubī,

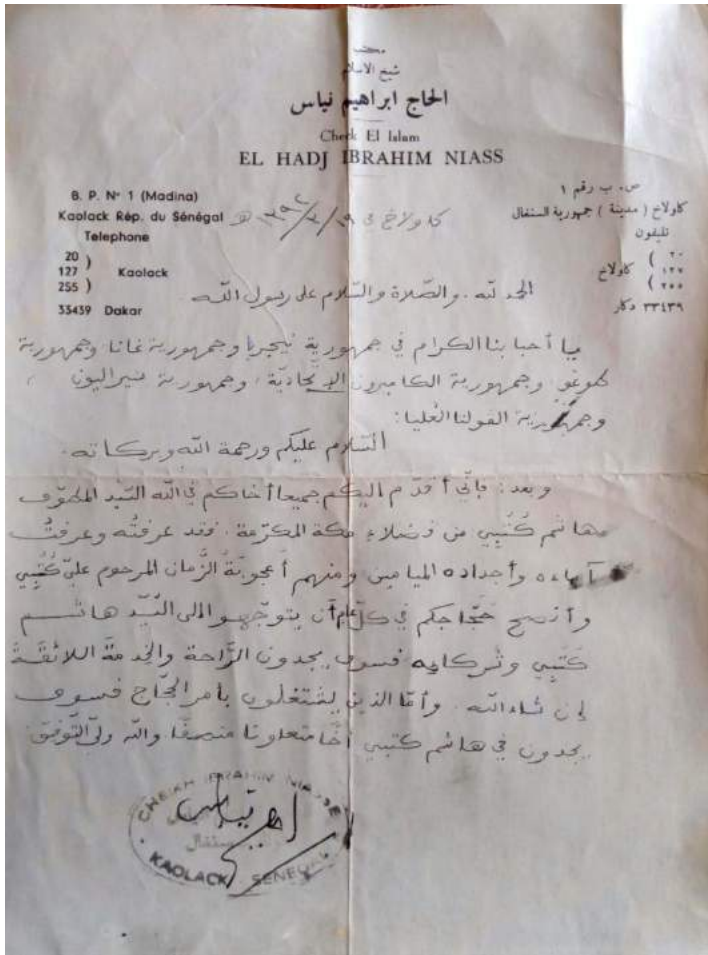


Figure 15 Niasse's letter to Atiku introducing Kutubī for pilgrimage services

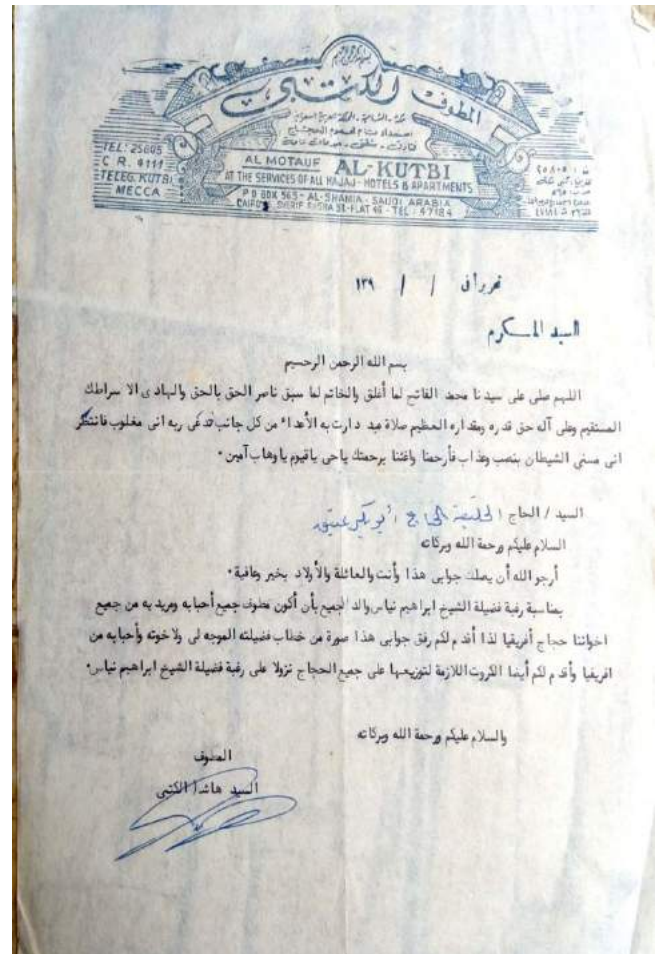


Figure 16 Kutubī letter to Atiku introducing himself to become Tijānīs' agent in Mecca

The two letters above are the best example of the Fayḍa Tijānīya Network under Ibrahim Niass and his struggle to establish a strong, dynamic community beyond West Africa. They also highlight the significance of Atiku as one of the most important figures in the Fayḍa network. Atiku's importance is due to his wide range of disciples and zawāyā networks, not only in Nigeria but across many African countries..

2.9. Atiku's Travel

Despite his engagement in teaching, spiritual training, and asceticism, Atiku managed to undertake local and international trips. This was necessary given his role as the leader of a zāwiyā with a wide network in Nigeria and neighboring countries. In addition to his trips to West African

countries like Niger and Senegal, as well as his frequent visits to Mecca and Medina in Saudi Arabia, Atiḳu made three trips to Morocco to visit the Zāwiyā of Šayḥ Tijānī.

The first trip took place in Rabi‘ al-auwal 1387/September 1968. During this journey, Atiḳu and several prominent figures in Kano, such as Šayḥ Tijānī Uṭmān Šayḥ al-Tānī Kafanga, Šayḥ Uṭmān Maihula, and others, attended the Prophet Maulūd ceremony in Kaolack at the zāwiyā of the leader of the Fayḍa community, Ibrahim Niasse. From Senegal, they continued their trip to Fez, where they visited the grave and the zāwiyā of Tijānī, before returning to Nigeria. Inspired by this experience, Atiḳu made a second trip alone, flying from Kano Airport to Tangier with a stopover in Madrid. During this journey, he visited various Tijānī zawāyā in Tangier and Casablanca before heading to Fez.¹⁴⁵

The third trip occurred in 1st Rajab 1390 AH (2nd September 1970). On this occasion, Atiḳu, accompanied by his disciple Alhaji Uba Ringim, took six days to travel from Kano to Casablanca with a transit stop in Madrid. They then proceeded to Fez, where Atiḳu met many prominent Tijānī figures in Morocco, including Šayḥ Muḥammad al-‘Alamī, the builder of the great Zāwiyā in Kano. These last two travels provided Atiḳu with greater access to North African Tijānī literature and brought back many books and Ijāzah (spiritual authorization) given to him by the Moroccan Tijānis. He documented these experiences in his second travelogue *Tafrīj qulūb atāyib al-anfās bi-dīkr al-‘awda li-ziyārat al-quṭb al-maktūm sayyidinā Abil ‘Abbās bi-madīnat Fās*.¹⁴⁶

2.10. Atiḳu’s Death

Šayḥ Abu Bakr Atiḳu died on the night of Thursday, the ninth of Rabi’ al-Akhir in 1394 AH, corresponding to May 2nd, 1974, after a short illness that afflicted him and stay nine days indoor, later, on Tuesday he was hospitalized in Nassarawa hospital Kano¹⁴⁷ to spend two days before he died on Thursday. Many scholars mourned Atiḳu in their Arabic and Hausa poems, such as his friend Muḥammad Gibrīma (d.1975) in a condolence letter sent to the family of Atiḳu.¹⁴⁸

145 For more about the two trip see Atiḳu.,(1969).

146 Published in Cairo, (1972).

¹⁴⁷ Today is called Muhammad Abdullahi Wase Teaching Hospital Kano.

148 Some verses of the poem were translated by Solagbero, (2009); pp.103-104.

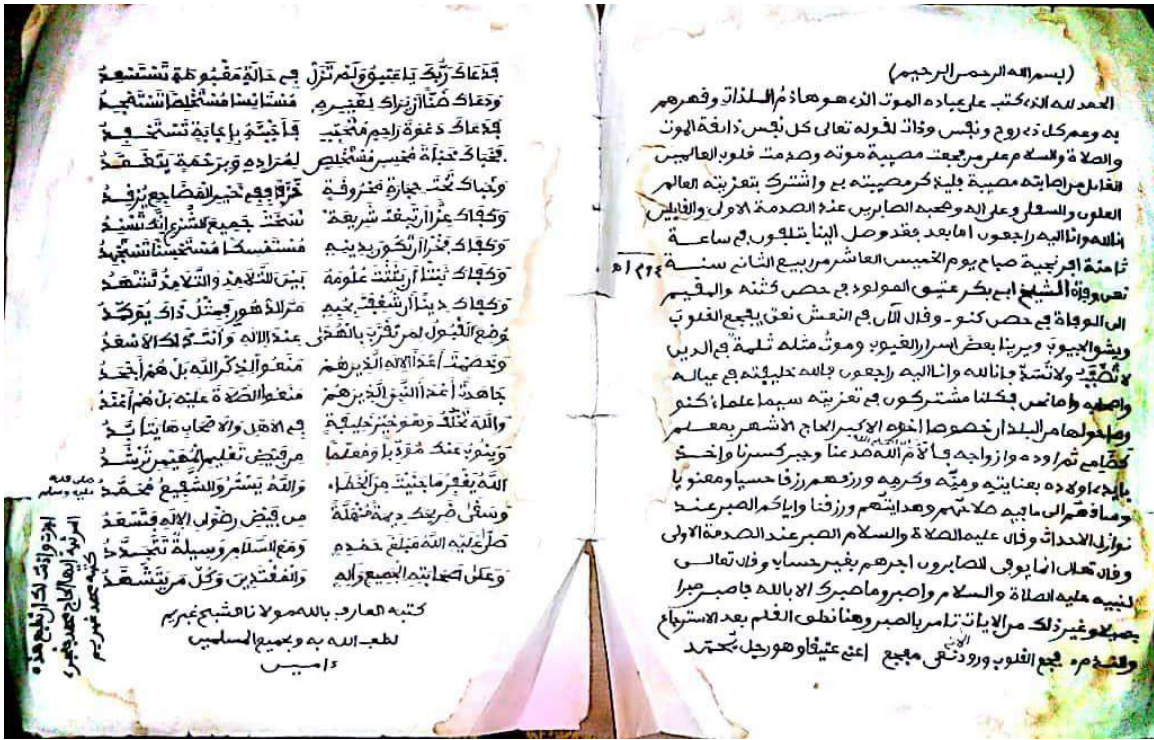


Figure 17 Letter of condolence Gibrima with verses of elegy

Atiku was buried on a Thursday in the famous Kano cemetery near Goron Dutse hill, known as Makabartar Wali mai Aduwa, close to the graves of his teachers Muhammadu Salga Abubakar Mijinyawa and Mahmud B. al-Hasan. His grave has become a renowned site for Tijanis across Nigeria and other West African countries, believed by many to be a place where prayers are accepted by God.¹⁴⁹ The grave rarely became vacuum from visitors even in the late-night hours.¹⁵⁰

149 Interview with one among the local security of the cemetery, June 2022. And Interview with Ahmad Tijani Fadila of Jakara ward Kano, June 2022.

150 As far as I know from my childhood I never went to the grave or passed through the street of the cemetery without seeing people around the grave.



Figure 18 visitors in front of Atiku's shrine (2015)



Figure 19 Atikus shrine in 2022, His 1st successor's grave Aḥmad Tijānī (d.2001) in the left hand

Chapter Three

Situationality in the Sufi Poetry of Šayḥ Atiku

3.1. Introduction

The term *situationality*, according to de Beaugrande and Dressler, is a general designation for the factors that render a text relevant to a current or recoverable situation of occurrence.¹ An immediate parallel concept in Arabic linguistics is *al-maqām* or *al-ḥāl*, which refers to the external linguistic elements or situation in which what was said had been said.² The effects of a particular contextual position, very rarely are the effects of a situational setting exerted without *mediation*: the extent to which one feeds one's own beliefs and goals into one's model of the current communicative situation.³ This means that there are several factors that have a direct effect in the process and production of the text; some are related to physical context while some are internally related to the participants and their beliefs.

The early Arab scholars dealt with the phenomenon of “situation” under different terms, based on their various fields of study and approaches. A grammarian like Sibawayh,⁴ for instance, dealt with the matter of situation (*ḥāl*) in a chapter dedicated to the grammatically implied (*taqdīr*) and the omitted parts of discourse.⁵

A linguist such as Ibn Jinnī, introduced situationality in reference to a reflection on etymology. We cannot, he said, by the mere fact of hearing a given word, understand the reasons why it is used to refer to a specific thing. “Presence” and “witnessing”, he added, are also necessary.⁶

1 De Beaugrande and Dressler (1981), p. 163.

2 Yāqūt, (2018), 1/253.

3 de Beaugrande and Dressler, (1981), p.154.

4 Sibawayh, whose full name is Abu Bishr Amr ibn Uthman ibn Qanbar, was born around 760 CE in Bayza, in present-day Iran, and died around 796 CE, likely in Shiraz. A Persian scholar, Sibawayh moved to Basra, a significant hub of learning in the Islamic world, where he studied under prominent scholars, including Al-Khalil ibn Ahmad al-Farahidi. He is renowned for his seminal work, "Al-Kitab" (The Book), which is the first comprehensive grammar of the Arabic language. This groundbreaking text codified the rules of Arabic grammar, phonology, syntax, and morphology, setting a foundation that deeply influenced subsequent linguistic studies. Sibawayh's work emphasized using the spoken language of native Bedouins as a model for proper Arabic usage. His methodologies and analytical frameworks have made him a pivotal figure in Arabic linguistics, earning him the title of the father of Arabic grammar. His legacy continues to be honored in linguistic programs worldwide, with "Al-Kitab" remaining a critical resource for Arabic grammar and linguistics. See: Hārūn, (ed. 1988), pp. 7–12.

5 *ibid*

6 Yāqūt (2018) p. 243.

For Arab rhetoricians, situationality was central to their art, as they defined it as *muṭābaqat al-kalām li-muqtaḍā al-ḥāl*, “the compatibility of a discourse with the conditions required by a context”,⁷ or the capacity to express something in an effective way considering the context. Rhetoricians dealt with the situational context of communication between the speaker and the receiver, requiring the speaker to assess his intended meanings and balance them with the capability of the listeners and with the situation, so that he could deliver the speech required by the level of the listeners.

In certain Islamic religious disciplines too, situationality was of primary importance. One of the sub-disciplines of Quranic exegetes, for instance, was the study of the “occasions” or “circumstances of revelation” (*asbāb al-nuzūl*), which was based on the idea that the context in which a given verse was revealed was necessary to interpret its meaning. Many Quranic scholars have written in this area, stressing the necessity of knowing the context of the verse before its interpretation. Imām al-Wāhidī,⁸ for instance, argued that it is impossible to interpret a verse without reference to the story behind it and its revelation.⁹

In a literary text, the role of context becomes decisive to achieve coherence when there is a sequence of propositions that are not logically acceptable, but the context creates their interdependence and fills the gaps or missing information in the text making it a logical sequence. Text and context thus appear so closely connected that we cannot differentiate between them. This is the main premise of textual linguistics, which seeks to establish the coherence of a text with all its primary data and situations for an accurate understanding.

In same way John R. Firth,¹⁰ indicated that “the complete meaning of a word is always contextual, and no study of meaning apart from a complete context can be taken seriously”¹¹

Context according to Firth is divided into **internal context** (represented by the phonemic, grammatical, morphological and semantic relations between words within a specific text) and **external context** (represented by the social or situational context, which constitutes the external framework of the verbal event).¹² These labels (“external” and “internal” context) were later

7 Abdul Raof, (2006). p.16

8 Abu 'l-Ḥasan 'Alī b. Aḥmad b. Muḥammad b. 'Alī b. Mattūya al-Mattūyī (Mattuwī) al-Naysābūrī al-Shāfi'ī, Arab philologist and Qur'ān scholar. He was descended from a family of merchants from Sāwa who were very likely originally Christians. He was born in Naysābūr (Nīshāpūr), and died there after a long illness in advanced age in Jumādā II 468/January-February 1076, highly venerated as ustād 'aṣrihī “the master of his age”.

9 al-Sayūṭī, (1394/1974), v2, p.108. English translation is from draft work by Muneer Fareed.

10 John R. Firth, in full John Rupert Firth, (born June 17, 1890, Keighley, Yorkshire, Eng.—died Dec. 14, 1960, Lindfield, Sussex), British linguist specializing in contextual theories of meaning and prosodic analysis. He was the originator of the “London school of linguistics.” See: Britannica, T. Editors of Encyclopedia (2021, December 10). <https://www.britannica.com/biography/John-R-Firth>

¹¹ Firth, (1957) p.7.

¹² Ḥalīl, (1998), pp.158-161.

developed by successive researchers into “linguistic” and “situational” context. Others spoke of “physical context”, i.e. the place and time of the speaker and receiver, “world of text”, and “textual context”, which shows the importance of the text in interpreting and understanding the omitted speech.

In Halliday and Hassan’s *Language, Context and Text*, (1989), the two authors indicated their view on *text* and *context* and the *terms* they have chosen as their book’s title as follows”

The main part of our title reflects our view that the way into understanding about language lies in the study of the text. The terms, CONTEXT and TEXT, put together like this to, serves as a reminder that these are aspects of the same process. there is text and there is other text that accompanies it; text that is ‘with’, namely con-text this notion of what is ‘with the text’, however, goes beyond what is said and written; it includes other non-verbal goings-on-the total environment in which the text unfolds.¹³

Based on this, they analyzed the situational context in three components to enable people understand the redundancy between text and context, the three components are:

(A) **Field Discourse**: the play the kind of activity, as recognized in the culture, within which the language is playing some parts [predicts experiential meaning].

(B) **Tenor of Discourse**: or the players or interacting roles that are involved in the creation of the text [predicts interpersonal meaning].

(C) **Mode of Discourse**: the ‘parts’- the particular functions that are assigned to language in the situation and rhetorical channel that is therefore allotted to it [predicts textual meanings].

In addition to these aspects, some researchers have dealt with what are sub-discourses, such as (**Genre of Discourse**) which for me may be attached to the discourse field, and the writer’s vocabulary (**Register**), which can be attached to the discourse language.

There is another aspect of context, mentioned by Halliday and Hasan, which is the cultural context; a set of cultural and social elements within which the discussion revolves.

The above ones are not the only existing models to look at context in text studies. Ḥusām Aḥmad Faraj, (2019) for instance, prefers to speak of *antecedent context*, *situational context*, and *subsequent context*.¹⁴ In this chapter, I benefited from Halliday’s model, yet, I benefited from Faraj’s model in the subsequent chapters, as often the context in which a poem was composed or what happened aftermath is mentioned in the analysis, for example in my analysis of *intentionality* and *acceptability* of Atiku’s poetry, where the *subsequent* situations that follow some of his poems such as reactions through expansion of the verses, connotations *dhayl/sharḥ*, or socio-political reactions that aroused by Atiku’s discourse. The antecedent context consists of two main axes:

13 Halliday and Hasan, (1989), p.4.

14 Faraj, (2019) pp.24.46.

the situational context and the cultural context, both of which have a major role in the process of producing the text, but have an impact also on its interpretation. I will focus, however, only on the situational context, as it is the most relevant to my discussion.

3.2. Situational context:

The textual features enable the discourse to cohere not only with itself but with its situational context.¹⁵ Among the elements that shape the verbal action are the personas of the speaker and the listener, along with their cultural make-up; the personas of those who witness the non-speaker and the listener, if any; social factors related to the language and linguistic behavior of the participants in the verbal situation (such as the overall political situation, power relations between the participants, etc.); the impact of the verbal text on the participants, such as convincing, causing pain or laugh, etc.¹⁶ All of these factors contribute to determining why a specific statement was made at a particular time, and why other possible statements were *not* made in the situation. Based on all of the above I chose situational context in its broader sense, but relied on *field* and *tenors* of discourse in Atiku's Sufi poetry.

3.2.1. Field of discourse: Sufism in Atiku's case;

In the Hallidayan model, field of discourse (or simply, field) refers to a classification of registers in terms of subject-matter, for example the "fields" of chemistry, religion, and advertising.¹⁷ Since we are going to analyze the Sufi discourse of Atiku, our field of concern is the religious field in general, the Islamic field in particular, and the Sufi field more precisely. Sufi poetic discourse can take the form of many themes (*aḡrād*) or genres (*funūn*) which can be branched into sub-genres. Divine love is, without doubt, the most important theme of Sufi poetry, followed by asceticism (*zuhd*); wisdom (*ḥikam*); supplications (*istigāṭa*); ethics (*aḥlāq*); self-purification (*tazkiyat al-nafs*); symbolic eroticism (*al-ḡazal al-sūfi*); advice and guidance (*al-wa'z wa al-irshād*); inspired contemplation (*ḥawāṭir al-nafs*), and eulogy (*madīḥ*). Praise of the Prophet, of saints and scholars are all sub-categories of eulogy, the first being usually the most common form.

In the case of Atiku's poems, many of such genres can often be found in one single ode (*qasida*), this overlapping of the themes and genres is one of the reasons we will discuss the unity of *qaṣīda* in subsequent chapters, but through cohesion and coherence.

The question I aim to address here is: why Sufi poetry? To unravel this, it's crucial to delve into the history of Islam in the West African region, particularly in northern Nigeria where the poet [Atiku] grew up and where the texts were produced. Although the detailed exploration of this historical context is beyond the scope of our current discussion, we have previously examined

15 Halliday and Hasan (1989) p.45.

16 Yāqūt, (2018) p.241. The impact will be discussed later in the thesis, in a specific section devoted to *acceptability*.

17 Crystal, (2008). p.188.

Atiku's biography in depth. This exploration sheds light on why and how Atiku initiated his career in Sufism and poetry.

In this context, it's essential to underscore the pivotal role played by one of Atiku's scholars and ṣayḥ in shaping his spiritual journey. Additionally, the influence of the books he read cannot be overstated, as they provided the foundation for his exposure to Sufi poetry. These factors collectively contribute to the understanding of Atiku's engagement with Sufi poetry and its significance in the broader context of his life and spiritual development

Being the one who strengthened Tijaniya roots and consolidated its pillars in West Africa through his extensive travels and conquests in the region, al-Hajj ʿUmar al-Fūtī became the source of inspiration for Tijani scholars in the area. His influential book, "*Rimāh ḥizb al-Raḥīm, fī nuḥūr ḥizb al-raḥīm*" (The Spears of the Rahim Party on the Edge of the Accursed Party), not only became a significant reference for the Tijaniya order in West Africa but also gained recognition worldwide wherever the Tijaniya order is present. Parts of the book were written at Sokoto, underlining its importance in the historical and intellectual development of the Tijaniya tradition.

Among the Nigerians who were influenced by al-Fūtī in his writings was Ṣayḥ ʿUmar Al-Wālī Al-Zakzaky (1834-1898). In turn, Al-Wālī had a profound impact on Atiku, despite the fact that Atiku was born about ten years after Al-Wālī's death. Atiku frequently quoted Al-Wālī and, at times, appeared to be emulating his style of poetry and his method of presenting Sufi doctrines. A notable example of this influence is evident in Atiku's poems, where one can observe a clear reflection of Al-Wālī's famous long poem, "*Mablaḡ al-amānī fī bayān umūr al-awliyā' wa Aḥmad al-Tijāni*,"¹⁸ popularly known as *al-fīyyat al-tarīq*,¹⁹ his influence is particularly noticeable in some of Atiku's works, such as his biography of the founder of Tijaniya titled *Ithāf al-iḥwa al-azkiyā' bi-sīrat Ḥātim al-awliyā'*.²⁰ Atiku quote many verses from *al-fīyyat al-tarīq*, in his aforementioned book, and in another book titled *Ḥuṣūl al-amānī fī al-muqaddam al-Tijānī*.²¹

18 Published different market copies for wide Tijani consumption, as one of the syllabuses of Sufism in traditional Tijaniya schools *Makarantun Zaure*, the old copy I managed to get was copied by Atiku during his studies of Sufism under Ṣayḥ Abubakar Mijinyawa.

19 authored on Sunday 22nd Rabi' thānī 1286 (1st August 1869). Manuscripts of the book can be found in Arewa House item no.71, another copy in Atiku Library Kano copied in 1921 by Atiku.

20 Published in Cairo: Muṣṭafā al-Bābī al-Ḥalabī, 1380/1960.

21 Publ. in Majmū' arba' kutub, (1972) Cairo.



Figure 20 a page from *Mablaq al-amānī* by Umar wali, copied in 1339/1921 ATLK

Another long poem that notably influenced Atīku was composed by ʿUmar Al-Wali. The poem, titled "*al-Matlab al-Nafīs fī Tahḍīb al-Nufūs*,"²² consists of 481 verses in the *baḥr al-ṭawīl* meter. The manuscript I found was transcribed by Atīku himself. Through an examination of these two poems, it becomes evident that they exerted a direct impact on the poetic discourse of Atīku.

Atīku studied the first poem, *Alfiyyat al-ṭarīq*, under his master Mijinyawa, who was also, without doubt, the single most influential personality on him – spiritually and literarily. To gauge the extent to which Atīku was possibly influenced by Mijinyawa, we have to keep in mind that in Sufi discourses, the perfect student (*murīd*) is expected to dissolve his personality into his master (*Šayḥ*), and to become nothing but an image of the *Šayḥ* .

This is the way Mijinyawa is described by Atīku:

“I received sciences, secrets, pearls of wisdom and (spiritual) lights from this master (Mijinyawa), he is my authoritative source in the knowledge of this order (Tijānīya) and entire sciences of people of reality (*ahlil haqīqah*). The eyes of my wisdom did not open but before him, I was proud not; except with what he has. I hereby pick from his ripe fruit, moving within the trees of his gardens and groves, smelling from his floral fragrances, and scooping up from his stream and ocean. May Allah reward him.”²³

22 This manuscript can be found in Atīku Library, copied in 1365 AH ff.20, and another copy is in National Archives Kaduna, Arabic Manuscript Collected from Northern Nigeria [18th century–20th century] ref: EAP535/1/1/4/40 and the researcher has scanned copies of both.

23 Atīq, (1972), p.95.

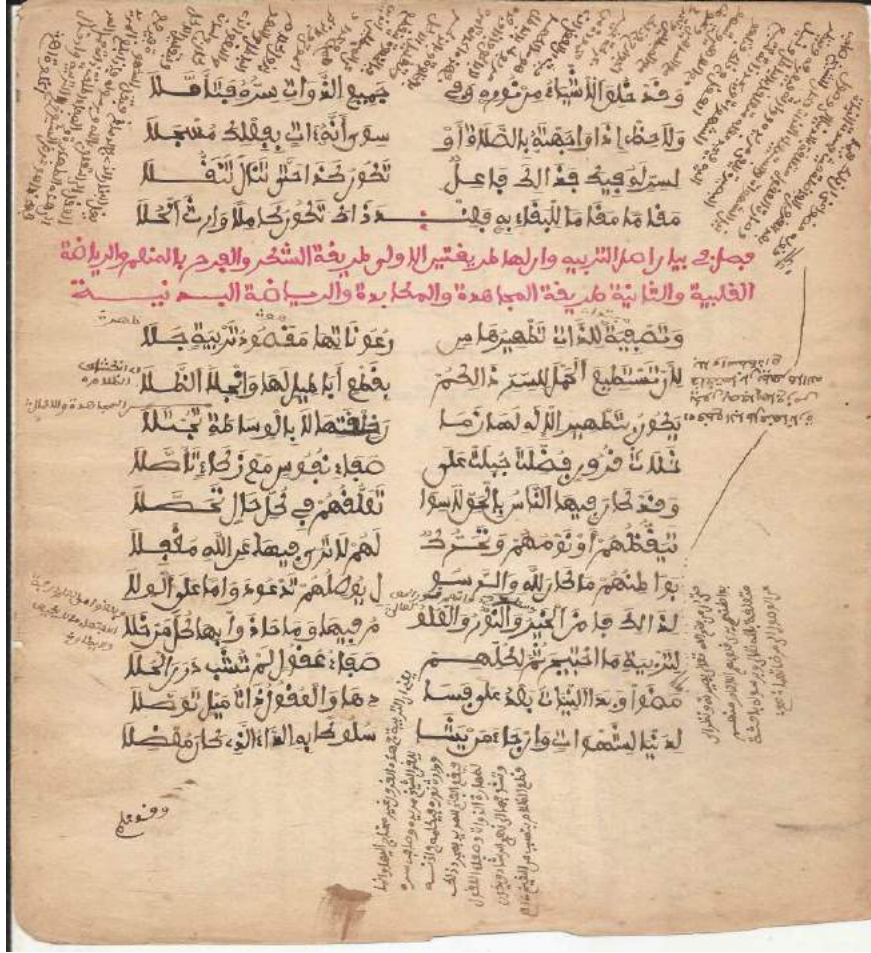


Figure 21 page from: al-Matlab al-Nafis by Umar, copy by Atiku

According to Muhammad Al-Amin ^oUmar, the influence that Mijinyawa had on Atiku is evident due to Atiku having stayed under his tutelage for a long period of time. Additionally, Atiku acted for many years as Mijinyawa's personal scribe; in this position, he wrote down manuscripts of all of Mijinyawa's works, including his many poems. It should not come as a surprise, therefore, that when Atiku became a writer in his own right, his writing style bore many similarities to Mijinyawa's. These similarities can be seen in their choice of words when titling a book or poem, both in verse and prose. ²⁴ This can be detected by comparing some of Mijinyawa's works with those of Atiku, et us take the titles below:

al-Anwār al-barīqa fī dhikr māli 'l-faqīr ilā 'llāhi Abī Bakr b. Muḥammad b. 'AbdAllāh min asānīd al-ṭarīqa

al-Fuyūdāt al-Aḥmadiyya fīsharḥ al-qaṣīda al-Muḥammadiyya

Nayl al-amānīfī 'l-tawassul bi-Ṣayḥ inā al-Tijānī wa-bi-aṣḥābihī dhawī 'l-qurb wa 'l-tadānī

24 Dīwān no.1, p.21.

Rawḍ al-amānī fī dhikr aṣḥāb Ṣayḥ inā al-Tijānī

al-Durarfīmadḥ al-ḥatm al-Tijānī al-akbar

Some similar titles in Atīku's work include:

Qilādat al marjān fī raf' salsalatī il al tijanī

al-Fuyūḍāt al-Raḥmāniyya fī 'l-aḥlāq al-Aḥmadiyya al-Tijāniyya

Miftāh al-faiḍ al rabbāni fī al tawassul ilā Allāh bi ismihī wa bi nabīyyihī al al-adnānī wabi ḥatim al auliyā'i wa ashābihī zawil qurb wa 'l- tadānī

Aslāk al-jawāhir fī madḥ ḥatim al aqtāb al akābir wa zikr ashābihī zawis sir al bāhir

The above titles appear to be similar in wording and content, to take the first title from both lists above, Mijinyawa divided the title into two sections, the first is illocutionary act, *al-Anwār al-barīqa*, (The shining light), a simile expression to show the beauty and the succession of the people in his sufi chain *Silsila*, while the last section *fī dhikr māli 'l-faqīrilā 'llāhi Abī Bakr b. Muḥammad b. 'AbdAllāh min asānīd al-ṭarīqa* (in mentioning *Tarīqa* chains of this lowly servant) shows the theme of the poem, which is chain of sufi *Tarīqa*. Atīku followed same style in his *Qilādat al marjān fī raf' salsalatī il al tijanī*. The first part of the title *Qilādat al marjān* (red coral necklace) is as same as in Mijinyawa's, i.e. illocutionary act to show the beauty and the succession, while the second part *fī raf' salsalatī il al tijanī* (in elevating my chain to al-Tijānī) is the theme of the poem. Furthermore, Ṣayḥ Mijinyawa influenced Ṣayḥ Atīku in his style of composing poems on Sufi esoteric "secrets", which became one of the most common phenomena in Atīku's poems. For example, Mijinyawa composed a poem in 1354AH (1935AD), containing ⁴⁹ verses on Sufi litanies and their secrets. Although he decided not to publish it, he gave a copy to Atīku, and it was, most likely after reading it, Atīku decided to compose himself a series of poems in the same style. The manuscript of Mijinyawa's original poem can still be found in the library of Atīku.²⁵ Mijinyawa started his "esoteric ode" as follows:

بدأت بسم الله نظما محققا بتصريف سلطان الأسماء العظيمة
متى رمت كشافا أو ظهور ولاية ورومك جمع الجمع أو فرق ضمة

I start a scrutinized poem with *bismillah* on the disposal of the great names
Whenever you wish to have unveiled *kashf*, or manifestation of sainthood, *wilaya*,
and what you desire is gathering of the gathering *jam' al-jam'*, or dispersing the
gathering;

²⁵ The manuscripts are in ff.4, copied by the author; with a few fringe notes by Atīku. I obtained it and scanned, thanks to Dr Sanusi Atīku who provided the original copy for me.

Some verses read as follows:

تخلق رحمانية دون غلظة	وإن رمت إبعاد الكوائف عنك مع
ملازم خارج بعيد الفريضة	فكن ضاربا <u>مجلى استواء</u> به وكن
ترى تاركا آداب أصحاب خلوة	فتذكره أيام <u>واه</u> ولا تكن

And if you wish to remove the densest from yourself
 altogether and having divine manners without any mistakes;
 Then you have to multiplying it by his manifestation of rise upon the throne [al- Rahman],
 and keep on [reciting] the outcome after obligatory [prayers],
 You will recite it for **wāhin** days, and you should never be seen
 abstaining from the etiquettes (*adāb*) of those in spiritual seclusion.

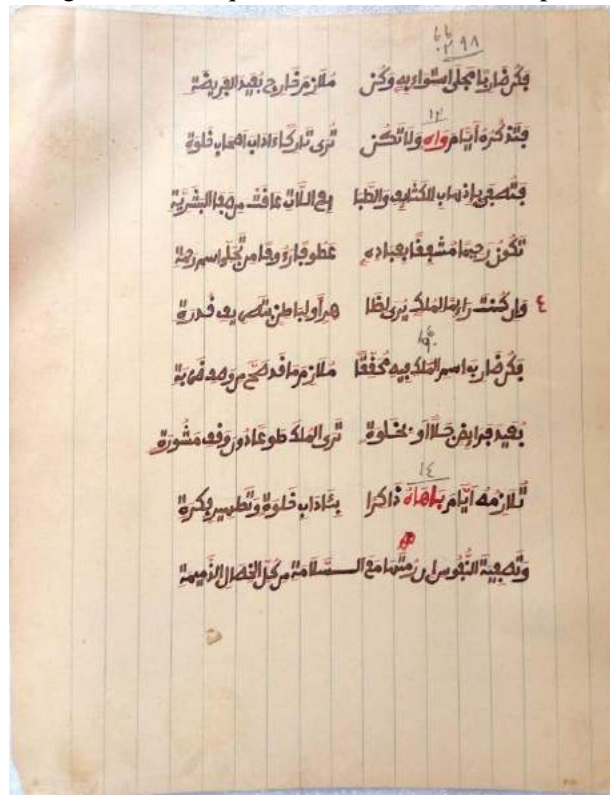


Figure 22 Mijinyawa's poem

In the above verses there are keywords or password encoded in alphanumeric code that constitute the esoteric “secret” of the poem, and which, alone, give a clue of their meaning. The calculation that needs to be made by the reader is based on the multiplication (*darb*, verse 2) of the numerical value of *Allāh* (equivalent to 66) by the numerical value of *al-Rahmān* which is allusively encoded in مجلى استواء (*manifestation of rise on the throne*) and whose value is 298. The outcome is equal

to 19,668, and this number, according to the instructions contained in the expression *واه* (verse 3), should be recited every day for 12 days. The poem continues in a similar way until the end.

Similarly, Atiku says in one of his poems:

ويعد فقصدي أن أنظم أسطرا لتخريج اسم كان عندي مكتما
لذلك قد خاطبت من رام علمه ليحظى بقرب من إله برا السما²⁶

“...after that, my intention is to compose some hemistich lines to explore a name that has been secret with me,
This is why I discoursed with one who seeks its knowledge; so, he will attain the closeness with the God who creates the heavens.

In some verses he talks on how to explore the great name of God from the Quran verse *أطعمهم* (أطعمهم من جوع):

وإن شئت استخراج أطعمهم أخي إلى الجوع فافقه ما أشير معلما
فضع الحب حلح دجي يا أخي ضع هنا صفرا واضرب بطاء فتطعما
وزد ألفا بعد الكمال وحقن إشارتنا في تلك تعطي وتعظما²⁷

Oh! my brother if you want to extract, *‘t ‘amahum min ju’* then follow what has been signaled to learn.

Put “*alhab hala’ dajī*” O my brother, then put zero here, multiply it with *tā*, you will be fed.

Again, plus it with alif after perfection definitely you will achieve our sign in that is given and you will be magnified.

By comparing the surface structure of the two poems, it is clear that they follow the same method in employing symbols to embed secrets within the text. On a deeper level, Atiku’s poem deals with how to multiply talismanic formulas in an arithmetical way to achieve a numeral value that a disciple will recite for various purposes.

The context here can be seen in two folds. The first fold is the influence of Mijinyawa on Atiku. As a student who learned Sufi sciences and their secrets under the tutelage of Šayḥ Mijinyawa, Atiku was significantly influenced by his master. Thus, the foundation of his poems came from Mijinyawa’s spiritual training and later from the Fayḍa movement of Ibrahim Niase. In other

26 Dīwān no.1, p.130.

27 Dīwān no.1, p.131.

words, the style and content of Atiku's poetry from the 1930s up to the 1950s are an extension of Mijinyawa's poems, or they paved the way for Atiku to continue in the same manner. After the advent of the Fayḍa network and its expansion, some poems were actively engaged in the network's activities. We can see the effect of this spiritual boom on the poems composed by Atiku, either through genres, language use, or themes. This is one of the most important situational contexts reflected in the texts of the Sufi poetry of Ṣayḥ Atiku.

The second fold is the context in which such poems and their content of multiplying are used within the Sufi community in West Africa and specifically in Nigeria. For the latter, since the Sufi community is deeply engaged in the usage of litanies, they developed various methods to achieve the goals behind these litanies, which is to have God answer their prayers, often affecting substances, physical objects, and the soul. The most important aspect of litany in Sufism, after sincerity and purity of intention, is the number of times to read the names. Hence, multiplying the names in numbers became a Sufi practice where every name of God or verse of the Qur'an is recited according to its number or by multiplying it according to numerology (each letter of the alphabet also represents a number). As noted by Robert Darr (2008), Sufi poetry and teaching stories are layered with evocative symbols that inform and awaken different levels of self-being. Beyond the narrative, there are deeper levels of symbolism presented through literary devices such as double-entendre, root-word resonance, and numerology.²⁸ Darr summarized Sufi culture in their activities:

Sufi teachers present novices with symbols that will keep them aware and focused on the spiritual journey. The symbols embody the important concepts being used to inform and clarify the inner and outer faculties of the soul. Mystics have made use of all of the arts, and even the crafts, as vehicles for the expression of spiritual symbolism. They have made a conscious use of aesthetics to create special environments that nurture a heightened awareness of God. Abjad numerology has been found in mosques, around tombs, on things like cloaks, urns, tombstones, and in prayer rugs, just to name a few of the venues.

This attitude permeates all Sufi activities, including poetry, craft, art, and calligraphy, not to mention their daily prayers and litanies, which occupy much of their time. The repetition of a specific number in these practices aims to create a type of mathematical harmony between the name and its physical and elemental nature. The 28 Arabic letters are grouped into four categories based on their elemental nature: some letters have a fire element, some are earth elements, others are air elements, and some are water elements. A name from God's names may contain letters with different elements, leading to potential incompatibility. To remove such disagreements and increase the probability of prayers' acceptance, the name must be repeated a specific number of times. Some reasons for repetition include the idea of immersion, where you chant a name until your entire consciousness is absorbed in its meaning and cosmic principle. abbreviation

It is worth mentioning that one of the most important symbolisms in Sufi poetry in Africa, including that of Atiku, involves the use of Abjad numerals, known as ḥisāb al-jumal. The Abjad

28 Darr, (2008), p.6.

numerals constitute a numeral system based on the twenty-eight letters of the Arabic alphabet. This system, known as hisāb al-jumal, involves numerological calculations where each of the 28 letters is assigned a specific numerical value. Essentially, there are two versions of this system, known as Mağribī and Mašriqī, with minor variations between them, as illustrated below:

Mašriqi version			Mağribi version		
Value	Letter	Transliteration	VALUE	LETTER	Transliteration
1	ا	' / Ā	1	ا	' / Ā
2	ب	B	2	ب	B
3	ج	J	3	ج	J
4	د	D	4	د	D
5	هـ	H	5	هـ	H
6	و	W	6	و	W
7	ز	Z	7	ز	Z
8	ح	Ḥ	8	ح	Ḥ
9	ط	Ṭ	9	ط	Ṭ
10	ی	Y / Ī	10	ی	Y
20	ك	K	20	ك	K
30	ل	L	30	ل	L
40	م	M	40	م	M
50	ن	N	50	ن	N
60	س	S	60	ص	Ş
70	ع	'	70	ع	'
80	ف	F	80	ف	F
90	ق	Ş	90	ض	Ḍ
100	ق	Q	100	ق	Q
200	ر	R	200	ر	R
300	ش	Ş	300	س	S
400	ت	T	400	ت	Ṭ
500	ث	Ṭ	500	ث	Ṭ
600	خ	Ḥ	600	خ	Ḥ
700	ذ	Ḍ	700	ذ	Ḍ
800	ظ	Ḍ	800	ظ	Ẓ
900	ظ	Ẓ	900	غ	Ġ
1000	غ	Ġ	1000	ش	Ş

Figure 23 Table 1 Hisāb al-jumal of both Mağrib and Mašriq. The variation highlighted.

In West Africa despite mastering both by the scholars in the region, however, Magribī is always used, hence, all Atiku's usage are in this version.²⁹

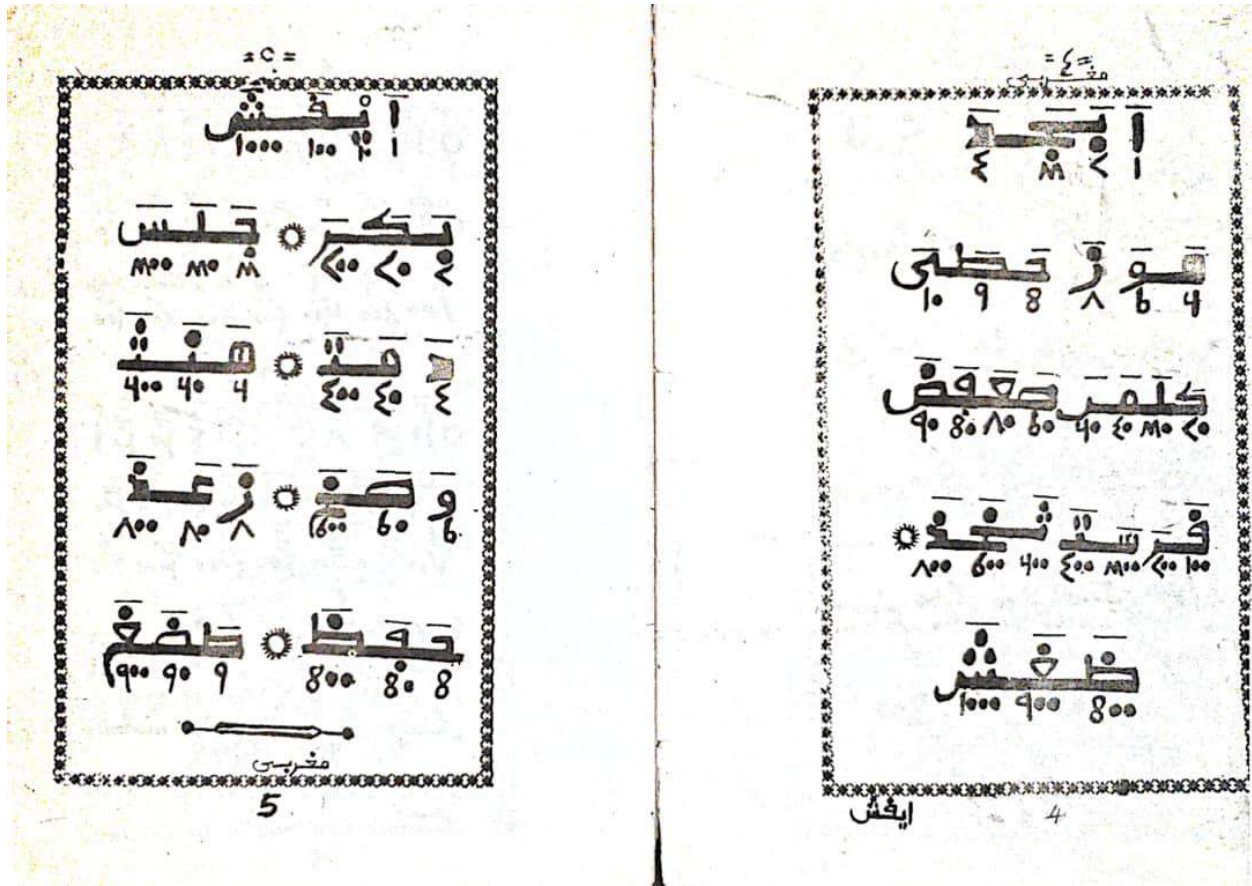


Figure 24 market copy of a Hausa-Ajami hisab book titled "Hisabi a saukake" by Uba Kachalla Kano.

Another important reason is mathematical harmony, which involves a combination of sounds and numbers. This practice entails repeating a name a specific number of times corresponding to its numerical value or following a particular mathematical formula. The repeated number can represent the value of your name or the name(s) of God that encompasses the value of your name.

For instance, consider a disciple named Muḥammad, with a numerical value of 92 (ح=8, م=40, د=4, م=40). In this case, a Sufi master might seek a God name with the numeric value of 92. If there is no single God name with this value, the solution is to combine two or more names to achieve the desired value. In Muḥammad's case, potential combinations could be "حكيم وهاب" or "واحد مجيب حي," each illustrated below:³⁰

²⁹For more on Abjad numeral see: Chrisomalis, (2010).

³⁰The name Muḥammad refers in Arabic numerology by the letters: *Bad* (بض). Interestingly, It was said that the second Sultan of Sokoto Muḥammad Bello (d.1837) took his name "Bello" after the numeral value above. This is a way to avoid mentioning "Muḥammad" too often in a lowly manner.

حكيم وهاب

92=	2=ب	1=ا	5=هـ	6=و	40=م	10=ي	20=ك	8=ح
-----	-----	-----	------	-----	------	------	------	-----

واحد مجيب حي

92=	10=ي	8=ح	2=ب	10=ي	3=ج	40=م	4=د	8=ح	1=ا	6=و
-----	------	-----	-----	------	-----	------	-----	-----	-----	-----

The recitation method involves beseeching God using specific combinations of names, such as saying "Yā Allāhu ya Ḥakīmu yā Ḥayy" or "Lā ilāha illal-lāh ya Ḥakīmu yā Ḥayy," based on the chosen combinations. The practice serves as a means of seeking divine intervention and immersion in the cosmic principles represented by these names.

The second reason is the idea of immersion. You chant a name until your entire consciousness is absorbed in its meaning and cosmic principle. Atīku's poems, particularly in *al-fuyūdat al-mubasmalah fī kayfiyyat istiḥrāj al-basmalati wa al-hailalah*, delve into more intricate litanies, involving mathematical and talismanic analyses. In this poem, Atīku provides a talismanic method for extracting *basmalah* and *haylalah*, guiding the practitioner through a series of steps. The verses emphasize the importance of etiquette and learning, suggesting that by following this method, one can achieve various objectives. The specific example given involves extracting *Basmalah* from its *saṭr*, with a detailed formula that includes multiplication and addition, leading to a symbolic ascent and the attainment of a metaphorical pure wine:

بضربها يدرك كل وطر	وبعد فاعلم سائلي عن أسطر
وإنها بالعدد لا تستقصي	بأنها كثيرة لا تحصى
مما سألت ولتكن فيمن سلك	وألق سمعا للذي أتله لك
تدرك بذاك صاح كل الأرب	طريق ذي تعلّم بالأدب
من سطره تكتبها مكملة	فلتخرجن يا أخي البسملة
(وم) وزده واحدا إذ تختم	(طهي) (زل) (حول) (ألخ) و (بي) (زم)
إلى العلاء وللرحيق تسقى 31	وضرب بطاء كل حرف ترقى

After that, oh the questioner about *saṭr*,
that by multiplying it all needs are achieved! Know that,
It is many and countless,
by number it cannot be comprehended,
pay attention to what iam going to recite to you
from what you asked, and be among the initiated ones.

This method is all about learning by etiquette,
 Oh friend! by doing this, you will achieve all objectives.
 My brother! you will extract *Basmalah*
 From its *saṭr*, you should write it complete.
Ṭahayyu zal ḥaulun alah wa be wa zam
 wamun and plus one at the time you end
 Multiply it with *al-ṭa* each letter you will ascend,
 to the high and will be given a pure wine.

In the provided verses, Atiku explains the talismanic letters, referred to as *asaṭr*, in a mathematical manner. He instructs that this particular *saṭr* will be used to extract the *Basmalah*. The process involves multiplying the numerical value of the sum by 9, represented by *al-ṭā*, then adding 1. The formula is expressed as:

ط	ه	ي	ز	ل	ح	و	ل	ا	ل	ح	و	ي	ى	ز	م	و	م
9	5	1	0	7	3	8	6	3	1	3	8	6	1	0	7	4	6

× 9 + 1 =

4	1	8	2	3	1	5	1	4	8	2	3	1	5	3	3	1	4	3	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

then plus 1 again, it will extract the numeral value of *basmalah* as follow:

4 1 8 2 3 1 5 1 4 8 2 3 1 5 3 3 1 4 3 2
 بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

It's worth mentioning that the Arabic word "ḍarb," which in this context means "multiplying," carries another significance in Hausa Sufi society. While the primary meaning of the word is "to hit" (Hausa: duka or bugu), the entire process of performing the multiplication on a small wooden plate with sand, using fingers for mathematical counting, and involving writing and deletion is referred to as "bugu." Certain ritual practices accompany this process.

For instance, in the verses where Atiku discusses the Quranic verse (أطعمهم من جوع) "Feed them from hunger," the purpose of this method of prayer is to obtain food and ensure life is secured. In such cases, the verse should be recited a specific number of times after sitting in front of the wooden plate and extracting the formula on the sand above it. When the sum of the *saṭr* is derived, the recitation of the verse begins. During this recitation, the practitioner should take a small gram of the desired grain (such as rice, corn, wheat, etc.) and place it on the number zero (0) in the number he derived. Such zeros across the other *saṭr* are referred to in Hausa as *rijiya* (the well). Once the recitation is complete, the grains are removed and distributed along with the remaining

gram from which they were taken. Sometimes, using perfume or salt can be observed in purposes related to the unity of the household, where the grain or salt is consumed by the members of the house to achieve unity.³²

One might inquire about the origin of the talismanic letters (*saṭr*), the rationale behind multiplying by nine, the significance of adding one, and the subsequent outcome of these operations. The answer to these queries lies in the mystical realm and mathematical cohesion.

The *saṭr* often derives from the extensive experiences and seclusion (*ḥalwah*) in which Sufi practitioners immerse themselves, spending days reciting various litanies. From this practice, they attain what is referred to as *al-nūr* or *al-faṭḥ*, the emanation that serves as the source of their knowledge.

Regarding the mathematical operations, such as multiplication known as "*kulki*" in Hausa (resembling a stick used by local forces like the police for beating) and addition, certain insights can be offered. For instance, the choice of multiplying by nine is rooted in the mystical secrets that Sufis believe God embedded in the number, considering it as the final numeral where all others are encompassed. As for the significance of adding 1, it aligns with the profound position of the number 1 in Sufi literature, symbolizing the unity of God, the origin from which the entire creation comes into existence.

Understanding the subsequent outcomes after the multiplication is intricate and contingent upon factors such as the nature of the extracted verse or the name of God, as well as the specific intentions of the reciter. This knowledge is typically reserved for those initiated into Sufism and received directly from their *ṣayḥ*. Various methods may follow, including reciting the extracted names in large quantities, during specific times or hours, and incorporating specific elements like perfume or incense (*ʿitr/buḥūr*). In certain cases, reciting anything afterward might not be necessary; the accuracy of the multiplication process is sufficient. The servants or guards of the *saṭr*, known as *sakandami* in Hausa, including the *Arwāh* spirits, serve the remaining purpose and attend to the intended aim. The highly talismanic *saṭr*, has its servants or guards, referred to as *hadimi* in Hausa or *hadimai*.

Understanding a poem of this nature requires familiarity with the detailed context mentioned earlier. Anyone seeking a deeper understanding should turn to the poet, his successors, or disciples to receive verbal guidance, as they did from the author. At present, Atiku's methods are preserved and passed down through some of his children and disciples, with his son Dr.Sanusi being a notable figure well-versed in his father's talismanic methods.

Another situational context reflected in the Sufi discourse of *Ṣayḥ Atiku* is the ideological and political struggles between the followers of the Qadiriyya and Tijaniyyah. Most of the historical

³² An interview with Muhammadu Sufi, on 28th August, 2023. Some of the practices I observed personally in many occasions including in my own family.

literature on northern Nigerian Islam mentions the “Qadiris vs Tijanis” riots of 1949, as well as later ones that occurred in 1956 and 1965.³³ The Qadiriyya and Tijaniyya, were engaged in an all-encompassing competition for public influence. Most of the time, the competition was a peaceful one.³⁴ Most of the time, the competition was a peaceful one. However, the Qadiriyya and the Sultan began to lose their hegemony in the face of the widespread Tijaniyya, as we explained earlier when discussing Atiku’s relationship with other Sufi orders. Atiku composed his popular poem “The Divine Dagger Slaughtering the Enemies of the Tijani Order,” which some consider the most famous Arabic poem in West Africa during the twentieth century.

There are also poems whose context evolved as a result of the conflict between Sufis in general and the Salafi Wahhabi thought that began to seep into the region under the influence of the Saudis. Atiku was one of the Sufi scholars to address these challenges in his poetry and prose writings. Although this research did not choose these poems among the models it analyzed, it refers to two of his poems as general references: *Idrāk al-marām fī ru’yat ḥairil bariyyat wal anām* and *Ithāf al-iḥwat al-kirām bimā yūrith ru’yat an-nabiyy fil manām*. In these two poems, Atiku addressed the issue of seeing the Prophet. In the first, he discussed and presented evidence on the permissibility of seeing the Prophet Muhammad in a dream and while awake, a topic that some Muslims in the region began to deny for the first time since the arrival of Islam. In the latter, he provided guidelines and prayers that can facilitate seeing the Prophet Muhammad in a dream. Some verses from the former read as follows:

وتنبه الغافل يا ثقات	وبعد ذا فهذه أبيات
في النوم واليقظة بالنقول	على جواز رؤية الرسول
لأجل ما كان به من العمى	لأن بعض الناس قد تكلموا
فصار يرميني بذا كل غبي	بأنني ادعيت رؤية النبي
حاصلة فقل بلا ملام	رؤية خير الخلق في المنام
خير الورى في نومه بلا امترا ³⁵	فكل مؤمن يجوز أن يرى

And after that, oh the trustworthy ones; these are verses for awakening the heedless,
 On the permissibility of seeing the Messenger in sleep and wakefulness,
 with evidences.
 One has spoken against me because of his blindness, since I claimed that I see the Prophet, then any foolish one started to accuse me.
 Seeing the best of creation in a dream is achievable, say it without any admonisher.

33 Brigaglia, (2017), p.104.

34 Ibid, p.102.

35 Dīwān no.1, p.45-46.

Every believer may see the best of all (ḥayr al-warā) in his sleep without any dispute.

These situational contexts paved the way for the issuance of this speech and provide a clear example of the historical and ideological backgrounds that the poet lived through. Similarly, some of these discourses arise from the situational context of the questioner and the respondent, i.e., the relationship between mentor and student or disciple. This is among the topics we will discuss in the next point, the tenors of discourse.

3.2.2. Tenors of Discourse

Tenor of Discourse as we mentioned earlier represents the players or interacting roles that are involved in the creation of the text and the relationship that exists between them, whether temporary or permanent, this relationship has a direct impact on the language and its direction. A speech of *Šayḥ* or mentor to his disciple differs from that of a friend to his friend, the relationship of power, control, affection, closeness, and fear are all reflected in communication process.

Since the tenors of discourse at least have two parties, i.e. speaker/writer and listener/reader; we are going to look into the Sufi discourse of Atīku to find out the nature of the participants in the process of the text and their relationship, hence how the language of the discourse shapes the society in which the text was created.

The roles of the poetic discourse of the Atīku as a Sufi, can be divided into social roles (social roles relation) and (power relations).

The social relationship refers to the degree of closeness between the sender and the receiver, and in this regard, it includes the relationship of the *Šayḥ* in his speech with his disciple or whoever asked him about something and the *Šayḥ* answers him in the *mode* of poetry. It also includes a social relationship with a *virtual addressee* that the poet imagines in his mind.

According to Halliday, such a virtual or imaginary addressee corresponds with the producer's idea of the type of person who might be interested in reading and perhaps purchasing the publication in question. Hence, the addressee is not absent from the moment of production. However, the producer is speaking to a category, a stereotype. This contrasts with other addressees who, though they might be absent from the scene of the text's production, are actual addressees with whom one has real experience, such as a friend. In this context, Atīku is speaking to both a category of people present during the text's creation and subsequent Sufi disciples and followers after him.

It can be said that the majority of the Sufi discourse is of this type, as the *Šayḥ* remains in the position of a mentor or teacher in most of his discourse. For instance, we find no physical addressee in some odes in which he explores the ways of using the divine names of Allāh. Instead, he imagines that a disciple has asked him about the divine names of Allāh (al-ism al-

a'zam), and he replies accordingly. Thus, the text seems as if a teacher is conversing with his student, instructing him on what to do and how to use the talismans, and the way to memorize them. Let us see these verses:

وبالباء ضرب الكل زد واحدا	فأولها قل نَبْدَوِي اِطْوَفَيْلَ خذ
بجيم وزد خمسا بآخره جلا	وثان بحمدي نَطْرَنِي بُ فضربه
لها ضاربا للدال يأتيك مجملا	وثالثها بُولِس نَنِ مَجْدِنَا وكن
تكن عالما في ذي العلوم مكملا	وزد حرف جيم آخر السطر يا أخي

The first [Formula] you should say: *nabzawī aṭwafabla* take it from me, and then with **bā** multiply it [x2], and plus one.

The second one is *ḥamdī daṭzanī bu*, its multiplication is by *jīm* [3] then attach [number] five at its end.

The third one is *būlis nanin majdunā* and being multiplying with *dāl* [4] the sum will come to you.

Oh! my brother! add one at the end of the line [talisman], you will be perfectly knowledgeable in this science.³⁷

Here, Atīku is like a teacher in a class, instructing his virtual student on the methods of extracting the popular talismanic noun in Sufism: *ahamun saqakun ḥala'un yaṣun* (أهم سقك حلع يص) in an alphanumeric way. This is why imperative verbs dominate the text from the beginning to the end of the *qasīdah*. The same method will be applied to calculate the second and third formulas.

In the first formula, Atīku says: “The first formula to extract the name, O student, is to take this *saṭr* (نَبْدَوِي اِطْوَفَيْلَ), which is equivalent to 30,869,106,725. Then multiply it by (ب), which means two, so the total is 61,738,213,450. Then add one, and the total will be 61,738,213,451, which is equivalent to the talismanic name (أهم سقك حلع يص) by removing zeros as follows:

ا	هـ	م	س	ق	ك	ح	ل	ع	ي	ص
1	5	4	3	1	2	8	3	7	1	6

One may ask why multiplying with two, and then plus one? The answer is always mystical one, for the letter *al-bā* it is the beginning of the letters as Sufis did not consider alif as letter. According

36 Dīwān no.1, p.119

37 Ibid

to Ibn ʿArabī the number 1 and the letter of *alif* (ا) whose numerical value is denoted by 1, are not number and letter.³⁸ Since each number is created by repeating 1 of its order. Therefore, in Sufism, 1 is not considered as a number; 1 is the essence of the number. Henceforth in the above text the secret behind using *bā* (ب) whose numerical value is denoted by 2 is to show the beginning of everything, the letter and its numeric value are forming integrated dichotomy in the universe, everything will come exist through meeting of two opposite things, as mentioned in the Qurʿan “We created everything in pairs.”³⁹

Of course, the virtual addressee in the poem may exist, and maybe he has asked Atiku actually, however it is not possible to answer him at tt moment, Atiku has to go and prepare the poem in due time.

Another example of poetry that shows the social closeness and friendship between the Šayḥ and other scholars of his time is his poetic correspondences between him and his friend Šayḥ Nasiru Kabara; in which one is sending a poem to other asking him for a blurb (*taqrīz*) or annotation on it, this gave birth to another type of discourse such as *tashtīr*, *taḥmīs* and so on which we may design it under *hypertextuality*⁴⁰. The discourse in such texts has changed from of authority in which the speaker tries to control the receiver’s mind or persuade him, to a discourse between comrades. Let us see a poetic letter from Šayḥ Atiku to Šayḥ Nasiru Kabara: asking him to do a pentastich *taḥmīs*, halve *tashṭīr*, or append *tathyīl* on a poem:

ألا أيها الحب الجليل فإنني أحياك ألفا بعد ألف تحية
وأسأل رب العرش فضلا ومنة يمدك سجلا من فيوض غزيرة
ومن بعد هذا يا إمام أولي النهى أرومك تخميسا لهذي القصيدة
وإن جدت بالتشطير يا نعم ذاكمو أو الذيل قد والله فزت ببغيتي
ظفرت بها في نيل وطركم الذي يترجم أهل العلم أهل الفضيلة.

Oh! the great love one! I greet you a thousand after a thousand greetings
And I ask the Lord of the Throne for grace and favor; to increase you from the
opulent floods
And after this, Oh leader of the intellectuals! I want you to do a *taḥmīs* on this
poem

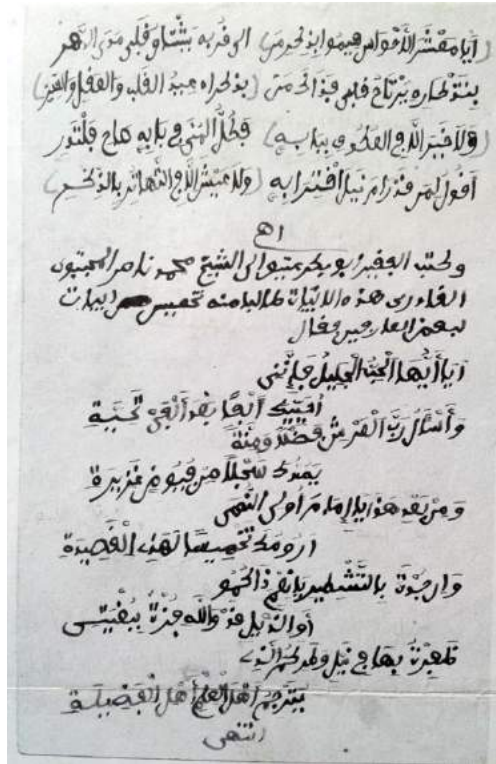
³⁸ Ibn ʿArabī, (2001) pp.46-54.

³⁹ Quran, 43/12).

⁴⁰ See more about *tashtīr*, and *taḥmīs* in our discussion on Intentionality.

And if you generously make a *tashtūr*, oh, that is fantastic!! Or even *tazyīl*, [I swear] by Allāh, I will champion my wish.

I got it [the poem] in *nayl al-waṭar* that is translating the people of knowledge the people of virtue.⁴¹



This text shows the extent of the closeness, respect and love that the Atiḳu has for his friend, by using respectful words such as (*al-ḥib* the love one, *al-jalīl* exalted, *uḥayīka alfan ba'ada alf taḥiyyati* I greet you a thousand after a thousand greetings, *yā imāma ulī al-nuhā* leader of the intellectuals).

The shifting from direct command to imperative style (*Arūmuka*: I wish you to...) is a type of illocutionary intent that shows polite and respect he has for Kabara. He also described accepting his command as a favor that Kabara will do him, as just like someone pours him from his generosity: (*wa in judta*: and if do generously). Again, thanked him even before the message reaches him (*ya ni'ima ṭakumū*: O! that is fantastic!!) and that his if Kabara did the *Taḥmīs* or *Tashtūr* on the poem considered a victory by Atiḳu (I swear by Allāh, I will champion my wish).

41 MS; ATLK.

The same discourse was repeated by Atiku in his welcoming poem of Šayḥ Kabara upon his return from Hajj:

O! Congratulations welcome and welcome,

welcome oh the one who got the goal,
He visited the house of God and kissed its corner [rukn alyamānī],

whoever visited the House of Allāh has attained the demand
He visited the Messenger of God, the best of his creation,

He visited Abā Bakr so he became close
He made a valid Hajj (mabrūr) and performed a blessed encircled (ṭawāf),

He also went as accepted servant and return as beloved one.
He attained what he attained of his wishes,

o! what a wonderful returning for a man after attaining the achievements!!
O! its helper!! (*Nāsiruhā*) you have attained the grace of our Lord,

a great bounty which is not veiled from us,
Your Hajj is acceptable to us from evidences,

on this, it will not be unveiled by me, so I can write
Your return is auspicious, and your moon is blossom,

your dwelling is in good and happy with rising.
Welcome, and welcome for your arrival,

welcome O! the beloved and welcome

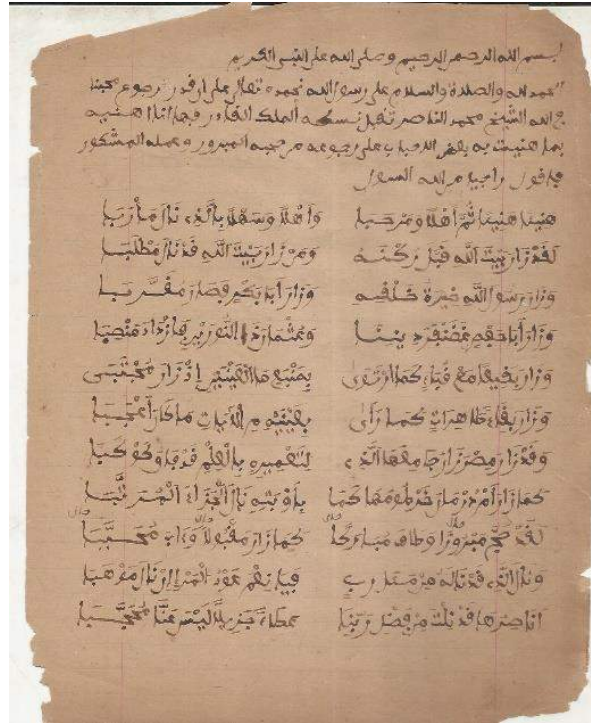


Figure 25 Atiku welcome poem to Kabara

This above text is filled with an atmosphere of respect and affection: the opening by welcoming his friend, and the use of the interchangeable styles gradually from *third person* (welcome to the one who got the goal) until verse 6 where he changed the discourse to address *second person* (you attained) to the end of the text. Yet, approaching Nasiru Kabara with direct name (*Nāṣīruha*) indicates a proximity, although the use of genitive construction indicates respect and add much to the semantic: he is helper of the religion of Allāh (*Nāṣir al-millah al-Muḥammadiyya*) and the way of Sufism (*al-Tarīqa*).

As for the *Power Relationship*, it should be noted that power is not only practiced in political or military arenas; it is an abstract value available to every conscious person, aiming at subjugation of consciousness and control of conscience. Power is exercised in any sphere involving human communication. This power is not limited to political control but encompasses the power of language available to various actors such as political figures, preachers, parents, managers, and media voices.

Van Dijk suggested that controlling discourse is the first major form of power, with controlling people's minds being another fundamental way to reproduce dominance and hegemony. He noted that recipients tend to accept beliefs, knowledge, and opinions through discourse from authoritative, trustworthy, or credible sources such as scholars, experts, professionals, or reliable media.⁴² From this perspective, Sufi language plays a major role in directing the awareness of

42 Van Dijk, (2001) p.357.

disciples and controlling their emotions, as the Sufi Šayḥ has full control over the disciples within his circle.

One of the most important etiquettes (*ādāb*) of the Sufi creed is that the disciple should be in the hands of the Šayḥ as a dead person in the hands of the corpse washer, who turns him around as he wants.⁴³

This social power can be described as mental control, exercised in a standard way through persuasion or other rhetorical modes of communication.

Poets in general, and Sufis in particular, resort to groups of rhetorical structures in an attempt to extend the authority of the text over the recipient and control their emotions. There is a significant overlap between social discourse and the discourse of power in Atīku's poetry. The social relationship is coloured by a discourse characterized by power, as power is exercised at multiple and different levels within the social system. Fathers exercise power over their families, mothers over their children, teachers over their students, and employers over their workers.

Atīku, like other Sufis, enjoyed strong authority within the society of his disciples and followers in northern Nigeria, relying on two forms of imperative styles: command and interdiction (*al-amr wa al-nahy*), and promise and threat (*al-wa'ad wa al-wa'id*). In order to promote his Tijaniyyah order and establish its ideology in the minds of followers, Atīku combines these two structures to form a Sufi discourse that conveys Tijaniyyah ideologies. The best example of this discourse is his poem *Matiyyat al-jid, fī kashf asrār al-bait al-fard*. In this qaṣīda, he employed 26 imperative verbs, 23 of which are directed at the disciple with a mixture of five forms of promise resulting from following these commands, and three forms of prohibition. The Šayḥ says:

تحتم بوردها تحتم بتقوى الله	طريقتنا تحتم بذكرها
تمتع بها ترقى إلى حضرة الله	توشح بها ياصاح إن كنت عازما
أنتك من المطرود والمارد اللاهي	تمسك بها واطراح وراك قويلة
إلى غيرها لا ترض أن تصحب الواهي	تثبت عليها لا تكن متلفتا
قياما بها واطرح وراك سوى الله.	تقيد بعهدا ووف شروطها
وأوراده الزمها ولاتك كالساهي	على جادة القطب التجاني أخي سر
لدنياك أو أخرى فتظفر بالجاه.	توسل به في كل أمر ومطلب
وموقد مصباح المسير إلى الله	إمام ذوي العرفان ساقى جميعهم
وموصلهم للقصد دال إلى الله	وأخذ أيدي السائرين إلى المنى

43 See: Ḥarāzumī, 1/118. Al-Tijānī discussed the issue of the quality of Murid also: Al-Kurdī, (1373AH)

لهذي النواهي علق القلب بالله
على المصطفى بالإنجياش إلى الله
بحالي رخاء مع سواه إلى الله
بها سر سير الأحمديّة لله
وتحظى بسر من إهك والله
ولا عشر عشر العشر والله تاله
شرابا هنيئا من كئوس رضى الله
حيارى بحبها نهيم في الله
وأصحابه من فارقوا الوطن لله
وأنى الرضى ماقام داع إلى الله44

ألا فامتثل فيها الأوامر واجتنب
وكن لازما ذكر الإله مصليا
ونق فؤادا منك يا صاح والجنن
فهذي رموز إن فهمت إشاراتي
تشبث بذيلها لتظفر بالمنى
يميننا بربي لست تحظى بمثلها
فيا رب ثبتنا عليها وأسقنا
بفضلك واجعلنا سكارى بخمرها
بجاه إمامنا التجاني وجده
عليهم من الرحمن أركى صلاته

Our order!! Adhere its litanies,
adhere its litanies, adhere the piety of Allāh
Wear it, oh friend, if you are determined,
enjoy it to rise up to the presence of Allāh
Hold it and throw behind you a statement
that came from the expelled one, the mutinous and the unmindful,
Stick to it, don't be pay attention to another,
do not accept to accompany the weak,
Abided by its covenant and fulfilled its terms,
performing it, and put [anything] behind you, except Allāh,
On the boulevard of Tījāni the pole of the saint,
O my brother! walk on! and his litanies stick to it, don't be like an unmindful,
Beseech by him in every matter and request
in your worldly issues or hereafter, so you will get the prestige.
The leader of the entire people of Gnostic,
their cupbearer, and the lamp's lighter to the path to Allāh,
And the one who takes the hands of the wayfarer to the desideratum,
lead them to the intent guider to Allāh,
O! Do comply with the commands
evade for the prohibitions, the heart attach it to Allāh!
Be obligated to remembrance of the lord
and to the prayer upon al-Muṣṭafā, by submission to Allāh,
And clear your heart, oh friend,
take refuge- in prosperity and its opposite- to Allāh
This is a symbol, if you understand my signs,
it is the secret of Aḥmadiyan's journey to Allāh,
Cling to her tail to attain the desideratum,

you will attain a secret from your lord [I swear] by Allāh,
 I swear by my lord you will never find same to her,
 not even (one) tenth of tenth of ten, I swear by Allāh, I swear by Allāh,
 Oh Lord, make us firm on it,
 irrigate us an appetite drink from the cups of contentment of Allāh,
 By your grace, make us drunk from its wine to become perplexed
 from her love, be passionately in love of Allāh,
 For the sake of our Imām Tijāni and his grandfather,
 and his companions who left the homeland for the sake of Allāh
 On them, from the Most Gracious, the purest of his prayers,
 and highest contentment whenever a preacher calls to Allāh.
 This intense employment of imperative verbs in a single poem can only be found in the field of
 Sufism, preaching, guidance or didactic poems sometimes, all these fields require authority
 persuasion and emotional control.⁴⁵

Referring to the poem again, we find that Atīku included a lot of his attractive style approach of
 Tijaniya by promising lucrative rewards and entering paradise without reckoning, the approach
 some researchers counted as one of the main reasons for the spread of the method and taking the
 reins of hegemony from the hands of the Sufi orders spread throughout West African region. Atīku
 was considered by the Tijanis and many researchers as the spokesperson on doctrinal issues with
 non-Tijani groups, his literary ability in Hausa and Arabic has helped to interpret Tijaniya doctrine
 within the community.⁴⁶ He also tried to emphasize some conditions of the Tijaniya order which
 distinguished it from other Sufi orders, one of such conditions is that one should not withdraw
 from it to another after taking its covenant, and not combine it with another Sufi tarīqa, *see* third
 and fourth verses: “*Hold on to it...*”

This condition caused a heat debate among the Sufis themselves at the time, among those who saw
 it as an arbitrary condition, Nasiru Kabara the leader of the Qadiriyyah Order, as we mentioned
 earlier in Atīku biography.

Both Tijaniya and Qādiriyya use their rhetorical authority in poetry and in prose to stay at the top
 of the Sufi discourse in the city of Kano. In addition to Atīku’s poem, we mention his books, the
 book *al-Faṭḥ al-nūrānī fī bayān wajh al-insilāḥ ‘an awrād al-mashā’ih li-aḥdh al-wird al-Tijānī*,
 a short treatise by Atīku in about ten pages that was printed at the Muṣṭafā al-Bābī al-Ḥalabī press
 Cairo, 1377/1958. Šayḥ Nasiru Kabara became the only Qādiri who defended the order in the city
 of Kano through his books and poems, one of his books in the matter is *al-naḥāt al-Nāsiriya fī al-*
tarīqat al-qādiriyya, printed in Zaria, by Norla, 1957 (1377).

45 More examples to be discussed later; especially when we will talk about the causal relationship between
 sentences in Atīku’s poems.

46 Paden, (1973), p.100.

As for the style of *promise*, it becomes clear in the second verse of the poem, where he uses causal relation to create the promise (*tawash shaḥ bihā = tarqā ilā haḍrat Allāh*) *Enjoy it= to rise up to the presence of Allāh.*

In verse seven (*Beseech by him in every matter and request=you will get the prestige.*), the verse 12 and 13 (*naqqi Fu'ādan+wal ja'an = bihā sirru sayril aḥmadiyya*) *clear your heart+ take refuge= it is the secret of journey*)

The verse 14 (*Cling to her tail =attain the desideratum=And you will attain a secret from your lord*), (*tashabbath bi ḍaylihā=li tazfura bi al=munā*).

The discourse of power is evident in verse 15, where Atiku channels all his energy towards the recipient and swears by God three times in a single verse: (*yamīnan bi rabbī*) "Oath by my Lord!" and (*wallāhi + tallāhī*) "I swear by Allāh, I swear by Allāh." He emphatically states that the addressee does not and will not find a Sufi order like the Tijaniyyah, not even a fraction of it.

Atiku also uses the style of interdiction to deter disciples from paying attention to the statements of those who deny Tijaniyyah's virtues. The issue of denial (*inkār*) has gained significant attention in Tijaniyyah discourse and that of their opponents due to the promises and bounties associated with joining the Tijaniyyah order. To preserve the order's spread, Tijaniyyah adherents defend against attacks from deniers in both prose and poetry. In the poem mentioned above, Atiku's approach to this phenomenon is through disregard and indifference: (throw behind you a statement that came from the expelled, the mutinous, and the unmindful,) and (you do not accept to accompany the weak) in clear reference to the deniers (*munkirūn*).

These methods, among others, serve to consolidate religious authority and uphold the hierarchical structure within Sufism, with the *ṣayḥ* at the top, followed by the *muqaddamūn*, and the *Murīdūn*. This structure helps instill the spirit of Sufism in the hearts of the recipients. Situationality refers to the factors that make a text relevant in a communicative situation. Usually, the effects of a situation are perceived through a form of mediation and are proportionate to how much a participant's beliefs and goals are utilized in the communicative interaction.

Atiku's poetry exemplifies how Sufi discourse wields power to shape the thoughts and actions of disciples. The rhetorical strategies he employs—oaths, interdictions, and directives—are designed to fortify the Tijaniyyah order and maintain its influence. By invoking divine authority and emphasizing the unique virtues of the Tijaniyyah, Atiku reinforces the order's spiritual and social hierarchy which starts with the *ṣayḥ* at the top, the *muqaddamūn*, the *Murīdūn*, and so on,. Through his poetry, he not only defends the Tijaniyyah against detractors but also motivates disciples to remain steadfast in their commitment, thereby perpetuating the order's legacy and expanding its reach.

In conclusion, Atiku's use of power in his discourse highlights the intricate relationship between language, authority, and social structure within Sufism. His poetry serves as a powerful tool for maintaining order, guiding disciples, and defending against external challenges, ultimately ensuring the continued prominence of the Tijaniyyah in West African Sufi communities.⁴⁷

Certainly! Atiku's Sufi discourse is rich and nuanced, reflecting different situations and audiences through variations in language usage. Here's an overview based on the sub-themes, tenors, and their roles within the communication process:

Addressing His Lord: When Atiku addresses his Lord (Allāh), his language is infused with reverence, humility, and devotion. This form of discourse typically includes poetic expressions of praise (*ḥamd*), supplication (*du'ā'*), and oaths (*yamīn*), where he invokes divine attributes and seeks closeness to the divine presence. This style of language is elevated and characterized by spiritual intensity, reflecting his deep spiritual connection and submission to God.

Addressing His Friends: When addressing his peers or friends within the Sufi community, Atiku's language maintains a tone of camaraderie and mutual respect. Here, he might use language that emphasizes shared experiences, mutual understanding, and encouragement. This discourse could include expressions of friendship (*uḥuwwah*), shared spiritual aspirations, and sometimes playful or affectionate language depending on the context.

Addressing His Disciples: Atiku's discourse with his disciples is marked by a teacher-student relationship. In this context, his language often takes on a didactic tone, where he instructs, guides, and imparts spiritual wisdom. This form of discourse includes teachings on Sufi practices, ethical conduct, and doctrinal matters specific to the Tijaniyyah order. Imperative verbs (commands) and prohibitions (interdictions) are common, urging adherence to Sufi principles and rituals.

Variation Based on Situational Contexts: The language Atiku employs varies based on the situational context in which the text is composed. For instance, during times of doctrinal debate or when addressing critics (*munkirūn*) of the Tijaniyyah order, his language might become assertive and defensive, emphasizing the virtues and spiritual benefits of the Tijani path. In contrast, during moments of spiritual ecstasy or poetic expression, his language could be more lyrical, evocative, and emotive.

Role of Sub-Themes and Tenors: Sub-themes within Atiku's discourse, such as love for the Prophet Muhammad, the mystical journey (*ṣulūk*), and the importance of spiritual practices (*ibādāt*), influence the language he uses. Each sub-theme shapes the discourse by highlighting different aspects of Sufi theology, ethics, and spiritual experiences. Tenors, which refer to the emotional

47 Giuffrè (2016) p.65.

and social attitudes conveyed through language, also play a crucial role in determining the tone and style of Atiku's discourse.

In summary, Atiku's Sufi discourse is multifaceted, adapting to different audiences and contexts while maintaining a core emphasis on spiritual guidance, doctrinal clarity, and devotion to God. His language reflects the depth of his spiritual insights, the richness of Sufi tradition, and the dynamic interplay between personal devotion and communal identity within the Tijaniyyah order.

Chapter Four

Cohesion in Atiku's Sufi Discourse

In modern linguistics, cohesion is one of the terms used to describe grammatical or lexical relations between different elements of a text.¹ Halliday and Hasan (1976) used cohesion to refer to the distinctive features of the surface structure of the text that tie different parts of sentences or major units of discourse; such as the referential function of pronouns, particles and some adverb patterns.²

This leads us back to the definition of the text according to Halliday and Hassan, that the text is a semantic unit whose parts are linked together by means of explicit cohesive ties. Such ties act as the internal keys that show the texture of the text, and they are the grammatical and lexical tools used by the writer or speaker in his text.³ The order and cohesion of the sentences through these links is one of the most important things that create the "texture" in the first place; and distinguish it from a group or series of random sentences due to the lack of systematic order of sentences and expressions by means of links.

4.1. Grammatical cohesion in Atiku' Poetry

The cohesiveness of texts is often demonstrated through the grammatical ties that connect the sequence of sentences, forming a cohesive thread from the beginning to the end of the discourse. De Beaugrande and Dressler coined the term 'cohesion' to denote the continuity of occurrences, operating under the assumption that various events in the text and their utilization are interconnected. The central question here is how these links are created and in what order. According to De Beaugrande and Dressler, the basic phrases and clauses in many languages, including Arabic, can be seen procedurally as configurations of links between pairs of elements, many of which further contribute to the overall linkage.⁴ then, this research will *practically* try to answer they raised on how and in what order are these links created? The chapter will be based on

1 For more on this topic see: Halliday, M. (1994). Halliday, Hasan (1976).. Salkie, (1997). Van Dijk (1989). Brown, & Yule, (1983). De Beaugrande, & Dressler, (1981).

2 See; Halliday and Hasan (1981), pp.4-7.

3 Witte and Faigley (1981), pp. 189-190.

4 De Beaugrande and Dressler (1981) p.53.

the study of the grammatical links features which Halliday and Hassan have studied i.e. *reference*, *substitution ellipsis*, and *conjunction*.

4.1.1. Conjunctive Particles

The first feature whose function can be observed in the surface of the text connecting different sentences within the text in Arabic language is the use of conjunctions (*al-‘ātf*) such as: *al-wāw* (و); *al-fā’* (ف); *tumma* (ثم); *lākinna* (لكن); *ma‘a* (مع); *kaḍālik* (كذلك); and so on. These conjunctions explain how we know in advance the existence of the semantic relationship from the surface of the text before reaching possible logical relationships between the sentences. This does not mean that the associative relationship always depends entirely on explicit lexical materials on the surface of the text; rather, these tools can be explicit or implicit, and we are often prepared to recognize the existence of the semantic relationship even if the conjunctions are not present at all.

Conjunctive elements, according to Halliday and Hasan, are cohesive not in themselves but indirectly, *by virtue of their specific meaning*; they express specific meanings which presuppose the presence of other components in the discourse. 5

The meaning of these elements in Arabic grammar is very accurate precise;⁶ and though there is overlap between some of them, there are some semantic differences. Let us take for example *al-wāw* (و); *al-fā’* (ف); and *tumma* (ثم). All of these are additive particles. However, *al-wāw* is an additive conjunctive particle that links nouns, phrases, clauses and paragraphs, i.e. it basically conjoins two or more grammatical elements in the text. As for the particle *al-fā’*, in addition to conjoining it has two additional meanings: (1) gradation/succession (*al-tartīb wal-ta‘qīb*); (2) cause (*al-ta‘līl*)⁷. As for *tumma*, it is sequential (meaning “then”, or “afterwards”), but it implies an interval between the occurrence of the two actions. The use of *al-wāw* and *al-fā’* in Atiku’s poetry can be extracted from the following verses:

سلكت مسالك العشاق حتى	شربت شرابهم فلذا سكرت
شربت الكأس حقا بعد كأس	فزاد تعطشي لما شربت
وأسكرني الشراب فهمت سكرًا	وكدت أموت إذ منه ارتويت

1. I journeyed along the path of lovers until
I drunk of their brew and I got drunk
2. Cup after cup did I drink,
But my thirst only grew the more I drunk
3. And this brew intoxicated me. Inebriated and drunk

5 Halliday and Hassan, (1976) p.226.

6 On the Arabic particles, see: al-Rummānī d. 386AH, (1981).

7 Ibid p,43 and 59.

I nearly died after a mere sip.⁸

In verse no. 2, Atīku uses the particle *al-fā'* to link his action (drinking) and the result of his action (the growth of his thirst), while in verse no. 3 he simply links the entire events mentioned in verses no. 1 and no. 2 to a conclusive outcome by using the particle *al-wāw*.

It is worth mentioning that the conjunctions do not work like all other ties such as those implying referral or substitution and deletion; the linkage relationship in conjunctions is not referential, but a simple linkage that connects a previous information with a following one. This is what classical Arabic grammarians explained under “the meanings of the particles” *ma‘ānī al-ḥurūf*. Some researchers adopted a partition of particles that follows the categories established by classical Arabic grammar, dividing them into conjunction (*‘atf*); disjunction (*faṣl*); contra-junction (*istidrāk*); subordination (*itbā‘*); and temporal conjunctions (*rabṭ zamanī*).⁹ Halliday and Hasan, on the contrary, while agreeing that there are several ways in which we can classify the conjunctions, adopted only four categories: additive, adversative, causal, and temporal.¹⁰

The primary function of additive conjunctions in Arabic grammar is to link propositions that hold the same status or position in the text world. Both the former and the latter propositions exist in the world, as exemplified in the sentence: 'Muhammad and Zayd have arrived.' In this context, the additive conjunction serves to link Muhammad and Zayd in the position of arrival. However, the nature of this linkage can take on various dimensions based on the particle used, the speaker's intention, or the context in which the speech occurs.

Additive linkage emerges as the most prevalent type of link in the Sufi discourse of Abu-Bakr Atīku, particularly in his descriptions of Prophet Muhammad or Tijāni Ṣayḥs. The dominance of additive conjunctions in Atīku's discourse can be attributed to the fact that the majority of his poetry tends to convey ideas positively or narrate facts successively, often reinforcing them in alternate sentences. This reinforcement may involve repeating the same proposition or introducing another one that emphasizes the initial statement.

It's worth noting that eulogy poems, a prevalent genre in Nigerian Arabic literature and widely practiced by Atīku, typically revolve around narrating the miracles of the Prophet or extolling the virtues of the founder of the Tijāniyya order. In the poem 'Miftāḥ al-aḡlāq,' for instance, I identified 48 explicit links, with 36 of them being additive, 8 temporal, 3 causal, and only one adversative.

The same result emerges from an analysis of the poem *Manhaj al-ḥalāṣ*, where I identified 1 grammatical links, 57 of which are additives, 8 causal, 4 temporal, and 2 adversatives. As the text of this poem is an instance of didactic poetry in which the teacher explains one point of doctrine after the other, we find that additive links are dominant, even though they contain what falls under

⁸ Translation is from Brigaglia, (2017a), p.210.

⁹ See the partition in Faraj, (2019) p.95.

¹⁰ Halliday and Hassan, (1985) p.238.

disjunctions, such as *إما* (*immā*, “either”), *أو* (*aw*, “or”), and *لا* (*lā*, “not”). Some of such disjunctions are for subordination. Let us take this example:

إعمال طاعة لوجه الله	إخلاص خاصة عباد الله
أو لوصول لمقام ذي ارتقاب	لا للثواب ولا خوف العقاب
إلهم جل الإله واعتلا ¹¹	بل للعبودية مع شوق إلى

The sincerity of the elite, the (real) servants of God
Is doing acts of obedience simply for the sake of God

Neither for a reward nor for fear of punishment

Nor for reaching a lofty spiritual station

Rather, as pure servitude, and as a longing

For their Lord, the Almighty, the Highest.

Here, the poet links the act of obedience to God (*tā'at Allāh*) first with a causal link, using the *lām al-ta'īl* (لوجه الله , for the sake of God). Then, he links between the first sentence and the following one with a disjunctive link, (لا “not”; in لا للثواب, “not for a reward.” Subsequently, he uses an additive link (*al-wāw*) to connect the following sentence (ولا خوف العقاب, “nor for fear of punishment”). Then again, he uses a link (أو “or”) which can have a disjunctive meaning but which in this case, functions as an additive particle. Finally, in the third verse, he uses the link بل “rather”, which shows emptying and subordination.

In my analysis, I observed a distinct use of linkages in poems where Atīku delves into the Sufi spiritual journey, symbolically represented. Take, for instance, the poem '*Ḥaḍayān al-šārib*' ('Delirium of a Drunkard'). In this poem, I identified 32 explicit ties, with 14 being causal links, 12 additives, 4 temporal, and 2 adversatives. The arrangement of these links imbues the poem with a robust surface cohesiveness, portraying sequential events.

Adhering to the classical style of the *ḥamriyya* or wine ode, Atīku depicts his Sufi state of annihilation (*fanā'*) in a symbolic manner, likening it to a drunkenness induced by 'drinking the liquor of love of the *Aḥmadian* presence' (*al-ḥaḍrā al-Aḥmadiyya*). He articulates

:

11 Diwān no.1, p.171.

شربت شرابهم فلماذا سكرت
 فزاد تعطشي لَمَا شربت
 وكدت أموت إذ منه ارتويت
 فزاد تعطشي ولذا فريت
 به إذ ما رويت لَذَا بقيت
 ولولا العطش فيه لما نمت
 نديم صحابه حتى سقيت
 ونادمني النديم لَذَا ارتقيت
 لَذَا المحبوب تيمني فحرت
 وداركني فيإني ما امتليت
 وإلا أيها الساقى قضيت

سألت مسالك العشاق حتى
 شربت الكأس حقا بعد كأس
 وأسكرني الشراب فهمت سكرًا
 وزدت الشرب علا بعد نهل
 فريت بذا الشراب وصرت باق
 فلولا ذا الشراب لكنت عدما
 دخلت لخان ساقيه وكننت
 فقربني مديهم إليه
 رقيت إلى مراقبهم جميعا
 ألا أيها الساقى تعطف
 فزدني ذا الشراب ولو قليلا

1. I journeyed along the path of lovers
2. until I drunk of their brew and I got drunk
3. Cup after cup did I drink, but my thirst only grew the more I drunk
4. This brew intoxicated me. Inebriated and drunk, I nearly died after a mere sip
5. My friends failed to realize that I was drunk; for I never gained consciousness after that drunkenness
6. So, I drunk again, draught after draught, my bewilderment increased and I was annihilated
7. I drowned in that drink and in it I persisted since I didn't quench my thirst, I persisted
8. If not for this drink, in reality, I would have been non-existent, and if not for this thirst for it, I would not have made any progress
9. I entered the tavern of its *sāqī*¹² and was the drinking buddy of his companions before asking for a drink
10. Then, their leader drew me close to him, and the drinking companions caroused with me, so I ascended
11. I climbed to their heights, ascending for that love omened well for me, and I lost my mind
12. Oh *sāqī*, take pity and keep the drinks coming, as I'm not yet full,
13. Give me more of that drink, even if just a little bit or else, o *sāqī*, I will perish¹³

In this poem, *ṣayḥ* Atīku explains the reason for his drunkenness (= spiritual annihilation) starting from his entering the lovers' path (= the path of Sufism), with a series of events continuing to follow as a result. This choice allows him to use causal and additive links to describe in rapid

12 The term (*sāqī*) in Sufi doctrine usually means Sufi master under whom a *murīd* should submit himself for his spiritual journey, however, in the above context it means Aḥmad Tijānī the founder of the order, as Brigaglia (2017) emphasized that by the time of Niasse's arrival in Nigeria "Shehi Atīku, however, was considered to be an accomplished 'ārif bi'l-lāh (gnostic) since before his encounter with the Senegalese. Contrary to most of his peers from among the Salgawa, his submission to Niasse was seen more as an acknowledgment of the latter's station than as a discipleship *stricto sensu*."

13 The whole translation of the poem from from Brigaglia, (2017a), p.210-211.

rhythm the succession of events. The continuity of surface connections between the phrases can be seen in figure below:

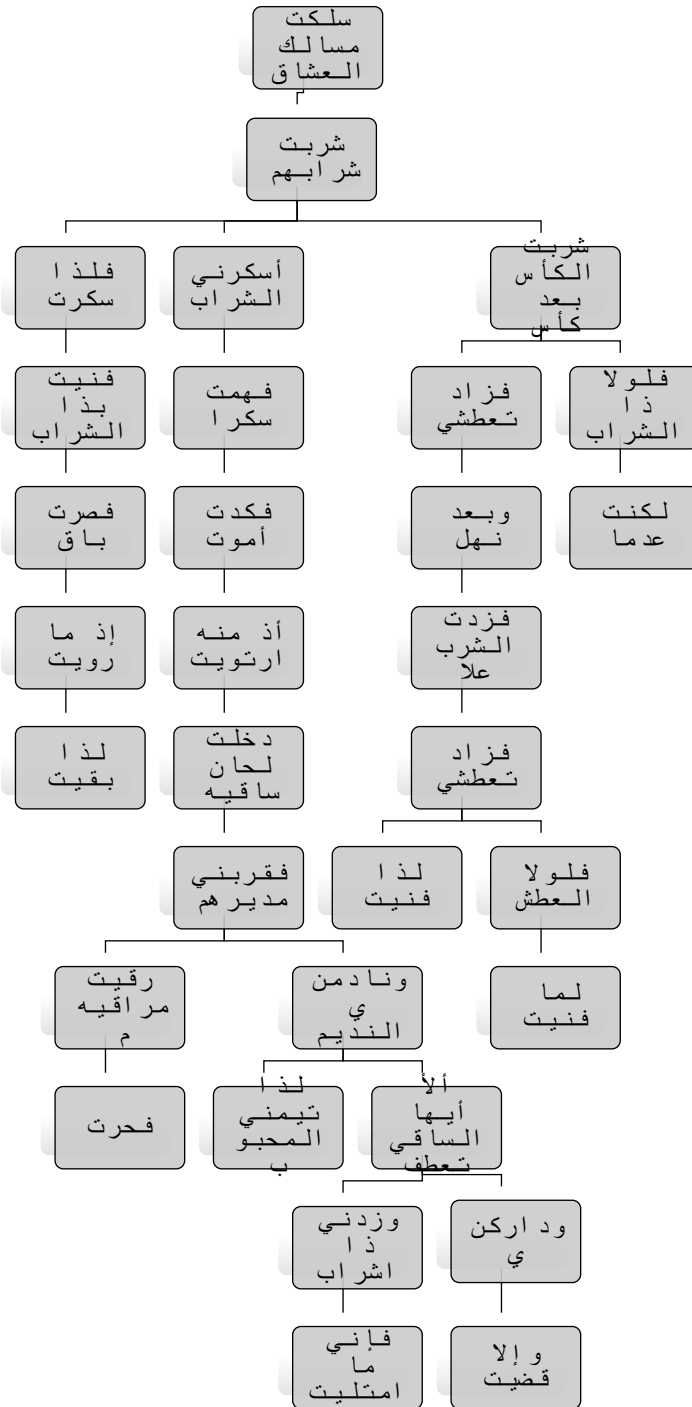


Figure 1 surface connections between the phrases

The cohesive ties used in this poem provide an extended path through which the events that occurred in the text are linked horizontally, as the figure shows.

A similar pattern is found in the poem *Miftāḥ al-aḡlāq* in praise of the Prophet, especially in the following section, where the author recounts the miracles of the Prophet:

والضرب كلمه لحل وثاق	وَالضَّرْبُ كَلِمَةٌ لِحُلِّ وَثَاقٍ	وَالضَّرْبُ كَلِمَةٌ لِحُلِّ وَثَاقٍ	وَالضَّرْبُ كَلِمَةٌ لِحُلِّ وَثَاقٍ
وكذا الصبي بنطقه المصداق	وَكَذَا الصَّبِيُّ بِنُطْقِهِ الْمَصْدَاقُ	وَكَذَا الصَّبِيُّ بِنُطْقِهِ الْمَصْدَاقُ	وَكَذَا الصَّبِيُّ بِنُطْقِهِ الْمَصْدَاقُ
ففي كفه المردار بالإنفاق	فَفِي كَفِّهِ الْمَرْدَارُ بِالْإِنْفَاقِ	فَفِي كَفِّهِ الْمَرْدَارُ بِالْإِنْفَاقِ	فَفِي كَفِّهِ الْمَرْدَارُ بِالْإِنْفَاقِ
تمشي إليه بسيرة الإعناق	تَمْشِي إِلَيْهِ بِسِيرَةِ الْإِعْنَاقِ	تَمْشِي إِلَيْهِ بِسِيرَةِ الْإِعْنَاقِ	تَمْشِي إِلَيْهِ بِسِيرَةِ الْإِعْنَاقِ
يمشي بكيما مظهر الإملاق	يَمْشِي بِكَيْمًا مَظْهَرُ الْإِمْلَاقِ	يَمْشِي بِكَيْمًا مَظْهَرُ الْإِمْلَاقِ	يَمْشِي بِكَيْمًا مَظْهَرُ الْإِمْلَاقِ
فأتى برّي لبانه المهراق ¹⁴	فَأَتَى بِرِّي لِبَانِهِ الْمَهْرَاقِ ¹⁴	فَأَتَى بِرِّي لِبَانِهِ الْمَهْرَاقِ ¹⁴	فَأَتَى بِرِّي لِبَانِهِ الْمَهْرَاقِ ¹⁴



Figure 2. MS of *Miftāḥ al-aḡlāq* URLK

He is the one to whom a gazelle spoke
 And the lizard spoke to him to free a bond
 The jackal testified the truth of his message

¹⁴ 14 Diwān no.1, p.170.

As well as newborn child¹⁵ [testified] with his credible speech
 The camel complained to him, and the pebbles glorified God
 On the palm of his hand that flows with disbursement
 When he called the trees towards him, they came
 Walking to him with a speedy attitude
 He had turned back an eye from *Qatāda*¹⁶ when he came
 Walking, crying, showing his destitution
 The udder of the sheep, when he touched it
 Started to flow with milk copiously.

The text is characterized by the succession of coherent narrative phrases through additive and temporal linkage, realized in a hammering rhythm by a succession of *al-wāw*. This reflects the author's intention of gathering as much as possible of allusions to miracles of the Prophet in the space of short verses. The intention here is not to "narrate" the miracles, but to allude to events the audience is supposed to know beforehand. What would sound like an excessive repetition in other poetic contexts ("and... and... and..."), here creates the quasi-oneiric effect that is intended to be created with these allusions. To diversify the discourse, Atiku also uses the temporal links *لما* and *إذ*, both of which can be translated as "when". All these are transitional particles that improve readability and create some diversification, helping in having varying effects on the discourse while strengthening its cohesiveness.

4.1.2. Reference

Reference is one of the factors that have a crucial role in linking parts of the text. Reference means the presence of linguistic elements that are not independent, but rather refer the reader to another element in the world of the text. This means the information referred to in these items refers to an item mentioned before, after, or even out of context; hence, it forces the reader to search elsewhere for their meaning. To quote Halliday and Hasan's words, "These items are directives indicating that information is to be retrieved from elsewhere. So much they have in common with all cohesive elements."¹⁷

15 A miracle of newborn baby who talk to Prophet Muḥammad in many Islamic sources.

16 Qatādah b. Nu'mān is one of the Prophet Muḥammad's companions from *Aws* clan, he died in the year 23rd AH. He Atiku narrates what Muslim historians narrated about a miracle of the Prophet Muḥammad on the day of Uḥud, Ibn Ishāq mentioned that On that day, the eye of Qatada ibn al-Nu'man was injured until it fell on his cheek, and the Messenger of God restored it with his hand, and it was the best and one of his eyes.

17 Halliday and Hasan (1985) p.31.

Classical Arabic grammarians, who studied the topic under the heading *‘awḍ al-ḍamīr* (the referral of pronouns), have four categories of pronoun usage, mainly based on rank *rutba* and position *maqām*:

- a. The use of a pronoun to refer or stand for an element preceding it and higher in rank;
- b. The use of a pronoun to refer or stand for an element following it but higher in rank;
- c. The use of a pronoun to refer or stand for an element following it and lower in rank;
- d. The use of a pronoun to refer or stand for an unmentioned element, when the context is clear.

Modern linguists divide references into internal reference (endophora) and external reference (exophora), the latter being a pronoun that refers to something outside the text and therefore is contextual, thus being like the fourth type identified by the Arabic rule above.

As for endophora, it refers the reader to an apparent element within the text, and is divided into two sub-categories: a reference (anaphora) to an element previously mentioned, which is the most common type; and a “dimensional” reference (cataphora), which refers to a later element, as it appears from the figure drawn by Halliday and Hassan (p.33):

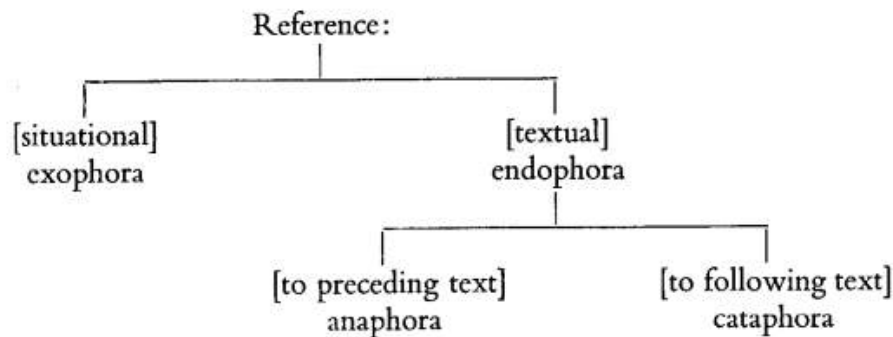


Figure 3 Reference chart according to Halliday and Hassan

It is clear from the above that the difference between Arabic and English linguistics on pronoun reference is that in English, anaphora and cataphora are arranged based on their physical positions in the text. While in Arabic the rank of the reference has been given special consideration, basically a name referred to should come first before the pronoun, yet, it may come later in exceptional cases, in what is known in Arabic grammar as *‘awḍ al-ḍamīr*. Anaphora is typically defined as references to items mentioned earlier in a discourse or “pointing back”, while cataphora refers to items to be mentioned later in a discourse or “pointing forward”. On the other hand, Arab grammarians consider the issue of “rank” (*al-rutba*), of the referred element within the sentence, either he was mentioned first or later referral in Arabic is achieved by the so-called “local elements”, which include pronouns, demonstrative nouns, and relative nouns. These elements are

not independent in the text, but they always refer to something to interpret them.¹⁸ Yet, the retrieval of meaning through reference achieves an economy of language usage, as the referring units recall the elements referred to, avoiding repeating them, and maintaining the continuity of the content in the active inventory without the need to express it again, and therefore it is called sometime metonymy.

These elements fall in the Arabic grammar under the name of pronouns (*ḍamā'ir*), and they are of two types: pronouns of presence (*ḍamīr al-ḥudūr*) and pronouns of absence (*ḍamīr al-ḡayb*). The first category includes personal pronouns, second person pronouns and demonstrative pronouns. The second category includes personal pronouns and relative pronouns, as appears in the following table¹⁹:

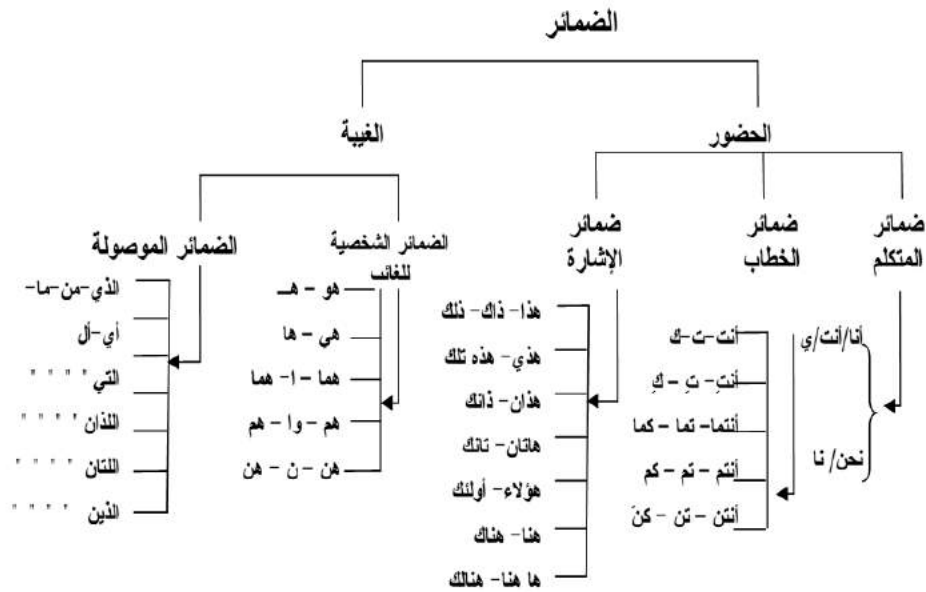


Figure 4 pronouns in Arabic Grammar

As for the poetic texts of Abu-Bakr Atīku, the presence of pronouns in different ways depends on the nature of the text (genres). Though most of Atīku's poems belong directly or indirectly to the Sufi genre, they differ according to their theme and context: some may contain descriptions, others narrations, others didactic notions. Accordingly, in the poetry of praise (*madīḥ*), we normally have important sections devoted to the description of the virtues of the Prophet or of a Sufi genre and sometimes, the narration of his life or miracles; thus, a high presence of pronouns that refer to the described person can be expected. Let us take as an example Atīku's panegyric ode to the Prophet Muhammad, titled *al-Nūr al-lāmi ' fī madḥ al-ḥabīb al-shāfi*. In this ode, the author committed himself to narrate 200 names of Prophet Muhammad mentioned by Imām al-Jazūlī in his famous

¹⁸ Faraj. (2019) p.83.

¹⁹ Na'īmah, (2014).



Figure 5 MS of al-khanjar al-rabbānī, in ATLK

Oh Lord, oh Lord, oh You who coerce, Oh God,
 oh God, oh You who subjugates
 Destroy, oh Lord, the chief of the Hausas,
 the Sultan of Sokoto, avert from him any bounty
 Smash his affairs and bring decay to his intellect,
 destroy his houses and hasten his dethroning
 Take power away from him in a humiliating way,
 destroy him, oh Lord, in the worst of ways
 Send down on him, oh Lord, a thunderbolt
 that will destroy him and annihilate him
 Erase him, remove any trace of him in his house,
 may he not see or be seen.²⁵

The pronouns continue to the end of the poem, in which he uses denoting pronouns to diversify the discourse, such as his saying:

عبدك هذا ربنا قد ظلما وقد عتى تكبرا وانتقما

²⁵ Translation from Brigaglia, (2017), p.133.

منقذ كل لهف وجاني
 على الضعاف وهو لا مطاقا
 منك بليلا أو نهار سارب²⁶

عبدك مس جانب التجاني
 عبدك هذا رب قد أضاقا
 أنت الذي ليس يفوت هارب



Figure 6 MS of al-khanjar al-rabbānī, in ATLK

This servant of yours, O our Lord, has been unjust,
 He has tyrannized arrogantly and repressed.
 Your servant touched the sanctuary of Tijānī;
 the Savior of any grieved and guilty
 This servant of yours, Lord, has become tough
 on the weak, and he is unbearable
 You who from whom a fugitive will never lurk away
 from you in the night or in the day.

The sequence of pronouns in this poem clearly contributes to the continuity of its discourse from beginning to end, creating a powerful rhythm. However, it's notable that the reference to pronouns may be confined to specific sentences within the text. Consequently, the function of these pronouns

²⁶ Ibid, p.128.

is more focused on linking internal sentences rather than establishing cohesion across the entire text

One intriguing Sufi aspect of this poem is its verse count (55), which can be interpreted as a reference to the name of God al-Mujīb (“the Responsive”, “the One who answers prayers”). The numerical value of this Name is precisely 55. This practice is commonly employed by West African Sufi poets. In many of Atīku’s poems, we often discover an 'encoded' reference to a Name of God, a Prophet, or the numerical equivalent of a Quranic verse through the poem's verse count.

Returning to the discussion on pronouns, it becomes apparent that the devotional and supplication sections of poems are particularly dense with them. In these sections, first-person pronouns (أنا/ي) and second-person pronouns (... أنت) abound, underscoring the intimate relationship between the servant and his lord.

In certain cases, especially in mystical supplications, the dialogue may unfold between a murīd and his Ṣayḥ, as exemplified in Atīku’s supplication to his master Aḥmad Tijāni:

ويا وزري يا منجدي ونصيري	ألا يا أبا العباس كهفي وملجئي
فأنت منى قلبي وأنت مجيري	ويا سندي غوثي عمادي وعدتي
أيا عمدتي يا منجدي وحفيري	فمالي سوى أعتاب بابك ملجأ
أناديك يا غوثي نعم ومصيري	إذا نابني أمر وضقت لأجله
إذا ضقت ذرعا مسندي وسفيري	فأنت الذي أشدوا بإسمك دائما
إذا ضاع في اليبدا عقال بعيري) ²⁷	(فعار على راع الحمى وهو في الحما
فأنت عمادي موئلي وأميري	فكن لي معينا في الذي قد أهمني
وصحبي وأولادي وكل عشيري	وكن لي إذا ما فر عني معارفي
وكل الذي أرجوه بعد مسيري	أنال الذي أرجوه هنا من مئاري
ولطفنا وتيسيرا لكل عسيري	بجاهك عند الله أرجو تعطفنا

27 This verse is not for Atīku, some says the verse composed by Hazrat Nafīsat B.al-Hasan al-Anwar (145-208 AH) a granddaughter of Imam Ali the 4th caliph. Atku borrowed the verse and put it in the poem in what the classic Arabic rhetoric’s called *al-taḍmīn*; where a poet will borrow on or more verses and embed it within his poem.

وأنت ملاذي في جميع أموري
تدوم متى ما لاح كل منيري
وملكوته أو فاح كل عييري
على المصطفى المختار خير مجيري
وكل الذي يقفون نهج حيفري²⁸

فإنك باب المصطفى سيد الوري
عليك رضى الرحمان يا خاتم الولا
عليك رضاء الله مادام ملكه
وصلى إليه العالمين مسلما
وصلى على آل اكرام وصحبه

O Abul Abbas, my cave and my refuge,
oh my asylum oh my reliever and my helper.
O my support, my succour, my pillar, my apparatus,
you are the desire of my heart and you are my shelter.
I have nothing but your doorstep as my shelter,
o my support, my reliever, my cover.
If something befalls upon me and I am unable to bear it,
I call you! Yes! My destination.
You are the one whose name I chant always,
when I look for sustain, o my sustainer.
(it is a shame for a shepherd to lose the hobble of a camel
in a desert while he is in the sanctuary)
Be my helper in whatever troubles me,
you are my pillar, my sanctuary, my destination.
Be with me whenever my associates, friends,
my children and all my family run away from me,
To get the thing that I wish in this world
and what I wish after my departure
I wish to have (God's) sympathy, mercy and ease from all hardship
By your esteem honor in the presence of God
You are the door of the master of Creations
and you are my shelter in all my business.
The contentment of Allah to last be upon you
O Seal of sainthood, whenever any light shines
The contentment of Allah may last upon you as long as His power lasts,
and exists His dominion, and any fragrant scent emanates,
The peace of the Lord of the worlds, and His blessings
Be upon the chosen one, the best one to find shelter with
The blessings of God upon his esteemed family
and the companions, and all who follow the path.

28 Dīwān no.2, p.10.



Figure 7 Market edition of the poem A-lā yā Abā'l-'Abbās kahfī.

It appears from this fifteen-line poem that it contains 61 pronouns, 46 of which refer to the poet himself, 12 to his master, 2 to God and 1 to others. This high frequency of pronouns highlights the continuity of the discourse, as it shows the stance of the poet in front of his lord or master.

The same applies to the poem of *dīkr*, where 23 pronouns are distributed in the eight verses of the poem, and eleven of these pronouns refer to person who remembers God (*dākir al-Raḥmān / Allah*), mentioned three times in the poem, to bind the text together as illustrates below:

قد نلت كل المنى من عند مولاكا	بشراك يا ذاكر الرحمن بشراك
وفي القعود وفي اليمنى ويسراكا	كن ذاكر الله في سر وفي وعلن
إلا الذي بجميل الفضل أولاكا	تتل بذلك سرا لا يحيط به
كالحى يثوى مع الأموات خذ ذاكا	فذاكر الله بين الناس جا مثلا
بين اليبيسات من أشجار مرعاكا	أو شجرة أثمرت وأورقت فثوت
أذاكر الله يا بشراك بشراكا	وذاكر الله إن الله يذكره

in the poem can be categorized into two groups: first, a set of pronouns that delineate the relationship between the teacher and the student; second, pronouns that reference the letters, numbers, and talismans presented by the teacher to the learner, as exemplified in the verse below:

وسادسها (خَزَعَمْدُرُطَيْفَظُ) أَخِي ي بِالزاي فاضربها وزدها فكملا³⁰

And the sixth is (*ḥuz 'maduraṭyafaz*), oh my brother

multiply it with *al-zāy* and increase it, then it is complete

The verse conveys the idea that the sought-after number results from multiplying the numerical value of the formula mentioned in the first hemistich by seven (the numerical value of the letter *zāy*), and then adding seven. The third-person pronoun 'hā' in the phrase 'سادسها' refers to the lines that Atīku intended to compose, as mentioned at the beginning of the poem. Similarly, the third-person pronoun 'hā' in the expression 'Faḍiriḍhā' pertains to the formula stated in the verse, namely *ḥuz 'maduraṭyafaz*, and so on until the end of the poem. This sequence of pronouns establishes a linkage between the first and second parts of the verse and connects it to the initial lines of the poem, where the Ṣayḥ expressed his intention to compose lines in the form of 'astur' (singular satr).

4.2. Lexical Cohesion in Atīku's Sufi poetry

Lexical cohesion refers to the relationship between two or more words within a textual sequence. In other words, such type of cohesion is achieved through the selection of vocabulary³¹ in a way that there is an exchange relationship through which lexical elements in the text can be referred to one another. Lexical cohesion is achieved through two linguistic phenomena: reiteration and collocation.

4.2.1. Reiteration

Reiteration is the direct repetition of words within the text, allowing the speaker to revisit a previously mentioned concept with a new dimension or nuance of meaning. Scholars in the field of text linguistics suggest that reiteration serves as a mechanism for textual linkage. However, according to De Beaugrande, recurrence is common in spontaneous speech, where restatement arises from a short planning time and rapid loss of the surface text. ³² Classical Arab scholars,

30 Diwān no.1, p.119.

31 Halliday and Hasan.(1976) p.274.

32 De Beaugrande and Dressler (1981), p.57.

including Ḥalīl b. Aḥmad, Ibn Rashīq al-Qayrawānī, and al-Suyūṭī, considered reiteration as a cohesive element in their study of this phenomenon in literary texts. According to Micheal Hoey, (1991), the role of grammatical cohesion, which we discussed earlier, is deemed less significant than that of lexical cohesion. The categorization of reiteration, as per Hoey's study, is illustrated in the table below, adapted from Károly (2002):³³

CATEGORIES		Examples
Lexical relations		
i. Same unit repetition		
1. Repetition	Simple	كتب- كتب
	Derived	كتب- يكتب
ii. different unit repetition		
2. synonymy	Simple	ضياء- نور
	Derived	بنى- أنشأ
3. opposites	Simple	الصغير- الكبير
	Derived	يفنى- يبقى
4. Hyponymy		اللغة العربية
5. Meronymy		اليد- الأنملة
Text-bound relations		
6. instancial relation		

Modern Arab critics such as Nāzik al-Malā'ika say that reiteration represents an ordinary phenomenon that coheres with parts of the text; yet, in the poetry, it contributes to the cohesion of the poem and the linking of the parts of the verses.³⁴ Nāzik al-Malā'ika a says that the primary rule of reiteration is that it should be closely related to the meaning; she also relies on this method to divide reiteration into word reiteration, phrase reiteration, syllable reiteration and letters reiteration.³⁵

³³ Hoey, Micheal (1991). *Patterns of Lexis in Text*. Oxford: Oxford University Press.

³⁴ Al-Ḥūlī, Faysal. Ḥassān. (2011). *Al-Tikrār fī al-dirāsāt al-naqdiyyah bayn al-aṣālah wa al-mu'āṣarah* (Master's thesis). Mutah University, Faculty of Arts, Department of Arabic Language and Literature, Jordan.p.65.

³⁵ al-Mala'ikā (1967), p.210.

According to Halliday and Hasan, reiteration is “a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between – the use of a synonym, near-synonym, or superordinate”.³⁶ The usefulness of this division appears when it comes to the problem of decrease of informativeness of the text which arises usually from frequent use of direct repetition; as repeating the same lexical element with the same connotation to refer to its predecessor without an increase in meaning will contribute in linking parts of the text; however, the synonym carries an additional meaning over the aforementioned word, as well as the use of the general expression after the specific and its opposite adds depth to the text in addition to the linking function.

Lexical cohesion through reiteration is achieved in Atiku mystical poetry through direct and partial reiteration.

4.2.2. Direct and partial reiteration

The reiteration of elements is called “recurrence” when the original occurrence merely happens again, and it can happen at various levels³⁷ (lexical, sentence, phoneme and morpheme). The lexical recurrence – repetition of the same word - is the most noticeable sort, and it shows how speaker or writer continues talking about the same thing, through the text. The second sort is partial recurrence, i.e. the shifting of already used elements to different classes (e.g. from noun to verb). The third sort which has crucial significance in Arabic text is structural repetition, i.e. repeating a structure but filling it with new elements. This constitutes parallelism (*al-tawāzī*).³⁸

4.2.2.1. Direct reiteration

Hoey (1991) called direct reiteration “simple lexical repetition”, i.e. the repetition of a lexical element without any change. The meaning of this repeated word may be fixed, but it may come often through different contexts, and from here the communication process breaks our experience with the lexicon transforming the meaning. However, what is remarkable about Šayḥ Atīku’s poetry texts is that the repeated words in some poems take a single form, which is a repetition with the same meaning, but still it is related to different phrases of independent sentences. In his thesis, Mansur Jibril (2005) concluded that this type of repetition dominates the discourse in Atiku poems, he added that when we look on the descending order of the occurrence of repetition in the poetry of Šayḥ Abu Bakr Atīku we find that the repetition of words is more common, as it reaches 17.5% of the verses of his poetry, followed by the repetition of phrases in the second degree, reaching

36 Halliday, and Hassan ,(1976) p.278.

37 De Beaugrande and Dressler (1981), p.54.

38 Ibid p.49.

7.1%, and then the repetition of syllables that reach up to 1,7%.³⁹ Let us take, for example, the poem *Maṭīyyat al-jid, fī kašf asrār al-bayt al-fard*, which is a poem in nineteen verses, fifteen of which end with the name *Allāh* as in the following:

طريقتنا تحتم تحتها بذكرها	تحتم بوردها تحتم بتقوى الله
توشح بها يا صاح إن كنت عازما	تمتع بها ترقى إلى حضرة الله
على جادة القطب التجاني أخي سر	وأوراده الزمها ولا تك كالساهي
إمام نوي العرفان ساقى جميعهم	وموقد مصباح المسير إلى الله
وأخذ أيدي السائرين إلى المنى	وموصلهم للقصد دال على الله ⁴⁰

Our order! Adhere to its litanies
adhere to its litanies, adhere to the piety of *Allāh*
Dress with it, oh friend, if you are determined
enjoy it to rise up to the presence of *Allāh*
On the boulevard of Tījāni, the pole of the saints, oh my brother, walk on it!
and to his litanies stick, don't be unmindful
The leader of all gnostics, and their cupbearer
and the lamp's lighter to the path to *Allāh*
And the one who takes the hands of the wayfarer to their goal
and leads them to their intent, guiding to *Allāh*

The repetition of *lafẓ al-jalālā* (*Allāh*) at the end of the verses is like embroidery for it, as each of the repetitions of the name is related grammatically and semantically to the sentence in which it is mentioned. A notable thing is that there is not, with all these repetitions of the same word (*Allāh*) as the rhyming end of the verse, a common situation known in Arabic rhetoric as *īgāl*, i.e. a case in which the meaning of the verse is completed before reaching the rhyming syllable. In those cases, Arab poets recur to adding a syllable that is not necessary for meaning, but that adds emphasis and allows to respect the rules of Arabic prosody. In the above poem, instead, we find that although the word *Allāh* is repeated as a rhyming end in fifteen verses out of nineteen, each occurrence is a core word in the verse, so that if it were to be deleted, the verse would be crippled in meaning. In this sense, technically, this poem is not to be considered, from the point of view of Arabic poetics, as “monorhyme” (*al-īṭā*) as each of the repeated syllables *Allāh* would be considered as different from the previous ones.

The same feature is repeated in some verses of the poem *Abyāt al-šikāyā*. Here, Atiku says, at the beginning of the poem:

³⁹ Jibril, (2015), p.76.

⁴⁰ Diwān no.1, p.173.

يا سيدي أحمد التجاني خُذْ بيدي
أنت العماد أيا غوثي ويا سندي
أنت الملاذُ فهذا الحالُ في ضيق
وأنت كهفي إذا ما كنت في ضيق
وأنت بابُ نجاتي أنت منق من
قد كان مشتكباً في شدة الضيق
يا غوث كل مرید لاذ مرتجفا
مما عراه من الأهوال والضيق⁴¹

Oh, my master Aḥmad al-Tijānī, take my hand
You are the sanctuary, this situation is in distress
You are the support, O my succor *Gawṭi*, O my back up
And you are my cave whenever I am in distress
And you are the door to my salvation
You are the savior of those who are entangled in distress
Oh helper of every seeker who takes shelter
while he is trembling from what he saw of horrors and distress.

The poem consists of twenty-five verses, with the word "al-dīq" (distress) repeated twenty-one times, twenty of which are part of rhyme syllables; the remaining one appears in the first line of the nineteenth verse.

The poem is replete with Sufi invocations and supplications, a characteristic feature of Atiku's poetry often criticized by modern Arab literary critics. According to the Babtayn Dictionary of Arab Poets in the nineteenth and twentieth centuries:⁴²:

"His poems follow the traditional pattern with rhythm, meanings, and fantasies. He tends to use redundant words, obscure meanings, and exaggerated expressions in his elegies and praises, sometimes to the extent of appearing humiliated in his supplicant role."⁴³

However, from the perspective of the concepts embedded in Atiku's poetry, this criticism should not be surprising, as Sufis often conceive of their supplicatory poems as akin to a beggar pleading before their master. Repetition serves a specific function in these poems; for instance, the constant repetition of the word "anta" ("you"), repeated ten times throughout the poem, emphasizes the intimacy between the servant and his Lord.

To appreciate the texture of this poem, one must consider how reiteration enables it to fulfill its fundamental function: creating interrelationships among its textual components. According to Ṣubḥī Al-Faqqī, this entails several conditions: the recurring element must have a high frequency within the text to distinguish it from other constituents, it must aid in deciphering the text and

41 Dīwan No.1 p.35.

42 The dictionary is a project by The Foundation of Abdulaziz Saud Al-Babtayn's Prize for Poetic Creativity. T

43 <http://www.almoajam.org/lists/inner/276>

actualizing its central meaning, its recurrence must span from the beginning to the end of the text, and ultimately, it must bolster the text's central theme.⁴⁴

Looking at reiteration in Atiku's poem *Abyāt al-shikāyā* ("Verses of complaint"), we find that the repeated pronoun (*anta*), not only contributes to the main axis of the poem, but it *is* the actual axis, as it extends from the first line to the last one.

Similarly, the repetition of the vocative particle (يا) in the mystical poetic discourse serves to show a psychological element, that is, the relational nature of the mystical soul with God. Šayḥ Atiku, in his poetic discourse, persists in using a special vocative technique to link the parts of his supplication discourse. He begins the poem with the interjection يا , and then continues to repeat it within the text in some strategic places, as in the beginning of the above verses. In the same way, in the poem *al-Mawāhib al-aḥadiyyā*, he links the various parts, and this achieves coherence, by using the vocative particle (يا). The poem is made of 64 pentastichs, all opened with the vocative (يا) whose total occurrences within the poem are 111:

يا أشرف الخلق يا أعلى الورى غرفا يا أكرم الخلق يا أسمى الورى شرفا
يا أعظم الخلق يا أوفاه مغترفا يا رحمة الله يا من قد رقى فصفا
ونال ما ليس يدرية الذي وصفا⁴⁵

O most honorable of all creation, O highest of all creation in stages
O most generous of all creation, O the most high of all creation in honor
O the greatest of the whole creation, O the most accomplished in gathering (noble characters)
Oh mercy of God, o you who has ascended and was purified
And has attained what the describer ignores

The last verse with vocative is the sixty-first verse:

ولتلبسني يا خير الورى حُلا من البها وارقيتي مرتقى الفضلا
إني التجأت إليك الكملا من التجا بك يا خير الأنام فلا
يُرى بثوب من الإذلال ملتحفا⁴⁶

And clothe me, O best of creations,
in robes of splendor, and raise me to the highest stage of virtue,
I resorted to you, oh the most perfect of all the perfect ones,
Whoever resorts to you, Oh, the best of people,
will not be seen wearing a robe of humiliation.

44 Farag,(2019) p.107.

45 Dīwan No.1 p.186.

46Dīwan No.1 p.195.

The frequency of the vocative at the beginning of the poem is most intense at the beginning, then it decreases gradually towards the end. In verses 1-18, for instance, the vocative is present in abundance. In the Sufi discourse, this is comparable to the *nasīb* section in classical pre-Islamic odes, where poets, in crying over abandoned campsites, used the vocative in abundance, as well as in cameleer's songs. From verses 19-45, the vocative comes in the context of describing the Messenger of God, in the form of direct address, such as the poet's saying:

يا سيد الرسل يا مولا بغرته قد أشرقت افق الدنيا وطلعته
 وشرفت طيبة من أجل روضته أسرى بك الله نورا نحو حضرته
 فنات ثم أيا مختاره التحفا⁴⁷

O Master of the Messengers, the one by whose light and appearance,
 the horizon of the world has shined,
 And taybah (Medina) was honored because of his shrine,
 God allowed you to travel in Heaven by night – oh light - towards his presence
 And there, you achieved a gift, oh Chosen by God.

Similarly, the poem *al-Sirr al-muṭalsam fī al-istigātā bi al-ism al-a'ẓm* ("The talismanic secret, in seeking intercession through God's supreme Name") was composed precisely to achieve a repetition that has specific Sufi function. Here, the vocative particle (يا) is repeated nineteen times within only 11 verses.

هادي هو الله أنت ربي إنني دعوتك يا مجيب
 مؤمن مالك يا مبين ويا مهيمن يا منيب
 سميع سامع يا سلام أيا سريع العطا رقيب
 قيوم قهار يا قدير قدوس قابض يا قريب
 كفيّل كافي يا كريم ويا كبير أنا الكئيب⁴⁸

The Guide (*Hādī*) is God, you are my Lord
 I called you, oh Responsive One
 The Infuser of Faith (*Mūmin*), the Owner (*Mālik*), O the evident (*Mubīn*)
 O dominant (*muḥaymin*), the Acceptor of repentance (*Munīb*)
 The All-Hearing (*Samī'*), the Listener (*Sāmi'*), O the Peace (*Salām*)
 O the Giver without delay, the Watchful (*Raqīb*),
 The Self-Subsisting (*Qayyūm*), the All-Prevailing (*Qahhār*), the Omnipotent (*Qādir*)
 The Most Sacred (*Quddūs*), the Withholder (*Qābiḍ*), O the proximate (*Qarīb*)
 The Sufficient (*Kāfī*), the Guarantor (*Kaḥfīl*), the Most Generous (*Karīm*),

47 Dīwan No.1, p.192.

48 Dīwan No.1, p.142.

O the Greatest one, I am the gloomy.

Such a reiteration, in a Sufi text, is far from “redundant” and in fact, is literally interspersed with specifically Sufi techniques of cryptically encoding a certain meaning in the poem by the use of certain words or letters in specific places. Such techniques include: *acrostic poems* where the initial letters of each verse form specific Quranic verses, names of God or religious formulas; God’s secret “Supreme name” (*al-ism al-a‘zam*) cryptically encoded in specific verses; meanings associated to the number of verses of each poem according to the traditional science of symbolic numerology; repetitions of specific names of God in a poem, corresponding to the numeric value of that particular name according to esoteric numerology. These are all techniques that are meant to allow whoever recites the poem, to achieve the recitation of the intended Quranic verse, name of God or other formula, *in a specific number*. Thus, all these repetitions are far from being cases of “redundancy”. What we need here to appreciate these poems, is a specific aesthetics that, instead of applying the canon of the courtly panegyric to a Sufi genre, captures the internal logic of these texts from within the Sufi tradition.

In the above poem, for instance, nineteen (the number of reiterations of the vocative particle) is the number of the letters of the *Basmala*. So, the poem is first of all, meant at “capturing” the power of the *Basmala*, the Quranic formula which, according to a well-known Hadith, “contains all the Quran”, into verses. The second thing to notice is that this poem is composed in an *acrostic way*, so that the first letters of each verse, if arranged vertically, give the sentence:

أهم سقك حلع يص

Although they do not have any grammatical meaning in Arabic, the above formula has a very important talismanic status in Sufism in general, as they are widely considered to correspond to one of the secret, Supreme names of God.⁴⁹ From Marcus-Sell’s study of the West African Sufi culture; she emphasized that the Sufis held great reverence for the sciences of letters and names (*‘Ilm al-ḥuruf wa al-asmā’*), considering it as a practical body of knowledge intricately connected to specific rituals. Those who “become connected to the names” were believed to acquire the characteristics and powers associated with a particular name. Through this connection, individuals could integrate themselves into the cosmological order, thereby gaining influence and control over the world and its various processes.⁵⁰

These 11 letters, with the addition of three, namely (*ظرن*) make up fourteen of the twenty-eight Arabic letters, which are known in mystical letters as the “letters of Light”, *al-aḥruf al-nūrāniyyā*. The complete name formed by these letters is pronounced in Arabic as *Aham Saqak Hhala ‘a Yass Toren* , and has an exact equivalent in the Hebrew Kabbalah.⁵¹

⁴⁹ For more on this talismanic name see: Marcus-Sells, (2022).

⁵⁰ Marcus-Sells, (2022), p.92.

⁵¹ Shadrach and Harrison, (2004), pp.38-39.

As per Šayḥ Sīdī Muḥammad B. Muḥtār al-Kuntī (d.1826), as cited by Marcus-Sell, this appellation was derived through numerical operations from the name Allah. Furthermore, each constituent "word" of the name symbolizes one of the other names of God. To illustrate, "AHM" signifies God the Everlasting (*Allāh al-Dā'im*), "SQK" represents the Alive, the Self-Subsisting (*al-Hayy al-Qayyūm*), "HL" conveys the meaning of the possessor of Majesty (*dū al-Jalāla*), and "YS" embodies the Generous (*al-Ikrām*).⁵² The significance of the talismanic name as strong tool of prayer acceptance by God is evident in this concise narrative from al-Kuntī:

“Whenever a servant connects to the greatest name and comes to possess its form, the lights of the names flood out [*istifād.at*] from the form to the angelic spirits¹¹ and so they cry to their lord and say: ‘oh our god and our lord, why has the light of the form poured out?’ So He says: ‘I know, oh my angels, that my servant, so-and-so, has connected to this noble name out of a need he has asked me about. Oh you, satisfy his need, whatever it may be... if the believer’s need is “illuminated [*nūrāniyya*] and pure,” then the angels respond to the request directly, but if it is unjust or oppressive (*z.ilmāniyya*), then they force the devils to do the work.”⁵³

In Sufi occults these letters form an ancient and sacred name of the Divine that was usually revealed only to initiates. And each of the letters of the name is associated with other names of God and also with the four elements (earth, air, water, and fire) and other properties:

Element	Letters
Fire	أهم
Air	سقك
-Water	حلع
Earth	يص
Spirit	طرن ⁵⁴

Moreover, it aligned with the four humors of the body (phlegm, blood, yellow bile, and black bile), the twelve signs of the zodiac, and the seven "planets" (Mercury, Venus, Mars, Jupiter, Saturn, the sun, and the moon).⁵⁵

⁵² Marcus-Sells, (2022), p.93.

⁵³ Ibid, p.92.

⁵⁴ The last three letters are usually removed to form the supreme name, which is why they are not seen in Marcus-Sell's categorization.

⁵⁵ Ibid, 94.

Many ways of using this formula are widely attested in different books written by Sufis, especially in the *kunnāsh*⁵⁶ genre, i.e. the collections of talismanic formulas that for centuries, Sufis have been passing on to each other and only occasionally, published. Containing numerous methods of litanies some are in talismanic way, to be repeated in specific number and time.

The act of repeating the same word, brings us back to one of the basic questions that are posed when studying cohesive ties in a text; is reiteration unintended, or does it reflect an author's intent? According to Michael Hoey, there was an imagination from the reader that the writer is able to create ties between the sentences, and that there are keys to link the sentence with the previous sentences in the text as well as keys to link the text to the group of other works by the author.⁵⁷

Certainly, Atīku's poetry has this feature of prior planning of all these lexical ties. The Sufi poet often deliberately employs a certain number of cohesive traits to indicate a certain meaning or point in mysticism, such as a method of *dīkr* (mystical litanies) and specific stages of *sulūk* (spiritual wayfaring). This phenomenon, as we have seen, is very common in the poetic discourse of Atīku, as we have seen it occurring both at the phonological level (reiteration of specific letters a specific number of times) and at the lexical one (reiteration of specific words a specific number of times). One of the best examples can be found in the poem *Miftāḥ al-fayḍ al-rabbānī* ("The key to the divine flood"), which is made of 90 verses where the name *Allāh* is repeated 66 times, a number that is equivalent, precisely, to the name (الله) in numerology, as follows:

$$\begin{array}{cccc} \text{الله} & = & \text{ه} & \text{ل} & \text{ل} & \text{ا} \\ 66 & = & 5 & 30 & 30 & 1 \end{array}$$

It is very common for Sufis to recite their litanies in specific numbers, in other words, to recite a specific name of God in a number that corresponds to their numerological value. For instance, the name of God *Laṭīf* ("the Gentle", the "Subtle") is usually recited 129 times, the name *Kāfi* ("The Sufficient One") 111 times, etc. In many cases, the value can be multiplied by itself to achieve a more powerful "larger number", for instance by multiplying 66 by 66, the "larger number" corresponding to the name "الله" is 4356.

It is for this reason, and not for "redundancy", that Šayḥ Atīku in *Miftāḥ al-fayḍ* repeats the word "الله" in different places; let us take look into these verses:

محمد أن تجعلني مختلف	أدعوك يا الله بجاه الحنف
ونجني يا رب من عناء	عن كل ما يؤذي من الأعداء

⁵⁶ See, for example, Ibrahīm (1999). In the *kunnāsh* of Atīku, several methods of using these letters are mentioned. Usually such files are kept as secret by the Sufis, and such "recipes" are only passed on to qualified students. However, Sufi manuscript collections are replete with these types of manuscripts and such, these formulas are also widely known to outsiders.

⁵⁷ Hoey, (1991), pp.155-161.

يا الله يا الله يا الله
سيدنا أحمد يا الله
سيدنا التجاني بالتحقيق

I appeal to you, O God, for the sake of *Hanafi*
Muhammad to make me disappear
From everything that hurts (me) from the enemies
And save me, O Lord, from trouble
Oh Allah oh Allah oh Allah
Oh Allah oh Allah oh Allah
By the Master of the time, Ḥamāhullāh⁵⁸
By our master Aḥmad (al-Tijānī), oh Allah
And by everyone who was on the path
of our master Tijānī in truth.

يا الله يا الله يا الله
بصاحب الوقت حماه الله
بكل من قد كان في طريق

This text, with its repetition of the word (الله) in strategic positions, achieved a basic coherence without dismantling its basic plot, which is supplication. On the contrary, reiteration serves the subject of the poem and adds a specific purpose: the intentional repetition of the name of God a specific number of times.

Another point worth mentioning, is the importance of using manuscript versions of the poem in order to understand more deeply the Sufi context in which the poems were conceived. In the two manuscript versions of this poem, in fact, we see some instructions that disappeared after the publication of the poem in *Atiḳu* collection.⁵⁹ Such instructions allow the *murīd* (aspirant) to recite the poem as intended by the author. In a paratextual note, in fact, the author gives details about how to read the poem, and which specific intention to recite before commencing; then, he adds some instructions about how to pause at specific places and repeat certain elements in the text a specific number of times. The number of times that a word in the text should be recited, is indicated by the numbers written above the word in question, which are not to be found in the published version of the poem, as in the pictures below:

58 Shaykh Aḥmad Ḥamahullah b. Muḥammad born in 1882 was a Tijānī leader from Nioro du Sahel, present-day Mali, arose as a Tijānī leader and attracted followers from different backgrounds, many of his followers proclaimed him to be the highest-ranking saint of his time *quṭb al-zamān*. He died in France after being arrested and sent into exile in 1933 by the colonial government of French West Africa. See: Soares, (2000), pp.357-365.

59 In this note, refer to the pages where the poem appears in the published Diwan, as well as to the two manuscripts.

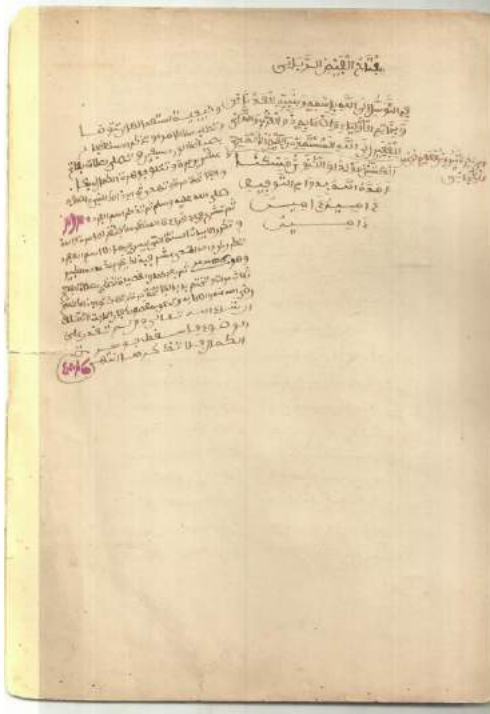


Figure 270 MS *Miftāh al-fayḍ* ATLK



Figure 11 *Miftāh al-fayḍ* ATLK

The disappearance of the paratextual elements in the published version, drastically change the reception of the poem and its usage.⁶⁰ In other words, we lose the *context* of the poem, and we fail to appreciate the *function* of reiteration. Readers of the printed version might perceive the poem simply as an intercessory supplication, overlooking its technical and functional aspects within Sufi culture. The benefits of repetition in Sufi culture are summarized by Shadrach and Harrison (2004) in several ways.

The reasons for multiple repetitions are many folds. The first is mathematical harmony. It combines sounds and numbers. You repeat the name a number of times equal to its numerical value or based on a special mathematical formula. The second reason is the idea of immersion. You chant a name until your entire consciousness is absorbed in its meaning and cosmic principle. The chanting serves to expand your mental horizon beyond its normal boundaries. The third reason is what people consider the raising of energy or, more accurately, the evocation of the *rouhaniyah* of the name within and around your sphere.⁶¹

The instruction given to the reciter in the front page of the manuscript reads as follow:

“The method of using it is to perform ablution and find an immaculate place; then recite *istiḡfār* with the style of *wird*⁶² 70 times; then recite *ṣalāt al-fātiḥ* 20 times; then recite *Jawharat al-kamāl* 7 times; then *sūrat al-fātiḥā* once. Then you should present all of this

60 The reception of Atīku Sufi discourse will be discussed later where two standards of textuality i.e. Intentionality and acceptability will be discussed.

61 Shadrach and Harrison (2004) p.40.

62 *Istiḡfār* in Islam means seeking forgiveness from God by reciting several types of *Istiḡfār*. Here Atīku refers to the version prescribed in *Tijānīya* daily litany of *wird*: أَسْتَغْفِرُ اللَّهَ الْعَظِيمَ الَّذِي لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ

as a gift to the Prophet and his companions. Then recite the “solitary name” (*al-ism al-fard*)⁶³ 3930 times. Only then, start the recitation of the poem. You will recite it once, but you will repeat the six verses which have nothing in it except the *ism al-fard*, each of them repeat 11 times. This will give you the greater value of 4355.⁶⁴ After finishing of recitation of the poem, recite *ṣalāt al-fatih* 3 times, and complete with *fātiḥā* and present it as gift to the *ṣayḥ* [Šayḥ Tijānī] - may Allah please with him and his companions - then you pray for what you need; the wish will not be delayed by the grace of Allah. If you cannot perform ablution then leave the *Jawharat al-kamāl*, don't recite it.”⁶⁵

These paratextual details provide essential insights into the inner workings of the text and its surrounding ritual context. They allow for a comprehensive understanding of how the poem was originally intended to function within Sufi practices. It's worth noting that the recitation of the poem, as prescribed by Atiku, could be assigned to an initiate to be performed over specific periods, such as 66 days, to achieve a squared number of the "greater number" associated with the original name.

Besides these examples of “technical”, “functional”, “ritual” repetition that is only to be understood in the context of the Sufi discourse of Šayḥ Atiku, there are also examples of ordinary repetition that come randomly in his poems, signalling the emphasis and preoccupation. For example, in the first this verse of the poem *Aslāk al-jawāhir*, while talking about the charisma (*karāmah*) of Šayḥ Aḥmad Tijānī:

كراماته تربو على القطر والندى وتربو على عد الرمال وتكثر⁶⁶

His charisma exceeds the diameter and dew

And exceeds the number of grain of sands and even more.

Since the axis of the poem is the enumeration of the prestige of Šayḥ Tijānī and his status, the word “*maqām*” was repeated seven times with a simple repetition, (without any alteration) and the word “*manāqib*” was repeated twice.

Similarly, the repetition of the words 'he came' and 'welcome' in a poem dedicated to welcoming and bidding farewell to Šayḥ Bin ‘Umar Tijānī during his renowned tour in Africa, which included Kano city, as well as in a poem written to welcome Šayḥ Muhammad Al-Hadi of Mauritania, does

63 The “solitary name” (*al-ism al-fard*) in Sufi culture is “Allah” or *Lafz al-jalāla*

64 The greater numeral value of a name is its square number, i.e. the number obtained by multiplying its basic value by itself, i.e. الله is 66, and $66 \times 66 = 4356$; لطيف is 129, $129 \times 129 = 16641$. Sometimes, the greater value also can be elevated to its square number.

65 *Miftāḥ al-fayḍ al-rabbānī fi al-tawassul ilā Allāh bismihī wa bi Nabīyihī al-adnānī wa bi ḥātimi al-awliyā wa aṣḥābihī zawī al-qurb wa al-tadānī*. MS, front page, ATLK.

66 *Dīwān* no1, p.64.

not carry a ritualistic meaning. Instead, it serves the purpose of creating cohesion. To illustrate, let us consider the following verses:

مرحبا أهلا وسهلا مرحبا أهلا وسهلا
 جاءنا من حاز فضلا بنعمر نجل الرسول
 مرحبا بابن التجاني
 قد أتى نور البلاد قد أتى هادي البلاد
 من دعى إلى الرشاد قد أتى نجل البتول
 مرحبا بابن التجاني
 قد أتى بدر البدر جاءنا كل الحبور
 وأتى كل السرور منذ أتى نجل الرسول
 مرحبا بابن التجاني⁶⁷

Welcome, Welcome

He has come to us, the possessor of Grace

Welcome O son of al-Tijānī

The light of the country has come

He who called to the right guidance

Welcome O son of al-Tijānī

Tijānī The full moon has arrived

and all happiness has come

Welcome, O son of al-Tijānī.

Welcome, welcome

Benomar, descendant of The Messenger

The guide of the country has come

The son of the pure one has come

The delight has come

since the arrival of the messenger's son

The significance of repetition in this poem revolves around the central theme, which is the welcoming of Šayḥ Bin ʿUmar. The celebration of his arrival necessitates the repetition of certain words to reinforce the fundamental theme of the text—coming and welcoming. Some researchers argue that using the same word, rather than synonyms, makes the proposition or text easier to understand.⁶⁸ However, the cultural background and the topic at hand play a vital role in the effectiveness of repetition. In the Sufi discourse of Šayḥ Atīku, the repetition of specific words creates a series of repeated sentences, potentially imparting another Sufi dimension, as seen in the previous example.

A similar example can be found in another welcome poem addressed to the Mauritanian Šayḥ Muhammad al-Hādi b. Maulūd Fāl. He arrived in Kano in 1946 as a representative of Niase to

67 Dīwān No.1. p.106.

68 Judith, (1986), p.35-36.

reaffirm Niassé's authority in Northern Nigeria⁶⁹ and provide additional spiritual training to Tijāniya scholars. Atīku extends his welcome to him in the following manner:

أهلا وسهلا بالإمام الهادي	شيخ الشيخ إمام هذا النادي
أهلا ومرحبا بقدومكم	فقدومكم نور لكل بلاد
أهلا بهاديننا إلى سبل الهدى	أهلا بحامل راية الإرشاد
ذا وارث للشيخ إبراهيم من	حل البلاد بفيضه المتمادي
ذا وارث للشيخ إبراهيم من	أمداه ارتفعت على الأنجاد ⁷⁰

Welcome and welcome to Imam al-Hādi

The Šayḥ of the Šayḥs and the imam of this community

Welcome, welcome upon your arrival

Your arrival is a light for the whole country

Welcome to our guide to the right path

Welcome to the flag-bearer of guidance

This is the successor of Šayḥ Ibrahim, the one

Brought to the country his divine flood⁷¹

This is the successor of Šayḥ Ibrāhīm

Whose divine flood overflowed above all highlands.

In this instance, we observe the repetition of certain words, generating repetitive sentences, such as 'أهلا وسهلا' and 'ذا وارث للشيخ إبراهيم من'. However, this repetition does not sound excessive, as each instance is grammatically linked to a different sentence within the text. This characteristic represents one of the typical techniques employed in the Sufi discourse of Šayḥ Atīku in his poems. Another illustration can be found in his occasional poem to welcome Šayḥ Ibrāhīm Niassé during a visit to Zinder, Republic of Niger, in Ša‘bān 1362 (May 1953), where he says:

يا أرض زندر أتاك اليوم برهام	ضيفا كريما فحق الضيف إكرام
وقد أتى لتلقيه الأولي سعدوا	من كل فج وهم بحبه هاموا
أهلا وسهلا بقطب العارفين ومن	قد طأطأت لعلاه منهم هام
أهلا بفيضة ختم الأولياء ومن	ظهوره به قد أزيل أوهام
أهلا وسهلا ومرحبا بطلعة من	في فضله حار أفكار وأفهام
أهلا وسهلا ومرحبا بطلعة من	من فيضه نال كل الخلق أسهام

69 Paden (1973) 106-107.

70 Dīwān No.1.p.111.

71 The divine flood is the main symbol of Niassé's mystical revival, as discussed in Chapter 2.

تبيين أحواله ستر وإبهام⁷²

أهلا وسهلا ومرحبا بطلعة من

O city of Zinder, today Barhām comes to you
An honorable guest, and all guests are entitled to honor
The fortunate ones have come to welcome him
From all direction, and they passionately love him
Welcome to the pole of the Gnostics, to whom
Heads have bowed due to hi his high status
Welcome to the flood of the Seal of saints,
Who has removed all illusions by his manifestation
Welcome and welcome to the appearance of one
Who perplexed the thoughts of all, by his high merits
Hello and welcome to the appearance of one
From the divine flood of which, all receive a portion
Welcome and welcome to the appearance of one
Whose spiritual states are veiled and unexplainable.

72 Dīwān no.2, p.25.

اسفا هم شررا وانهم جاسكهم جشاهرو الكواذ لسم بهوا ايساع
 ج الزاك والنجار بعد الصبح من صفت اجناهم بعد كموهم الكماع
 وبقدره الجدر والشكر اليم باليمن كلاله كموه له بامسه فاموا
 وغيره فط اليمص عليه شفا جشكوه كلك الايبه والافطاع
 شر السلاهار السباد البشير ومن منوره الخلو وسوالا امر مقدا
 وشكته شهود الحوسيد من الحوه ساجرت نجبه وافطاع
 تكميك ابه ايهم بالاربع كموه والابهم ايهم
 الشجانه يوم الاحد كموه رمضان كموه
 بمد يمشكوه شانه عمشه جوما
 من كموه الاصل

Figure 13 page 2 of the MS

وصل على خير الرور ايساد ء الوصحب وتسلميم والكمه اع
 الحمد لله
 تشلجيه ابيات قالها من حضره التجمائير ريد العلاج ابو كمر
 عتيور من حضر الكشش مولد الكشش مسكفا من شانه ذوق حليب
 الدوا والسوا وحامل من حتمه النجمان الشينج به العليم الخليل من
 الدرعه وارضاها ويلقها الحومور والسوا
 بالارض ندر الساب اليرج به اصاع
 دمع النعوس من جاشه وفندولا
 وفرا الكفيم الاوك سسوا
 وغيره هم منوا صبه اوك سسوا
 اسلا وسه لا يقف العار جومول
 اسلا بمر ساد اسلا القصر فاطمة
 اسلا بيضة حتمه الاوياء ومن
 اسلا القيصه القل على سده
 لم لاوسه ابي العباس فو شفا
 بالاس طم حبيب الله حامره
 لنا لانهم يردو التلوو وحكم
 نساء بهر بار صغار لا تعدو بحكم
 بهر بار صغار لا تعدو بحكم
 بهر بار صغار لا تعدو بحكم
 بهر بار صغار لا تعدو بحكم

Figure 12 MS of the poem Yā arǧ Zinder with Tashṭīr of Balarabe Jega, in ATLK

It should be noted that the repetition of the sentence 'أهلا وسهلا' at the beginning of this sequence of five verses creates phonological parallelism (*al-tawāzī al-ṣautī*) in the first hemistich of each verse. Simultaneously, it semantically compels the author to formulate a clause that completes each repeated element in the second hemistich. This approach allows him to progressively provide the readers (in this case, mostly listeners, as the poem was meant to be recited) with more information about the visitor, his mission, and the religious movement he led in the West African region at the time. The linkage between these repeated elements can be understood through the continuity (coherence) of sense among the information provided by the author in the text, creating, as a whole, the 'theme' of the text, as illustrated below:

	LINKED SENTENCE	Level 4	Repeated element level 3	Repeated element level 2	Repeated element level 1
A	بقطب العارفين ومن ←	قد طأطأت لعلاه منهم هام	—	—	أهلا وسهلا
B	ختم الأولياء ومن ←	ظهوره به قد أزيل أوهام	—	—	أهلا بفيضة
C	←	في فضله حار أفكار وأفهام	بطلعة من	ومرحبا	أهلا وسهلا
D	←	من فيضه نال كل الخلق	بطلعة من	ومرحبا	أهلا وسهلا
E	←	تبيين أحواله ستر وإبهام	بطلعة من	ومرحبا	أهلا وسهلا

Each of the repeated elements, regardless of the level of repetition, is intricately linked to an important sentence or clause conveying crucial information about the Tijānī Fayḍa and its leader Niasse. In sentence (a), Atīku informs his audience in Zinder that the majority of scholars in the region have already submitted to their visitor. In sentence (b), the author justifies the submission of those scholars to Niasse's leadership by alluding to his spiritual function: he has removed the spiritual veil (ḥijāb) and illusions (awhām) through the advent of his Fayḍā. Moving on to sentence (c), Atīku asserts that the experience of having such a veil removed cannot be explained by the intellect. Sentence (d) follows, mentioning that the flood of Niasse flows so that all people can receive their share.

As a whole, this five-verse sequence serves as an explanation of the rank of *gawṭiyya* or *quṭbāniyya* according to Sufi doctrines. The pole (*al-Quṭb*) is not an uncommon Sufi doctrine; it has been expounded upon by figures like Jalal al-dīn al-Suyuti in his book 'al-ḥabr al-dāl.' To demonstrate the Islamic roots of such a rank, al-Suyūṭī traces Prophetic traditions discussing *aqṭāb* and *abdāl*, narrating various stories from the companions of the Prophet.⁷³ For al-Qāšānī the quṭb is the locus of God's sight throughout the world and throughout all time. He is in the mold of the angel Isrāfīl.⁷⁴

The doctrine within the Tijānīyya order has a long history. Besides being fundamental for understanding central doctrines related to al-Tijānī as the 'seal of sainthood,' this doctrine has consistently sparked various claims about the authority of individual charismatic figures at the local level in Tijānī history.

In the early twentieth century, a Moroccan Tijānī scholar, whose writings had a significant influence on Nigeria, provided commentary on one of his poems. In this commentary, he expounded on the doctrine of the *quṭb*, mentioning, among others, the '*quṭb*' Abdullah al-Ġazawānī (d. 935 A.H). According to al-Ġazawānī, 'there is only one *quṭb* in every time who resides at

73 Al-Sayūṭī (2013).

74 see al-Qāšānī, p.162, translation is from Ṣafwat, (1991) p.97.

Mecca, and sometimes he is referred to as *al-ġawt* (“the Succour of the time”). The *ġawt* has 360 veils of light (*hijāb*, p. *hujub*) for the people of light and 360 veils of darkness for the people of darkness. His head proceeds from the Footstool (*al-kursiy*), his chest from the Throne (*al-‘arš*), and his body proceeds from the seven spheres of the universe that supply existence to the entire universe, *yamuddu al-awālim*.⁷⁵

Therefore, sentence (d) in the earlier context highlights the concept of *al-madad* (“supply”) believed to proceed from Niasse, who was considered the Pole of the time (*quṭb al-zamān*). The final sentence concludes the discussion on Niasse’s maqām by conveying to the audience that the rank of *quṭbāniyya* is profoundly mysterious and cannot be fully understood. Since Niasse attained that rank, his spiritual state will persist in being shrouded in ambiguity.

Similarly, Atiku employs a similar stylistic approach in the poem of *dīkr*, composed to extol the virtues of the one who frequently remembers God (*dākir Allāh*). This poem features both direct repetition of words and sentences, as well as partial repetition:

قد نلت كل المنى من عند مولاكا	بشراك يا ذاكر الرحمن بشراك
وفي القعود وفي اليمنى ويسراكا	كن ذاكر الله في سر وفي وعلن
إلا الذي بجميل الفضل أولاكا	تتل بذلك سرا لا يحيط به
كالحى يثوى مع الأموات خذاكا	فذاكر الله بين الناس جا مثلا
بين البييسات من أشجار مرعاكا	أو شجرة أثمرت وأورقت فثوت
أذاكر الله يا بشراك بشراكا	وذاكر الله إن الله يذكره
لأنه سر سر السر أعطاكا	يا ذاكر الله فلتشكر مواهبه
نه الكريم فتسترضيه يرضاكا ⁷⁶	يا ذاكر الله فاطابه المزيد لأن

75 See, Naẓīfī (al-), (1984), p.66.

76 Dīwān no.2, p.26.

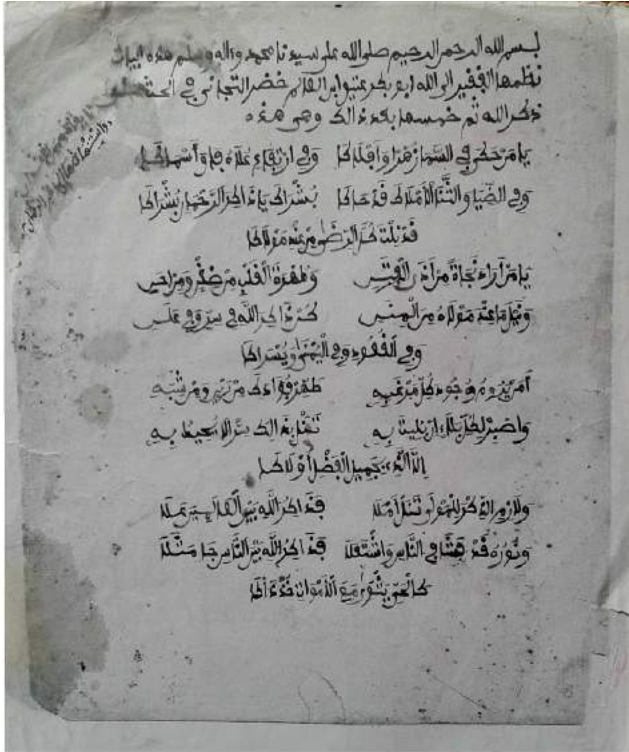


Figure 15 Manuscripts of Dīkr Poem with his takhmīs

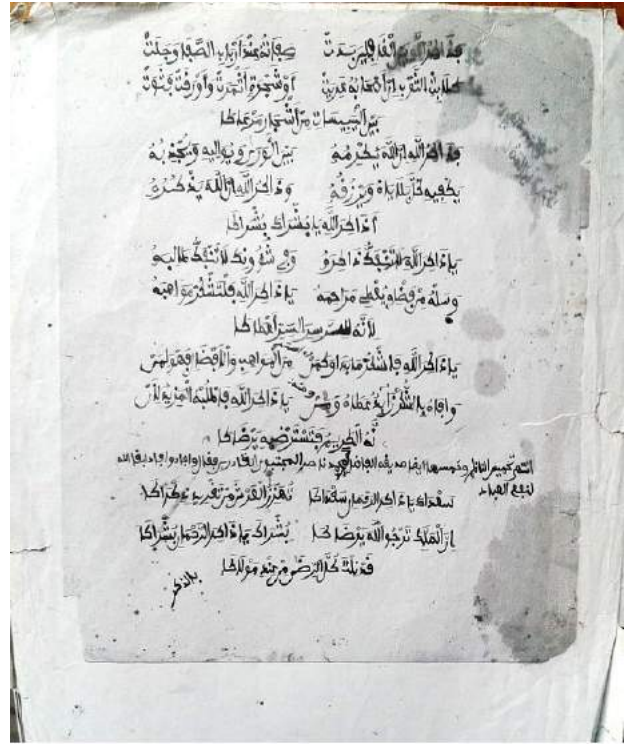


Figure 14 Nasir Kabara's tashtīr on the poem starts at the end of the MS ATLC

Good tidings, *Zakir Rahman*, good news!
 You have been granted all your wishes from your Lord
 Be one who remembers God often, in secret and in public,
 and while sitting, and reclining on your right and left side
 By doing so, you will obtain a secret that cannot be comprehended
 Except by the one who credited you with a beautiful grace
 The one who remembers God often is among the people, as reported
 As a living one dwelling among the dead, take this maxim,
 Or like a tree that bears fruit and leaves, and whose roots are deep
 Among the dried trees of your orchard
 And one who mentions God often, God mentions him
 O you who remember God, congratulations, good tidings
 O *Zakir Allāh*, be thankful for His bounties
 For He gave you the secret of the secret of the secret
 O *Zakirullah*, ask Him for more, because
 He is generous, so seek His satisfaction and he will be pleased with you.

Here, we can detect the reiteration of what Arab classical grammarians call “semi-sentences” (*šibh al-ḡumla*) (relative phrase) such as *dākir Allāh* and *dākir al-Raḥmān*, about eight times in the eight

verses that make up this text, in addition to the repetition of the word *bushrāk* four times to form the general framework of the text, i.e. to congratulate the one who remembers or mentions God. The word *al-sirr* (“the secret”), too, is repeated four times to indicate the expected outcome of the continuing *dīkr*.

The effect of the poems as such can be seen in how later the society of *zakirai* (from sing. Arabic *dākir*) became very popular in the Tījānīyya Fayḍa, due to the new methods of doing *dīkr* by exuberant Tijani youth everywhere; in the roads; markets; mosques; standing or sitting and a loud. Though augmentation of *dīkr* is a common attribute of all Sufis; however, The nickname *zakiru* became widely in use within the *Fayḍa* community to refer to those engaged in remembrance Allah in a such way.

4.2.2.2. Indirect reiteration

Indirect reiteration can be either through partial reiteration or through homonymy. It is defined by Arab grammarians as using the basic components of the word (the morphological root) in different places and transferring it to another grammatical category.⁷⁷ In other words, it is the use of the word root in different forms in the text, like to change from verb to the active participle (كتب- كاتب) or to noun of place, (درس - مدرسة) or to noun of instruments (, مفتاح- مفتاح). This definition is equal to the paronomasia in classical Arabic rhetoric, and it will lead us to a discussion of phonological cohesion.

Šayḥ Atīku frequently employs partial reiteration in his poetic discourse, a stylistic choice deeply connected to semantics. In most cases, the repeated element serves to highlight the main theme of the text, constituting its semantic axis. This style is particularly evident when Atīku discusses the rank (*maqām*) of Šayḥ Aḥmad Al-Tījānī. In the following poem, the poet begins with the word '*maqām*':

مقام أبي العباس أعلى وأكبر
مناقبه ليست تعد وتحصر

The rank of Abul Abbās is higher and bigger,

His virtues cannot be counted or encircled

77 De Beugrande and Dressler, (1981), p.56.

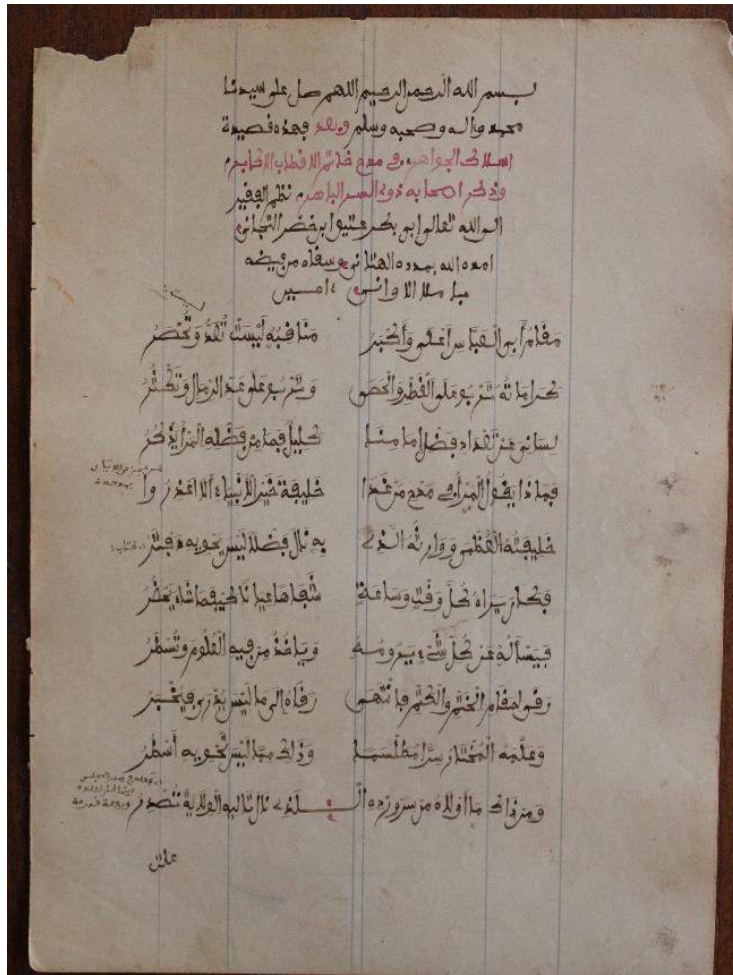


Figure 16 Aslāk al-jawāhir MS in URLK

Throughout the poem, we discern the repetition of the expression 'maqām' in various instances, employing both direct and indirect repetition. For instance, the poet introduces it in verse 1, repeats it in verse 8 ('رقى لمقام الختم'), and then echoes it again in verses 25 and 26:

مقامات كل الأولياء عليه	مقام أبي العباس أعلى وأكبر
فقد فاق كل العارفين مقامه	فلا تلتفت لقول من كان ينكر ⁷⁸

The ranks of the saints are high
but the rank of Abul-ʿAbbas is higher and greater
He surpasses all Gnostics in his rank
Don't pay attention to the sayings of the deniers.

The same word is repeated in verse 32 of the poem, and then it is not repeated until verses 107 and 114 (مقامي ومقام).

78 Diwān no.1, p.65.

Another axis of meaning in the same poem revolves around the concept of 'inkār' (denial), signifying the rejection of Sufi doctrines by their opponents. An illustrative example of this is evident in the transformation of the root (ن ك ر) from a noun to a verb, or from a singular to a plural form:

سوى منكريه لم ينالوا شفاعه فقد خاب ذو الإنكار بالانكر يخسر

Except his rejectors, they will not get intercession,

and doomed is the one who rejects, he goes astray because of his denial.

Similarly, in his poem *Rašq al-sihām ilā man Ankara ʿalā Ḥātim al-aqtāb*, we find Atīku repeating the root of *inkār*, 9 times, often twice in the same verse, as in the opening verses:

أقول على رغم الحسود المكابر ولا أختشي من لائم متجاهر
ألا فاشهدوا إنني شهدت بذلك ولا تتكروا قولي مع ذي المناكر
فإنني اتخذت الشيخ أحمد قدوة إمام جميع العارفين الأكابر⁷⁹

I say in defiance of grudging stickler
and I do not fear the one who blames me openly
Bear witness! For I bore witness too
And do not deny my statement along with the rejectors
That I adopt Ṣayḥ Aḥmad as my model,
The leader of all the great Gnostics.

And in verse 11:

لقد أنكر الجهال ما في الجواهر وإنكار الجهل ليس بضائر

The ignorant have denied what is in (the book) *al-Jawāhir*,
The denial of the ignorant is not prejudicial.

The forms of tenses and infinitives used by Atīku in the above verses encompass nouns (النكر إنكار), verbs (تتكروا أنكر ننكر), and infinitives (النكير مناكر). This variation in form transforms this type of

79 Diwān no.1, p.134.

reiteration into an indirect one, representing one of the most common strategies employed to establish the semantic axis of the poem.

Likewise, in the poem '*al-ġurar al-bahiyya fī isti'āf ḥayr al-bariyya*,' the central theme is '*al-rajā*' ('hope' or 'wish'). Consequently, the word '*al-rajā*,' along with other forms derived from the same root, is strategically repeated eight times within the poem. This includes (يرجى/يرجو) twice, (أرجو) twice, (يرتجى، رجوتك), and (نرجو). It is noteworthy that all the repeated words are in verb form.

I will conclude my overview of indirect reiteration in Atīku's poems, which once again illustrates the Sufi dimension of his work. In the Sufi discourse of Šayḥ Atīku, indirect reiteration can be divided into two types. The first type, as mentioned earlier, involves no particular technical meaning in the number of times a word or root is repeated. Its primary purpose is to create a central axis of meaning around which the poem revolves, thereby enhancing cohesion.

The second type is more sophisticated and can only be understood within the Sufi context of the author. This type involves examples where the author repeats a linguistic element a specific number of times for litany and prayer. A notable example of this type is Atīku's poetic appendix (*tadyīl*) on a popular three-verse poem known as '*Kafāka Rabbuk*' ('Your Lord is sufficient for you'). This anonymous poem has circulated widely in Sufi circles and is often considered a cryptic form of eulogy for Prophet Muhammad. In Nigeria, these three verses and their talismanic virtues are popular not only within Sufi circles but also among local hunters, traditional medical practitioners, and those engaged in '*ilm al-asrār*' (occult sciences).⁸⁰

The original verses, whose 'power' resides in the astonishing assonances created by the recurrence of the letter *kāf*, read as follows:

كفأك ربك كم يكفيك واكفة	كفكافها ككميم كان من ككك
ككركر في كراء كر في كبد	يحيى لشكشكة كاللك الفلك
كفأك ما بك كم يكفيك كربتة	يا كوكبا كان يحيى كوكب الفلك.

Your lord is sufficient for you, how often he pushes away from you a catastrophe
falling like a huge unknown body like a canoe
Like a gurgling sound gushing out of the chest during sleep
resembling a chirp or the sound of a dwarf camel.
He pushes away what distressed you, how often he repels anguish
Oh, the star that resembles the star of the orbit.

80 In an interview with Malam Zaynul Abidin (Kano Dec 2020) he told me that his grandfather used to be a hunter, and he used to break iron by chanting the 3 verses.

Throughout his life, Atiku maintained a close relationship with commoners outside of Sufi circles. He did not disdain collecting medicinal or esoteric recipes from anyone, occasionally including followers of the Hausa traditional religion, known as *maguzawa* in Hausa.⁸¹ Among such documents, I discovered a paper in Atiku's private library that details numerous esoteric methods (*asrār*) for using the aforementioned verses, *Kafāka Rabbuka*.

In Atiku's annotations, he specifies that these three verses contain 41 reiterations of the letter *kāf*. Consequently, he adds seven additional verses of his composition, where he repeats the letter *kāf* 70 times, reaching a total of 111 *kāf*. This number holds esoteric significance equivalent to the name of God '*al-Kāfi*' ('the Sufficient One') in esoteric numerology, following the provided scheme:

80	=	ك
1	=	ا
20	=	ف
10	=	ي
111	=	كافي

The additional verses composed by Atiku, following the same meter and style of the original three, are the following ones:

وكف الكرامة قد أوفاك بالسفك	كم كف عنك أكف الكافرين كما
أشكيت شكوى ذوي الكربات في الحلك	وكم كمي كفاك الله كف وكم
في ككبب جاك كي تنجيه من شبك	كم رايبك راكب باك ببكرته
كما كسرت كفورا كسر معترك	كم بركت بك بكرات معاركة
وكم بكي كثل قد شكافشكي	كم كافر مشرك أكببته فكبا
كتاب تكبيرنا عليك كالملك	كفاك تسليم كافينا وكم كتبا
قد كررت فيكم يا كاف مرتبك. ⁸²	عليك أزكى صلاة من مليك كم

How often He repels the hand of infidels

81 Interview with Dr Sanusi Atiku, Kano, 12th August 2022. Atiku added that one of those Hausa pagans used to come weekly and greet Atiku by saying *sannunku* (*hello*) which is usually a greeting used in Hausa society, by non-Muslims who avoid using "Assalam alaikum, sometimes Atiku used to leave the students and spent a long time with the man privately discussing issues related to traditional medicine and remedies.

82 *Dīwān* no.2 p.24.

as He fills you with an honor downpouring upon you.
 And how often a strong one pushes away from you
 and how often you complained of your sorrow in the dark.
 How often a confused, crying raider in the morning
 headed to you in his confusion to rescue him from a reticulation!
 How often a fighting camel laid down in front of you,
 as many times as you crushed infidels, a smash in the battlefield,
 How often a polytheist was turned upside down by you and stumbled,
 and how often a crying bereaved child was rescued,
 Enough for you is the safeguard of our Sufficient
 and how often he prescribes to us to glorify you like a king,
 How often the purest peace falls upon you from your Lord
 repeated in your respect, oh you who are sufficient for the confused.

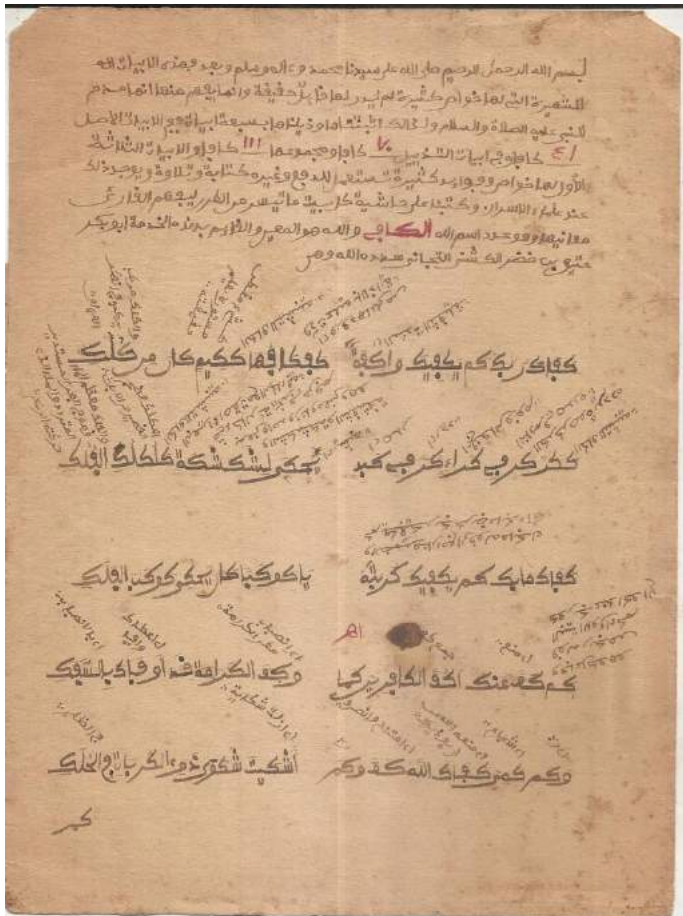


Figure 17 MS Kafāka ATLK

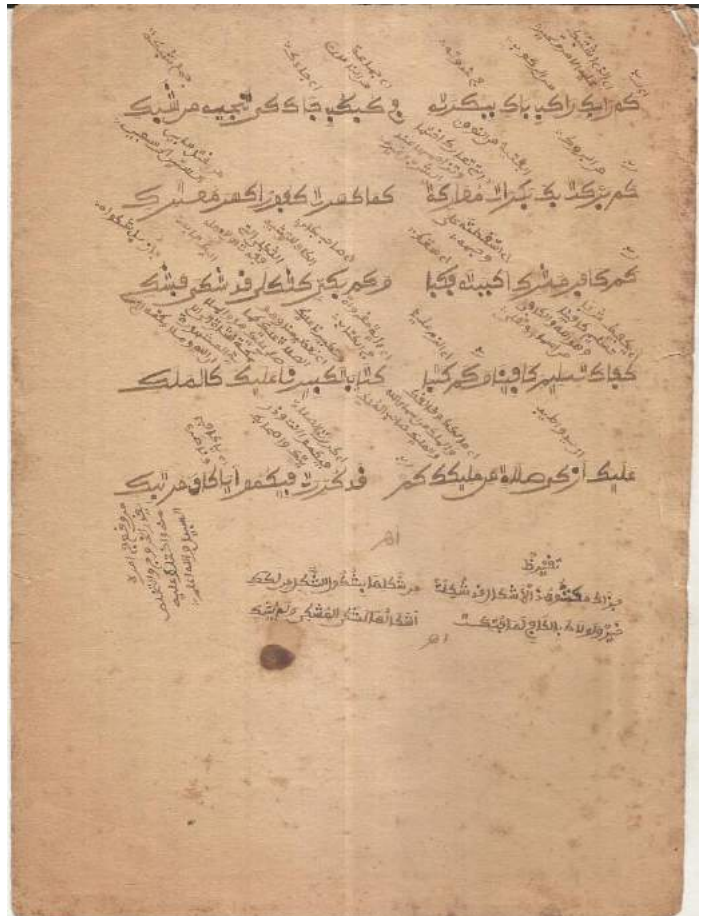


Figure 18 MS Kafāka ATLK

Once again, some paratextual elements available in the manuscript, can illuminate how this poem is supposed to be used, and shed light on the use of reiteration in Atiku's poetry.

The use of 41 *kāf* is beneficial for disputes; for repelling evil; as a protection from lions, elephants, snakes and scorpions; against the evil eye; and for all body illness. It can be written (and hanged as an amulet), or read for any purpose except death [...]. Among its benefits are that whoever takes the hair from an unknown person, writes the letter *kāf* 41 times, washes the writing off (from the wooden slate) with some water, and mixes the hair with that water, if he digs a hole of about one inch and pour this water inside it, then lights a fire in the hole and allows its smoke to cover his own feet, whoever will try to take the dust of his footprint to charm him,⁸³ will become blind by the grace of God. [...] And among its benefits is that whoever knots 41 knots on a cotton cloth, then reads the 41 letters *kāf* on each knot, and wears it as a belt, he will not be harmed by any weapon, whether it is iron or otherwise.⁸⁴

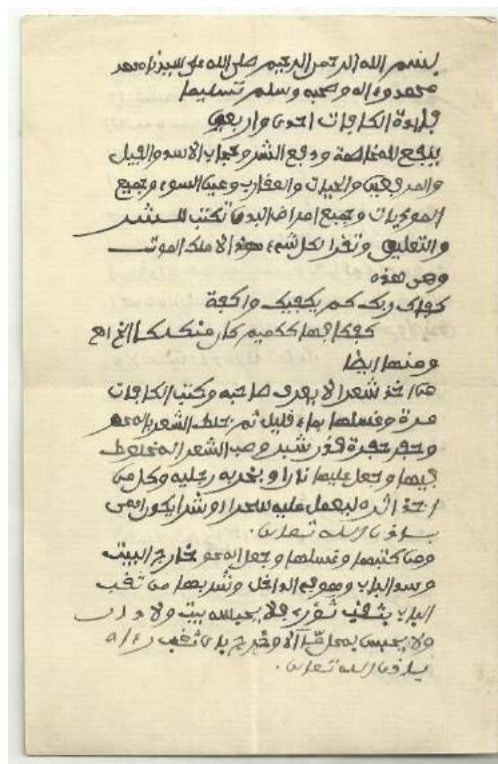


Figure 19 MS MS usage of poem Kafāka, ATLK

In his short introduction to the poem and its appendix, Atiku also indicated as following:

These are the famous verses that have countless benefits. It is said that their exact composer is unknown, but it is understood [from the context] that it is a poem of praise for the Prophet - peace be upon him. This way we have written it down in what follows, and annexed it with an additional seven verss. [...]. The first three verses have many characteristics and benefits. They are useful in defense and protection, and can used by writing (an amulet) and drinking (the ink after washing it off the

83 Taking the dust of someone footprint is one of the methods used in Africa to charm him in order to kill or harm him.

84 MS, pp.1-2.

wooden slate), as well as by reciting it. This knowledge is to be found with the 'ulamā the occult sciences (*asrār*).⁸⁵

4.2.3. Synonyms

Synonymy is one of the methods that are used to tie parts of the text together. Writers and poets rely on it to diversify the repetition by mentioning a word that has a common meaning with a word mentioned in the text instead of repeating the same word again and again.

According to Halliday and Hasan, reiteration serves as a form of lexical cohesion. This involves the repetition of a lexical item at one end of the scale and the use of a general word to refer back to a lexical item at the other end. Between these extremes, various forms of reiteration exist, including the use of synonyms, near-synonyms, or subordinates. such as using the word التسلق- climb after ascent.⁸⁶

As al-Jurjani says, synonymy is a union in the concept between two lexical items. It is the succession of single words denoting one thing with one consideration.⁸⁷ Synonymy can be divided into two types: complete synonymy and partial or near synonymy. The first is defined by Aḥmad Mukhtar Omar as the exact congruence of two words, to the extent that native speakers do not feel any difference between them and, therefore, exchange them in all contexts.

The second type, semi-synonymy, is when two words are so close in meaning that it becomes difficult for non-specialists to differentiate between them. Therefore, many people use them unreservedly, ignoring any subtle differences. This type can be represented in Arabic by words such as (عام _ سنة _ حول), which all mean "year." This category includes many words described as synonyms.⁸⁸

Researchers have highlighted several important uses of synonyms. Tuttle asserts that they serve as tools for avoiding text "monotony." Colonna and Gilbert note that synonyms can also help describe research results to support thesis statements.⁸⁹ For example, a number of related words can be used to replace the verb "said," such as commented, stated, added, reported, emphasized, and stressed. Danglli and Abazaj point out that:

"Two or more synonyms (or sometimes semantically related words) can be employed to emphasize the degree or intensity of the quality/action being described. A writer can therefore choose between the following pairs of synonyms, with the second member being of a greater intensity or emphasis: dirty – filthy; hot – boiling; cold – freezing; tired – exhausted; big - enormous; tasty – delicious; small - tiny; old - ancient; happy - exhilarated, etc. Two or more synonyms (or sometimes semantically related words) can be employed to emphasize the degree or intensity of the quality/action being described. A writer can therefore choose

85 MS kafaka 01, p.1.

86 Halliday and Hasan (1985) p.278.

87 Al-Jurjānī, (2004), p.50

88 Mukhtar,(1998), p.220-1.

89 Colonna, & Gilbert, (2006).

between the following pairs of synonyms, with the second member being of a greater intensity or emphasis: dirty – filthy; hot – boiling; cold – freezing; tired – exhausted; big - enormous; tasty – delicious; small - tiny; old - ancient; happy - exhilarated, etc.⁹⁰

In same manner, Atīku used the words: ahlan/sahlan/marḥaban in the poem we mentioned above, while most synonyms usages in Atīku’s poms are taking this shape where he applied either complete or near-synonyms, let say the words underlined in verse below:

يا أصل كل البرايا أفضل الفضلا يا خاتم الأنبياء يا أكمل الكملا
يا خاتم الرسل يا من مهد السبلا هذا محب أتك خاضعا خجلا
لما عرا قلبه الإزعاج والوجل⁹¹

The words '*afḍal*' and '*akmal*,' as well as '*al-Rusul*' and '*al-Anbiyā*,' function as subordinates, while '*ḥāḍi'an*' and '*ḥajilā*' are near synonyms. Additionally, '*al-iz'aj*' and '*wajal*' can be considered complete synonyms for 'fear' and 'dread.' However, the style in which they are presented aligns with Griselda's observation, where the poet emphasizes the degree or intensity of the quality or action being described.

Furthermore, some of these linguistic choices serve the form of the text, particularly in the context of an Arabic poem and its meter. For example, the poet may choose words like '*ḥāḍi'an*' + '*ḥajilā*' and '*al-iz'aj*' + '*al-wajal*' to fulfil the requirements of rhyme and meter. Other examples from the same poem include

Al-qalb/al-fu'ād (القلب والفؤاد) heart and mind,
Sanadī/ Mu'tamadī (معتمدي و سندي) my support and my reliable,
Al-khalq/al-barāyā/al-anām/al-warā (الخلق والبرايا والأنام والورى) creation, beings, creatures, humankind,
Manhaj/sunna/subul (منهجكم وسنتكم والسبل) method, tradition, path,
Umnun/Jud (امنن و جد) bestow upon, freehanded.
Hama/hama' (هما و همع) to flow, to pour forth.

Similar examples can be extracted from the poem of *alā yā Abal Abbāsi kahfī* mentioned earlier, and many other Atīku’s poems. Still, if we contemplate these words, we can find that they are the

90 Danglli, , & Abazaj,. (2014), p.630.

91 Dīwān No.1, p.154.

key words of the whole text or at least parts of it. From here and all of the above, we know that textuality in the Sufi poetic discourse of Šayḥ Atīku is always achieved in the axial words, either by direct or partial repetition, or by partial and complete synonymies.

4.2.4. Collocation

According to Halliday and Hasan (1985) the most problematic part of lexical cohesion is collocation. This type of cohesion can be achieved through lexical units reoccurring regularly. This phenomenon is well known to the classical Arabs, as they wrote books about it, such as *Thimār al-Qulūb fī al-mudāf wal mansūb*, by Abi Mansūr al-Tha'ālabī.

The issue with collocation, as described by Halliday and Hasan, is that cohesion can be achieved through repetition of the same words or by different words related through synonymity or subordination. The rule applies irrespective of whether or not there is an identity of references. For example, we can use "children" instead of "boys" and still achieve cohesion. Furthermore, the cohesive effect remains even if "children" is replaced by "girls," despite "girls" and "boys" not being synonyms nor having the same referent.⁹² The examples illustrate that the problem with collocation as a method of text cohesion lies in the multiplicity of options that may link one word to another. The connection is obtained when the lexical units have the tendency to occur in similar lexical contexts or when they are lexically and semantically related.⁹³

According to Muhammad al-ʿAbd, the relationship between the two terms that collocated together is a bound relationship, not common, so the mention of one of the two terms immediately will recall another term to which it always associates it in ordinary speech in both semantic and syntax.⁹⁴

Another facet of the problem lies in the diversity of discourse genres and cultural fields. Consequently, the recurrence of words together can vary significantly from one field to another. For instance, in Sufi discourse, the word '*al-murīd*' is often accompanied by terms such as '*al-himma*' (determination), '*dīkr*' (remembrance), '*Šayḥ*,' '*al-tā'a*' (obedience), '*fayḍ*' (flood), '*mašrab*' (taste or inclination), '*ādāb*' (etiquette), '*al-sayr*' (wayfarer), and so on.

In this context, there exists a central word, accompanied by related words, and other words that serve as a link between the central word and the accompanying words.

92 Halliday and Hasan (1981) pp.284-5.

93 Danglli and Abazaj (2014), p.628.

94 Al-ʿAbd, (1988), p.103.

We can examine the Sufi discourse of Šayḥ Atiku, which is replete with Sufi terminologies. These terms not only exist in isolation but also gravitate toward other terms in the Sufi discourse. This gravitational pull serves to establish a special and nuanced meaning within the field of Sufism and its associated sciences."

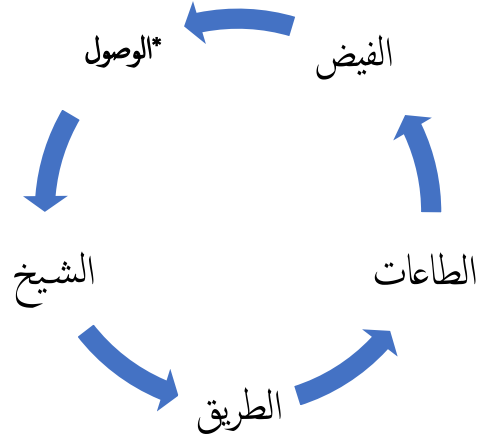
The expression of *al-ṭarīqa* in Atiku sufi poems always gravitates words such as *Tijāni*, *sayr*, *al-sulūk*, *wuṣūl Šayḥ*, *al-tā'ah*, and *al-fayḍ*, divine flood. For example, Atiku's saying:

طريق وصول أم لذلك مانع	ألا هل إلى درك الذي أنا طامع
إذا كان في سر وجهر يتابع	لحاق رجال ليس يشقى مريدهم
فمن أفقه ضاءت نجوم طواع	كشخي محمد سلغ ذاك الذي سما
أتى من فيوضه غيوث هوامع 95	وكالشيخ ألفا هاشمي ذي الفيوض من

O! Is there a path to union to catch up with what I desired,
or is there a deterrent?
From catching up with men whose disciple will never be wretched,
if he follows them covertly and overtly
Such as my Šayḥ Muḥammad Salga, the one who transcends,
from his horizon the ascending stars shine.
And like Šayḥ Alfā Hāshim, having the divine flood,
from his flood rain flows.

In the previous verses, it can be seen that the pivotal term on which the discourse focused is "*al-wuṣūl*" to reach or to attain. The word immediately gravitated other words: *al-ṭarīq*/the path, the *Šayḥ*, and following in the sense of obedience or submission. The result of this collocation is flood then *al-wuṣūl*.

Al-wuṣūl, or perfect unification, represents the highest rank that a Sufi aspires to attain. To reach this elevated state, a long journey must be undertaken. This journey begins with the guidance of a *šayḥ* who accompanies the *murīd* disciple. Essential to this progression is absolute submission and obedience to the Šayḥ throughout the journey. Through this dedicated journey, a divine outpouring from Allah flows through the Šayḥ into the heart of the disciple. Eventually, the disciple achieves a perfected state with Allah. This journey is often illustrated as follows:



Another example is in his praise of the book of *Jawāhir al-maʿānī* and the sciences that flows from the knowledge of Šayḥ Al-Tijānī in the book:

فمن مدلج سار وآخر سائر	ودل على نهج الوصول مريده
ومن كل سر كل زاه وزاهر	وضم من العلم العزيز مناله
لعزتها تشببها بالنظر ⁹⁶	حقائق علم بثها الشيخ لا أرى

He guided his disciple on the path of perfect unification;
some are already entered delightfully, while others are still on the journey,
And he gathered from sciences the unattainable,
and from secrets any bright and bloomy,
The scientific facts⁹⁷ that Šayḥ disseminated;
I cannot see its assimilation with any other counterpart because of its value.

One of the rules governing collocation is the necessity of complete harmony between the two words. This harmony is not determined by linguistic rules but rather by the consensus and terminology of the language's speakers. An example from Islamic tradition is the collocation of *ṭāfa* with *Ka'aba* and *sa'ā* with *al-Safa*, symbolizing the act of running between *Safa* and *Marwa*. Some words exhibit a wide range of collocations, while others are more narrowly associated. Within Sufi poetry discourse, the term "*sirr*" (secret) exemplifies a word with a broad collocational range. It gravitates towards words such as *Allah*, *al-ilāh*, *al-ism*, *al-ḥaḍra*, *al-tajallī*, and numerous other names of *Allah*. Additionally, "*sirr*" collocates with letters such as *alif* and *bā*, among others. Below are verses exemplifying this usage:

وما حواه من فنون الحكم	وحق سر اسمك المعظم
------------------------	--------------------

⁹⁶ Diwān no.1, p.81.

⁹⁷ Here he means different Islamic branches of knowledge.

ومدها فلتقضين حاجتي
 أدعوك يا رب حصول اليسر
 فعمنا بوافر العطاء
 فحفنا يا الهي بالأطاف⁹⁸

أدعو بسر الأحرف الثلاثة
 بسر هاء وقاف القهر
 بسر صاد وبسر الطاء
 بسر ميم وبسر الكاف



Figure 280 MS of Jawāhir al-asrār a-maknūnat ATLK

[I ask you] by the sake of the secret of your most honorable name
 And what it contains of the arts of wisdom
 I pray by the secret of the three letters
 And its prolongation to grant my need
 And the secret of *hā* and *qāf* of domination,
 I call you O my Lord for permanence ease
 By the secret of *ṣād* and the secret of *ṭā*
 To comprehend us with generous donations,
 By the secret of *mīm* and secret of *al-kāf*
 Surround us Oh Allah with your by subtly kindness

In these verses, Atīku pleads to Allah by his secrets that He entrusted in these letters, we can notice that the first letters are those in the name ALLAH, (three letters and their prolongation and hā= الله).

The term "sirr" (secret) holds significant importance in Sufi terminology. According to al-Qāṣānī, the secret pertains uniquely to aspects of Truth (*al-ḥaqq*) in its creative manifestation, akin to Allah's words: "For to anything which we desire we but say the word 'Be!' and it is!"⁹⁹ Hence, the saying that none may know Truth except Truth, and none seek Truth except Truth, and non-love Truth except Truth, because the secret is precisely the seeker, lover and knower of the Truth, as the Prophet says: I knew my Lord through my Lord."¹⁰⁰

However, the meaning changes whenever the word is collocated with other expressions, such as its association with *tajallī*/manifestation in "*sir al-tajallī*", the meaning by then is, as al-Qāṣānī says:

The witnessing everything in everything; and it takes place through the unveiling of the primary illumination of the Heart, so that it may witness the oneness of existing collectively among all the Names, for every name is an attribute by virtue of their Unity in the essence of Oneness; and their distinctness is the result of appearing in the world of specific instances, which are their forms. Thus everything is witnessed in everything.¹⁰¹

4.2.5. Antonyms

Antonyms is another lexical cohesive element in Atīku's poem as a Sufi poet, though it is not as important as synonyms but the oppositeness of meaning, has long been regarded as one of the most important semantic relations, this because human use opposites to understand or judge on its opposite, However, in Sufi discourse the using of antonyms is more frequently than other type of discourses.¹⁰² As Sufis made for themselves paths that they pass through to reach Allah, in addition to the psychological and *aḥwāl* that they are constantly exposed to, all of this and that is based on contradiction, they are always between *sakr* (intoxication) and *saḥw* (sobriety), or between fear (*al-ḥawf*) and hope (*al-rajā*), or between *Qabd* (contraction) and *bast* (openness),¹⁰³ or between or

99 Qur'an 16:40

100 Qāṣānī, trans. Nabil Safwat, (1991) p.60.

101 Ibid, p.61

102 Mu'az, (2016), p.70.

103 Literally meaning being caught, being in straits or distressed, and being grasped by hand, Sufis use *qabd* to mean that the link between an individual and the source of his or her spiritual gifts and radiance has been severed for a certain period. This causes distress and makes one suffer from spiritual obstruction and blockage. On the other hand, *bast* can be described as openness, expansion, development, relief, and being freed from spiritual blockage, and as developing inwardly or spiritually to the point that the seeker becomes a means of mercy and embraces all things or beings in existence. See fethullah Gule, Key Concepts in the Practice of Sufism-1, <https://fgulen.com/en/fethullah-gulens-works/key-concepts-in-the-practice-of-sufism-1/qabd-and-bast-contraction-and-openness>

between intimacy (*al-uns*) and despair (*al-ya 'as*), e.t.c. Abubakar Atiku as sufi uses these mystical antonyms in his discourse. In his 26 verses poem with Nasiru Kabara I detected 12 different Sufi antonyms, a part reads as follows:

قعودا وجنبنا كذا في القيام	ذكرت إلهي سرا وجهرا
بتذكره لا أذوق المنام	أصوم نهاري وأحيي ليالي
هتكنا وحننا بما لا يرام	وإن ماط عنا الحبيب حجابا
بأنني على عهده بالودام	وإن كنت أعصيه سرا وجهرا
اشتيقا له فالسلام السلام ¹⁰⁴	فموت المحب حياة فموتوا اشـ

I remember my God secretly and openly
in sate of sitting and while laying on my side as well as in my standing
I fast my days and keep my nights alive
Remembering him, I do not taste sleep
Even if the beloved removes the veil from us
We will rip and expose what should not be disclosed
Even if I am disobeying him secretly and openly
I am always keeping on his covenant,
The death of the lover is life, so for him die
Longing, then peace and peace,

104 Diwān no.2. p.18, ms:ATLK

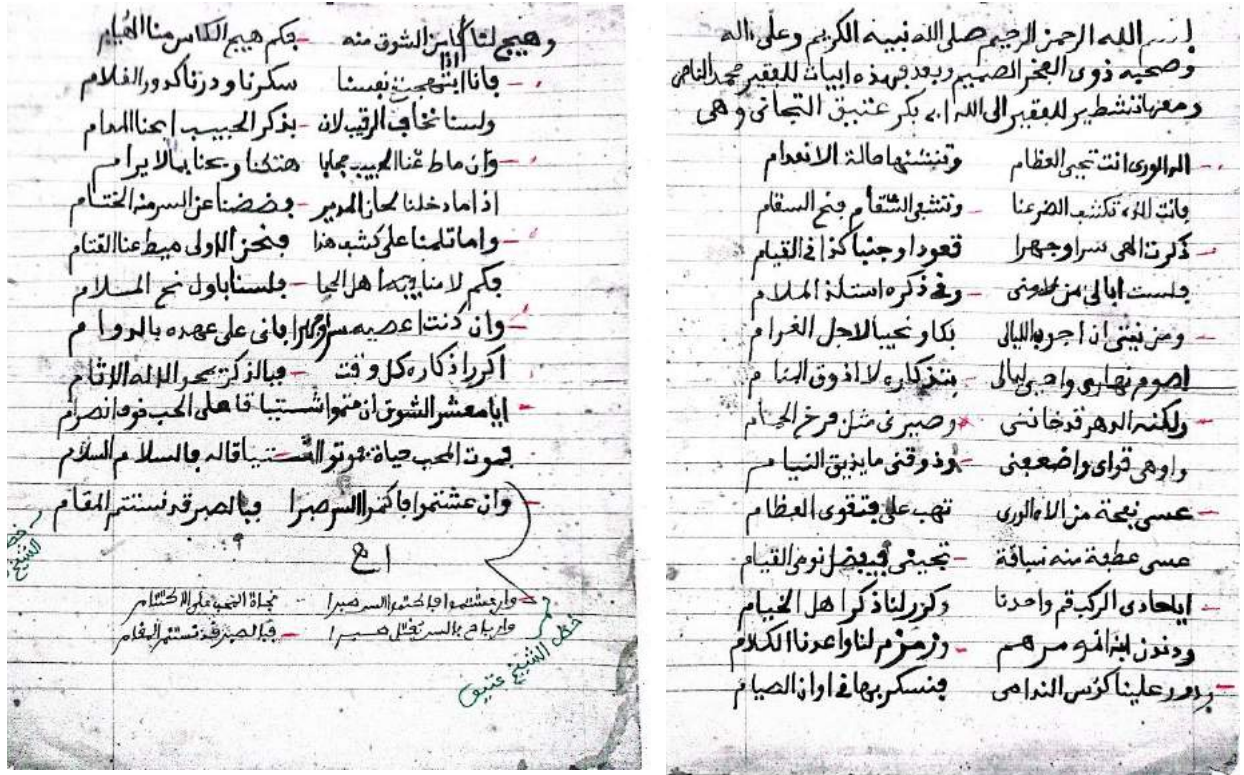


Figure 29: ms of Atiku's taṭīr on Kabara's poem ilāh al-warā

These verses provide insights into the nature of the Sufi's soul. The Sufi exists in a perpetual state of *'aḥwāl'* (spiritual states or conditions). In the examples above, we observe another type of correlational relationship expressed in the phrase *'in māṭa 'annā al-hijāb'* (the veil removed from us). Such a phenomenon is seldom found in discourses other than Sufi discourse. The antagonism among Sufis differs significantly from ordinary antagonism in everyday discourse.

Hence, antonyms can be categorized into ordinary antonyms and those arising from Sufi antagonism, required by Sufi culture and spiritual experience. This dynamic duality amplifies the degree of antagonism in Sufi discourse compared to other discourses, encompassing both normal linguistic antagonism and Sufi antagonism.

4.3. Conclusions

This chapter delved into the mechanisms through which cohesion is crafted in Atiku's poetry, leveraging both ordinary and explicit grammatical ties. These cohesive elements were explored within a Sufi context, imbuing the text with a sacred quality that resonates in ritualistic settings.

Grammatical Cohesion: The study revealed how Atiku employs grammatical cohesive devices to establish coherence within each poem. These devices serve to intricately link various parts of the text, reinforcing thematic unity and narrative flow.

Lexical Cohesion: Reiteration emerged as a pivotal tool for Atiku in achieving local cohesion. This technique, steeped in Sufi tradition, involves the repeated invocation of specific names of God, Qur'anic verses, or Prophet Muḥammad's names, often arranged in symbolic numerical patterns. Such repetition not only reinforces thematic consistency but also aligns with the symbolic numerology inherent in Sufi discourse.

Semantic Cohesion: Atiku's poetry achieves semantic cohesion by consistently addressing unified themes, entities, or spiritual realms throughout each composition. This thematic consistency serves to unify the diverse elements within the poem, fostering a holistic and spiritually resonant experience for the reader.

In essence, Atiku's poetic technique harmonizes grammatical, lexical, and semantic elements within a Sufi framework, creating texts that resonate with spiritual depth and ritual significance. His use of repetition and thematic consistency underscores the interconnectedness of the divine and human experience, making his poetry a profound reflection of Sufi thought and practice.

Chapter Five

Coherence in Sufi Poetry of Šayḥ Abū Bakr Atīku

The English term "coherence" originates from the Latin "*cohaerentia*," borrowed from the fields of chemistry and physics, signifying the consistency of things and their integration into interconnected networks. This term is employed in textual linguistics with multiple concepts, all indicating "relationships of semantic interdependence."

Coherence, as defined by Dressler and De Beaugrande, refers to the continuity of senses among the knowledge activated by the expressions in the text. This continuity forms the basis of coherence, involving mutual access and relevance within a configuration of concepts and relations.¹

According to Bernhard Sowinski (1983), sentences and utterances can only be coherent if the information activated in them is connected to each other in a text or communicative context. This connection ensures that listeners or readers do not perceive gaps in the information.²

Sowinski's statement can be comprehended from two perspectives. The initial part of his definition primarily concerns the text, aligning with definitions that demonstrate an applied tendency, such as those identifying it as the surface structure of apparent linking tools.

The second part of Sowinski's definition attributes coherence to the recipient, with judgment based on the receptivity of readers influenced by their knowledge and cultural background. This aligns with Lewondoski's notion that coherence is not exclusively a special feature of the text; rather, it arises from cognitive (structural) considerations for the listeners. In this context, we can concur with Enkvist's conclusion, who stated:

Coherence stands for all kinds of "semantico-functional" phenomena which collaborate to give as output a functionally acceptable and adequate text. In other words, coherence is indicative and characteristics of text in general: a sequence of sentences is not regarded by a native speaker as a text proper unless it possesses this kind of functional sense of tightness".³

Coherence is a very complex criterion, as it not only interferes with the rest of six criteria, but it is a central dominant criterion to the extent that Dressler and De Beaugrande made it the basis for the occurrence of the text when the other criteria are not achieved. Semantic coherence can be monitored in text linguistics through different theoretical frameworks, the

1 Dressler and De Beaugrande, (1981)p. 84.

2 al-'Abd, (2014); p.72, from Sowinski, Bernhard (1983).

3 Enkvist, (1978) p.101.

most important of which are the theory of linear or sequential coherence and global or overall coherence.

5.1. .Sequential Coherence in Sufi Poetry of Šayḥ Abū Bakr Atiku

Sequential coherence can be defined as relations holding between propositions expressed by composite sentences and sequences of sentences.⁴ These sequential propositions are gradually developing to create the micro-structure of the text. The term *proposition* is taken from the field of philosophy and the science of logic, and is used in discourse studies in the general sense to refer to the minimum unit of meaning.⁵ A proposition can be simple when it comprises only a predicate and one or more subjects linked to it, like

You are / my savior
Subject/predicate

The proposition can be complex where many predicates are linked to the main subject in the text. This is the case of most propositions in poetic texts, as they are systems with many overlapping utterances and contain a lot of redundancy and omissions required by the nature of the meter or rhyme, by emphasis and so on. Let us take as an example the opening verse of a poem in praise of Šayḥ Tijānī by Atiku:

وأكبر	أعلى	أبي العباس	مقام
Predicate 2	Predicate 2	Subject 2	Subject 1

At this level, it is called a micro proposition. However, such micro propositions may enter into semantic or pragmatic relations with similar propositions in a hierarchical way to form a macro proposition that is higher than the micro proposition. In this case, the meaning of the text grows into general conceptual relations such as emphasis, consecution, cause and effect vice versa, and symmetry.

What appears from the above verse is that the first and second propositions have joined forces to form a macro proposition in a hyperbole way, as illustrated below:⁶

4 Van Dijk, (1977), p.95.

5 Šibl (2018) p.87.

6 Key of the figure: P1 stands for proposition 1, P2 stands for proposition 2, M1 stands for Micro proposition 1, L1 stands for level 1, and L2 stands for level 2.

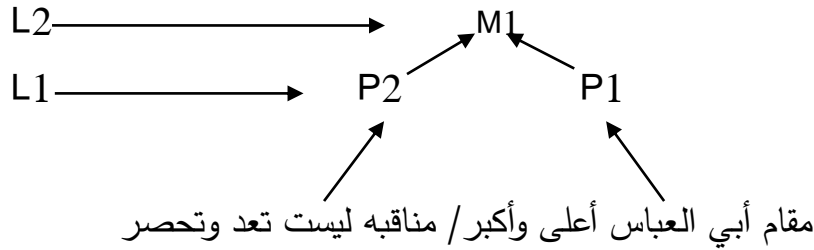
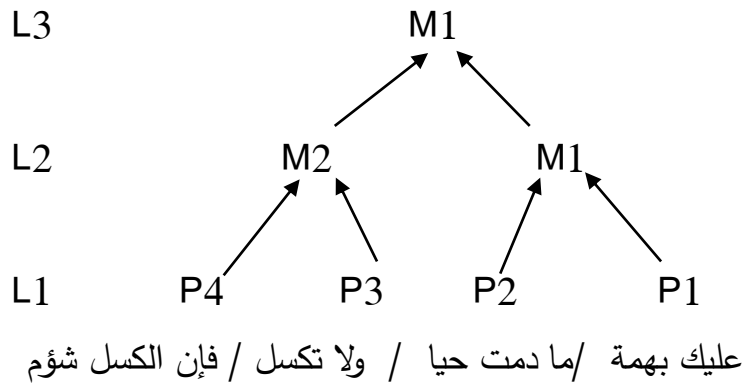


Figure 30

In some cases, the propositions may be more complicated than what we mentioned above, to have two or more branches, as in Atiku's verses addressed to his friend Nasiru Kabara:

عليك بهمة ما دمت حيا ولا تكسل فإن الكسل شوم
يُري ذو الهمة العظمى غنيا فيوجد عنده صدف وتوم
وذو الكسل الرذيل يرى فقيرا فليس يرى له بصل وثوم

Hold on determination as long as you are alive,
Do not be lazy, for laziness is a shame
He who has great aspirations is seen as rich
The seashell will be with him together with pearl
The lazy and contemptible one will be seen as poor
He will never be seen with onions and garlic.



31 Figure

The first and second micro propositions band together to form a macro conditional proposition; the third and fourth band together to form another macro proposition, the second of which is an

effect of the first causal proposition .We can see the result of banding both macros: (M1) and (M2) in the second and third verses above, from which the semantic pyramid can be continued as follow:

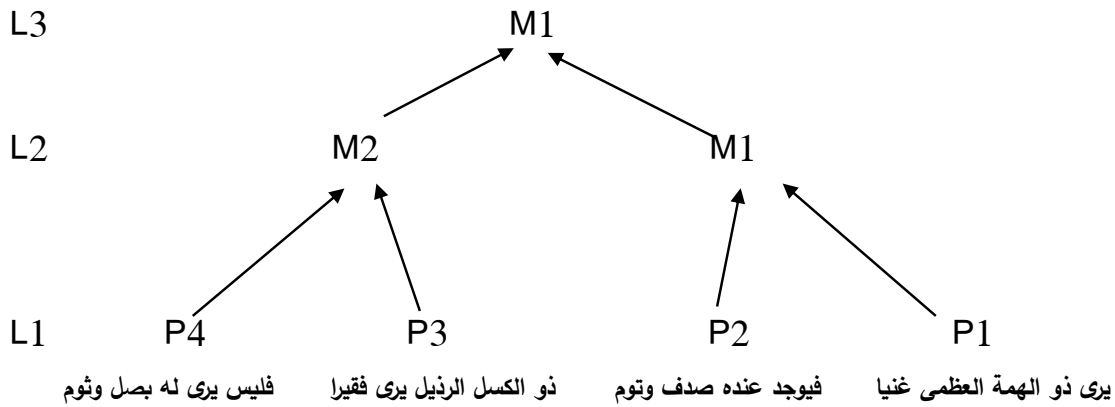


Figure 32

It is evident that figure 3 above is an extension and continuation of figure 2, where the relationship between propositions grows hierarchically, reaching the highest levels and eventually forming the macro proposition of the entire text. This process creates coherence and establishes semantic relationships between propositions. However, the question that arises is: What are the principles underlying the relationships that link the propositions constituting the text? This is what we will explore in the following pages.

5.1.1. Semantic relations in Sufi Poetry of Šayḥ Abū Bakr Atiku:

The semantic relationship is the links between regular concepts within the text.⁷ Yet, such relationship that is supposed to exist between the propositions in the text takes place within an organizational framework in light of the presence of a group of reading norms that serve as a faithful guide for the reader. At the same time, The writer's intentionality plays a crucial role in shaping this framework, influenced by the theme of the text, its purpose, situational contexts, and the intended audience. In many cases, the nature of the relationship becomes pragmatic.

Beyond the specific types of coherence relations discussed below, every text exhibits various forms of compatibility and overlap between surface-level meanings and relationships and those that are embedded within the text. The latter cannot be fully understood through a simple analysis of surface relationships; instead, it requires an understanding of the conceptual world to which the author and audience belong. This conceptual world can be referred to as the "text world," signifying the discursive field to which every text is connected.

⁷ Buḥayrī, (2000), pp. 173-174.

The recipient also has a role in discovering the *world of the text* and its features, by using his prior knowledge in interpretation and his experience that he needs to reach an understanding of the text. Among the most important relations are the following ones.

5.2.2. Referential identity:

Referential identity is a coherence relationship that implies that subjects are units in different instances. As demonstrated in previous figures, a single subject can be referred to by various means, such as the name "John," the pronoun "he," an adjective, or expressions like "the brother of that boy" or "the student who lost the book."⁸

In Šayḥ Atīku's Sufi poetry, the unity of reference plays a crucial role in establishing semantic relationships, particularly in his eulogy poems. When praising Prophet Muhammad or Šayḥ Aḥmad al-Tijānī, Atīku typically introduces the individual he wishes to praise at the beginning, either by name or attributes. Subsequently, he continues to refer to the subject using different names or attributes.

A prime example of referential identity in Atīku's Sufi discourse can be found in his poem "*al-Nūr al-lāmi' fī madḥ al-ḥabīb al-šāfi'*," a panegyric ode praising Prophet Muhammad. In this poem, Atīku eulogizes Prophet Muhammad by mentioning his 201 names, as documented by Imām al-Jazūlī in his renowned book "*Dalā'il al-khayrāt*." Atīku employs the Arabic meter al-basīṭ in 119 verses. The Prophet's character is introduced in the first verse as "*Hādil bariyyāti*" (the guide of the creation), followed by his name, Muḥammad, in the second verse. He then continues praising the Prophet by delving into the meanings associated with the 201 names. This stylistic approach significantly contributes to creating cohesion between the verses, as illustrated in the following three verses:

يا رب صل على هادي البريات	وصحبه الغر أرباب الهدايات
محمد أحمد المشهور في القدم	وحامد الله محمود السليقات
أحيد وهو الذي يحيد نار لظى	عنا كما في أسنى الروايات

1. O Lord, your peace upon the Guide of all creatures and his bright companions, the lords of guidance.
2. He is Muḥammad, Aḥmad, famous from antiquity

And Ḥāmid (the one who Praise Allah), and the praiseworthy by his good characters,

3. A unique one (*Aḥīd*) who deviates the hellfire of *laḏā* from us
As it was reported in authentic narrations

⁸ Van Dijk, (1977), p.93.

Atīku invokes divine blessings upon the Guide of all creatures, *Hādi al-Bariyyāt*, introducing him as an individual figure in the textual world. Following this introduction, he mentions the Prophet's companions, establishing a relationship between them and the Prophet through the use of external tie conjunction "*al-atf*" (and). The pronoun "his" in "his bright companions" (*ṣaḥbihī*) refers to the Prophet, creating coherence within the text.

Subsequently, Atīku goes on to enumerate more than 200 names and attributes, all of which refer to the same entity, *Hādi al-Bariyyāt*. These include proper nouns like "*Muḥammad, Aḥmad, Ḥamid, Maḥmūd, Aḥīd,*" adjectives such as "*al-mashḥūr*" (the famous), "*aḥīd*" (who diverts the hellfire from us), and nicknames like "*ṣāhib al-tāj*" (The Owner of the crown) and "*ṣāhib al-Burāq*" (the possessor of Al-Burāq). These various terms contribute to the richness of the poetic expression while maintaining referential identity, connecting them all to the central figure of *Hādi al-Bariyyāt*

:

ذو حرمة ومكانة ومنزلة	ذو عز دين وعز للعصابت
ذو الفضل عند إله العرش منقذنا	مطاع أمته الغر المضيئات
وهو المطيع لربه لعصمه	إذ ما عصى ربه لو لمح طرفات ⁹

Possessor of sanctity, stature and status

Possessor of mighty religion, and the glory to the people

Possessor of merit in the presence of lord of the Throne, our savior

Obeded by his bright and shined ummah

He is obedient to his Lord for his infallibility

as he never disobeyed his Lord even as low as the twinkling of an eye.

Indeed, Atīku's listing of the names of the Prophet in the poem is not a mere enumeration; rather, it serves a deeper purpose. The transition from listing names to describing, praising, and conveying the virtues and miracles of the Prophet is seamless and unified. Atīku skillfully fulfills his obligation of listing the names while maintaining a consistent style that extends into the part where he discusses the miracles of the Prophet

The unity of referential identity plays a crucial role in this smooth transition. By introducing *Hādi al-Bariyyāt* as the central figure, Atīku establishes a strong referential identity that connects all the names, attributes, virtues, and miracles to this entity. As a result, the reader does not perceive a distinct shift from listing names to describing miracles; instead, there is a continuous flow of praise and admiration for the Prophet.

9 Diwān no.1 p.205.

This cohesion, rooted in referential identity, allows Atiku to create a harmonious and engaging narrative that seamlessly weaves together the various aspects of the Prophet's persona, making the poem not just a list of names but a comprehensive and interconnected celebration of his character and deeds.:

ومصطفى الله هو مختار حضرته	ذو المعجزات الكثيرات الشهيرات
منها لمولده منها لمبعثه	منها التي ظهرت من قبل أن يأتي
من ذاك إخبار كتب الله من قدم	مثل الزبور وإنجيل وتورات
ومثل إخبار أحبار اليهود به	مثل السطيح وشق أنه يأتي
من ذاك إهلاك أهل الفيل وانطفأ	نيران فارس مع سقوط شرفات ¹⁰

1. The Chosen One of Allah and his preferred of His presence
Possessor of numerous and famous miracles
2. From which are since his birth, and from which it to his revelation
Other ones however appeared even before to come.
3. Among these conveyance by the books of Allah from the antiquity
Like the (Book of) Psalms, the Gospel and the Torah
4. Like the conveyance of the rabbis of the Jews about him,
Such as [story of] Saṭīḥ¹¹ and Shaqq¹² "that he will come"
5. Among the miracles that destruction of the army of the elephant
the fire of Persia extinguished; with the falling of their veranda.

Throughout the poem, I counted a total of 351 referential elements, all directed to Hādil bariyyāt, the Messenger of Allah. This includes two hundred and one names of dalā'ilul khyrāt, presented in the form of proper nouns, nicknames, or adjectives attributed to the Prophet. Additionally, there are seventy-four visible pronouns (al-ḍamā'ir al-bāriẓa) and invisible pronouns (*al-ḍamā'ir al-mustatara*) such as *kun shaḥī'ī* (be my intercessor). The remaining referential elements consist of expressions like "our savior" and "our master," among others.

It appears that Atiku's commitment to mentioning the names of the Prophet is the reason why nouns predominate over pronouns in the poem.

This observation also holds true for his poem "*al-Sirr al-muṭalsam*," where we observe the prevalence of nouns over pronouns and adjectives. This dominance can be attributed to the poem's

¹⁰ Diwān no.1 p.208.

¹¹ Saṭīḥ was a pre-Islamic Arab-Jewish bishop, and his name was Rabi' b. Rabī'ah from the Ghassānids. It is said that he prophesied the advent of Prophet Muhammad to the King of Ḥimyar, Rabīah b Naṣr.

¹² Shiqq b. Ṣa'ab, a pre-Islamic bishop from the Bajila clan, earned the nickname "shiqq" (half) because he was physically impaired, being half a man with one eye, one hand, and one leg. He, along with Saṭīḥ, was brought to King Rabī'ah. For further details about their story with the king, you can refer to Ibn Hishām's *Al-Sīrah al-Nabawīyyah*, pp. 31-35, (1990).

dedication by the Ṣayḥ to the mention of the great names of Allah in accordance with Sufi doctrine. Upon close examination of the poem, we find that Atīku carefully selected these names based on his method of extracting names in his personal litany or the specialized ones used for teaching and dictation to his disciples.

It has been previously mentioned in the earlier chapter that the poem "*al-Sirr al-muṭalsam*" was composed in an acrostic way, meaning the first letters of all the verses represent the greatest name of Allah (أهم سفك حلع يص). Similarly, when Atīku selected the names of Allah within the poem from the beginning to the end (the poem contains thirty-four names of Allah), he arranged them in order, starting with the names that begin with the letter (أ), then those that start with the letter (هـ), followed by (م), and so on, until the end. Below are the names he used accordingly:

S/N	Numeral value	Letter	Name used in the qaṣīdā
1	1	أ	الله، أحد، إله
2	5	هـ	هادي
3	40	م	مجيب، مؤمن، مالك، مبين، مهيم، منيب
4	300	س	سميع، سامع، سلام
5	100	ق	قيوم، قهار، قدير، قدوس، قابض، قريب
6	20	ك	كفيل، كافي، كريم، كبير
7	8	ح	حليم، حافظ، حميد، حي، حق، حبيب
8	30	ل	لطيف
9	9	ع	عليم، عالي، عزيز، عظيم
10	10	ي	—
11	60	ص	صادق، صمد، صبور.

The mystical dimension of referential identities in this context represents a type of semantic coherence, and it can change according to the situation and theme. In the position of invoking the names of Allah, the use of nouns prevails over the use of pronouns. This is due to the Sufi intentionality of reciting the names in numbers or seeking each demand with a suitable name of Allah. For example, if the demand is for wealth, the name "*al-Razzāq*" should be invoked, and if one demands protection, names such as "*al-Dāfi*" and "*al-Kāfi*" should be used.

This contrasts with what we see in the poem "*al-Ṭayyāra bi Qāṣid al-Ziyāra*," which Atīku composed during his visit to Prophet Muhammad in Medina. He read it in front of the holy tomb

of the Prophet and recited it again behind the miḥrab of the Minna mosque¹³ in the presence of Šayḥ Ibrahim Niasse. Despite the poem being in an intercession place, it prominently features pronouns, most of which refer to the Prophet. The opening of the poem starts with reciting salām upon the person he came to visit:

يا حبيب الإله يرجو رضاكا	فسلام عليك ممن أتاك
لكن الذنب عاقبه عن لقاءكا	طالما يرتجي الوصول إليكم
نال كل المنى وفاق السماكا	أنت باب الإله من جاك حصرا
بالذي أرتجي وقل هاكا ¹⁴	جئت أرجو النوال منك فجد لي

1. Peace be upon you from the one who came to you
seeking satisfaction beloved of the lord,
2. how often he wishes to reach you
But his crimes hindered him from meeting you
3. You are the gate of the lord whoever comes to you exclusively
He got all desideratum and became as high as *Arcturus*
4. I came looking for gifts from you, please grant for me
with what I hope, and say “here! Take!”

From the previous verses, it appears that Atiku started from the contextual position of the text, as he was in front of the Messenger. There was no need to mention his name, so he began addressing him directly using a personal pronoun: “*Peace be upon you from the one who came to you.*” He then began presenting his wishes in the second hemistich of the verse, and he continued asking for generosity and blessings in the same context:

ر البرايا تتألني رحماكا	لاحظني برحمة منك يا خي
يا مجيبا لكل من ناداكا	ذا سؤالي أيها شفيع البرايا
فافرحن يا عتيق نلت مناكا ¹⁵	وعسى أن يكون منك جوابي

1. Notice me with your mercy, O the best of beings
So, your merciful will reach me
2. This is my demand O the savior of the beings
O the respondent to whoever calls you
3. May the response from you to me is:

13 Miḥrāb is a niche in the wall of a mosque to indicate the direction of Ka’aba (qibla) which Muslims face during their prayers. Mina, located approximately 5 miles (8km) east of Masjid al-Haram in Makkah, It holds historical significance in Islam, particularly during the Islamic month of Dhul Hijjah. Pilgrims from around the world stay in Mina on the nights of the 8th, 11th, and 12th Dhul Hijjah, and sometimes the night of the 13th Dhul Hijjah. Mina is notably associated with the stoning ritual, as it is the site of the three stone pillars known as Jamarat.

14 Diwān no.1 p 148.

15 Ibid p.149.

O Atiku! Rejoice! You have attained your wish.

It is clear that the reference of pronouns to a single reference in the sequence of propositions creates a coherent meaning in the above text, for the whole poem, I counted 56 overt pronouns 15 covert pronouns, and 32 expressions that can be considered descriptions or compound nicknames referred to the Prophet which came in the context of the call *al-nidā'* and or serve as filling of the meter of the verse, such as سيدي my master, رحمة العالمين mercy for the worlds, يا رؤوفا oh merciful, يا بحر وجود sea of generosity, and so on.

5.2.3. Difference and change relationship:

If the referential identity between individuals is related to circulating the discourse through a specific subject so that we continue to mention it through the discourse by using the referent (pronouns, for example), the content of the relationship of *difference and change* is introducing new individuals into the world of the discourse. In the first place we may introduce new individuals into the universe of discourse, or assign new properties or relations to individuals which have already been introduced.¹⁶ According to Van Dijk we do not continuously say the same thing about the same individuals in a discourse, this why a coherent discourse will also have relations of *difference and change*, hence the main rule in Van Dijk own words is:

Changes of individuals, properties or relations are to be operated with respect to individuals, properties or relations which are already GIVEN. Thus, in order to express the continuity of a discourse, each sentence will in principle express this relation between OLD and NEW information.¹⁷

In the context of Sufi poetry, particularly when the aim is to praise the Prophet or esteemed Sufi saints, the thematic content often delves into discussions about their families, companions, homeland, personal belongings, virtues, and other social relations. This implies that the introduction of new individuals in the discourse is governed by systematic constraints. Van Dijk's assertion is relevant here, as he highlighted that changes within the discourse must maintain homogeneity, operating within the parameters of a higher-level principle that determines the possible individuals and properties within a universe of discourse. This principle is essential for enabling the text to develop and progress logically between sentences, establishing relationships among the introduced subjects. Therefore, the relationship between the axis and interpretation is crucial for maintaining coherence and logical continuity in the text. The relationship between axis and interpretation is as follows:

16 Van Dijk (1977); p.94.

17 Ibid, p.95.

The poetic texts of Šayḥ Abū-Bakr Atīku, as a Sufi, insist on certain individuals, as discussed earlier. However, at the same time, he introduces new individuals into the world of the discourse that carry new information but are not separated from the main axis that he talks about. The poems praising the Prophet depend on the unity of the reference to create the relationships between the sequences. The matter sometimes differs in the poems praising Šayḥ Al-Tijānī. Some of these poems depend on the unity of the reference, discussing him from the beginning to the end, while many rely on the relationship of change and difference.

When we take his longest poem in praise of Šayḥ Tijānī, "aslāk-aljawāhir," we find that he introduces many new individuals. He introduces more than forty new individuals related to Šayḥ Tijānī into the text. Briefly, the poem can be divided into three main parts as follows:

The first part, verses 1 to 32, relies on the unity of reference as Atīku discusses the virtues and honors of Šayḥ al-Tijānī. In this section, new individuals such as the Messenger of Allah, his companion Bilāl, other Sufi saints, and those who deny Šayḥ Tijānī (al-munkirūn) are introduced. The relationship of change and difference here stems from the Sufi belief that Šayḥ Tijānī is a caliph of the Prophet, his grandson, and his heir. He is believed to see the Prophet every hour and to ask him for what he wants, as mentioned by Atīku in the poem:

فماذا يقول المرء في نكر من غدا خليفة خير الأنبياء ألا اعذروا
خليفته العظمى ووارثه الذي به نال فضلا ليس يحويه دفتر
فكان يراه كل وقت وساعة شفاها عيانا كيفما شاء يحضر¹⁹

1. So what does one say in the virtue of whose became
Caliph of the best of the prophets? Behold! excuse
2. His great successor and heir who
By it, he attained the superiority that does not contain in a book
3. He used to see him every time and hour
Orally seeing, however he wanted he attends.

He is the seal of the saints, and from his bounty it was said to him, as the Messenger of Allah said to Bilāl: like what he said to our master Bilal: Spend and do not fear a deprivation from the Lord of the Throne.²⁰ And he has an intercession that the deniers cannot obtain. Hence, we find

18 Ibid p.94.

19 Diwān no.1 p64.

20 Here Atiku is saying that Prophet told Tijani what he told to Bilāl, this is symbol of removing any sort of poverty and deprivation from Sheykh Tijani. The hadis quoted here is from Abu Huraira said that when the Prophet once visited Bilal and saw he had a heap of dates, he asked him what it was. One his replying, "It is something I have stored up for tomorrow," he said, "Are you not afraid that tomorrow you may see on account of it steam in the fire of jahannam on the day of resurrection? Spend it, Bilal, and do not fear poverty from the Lord of the Throne." Mishkat al-Masabih 1885 Book 6, Hadith 112

that the main axis of the discourse is Šayḥ Tijānī who entered into logical relations with different individuals through the world of the text as follows:

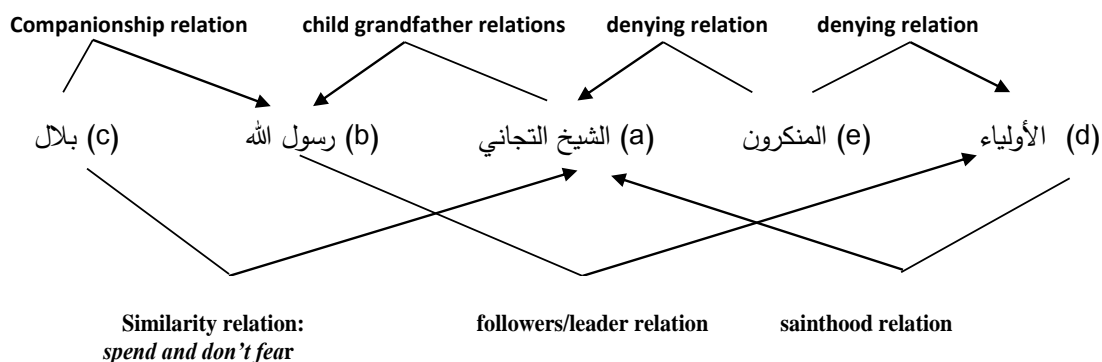


Figure 33

In the above chart, Šayḥ Tijānī is the main axis (topic) as shown by the theme the poem in general, so, I symbolized him (a). The greatest merit of Tijānī according to this discourse is his affiliation to the Messenger of God Muḥammad in a *grandson-grandfather* relationship, Šayḥ Tijānī not only envisions and consults with the Messenger but also shares a profound interaction, to the extent he told him just what he told to Bilāl, "*Spend it, Bilal, and do not fear poverty from the Lord of the Throne.*" Bilāl's relationship with the axis arose from this point of view therefore he was introduced in the discourse in third rank (c). The relationship between Bilāl and the central axis stems from this perspective. Concerning the *saints*, their association with the axis (a) Šayḥ Tijānī is the realm of *sainthood*, hence they became fourth (d) in the discourse, this realm is always followed by relation of denial from some people, i.e. *munkirūn* (e). the link Thus, we conclude that he interrelation among the diverse individuals in the text is intricately tied to their connection within the *textual world*.

The second part, encompassing verses 33 to 97 (33-77), constitutes the longest segment of the *qaṣīda*. Within this span, 40 new entities are introduced, comprising Šayḥ Tijānī's disciples, his caliphs, and revered saints. Šayḥ Atiku organizes this list in a hierarchical order, commencing with Tijānī's contemporaries and concluding with Atiku's own teachers and *šuyūḥ* from whom he acquired mastery in the Tijānīyya order. The mention of those forty individuals came according to the status relationship that pertains to each one of them, then it continued in the relationship of initiation from a *šayḥ* to his disciple who will later become a *šayḥ*, until the relationship reached Šayḥ Atiku himself. The transition from the first to the second part of the *qaṣīda* was established

through a grammatical connection i.e. using the pronoun that reference to the main axis unit), so he starts by generalizing all the companions of Šayḥ Tijānī before he mentioned the prominent among them:

وأتباعه منهم بدور زواهر
وخاصتهم أقطابهم ومفتاح
وكلهم يا صاح در وجوهر
وأفرادهم ما بين خاف ومظهر
كسيدنا على الحرزم غوثنا
خليفته العظمى إمام موقر
ففي حقه قال النبي لشيخنا
وزيرك كالصديق عندي يظهر²¹

1. And his followers among them the bright full moons,
all of them O my friends- are pearls and jewels
2. Their prominent, their poles *aqṭāb* and their keys [of the treasures]²²
And their supreme ones/*afrād* between obscurity and appearance²³
3. Such as our master ‘Ali Al-Ḥarāzimi, our Nurturer
His great successor is the revered imam
4. In his respect, the Prophet said to our Šayḥ
The state of your vizier appears to me like the state of a al-sidīq [Abu-bakr]

The relationship between Šayḥ Tijānī and his companions is like (<a-b>), i.e. leader-followers. This relationship can be said to grow until it reaches the second, third and fourth generation of Tijānī saints, when it arrives to the initiators of the poet himself, Šayḥ Atīku, who uses their sainthood as his intermediaries to God in the form of the chain of initiation of the Sufi covenant from him to the Messenger of God and to God himself.

The third and final part of the poem includes twenty verses (97-117), in which Atīku prays to God and supplicates to Him. The relationship of the entities mentioned in these verses (i.e. of Tijānī's

21 Diwān no.1 p.67-66.

22 *Aqṭāb* poles and *Mafātīḥ* Keys of the treasures *al-kunūz* are set of saints according to Sufi doctrines, both ranks considered to be from *aqṭāb* however, there some varieties between the two groups. Sheykh Tijani said "The Divine Presence has revealed: There is no one among humankind, who could possibly attain to the true devotion of the Pole of Poles. They are the most excellent of all people in each era, apart from the "3 keys of the treasures", for the Pole is superior to the "3 keys of the treasures" in some respects, and they are superior to the Pole in other respects." See Ḥarāzīmī, vl 1 p223. For the Sufis the invisible hierarchy of spiritual authority consists of the 40 "abdāl" (substitutes; for when any of them dies another is elected), 7 "awṭād" (supports), 3 "nuqabā" (leaders), headed by the "Qutb" (axis, pole) along with 3 "*mafatih al-kunuz*" (3 keys of the treasures), and "*afrād*" (supreme ones or angels) that may exist. The Qutb is sometimes used as a synonym for the "Ghawth" (Nurturer), "al-Qutb al-Jami'a" (the Gathering Pole), or "Qutb al-Aqtab" (Pole of Poles).

23 *Al-ḥumūl* (obscurity) is one of the Sufi spiritual states, a Sufi should bury himself far away from popularity, and must be humble, while *al-zuhur* is the opposite to *al-ḥumūl*. Ibn ‘Aṭā’illah in his *Wisdoms* says: Bury your existence in the earth of obscurity, for whatever sprouts forth, without having first been buried, flowers imperfectly. slbn ‘Aṭā’illah, *al-Ḥikam*, (1988).

companions and saints in his order) is an extension of this intercession (*tawassul*) by their names to Allah, so he entered into this part as a conclusion section:

بجاههم أرجو اللحاق بهم أيا إليه الورى فاقبل دعائي فأظفر
وهب لي بهم يا رب فيضا مسلسلا إلى أحمد التجاني حتى أبشر
بنيل نصيب من علوم حقائق ال علوم التي ليست بالاقلام تزيبر.²⁴

1. By their honor! I wish to catch up with them
O the lord of the creations, accept my supplication, so I will be victorious
2. Grant me by them, O Lord, a series of divine floods
To Aḥmad Al-Tijānī so that I will be congratulated
3. With attaining a portion of divine knowledge of facts
The knowledge that is not written with the pens.

In such style Atīku continues until the end of the poem by praying for the Prophet Muhammad, sending prayers and greetings upon him, and seeking satisfaction for Šayḥ Tijānī and his companions.

The above partition is one of the favorite styles of establishing ties between different organic sections of Nigerian Sufi poems. In this sense, this poem can be considered as a model among the many Sufi poems composed by Šayḥ Atīku in terms of the relationship of change and difference between individuals. The same conclusion can be reached by an analysis of all the following poems, with a variation in the length of the parts allocated to each section:

1. *Aslāk al-jawāhir fī madḥ Ḥātīm al-aqtāb al-akābir wa ḍikr ašḥābihī ḍawī al-sir al-bāhir,*
2. *Ithāf al-ašḥāb fī madḥ Ḥātīm al-aqtāb.*
3. *Īqāz al-wasnān ‘an manāqib sayyidī Aḥmad Tijānī wa ba‘aḍ faḍā’il tarīqatihī wa ma’athir ašḥābihī ḍawī al-‘irfān.*
4. *al-Madad al-raḥmānī fī madḥ al-Šayḥ al-Tijānī.*
5. *Al-naḥḥāt al-ihsāniyya, min al-mawāhib al-ımtināniyya fī madḥ šāḥib al-ḥatmiyya*
6. *Aslāk al marjān fī ḍikr manāqib sayyidī Aḥmad Tijānī wa al-tawassul bihī ilā al-raḥmān wa bi ašḥābihī masābīḥ al-awān.*
7. *Al-ḥiṣn al-rašīn fī al-tawassul bi ahl al-faṭḥ wa rijāl al-taḥšīn,*
8. *Al-‘iqd al-mandūm fī madḥ al-quṭb al-maktūm wa al-istigāṭat bihī ilā al-ḥayy alqayyūm*
9. *Qilādat al-marjān fī raf‘ salsalatī ilā al-Tijān.*

24 Dīwān no.1 p.73.

10. *Al-lu'lu' al-mandūm fī dīkr sanadī ilā al-Kuṭb al-maktūm.*

11. *Mandūmat al-tahāni fī sanadī al-muttaṣil bi al-Šayḥ al-Tijāni.*

It should be noted that all the above poems are panegyrics addressed to Šayḥ Tijānī; as noticed by the researcher the way of creating coherence in such panegyrics is almost the same in the method and style.

5.2.4. Additive Relationship:

Eugene A. Nida (1978) divided this relation into additive-equivalent and additive-different. The first involves two expressions that are essentially identical to one another. For example: "he did not stay / he left." The relation of the two parts is the same since both convey the same meaning but in slightly different forms. One expression is merely added to another for emphasis.²⁵ This relation is one of the most important features of coherence in Atīku's poems, especially in his elegies or congratulatory poems, as we are going to illustrate. As for the additive-different relation, it is more complex as it may involve a parallel structure, where the participants are the same or different, or an unfolding structure where a non-focal element in one expression becomes the focal in the next.

An additive relationship primarily relies on the explicit connections present on the surface of the text. This concept brings us back to our previous discussion on cohesion in the previous chapter, where we explored additive conjunctions. However, in this chapter, our focus shifts to a semantic perspective, specifically exploring the relationships generated by such conjunctions. Here, the emphasis lies on the construction and peak attainment of meaning. This process is recognized in classical Arabic rhetoric as "*al-mubālagah*" or "*al-tatmīm*," as described by Ibn Rašīq in his book "*al-Umdah*." *Mubālaġa* involves the poet's deliberate effort to convey a meaning without leaving any related aspect unaddressed in their discourse. A desire for exaggeration, precaution, or as a safeguard against any potential malfunction may drive this.²⁶

The additive relation is one of the basic relationships in building the poetic discourse of Šayḥ Atīku. It relates to both the axes of cohesion and coherence. In my analysis of his poems, I found that additive relation falls into two axes.

The initial axis involves what the language's nature requires for the expansion of the discourse network. In this context, the poet engages with the meaning, elevating it to its pinnacle through conjunction, thereby enhancing the strength and inclusiveness of the meaning. In a similar vein, Atīku expressed this concept when bidding farewell to Šayḥ Al-Hādi b. *Maulūd Fāl*:

أيا هادي الوري انزل بخير ونيل سلامة ورضى الجواد

25 Nida, (1978), p.220-221.

26 Ibn Rashiq, p.50.

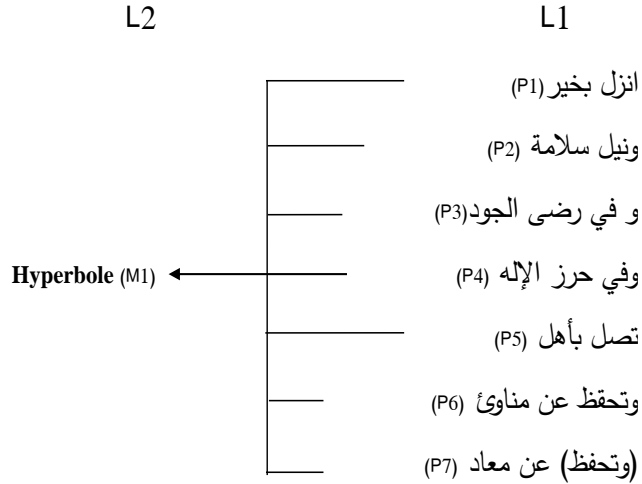
وتحفظ عن مناو أو معادي
بخير خذ يديه إلى التناد
وسائر أهله أهل الوداد
بكانو حائرا حفق الفؤاد
ولا يسكن لعمر أو زياد
حماكم والسلام على التمادي

وفي حرز الإله تصل تصل بأهل
ولا تنسى خديمك في دعاء
وبلغه السلامة لإبرهام
وقل لهم تركت لكم محبا
وليس له لغيركم ركون
يقول رضى الإله تعم دوما

1. guide of humankind, farewell in peace
Get safety and the satisfaction of the Magnanimous,
2. In God's protection may you reach your family
And be protected from opponents and hostiles
3. Do not forget your servant in good prayer

take his hands till the day of summoning
4. Send his greetings to Ibrahām
And the rest of his family, people of love,
5. Tell them "I left for you a perplexed lover
In *Kano*, with a heart that palpitates,
6. He has no reliance to one other than you
He doesn't feel at ease with 'Amr or Ziyād
7. He says 'God's satisfaction always be
Upon your sanctuary, and eternal peace."

The goal of the poem, i.e. to bid farewell to a visitor who is departing, can be achieved with one single, simple expression. However, the very act of composing a poem to bid farewell, is in essence, one that requires a series of verses that are in additive relationship with the first proposition, where the author bids farewell for the first time.



34 Figure

At times, in the second level of discourse, we observe a two-stage process in additive emphasis. It undergoes a gradual progression among propositions, culminating in the ultimate accentuation of the meaning of love and yearning, as illustrated in the following diagram:

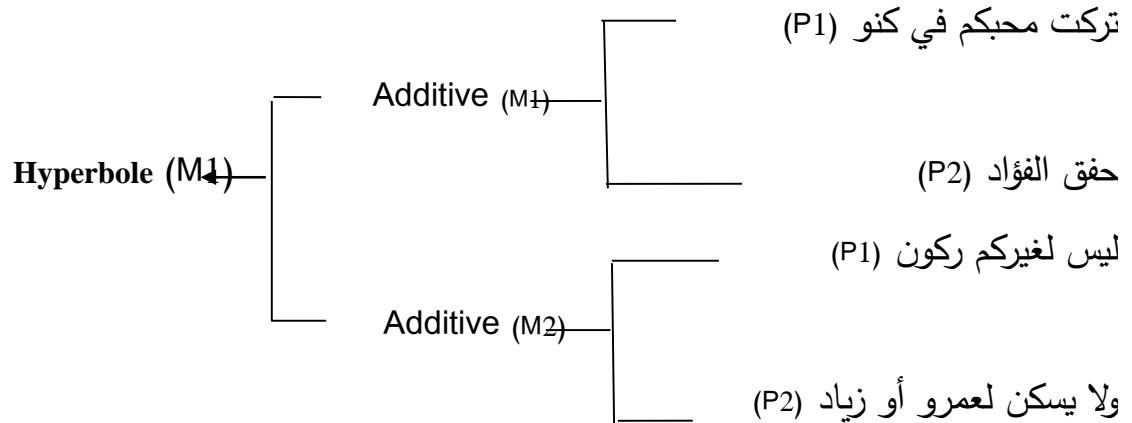


Figure 35

The second type of addition takes on a Sufi dimension in the way of supplication, where Atiku introduces many entities to the discourse for his supplication to God, to create a type of hyperbolic meaning of supplication *tawassul*. This type of additive that leads to hyperbolic meaning can be observed in most of the conclusions of Atiku's poems, more especially in the poetry of Sufi supplication (*tawassul*). This is quite obvious because in *tawassul* poem, the author is keen to evoke all the persons and things (intercessors) that can entice the benevolence of the ultimate object of the intercession (God). Thus, additive relations make up one of the biggest sections of

intercessory poems. In the poem *Aslāk al-jawāhir*, for example, Atīku uses more than twenty verses - out of 117 - in supplications through additives. He says:

أيا ربنا فاحسن ختامي واغفرن
ولقن لساني يا إلهي كلمة
وسهل جواب القبر عني إذا أتى
ووسع ضريحي يا إلهي وشفعن
وهب لي سترا يا إلهي وخالقي
أيا رب فاجعل لي كتابي بيمنتني
وفي جنة الفردوس يا رب فاجعلن
وحين تجلي الذات يا رب فاكشفن
ذنوبي يا باه يا متكبر
تسهل لي بها اللقا يا مصور
لأجل امتحاني النكير ومنكر
نبيك في ربنا يا مدبر
من النار يا رب الورى حين تزأر
وعيبني يا رباه أرجوك تستر
مقامي مع خير الأنام المطهر
حجاي عن الذات الإله فأبصر²⁷

our Lord, grant me a good ending and forgive
My sins, oh, Dominant One,
Dictate to my tongue, oh my Lord, a word
That makes it easier for me to meet you, oh One who gives shape,
Facilitate the answer in the grave on my behalf,
when it comes to my test from Nakīr and Munkar²⁸
Expand the space of my shrine, oh God, and give the intercession
To Your prophet in my favour, oh our Lord, oh Planner
Give me a shield, oh my lord and Creator
From the hellfire, oh Lord, when it sparks
Oh Lord, put the book of deeds in my right hand.
my faults; oh Lord, please cover them up
The garden of Paradise, oh Lord, make my place
with The Best of creation, the one who is pure
Upon the manifestation of The Essence, oh Lord, lift

27 Dīwān no.1. p.74.

28 According to Islamic scripture Munkar and Nakīr are two angels, sent to every person upon his death and burial in his grave and ask him some questions to test his belief in Prophet Muhammad. Among the narrations: Anas ibn Mālik reported: The Prophet, peace and blessings be upon him, said, “When the servant is placed in his grave, his companions turn and leave until he hears the scuffing of their sandals. Two angels come to him and sit by his head, saying to him: What do you say about this man, Muhammad? He says: I testify that he is the servant of Allah and His Messenger. It will be said: Look at your seat in Hellfire, for Allah has replaced it with a seat in Paradise. He will see them both together. As for the unbeliever or hypocrite, he says: I do not know, as I only said what people said! It will be said: You did not know, nor did you recite! Then he will be struck between his two ears with an iron hammer and he will cry out such that whoever is near him will hear it except humans and jinn.” See: Ṣaḥīḥ al-Bukhārī 1338, Ṣaḥīḥ Muslim 2870.

My veil from the Essence, so that I will see.

As it is well known, the classical Arabic *qaṣīdā*, from the Jāhiliyya period to the modern era, has a tripartite structure consisting of the *nasīb* (elegiac prelude), *raḥil* (desert journey and camel description), and *faḥr* (praise for either self, tribal chief, beloved etc.). In Nigeria, many scholars and poets since the eighteenth century used to follow the same structure. Yet, a conspicuous feature in Nigerian *qaṣīdā* compositions, which does not derive from the pre-Islamic poetry but from its late Islamic counterpart, is the presence of opening and closing of poetry with doxology. Such pious phrases, the origin of which is traceable to the early influence of Islam on literature, include *al-basmala*, (saying bismillah) *al-hamdala*, (praising Allah) *al-ṣalṣala* (sending benedictions to the Prophet) and similar forms of doxology.²⁹ Usually, Atiku's poems make no exception. In this case, however, he was able to sidestep the opening doxology, but to insert it in the conclusion, where it fills numerous verses.³⁰ In such conclusive doxology, Atiku, after asking for forgiveness, begins to list all his needs successively, in a detailed manner, forming additive relations between the propositions as illustrated below:

29 Raji, (1986), p.78.

30 <http://www.almoajam.org/lists/inner/276>.

L3

L2

L1

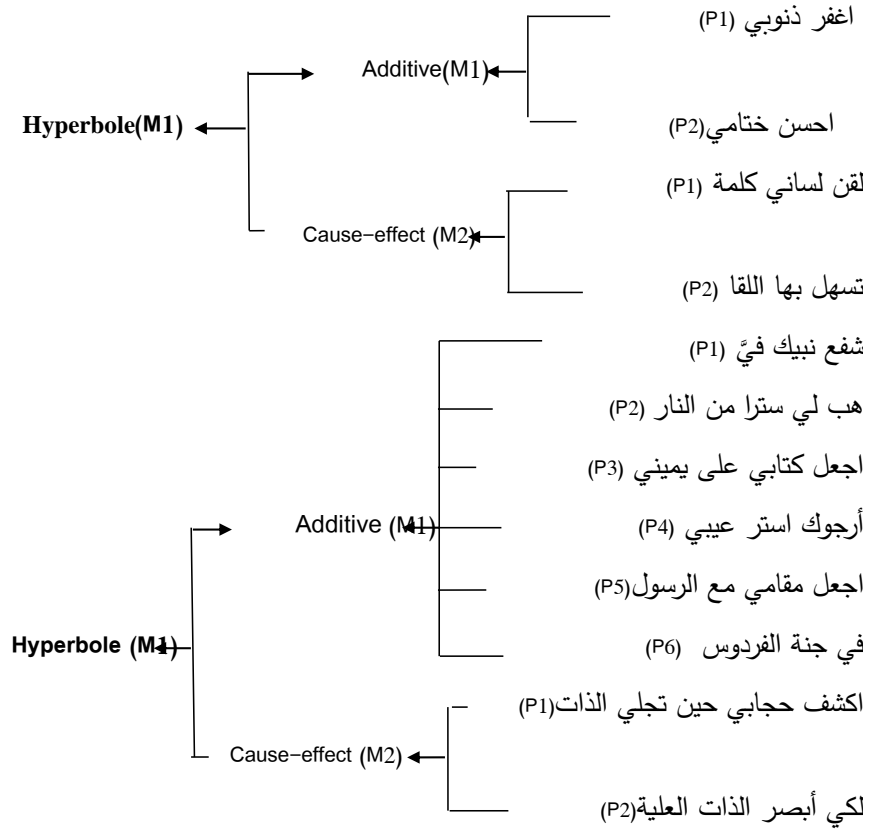


Figure 36

In simpler terms, Abū-Bakr Atīku's supplicatory poems, particularly those involving intercession, typically follow a specific pattern. First, the poet lists entities, such as Prophet Muhammad and Šayḥ al-Tijānī, for whom he seeks intercession, excessively praising each one. He continues to list these intercessory entities one after another in an additive manner until the praise reaches an exaggerated level, creating a sense of hyperbole.

5.2.5. Subordinate Relations:

Subordination is associated with several types of logical correlation, such as *cause*, *sequence*, *condition*, *comparison*, and *means*. We will discuss the first three of them, as they are among the most common textual phenomena in the discourse of Šayḥ Atīku Sanka.

5.2.6. Causal Relation:

It is a relationship that connects two concepts or two events, when one of them results from the other.³¹ Causal relations of *reason* are some of the relationships that frequently appear in the Sufi poetry of Atīku, more especially to describe the spiritual journey of the soul from one state to another. For example, in his wine-ode, *haḍayān al-šārib*, the poet recounts many of the incidents that occur with him in a “tavern” (here a symbol of the spiritual *hadra*, “presence”); however, all of these incidents are the consequences of a major event, which is the poet’s *entrance* into the path of lovers: this *causes* him to follow them to the tavern; to befriend the head of the tavern, who pours to him a drink (here a symbol of divine knowledge); and to get drunk (here, a symbol of annihilation), which causes him to become more thirsty (i.e. to desire more of divine knowledge); etc.

شربت شرابهم فلذا سكرت	سلكت مسالك العشاق حتى
فزيد تعطشي لَمَا شربت	شربت الكأس حقابعد كأس
وكدت أموت إذ منه ارتويت	وأسكرني الشراب فهمت سكرًا
فزيد تعطشي ولذا فنيت	وزدت الشرب علا بعد نهل
به إذ ما رويت لدا بقيت	فنيت بذا الشراب وصرت باق
ولولا العطش فيه لَمَا نويت	فلولا ذا الشراب لكنت عدما
نديم صاحبه حتى سقيت	دخلت لخان ساقيه وكنيت
ونادمني النديم لدا ارتقيت	فقربني مديهم إليه
لذا المحبوب تيمني فحرت	رقيت إلى مراقبهم جميعا
وداركني فإني ما امتليت	ألا أيها الساقى تعطف
والا أيها الساقى قضيت	فزدني ذا الشراب ولو قليلا

1. I journeyed along the path of lovers until I drunk of their brew and I got drunk
2. Cup after cup did I drink, but my thirst only grew the more I drunk
3. This brew intoxicated me. Inebriated and drunk, I nearly died after a mere sip
4. My friends failed to realize that I was drunk; for I never gained consciousness after that drunkenness
5. So, I drunk again, draught after draught, my bewilderment increased and I was annihilated
6. I drowned in that drink and in it I persisted since I didn’t quench my thirst, I persisted

31 Abdul Majīd, (1998), p.141.

7. If not for this drink, in reality, I would have been non-existent, and if not for this thirst for it, I would not have made any progress
8. I entered the tavern of its *sāqī*³² and was the drinking buddy of his companions before asking for a drink
9. Then, their leader drew me close to him, and the drinking companions caroused with me, so I ascended
10. I climbed to their heights, ascending for that love omened well for me, and I lost my mind
11. Oh *sāqī*, take pity and keep the drinks coming, as I'm not yet full,
12. Give me more of that drink, even if just a little bit or else, o *sāqī*, I will perish³³

The incidents in this poem amount to about nineteen successive incidents, all of which are the result of one event (cause 1) in the first level, which branches into two events that result in the first eleven set of results in the second level. From the second level, seven results appear in the third level; thus, the text coheres in the growth of events and their adhesion through causal relationship, so that the text, wherever it branches out, revolves around one main reason, as shown in the figure:

32 The term (*sāqī*) in Sufi doctrine usually means Sufi master under whom a *murīd* should submit himself for his spiritual journey, however, in the above context it means Aḥmad Tijānī the founder of the order, as Brigaglia (2017) emphasized that by the time of Niasse's arrival in Nigeria "Shehi Atiku, however, was considered to be an accomplished *'arīf bi'l-lāh* (gnostic) since before his encounter with the Senegalese. Contrary to most of his peers from among the Salgawa, his submission to Niasse was seen more as an acknowledgement of the latter's station than as a discipleship *stricto sensu*."

33 The whole translation of the poem is from Brigaglia,(2017a), p.210-211.

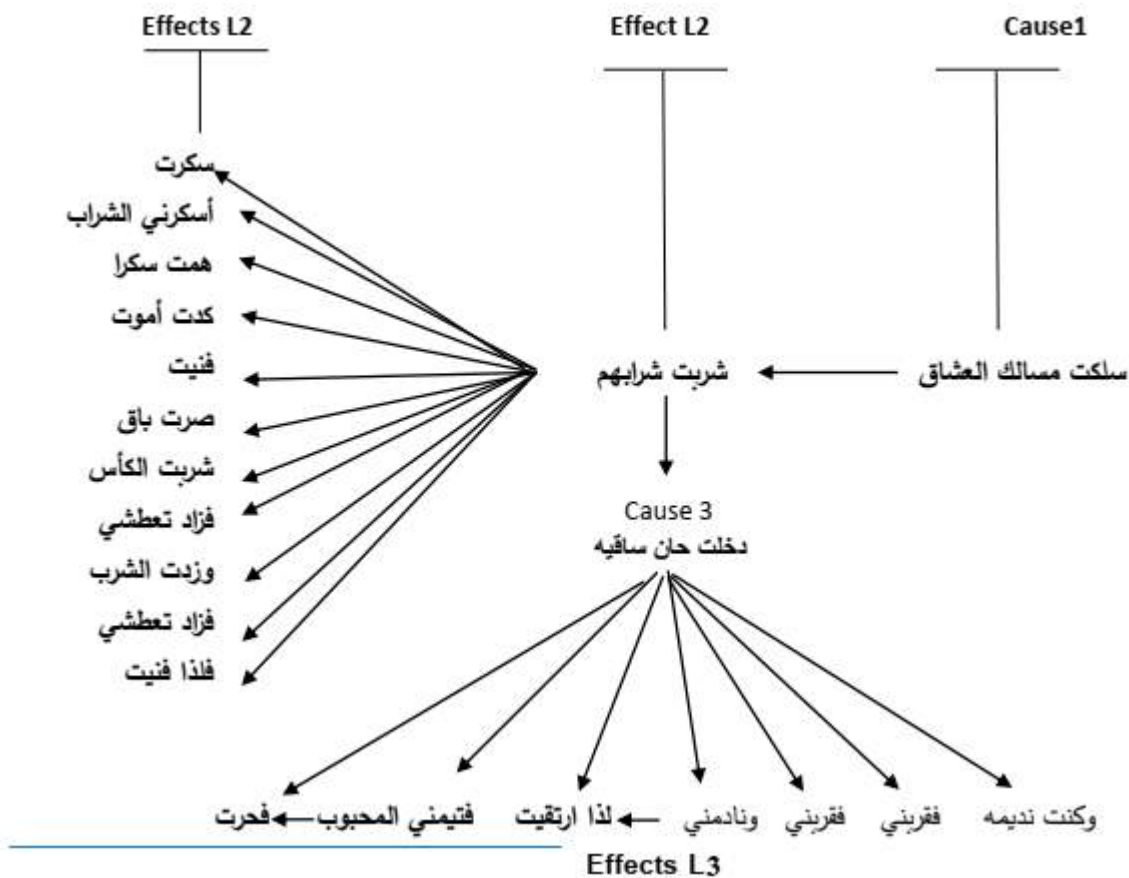


Figure 37

In the same manner, the author used to welcome the Tījānīya *šayḥs* who came to his country with a similar thematic focus: blessings prevail with their arrival; ignorance is gone; exoteric knowledge and esoteric gnosis are revealed. Among these poems, I can mention the welcome addressed to *Šayḥ Al-Hādi*,³⁴ the farewell to *Šayḥ Al-Hādi*,³⁵ the farewell and welcome to *Šayḥ Bin ‘Umar al-Tijānī*,³⁶ and welcome to *Šayḥ Ibrahim Niasse* in the city of Zinder in the Republic of Niger³⁷

In these poems, Atīku always follows the same approach in linking the event of the arrival of those *Šayḥs* with the outcome that these visits are expected to yield on the community. In welcoming *Šayḥ Al-Hādi*, for instance, we see the main cause mentioned at the opening of the poem:

أهلا وسهلا بالإمام الهادي شيخ الشيخوخ إمام هذا النادي

34 *Diwān* no.1 pp. 111-112.

35 *Ibid*, pp.112-113.

36 *Ibid* pp.106-110.

37 *Dīwān* no.2, p.24.

أهلا وسهلا مرحبا بقدومكم	فقدومكم نور لكل بلادي
جا منقذا للهالكين وموقظ	للغافلين منبه الرقاد
جا قائدا للسالكين ومرجع	للواصلين ومفزع القصاد
جا غاسلا كل الريون من الحشا	مدني المريد لحضرة الإسعاد

O welcome and welcome Imam Al-Hādi
The Šayḥ of the Šayḥs is the leader of this community
Welcome and welcome upon your arrival
Your coming is a light for all parts of my country
He has come as a savior for the perished people and an awakener
For the heedless, an awakening for those who sleep
He has come as a leader for the wayfarers and a reference
For those who reached, the destination for the wayfarers
He has come washing all the stains from the viscera
To drive the disciples closer to the Presence of Felicity.

The arrival of Šayḥ Al-Hadi is intricately linked to the unfolding of the following events:

1. Spiritual illumination spreading across all Nigerian cities;
2. Rescue for those perishing in the grip of their passions;
3. Awakening the heedless from their slumber;
4. Alerting those who are spiritually dormant;
5. Assuming a leadership role in Sufism;
6. Becoming a point of reference for fellow Šayḥs;
7. Becoming a sought-after destination for disciples.

Sometimes, the structure of these welcoming poems is more complex, as we illustrated earlier, or appears in a twofold form, each verse carrying both a cause and an effect, as in the welcoming poem addressed to Šayḥ Ibrahim Niasse, where the causes and their effects are spelt out as follows:

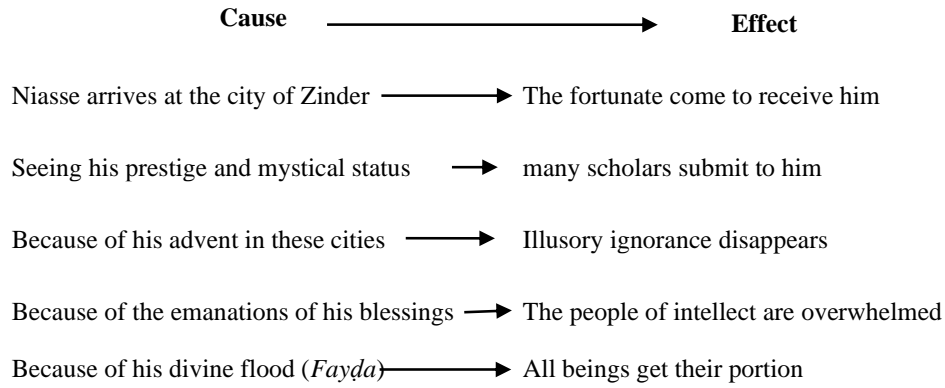


Figure 38

These type of causal relation are also frequently mentioned in Sufi poems that describe the mystical states and the journey of the wayfarer or the accomplished gnostic to God. For instance, in the poem *Aṭnā al-dakhā'ir*, in which Atīku describes the book *Jawāhir al-ma'ānī*, considered as a sourcebook for the Tijānīyya.

فأرشد أرباب النهى والبصاير فطابت بعرف من شذى الشوق عاطر كما اهتز مشمول بتغريد طائر فمن مدلج سار وآخر سائر ومن كل سر كل زاه وزاهر	كتاب بدا في طالع السعد نوره وفتّح أكمال القلوب نسيمه وهز إلى نحو الحمى كل عاشق ودل على نهج الوصول مريده وضم من العلم العزيز مناله
--	---

1. A book whose light emerged in the destiny of the fortunate
and guides those who have intellect and insight
2. It opens the sleeves of the hearts with its breeze
So, it gives good smell from the scent of the fragrance of longing
3. It stirs every lover towards the sanctuary (*ḥimā*)
as one who chilled by a northern wind stirred by the song of a bird.
4. It guides its disciples towards the path of realization,
Some are night wayfarers, and other are advancing,
5. It encompasses dearly attained knowledge within its grasp;
Revealing from every secret any bloom and bright

In the above text, Atīku discusses the impact of the book *Jawāhir al-ma‘ānī*. The book serves as a guide for people of reason and intuition, opens the hearts to spiritual purification, directs the hearts of lovers toward the presence of God, leads disciples on the path of realization (*al-wuṣūl*), and reveals precious knowledge and shining secrets within its contents.

The causal relationships are a dominant part of the poetic discourse of Atīku in more especially upon describing the mystical state that invested his soul in one of his Sufi seclusions (*ḥalwa*), where he witnessed a divine disclosure (*tajallī*).³⁸ Such states are usually followed by state of bliss (*surūr*); moreover, the state of his heart is compared to a lamp, whose shining light causes all worries to disappear:

تجلى لي المحبوب في غبش الدجى فصار فؤادي كالصباح مبلجا
فزال همومي كلها من شهوده ونلت سرورا لا يمازحه الشجا
ألا أيها المحبوب جد لي بعطفة بها أدرك السباق من غير ما وجا³⁹

1. My Beloved unveiled Himself to me in the shadow of darkness
and my heart like the daybreak shone forth
2. All my worries vanished from my witnessing of Him
I attained a joy which no sorrow can dilute
3. Oh beloved, by your kindness, grant
that I achieve (the ranks of) those who came before me without difficulty.⁴⁰

38 The knowers and lovers of Allah, the great Sufis, know Allah through their witnessing of Allah in all of His Self-disclosures. Allah possesses All-inclusive Being and the great Sufis possess all-inclusive witnessing of Allah. And because Self-disclosure never repeats Itself each witnessing (*šuhūd*) of each witness (*šāhid*) is different to any other witnessing, ever!, see:

<http://almirajsuficentre.org.au/qamus/app/single/1394>. According to Qāšānī Witnesses in Sufi terminology means witnessing the truth with the truth, p.171.

39 *Diwān* no.2 p.30.

40 Translation from Brigaglia, (2017a), p.210.

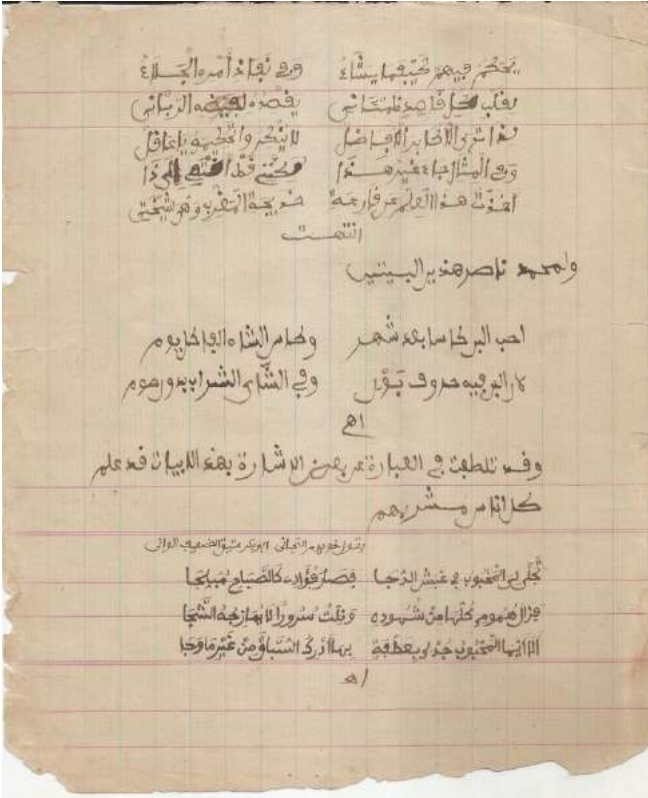


Figure 39 MS of the poem from Atiku Library

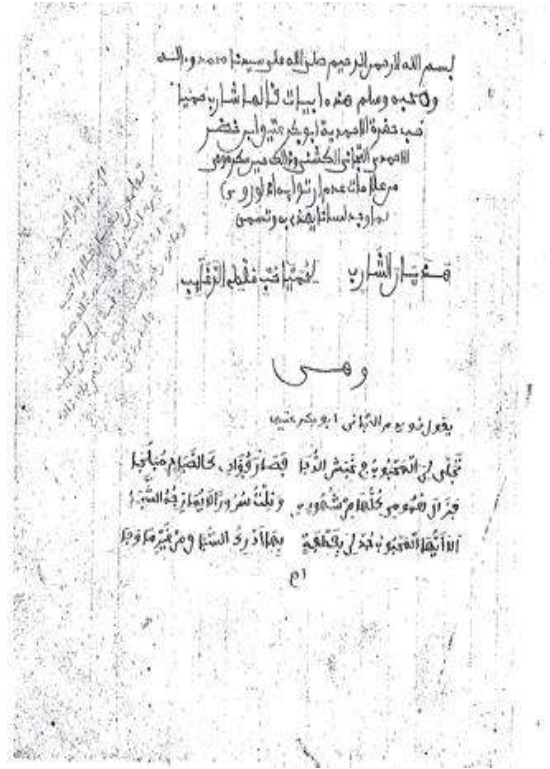


Figure 40 Three verses appear in front page of hadhyān al-shārib, see: Brigaglia 2017a p.206

The causal relationships in the above text stem from the initial event, "*My Beloved unveiled Himself to me,*" resulting in the following outcomes: *my heart shone forth, my worries vanished, and I attained joy.* In the second verse, *causality* is expressed in the form of *effect-cause*, while in the first and third verses, it is articulated as *cause-effect*. This alternation enhances the overall dynamism of the poem. However, the entire text fundamentally relies on these causal relationships, structured as follows:

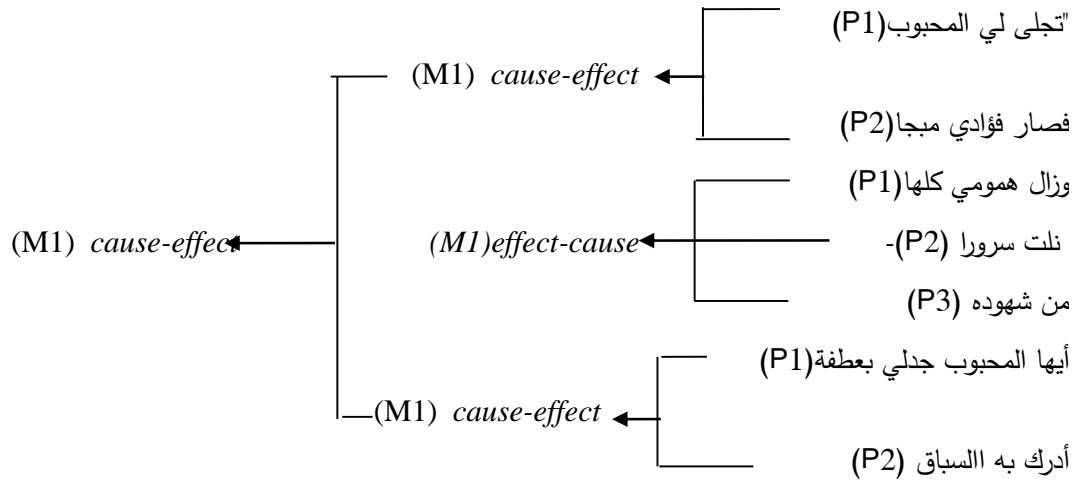


Figure 41

In the above figure, we can observe how the micro propositions of the poem form a macro proposition through the interplay of causality, which shifts positions from cause-effect to effect-cause. The deduction of the macro proposition shapes the entire organic structure of the poem.

5.2.7. Conditional relation:

A conditional relationship often arises by employing conditionals to connect clauses, under what Van Dijk called *actual conditionals*. These are connectives such as “because”, “for”, “therefore”, “so”, “since”, “due to”, “hence”, “thus”, “while”, “whilst”, “as”, “consequently”, etc.⁴¹ From these connectives, a logical semantic relationship arises between a previous clause and the one that follows it. Rather, the meaning of the first clause cannot be complete until we link it with the second clause. The conditional relationship between the first two clauses, however, does not have a significant impact on the overall meaning intended by the poet, unless it is followed by a third clause related to the two previous clauses to reach the level of discourse. That is, if the conditional relationship is limited to one conditional expression that links two clauses, it only achieves local coherence, and does not lift it to the level of discourse. This is why al-Jurjānī, the father of the Arabic theory of *al-naẓm*⁴² did not consider a two conditional clauses as two independent

⁴¹Van Dijk, (1977) pp.6.

⁴² The theory of al-Naẓm was articulated by 11th century by ‘Abd al-Qāhir al-Jurjānī in his *Dala’il al-i’jaz* (*The Signs of Inimitability*).

sentences, rather he counted them as one sentence that acquires its conditional meaning from the linkage itself. Al-Jurjānī says:

“It is mandatory to consider what is made in condition [sentence] and penalty should be made of this meaning to be considered as one source. And that is because you see! whenever you find two sentences, one of which has been attached to the other, they were made a condition in their totality. An example of this is the saying of the Most High: {*And whoever commits a mistake, or a sin, and then blames it on an innocent person, has taken a slander and a clear sin.*} The condition as is not hidden in the sum of the two sentences, not in each one of them individually, nor in one without the other.”⁴³

Let us take as an example a poem where Atīku poem describes what he does whenever he encounters a severe situation:

إنني أقول إذا ما نابني الوجل واشتد أمري وضاقني السبل
وضاق قلبي وغابت عني الحيل يا من به تقتدي الأنبياء والرسل
ومن لديه يرجى القرب والوصل

I say, whenever trepidation bites me

And when my situation becomes severe and my way is narrow

When my heart becomes distressed and have no more strategy:

“Oh you, who prophets and messengers imitate,
by whom closeness and reunion are wished”.

In the mentioned verse, Atīku expresses that when he is scared, he utters the plea, "Oh you who prophets and messengers imitate...". The link between these two clauses is essential, and similarly, the subsequent clauses in the verse also establish conditional relationships, forming integral components of the overall semantic network. Consequently, the textual connection emerges through the association of consequent clauses with antecedent clauses, manifesting as follows: *my situation becomes severe / my way is narrowed / I have no more strategy*. As a result, the entire verse is intricately interconnected by a network of conditional relationships.

A pronounced Sufi dimension always accompanies the interdependence of conditional clauses in the poetic texts of Šayḥ Atīku. As a Sufi poet, he always tries to convey to the recipient the message

43 Al-Jurjani, (1992), pp.245-246.

that he delivers by employing conditional sentences based on the condition of attaining a Sufi aim. For instance, when he wants to convince us to reading the book *Jawāhir al-ma‘ānī*, he constructs a sentence that presents reading the book as beneficial for the disciple during his spritual journey:

فمن رام سيرا للإله يجد به طريق وصول ما بها من دياجر
يطالع وصاياه رسائله لكي ينال بها فتحا ونور السرائر.⁴⁴

1. Whoever wants to a journey towards God will find within it
a clear path of realization, devoid of darkness
2. He should read his [al-Tijānī's] pieces of advice and his epistles
He will attain an illumination and the light of secrets.

In these verses, we find all three ways of linking conditional propositions as drafted by Van Dijk, who believes that there are several ways to classify conditionals, one obvious criterion being the type of *strength* or *strictness* of the conditional relation. Secondly, the *direction* of the dependency may be expressed, in the sense that A may be said to depend on, or to be determined by, B, or conversely, or A and B may be mutually dependent. Thirdly, the kind(s) of *possible world* in which the facts are related may be considered, e.g. the actual world or a hypothetically actual or non-actual world.⁴⁵ If we look at the first verse, we find that there are two linked sentences in terms of interdependence:

- a. Whoever wants to journey towards God
- b. He will find (in the book) a clear path.

Sentence (b) is related to phrase (a), however, phrase (a) does not have any meaning without the second ohrase (b) and vice versa. Likewise, in the second verse, we find that two clauses are linked to form the verse in the form of conjunction:

- a. to obtain an illumination and the light of secrets
- b. Read his commandments and letters.

Again, the two sentences in the two verses belong to a world that can be described as *fulfilling*, as the aforementioned book (*Jawāhir al-ma‘ānī*) is the most important spiritual reference for all Tijānī followers across the world, so they refer to it for access in the spritual path. The book also

44 Dīwān no.1. p.82.

45 Van Dikj, (1977) p.67.

contains the advices of Šayḥ Al-Tijānī and some of his letters as Atiku mentions. Therefore, the *possible world* of illumination (*al-faḥ*) and light of secrets (*nūr al-sarā'ir*) is presented to the readers in the final verse.

The style of *promise* and *recompense*, (*al-wa'du wa al-jazā'*) is another style of the conditional relations that frequently appears in the poetry of Šayḥ Atiku and represents one of the foundations of textuality, and in religious poetry alike. In this style a clause is preceded by an imperative verb (*ṭalab*), then followed by another clause that completes the meaning of consequence: “*strive and succeed*” (اجتهد تنجح). In this type of sentence, the conditional particle (*ḥarf al-shart*) is absent. This absence has both a stylistic and a mystical-religious dimension, as it is aimed at conveying the *urgency* of engaging in the action described, as well as the *immediacy* of the recompense that is to be expected.

One of the best examples of this kind of conditionality in the poetry of Atiku is the poem *Maṭiyyat al-jidd*, in which he commands the recipient to adhere to the Tijānī order and its litanies:

تحتم بوردها تحتم بتقوى الله	طريقتنا تحتم بذكرها
تمتع بها ترقى إلى حضرة الله	توشح بها ياصاح إن كنت عازما
أنتك من المطرود والمارد اللاهي	تمسك بها واطراح وراك قويلة
إلى غيرها لا ترض أن تصحب الواهي	تثبت عليها لا تكن متلفتا
قيامها بها واطرح وراك سوى الله.	تقيد بعهدا ووف شروطها
وأوراده الزمها ولاتك كالمساهي	على جادة القطب التجاني أخي سر
لدنياك أو أخرى فتظفر بالجاه.	توسل به في كل أمر ومطلب
وموقد مصباح المسير إلى الله	إمام ذوي العرفان ساقى جميعهم
وموصلهم للقصد دال إلى الله	وأخذ أيدي السائرين إلى المنى
لهذي النواهي علق القلب بالله	ألا فامتثل فيها الأوامر واجتنب
على المصطفى بالإنجياش إلى الله	وكن لازما ذكر الإله مصليا
بحالي رخاء مع سواه إلى الله	ونق فؤادا منك يا صاح والجنن
بها سر سير الأحمدية لله	فهذي رموزان فهمت إشاراتي
وتحظى بسر من إلهك والله	تشبث بذيلها لتظفر بالمنى

ولاعشر عشر العشر والله تالله
شربا هنيئا من كئوس رضى الله
حيارى بحبها نهيم في الله
وأصحابه من فارقوا الوطن لله
وأسمى الرضى ماقام داع إلى الله⁴⁶

يمينا بربي لست تحظى بمثلها
فيا رب ثبتنا عليها وأسقنا
بفضلك واجعلنا سكارى بخمرها
بجاه إمامنا التجاني وجده
عليهم من الرحمن أذكى صلاته

1. Our order!! Adhere to its litanies,
adhere to its litanies, adhere to the piety of Allāh
2. Wear it, oh friend, if you are determined,
enjoy it to rise to the presence of Allāh
3. Hold it and throw behind you a statement
that came from the expelled one, the mutinous and the unmindful,
4. Stick to it, don't pay attention to another,
do not accept to accompany the weak,
5. Abided by its covenant and fulfilled its terms,
performing it, and put [anything] behind you, except Allāh,
6. On the boulevard of Tijāni the pole of the saint,
O my brother! walk on! and his litanies stick to it, don't be like an unmindful,
7. Beseech by him in every matter and request
in your worldly issues or hereafter, so you will get the prestige.
8. The leader of the entire people of Gnostic,
their cupbearer, and the lamp's lighter to the path to Allāh,
9. And the one who takes the hands of the wayfarer to the desideratum,
lead them to the intent guider to Allāh,
10. O! Do comply with the commands
evade for the prohibitions, the heart attach it to Allāh!
11. Be obligated to remembrance of the lord
and to the prayer upon al-Mustafā, by submission to Allāh,
12. And clear your heart, oh friend,
take refuge- in prosperity and its opposite- to Allāh
13. This is a symbol, if you understand my signs,
it is the secret of Ahmadiyan's journey to Allāh,
14. Cling to her tail to attain the desideratum,
you will attain a secret from your lord [I swear] by Allāh,
15. I swear by my lord you will never find same to her,
not even (one) tenth of tenth of ten, I swear by Allāh, I swear by Allāh,
16. Oh Lord, make us firm on it,
irrigate us an appetite drink from the cups of contentment of Allāh,
17. By your grace, make us drunk from its wine to become perplexed
from her love, be passionately in love of Allāh,
18. For the sake of our Imām Tijāni and his grandfather,
and his companions who left the homeland for the sake of Allāh
19. On them, from the Most Gracious, the purest of his prayers,
and highest contentment whenever a preacher calls to Allāh.

46 Dīwān no.1. p.173.

After observing the conditionals in the poem, I was able to divide the poem into three main sections, each carrying linkage sentences in a conditional relationship. The first section contains thirteen verbal clauses that form the nucleus of the condition (conditional verb / *fi'l al-sharṭ*), all these clauses are related to the consequences of condition (*jawāb al-sharṭ*) which in Atiku's text is a *promise*: “you will ascend to the presence of God Allah”, *tarqā ilā haḍrat Allāh*.

The second part contains four consecutive clauses related to one sentence (promise) “you will achieve prestige”, *tazfur bi al-jāh*, as in first section.

In the third part, there are eight clauses related to two consecutive clauses (a promise), one of which is joined to the second for emphasis. They are his saying “achieve what you wish”, *tazfur bi al-munā*, and “to attain a secret from God”, *tahzā bi-sirr min Allāh*.

There are also, obviously, verses outside this scope in the poem, such as verses 9 and 10, which are descriptions of Šayḥ al-Tijānī immediately after mentioning his name, as well as verse 14, which includes a commandment emphasizing two previous sentences that spoke about resorting to God in adversity and prosperity. Then, from verse 16 to 20, the end of the poem, Atiku forms the conclusion of the poem. These extra verses represent a stopping point between the three conditional sections that I have highlighted above.

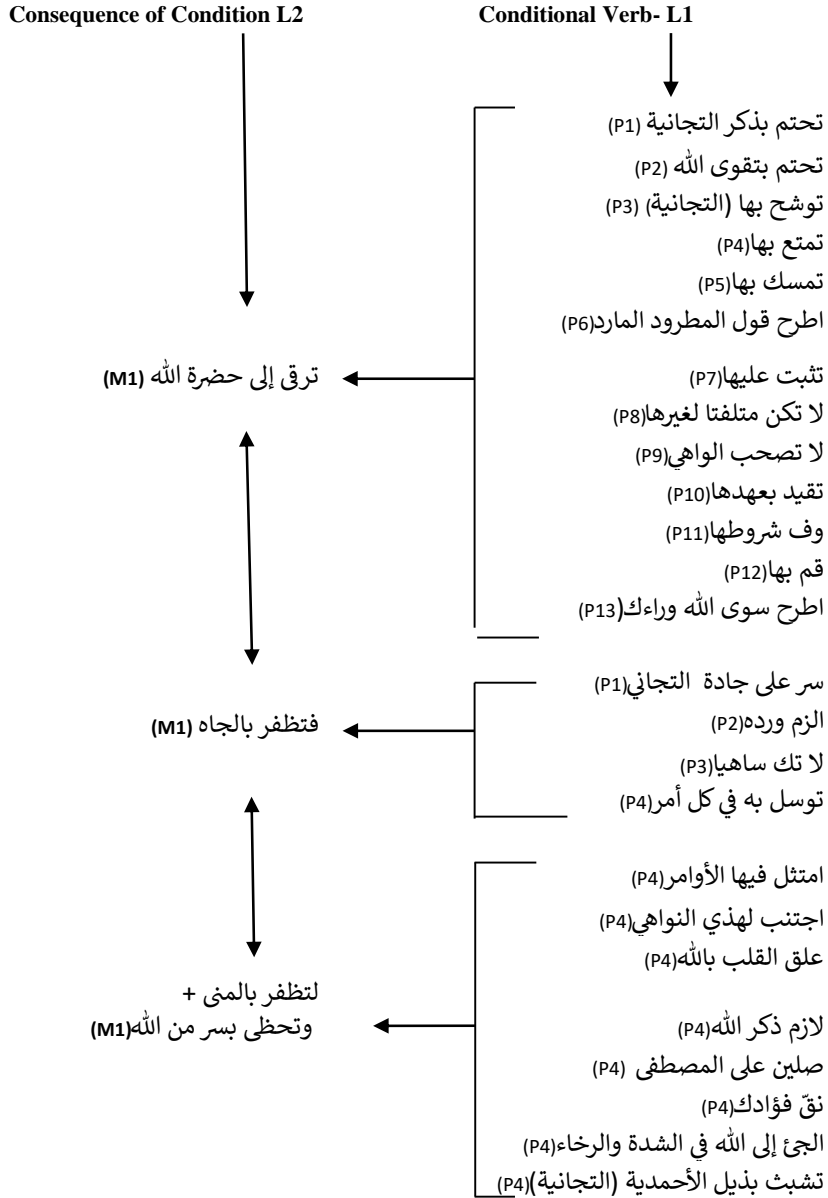


Figure Conditional verb in Matiyat al-jid

Another distinction exists between the conditional structure using particles and omitting them. The first type simplifies omitting the conditional consequences (the promised outcome). As a result, the initial part of the sentence stands independently as a form of preaching or exhortation without explicitly stating what happens when the command is followed. For example, when Atiku says "stick to the Tijāniya litanies; adhere to its rule," the meaning of both sentences is complete without linking them to another. However, when he uses a conditional particle, the listener awaits the second part of the sentence to understand it. Consider Atiku's ṭashṭīr on Kābara's poem:

سـكـرنا ودرنا كـدور الغـلام
بـذـكر الحـبيب أبـحنا المـدام
هـتـكنا وبنـا بما لا يـرام
فـضـضنا عـن السـر منـا الخـتام
فـنـحـن الألى مـيط عـنا القـتام
فـلـسـنا بـأول نـح المـلام
بـأنـي عـلى عـهـده بـالدوام
فـبـالذـكر يـمـحـو الإله الأثـام

فإننا إذا ابتهجيت أنفسنا
ولسنا نخاف الرقيب لأن
وإن ماط عنا الحبيب حجابا
إذا ما دخلنا لحان المدير
وإما تلمنا على كشف هذا
فكم لمنا فيه أهل الحجا
وإن كنت أعصيه سرا وجهرا
أكرر أذكاره كل وقت

Whenever our souls rejoiced,
we became intoxicated and spun like children.
We do not fear the guard,
because in his remembrance, we find legitimacy in drinking.
If the lover unveils our cover,
then we reveal what should not be revealed.
Whenever we enter the tavern of the attendant,
we unseal the sealed secret.
And if you blame us for such unveiling,
Yes! We are those from whom darkness has been lifted.
How many times have intellectuals blamed us,
we are not the first upon whom blame has been dismissed.
If I disobey him secretly and openly,
I am still within his covenant at all times.
I repeat his name constantly,
The Lord wipes away offenses through remembrance (*dikr*).

The phrases in the first hemistich in verses 1, 3, 4, 5 and 7, cannot stand independently without linking them with those in the second hemistich respectively.

5.3. Global /Overall Coherence Sufi Poetry of Šayḥ Abū Bakr Atīku

The importance of global coherence appears in the fact that the semantic structure of discourse does not depend on the semantic relations between the propositions or the micro-structure, rather it must be described from a more comprehensive level. The semantic structure of a discourse is

characterized at two levels, namely, *micro-structure* and *macro-structure*. The semantic structure of discourse, thus, must be described at both levels.⁴⁷

The global structure is not diagnosed directly through the relationships between propositions as we discussed earlier, but through sets of propositions, whole sequences and certain operations on sets and sequences of propositions of a discourse. These *macro-structures* determine the global or overall coherence of a discourse and are themselves determined by the linear coherence of sequences we discussed earlier.⁴⁸

Besides macrostructure, there are two terms used by Van Dijk to describe the global form of discourse, namely *superstructure* and *schema*, which he uses interchangeably.⁴⁹ However, Van Dijk makes a clear point about the difference between macrostructure and superstructure/schema. Superstructures as he writes is “a pattern of abstract structures that establish the overall system of the text, consisting of categories that are subject in their potentials to customary rules subject to change”⁵⁰ to differentiate them from global semantic structures, Van Dijk says that superstructure is the schematic form that organizes the global meaning of a text, and goes on to give an example as follows:

“A story is a discourse which expresses a macrostructure which is organized by a narrative schema. And, a narrative schema, therefore, is not the same as the global content of a story but merely the categorical structure that organizes this global content. Hence, macrostructures and superstructures should be carefully distinguished: The distinction is similar to that between the meanings of sentences and the functional syntax (subject, object, etc.) of sentences. Another well-known conventional superstructure is that of argumentation, where we have categories like ‘premises’ and ‘conclusion.’⁵¹

The above quotation is clear about the difference between the two terms. Yet, it highlights the function of schema in the process of the analysis we may conduct on a text, the function we can understand after the introduction of what he calls the *macro-rules*. He added that “Macro-rules are applied under the control of a schema, which constrains their operation so that macrostructures do not become virtually meaningless abstractions or generalizations.”⁵²

Since poetic discourse includes many structures apart from the prosodic structure, that is, according to the poetic themes, then the structure of a given poem must be different according to its themes. As noted by Stetkevych “The classical, tripartite Arabic ode may carry multiple themes, and this is what makes the application of a specific *schema* to a poem very difficult. In fact, one characteristic of classical Arabic poetry is the perpetuation of a single dominant poetic form, which throughout its fifteen-hundred-year history— that is, from its pre-Islamic beginnings around 500 B.C. until the twentieth century, which witnessed its final neoclassical flowering in the poetry of Aḥmad Shawqī (d. 1932).”⁵³ Nigerian Arabic poetry in the 19th and 20th centuries follows

47 Kintsch and Van Dijk, (1978), p.365.

48 Van Dijk, (1977), p.95.

49 See Van Dijk (1980), pp.107-110.

50 Buḥayrī, *‘Ilm lugat al-nas: al-mafāhīm wa al-ittijāhāt*, Cairo, 1996, pp.219-220.

51 Ibid, p.109.

52 Kintsch and Van Dijk, (1978), p.365.

53 Stetkevych,(1993), p.6.

the same form and style of classical Arabic poetry of multiplicity of themes. However, whereas the classical Arabic ode in its full traditional form comprises three thematic units, that is *nasīb*, *rahīl* and *madīh* (or *fahṛ*), in the Nigerian Arabic ode the three parts are simply introduction, main theme, and conclusion. The Islamic nature of the Nigerian Arabic ode obviously plays a role in changing the content of the parts, where doxologies replace the first and third parts of the classical ode.

Studies in discourse analysis have been accustomed to starting from strategic spaces protruding in the textual structure, such as the title, the introduction, the conclusion, and the thick internal positions, using partial data in describing the overall data, whose realization allows us to grasp the world of the text in its overall character, and then confirm its interdependence by describing the relationships between the parts and defining their type in the surface and the deep levels.⁵⁴ Accordingly, the researcher sees that the structures of these poems should be traced according to the division of introduction, transition, and conclusion.

The topic of discourse also plays a major role in the structural composition to reach the macrostructure. This stems from the fact that these propositions in the text must be connected to what is intuitively called the *topic of the discourse*. The topic of the discourse is not determined in relation to individual propositions, but rather in relation to complete sequences, as the subject is determined through the macrostructure after conducting operations through which the main focus of the text is revealed.⁵⁵ In other words, the notion of a discourse topic can be made explicit in terms of semantic macrostructures. This sequence is often complex, but roughly this network is as follows:

1. *The sentence in a text = proposition P*
2. *A series of sentences = micro-propositions = macro-proposition M*
3. *macro-proposition = a total or partial sum of the text. M*
4. *macro-proposition (major) = a major intention M*
5. *A group of minor or major issues + the major structure of the text M*
6. *Macrostructure = the subject of the main text. M*

As for the criteria for the *superstructure*, they are numerous according to the nature of the text and the purpose of the writer. Dividing the poem, for example, according to the classic style, such as introduction, conclusion, and conclusion, is considered a *superstructure*. The same can be said for all texts that accompany the main text, such as title, subheadings, preface etc.

54 Būqurrah (2012), p.144.

55 Kintsch and Van Dijk, (1978), pp.365-366.

Since the title represents a point of overlap between the superstructure and the macro-structure, we will examine its role in Atiku's poems in forming global coherence before discussing Van Dijk and Kintsch Walter (1978)'s model of the major rules.

5.3.1 Title of Atiku's Poems and Global Coherence:

The title serves a crucial cognitive function, preparing the reader to interpret the text and understand its essence. According to Gibbons, the term "title" encompasses a set of expectations, assumptions, and ideals. It implies that titles are best when concise and independent, typically placed before the main text on the cover, spine, half title-page, title-page, or at the top of the first page. Titles are expected to establish a connection with and accurately describe the content they represent.⁵⁶ Following Umberto Eco's suggestion, they should serve as a "key to interpretation." Additionally, titles are ideally consistent, maintaining their identity across copies and only undergoing occasional changes between editions, all while reflecting the author's intent.⁵⁷

Based on my findings, in all of Šayḥ Atiku's poems, the titles serve as focal points where microstructures converge to form the macrostructure of the entire poem. As mentioned earlier, "the propositions of a text base must be to what is intuitively called a topic of discourse, that is the main theme of the discourse or a fragment thereof."⁵⁸ Typically, the information that is most easily remembered from a discourse revolves around its topics. While topics abstractly capture the essence of an entire discourse or a substantial portion of it, they can also be explicitly expressed within the text. This manifestation occurs in summaries, abstracts, titles, or headlines, providing concrete formulations of the overarching themes or subjects discussed.⁵⁹ From this perspective, I conclude that the macrostructures in Šayḥ Atiku's poems can be discerned through their titles. This characteristic is not universal across all poetic genres but is particularly typical of the Nigerian Arabic ode. Atiku consistently gives each poem a thematic title that encapsulates its content, macrostructure, or a part thereof. This is evident in his divan *Hadiyyat al-aḥbāb wa al-khillān*, where some titles are symbolic or allusive, while most have an explanatory function. At times, Atiku even attributes a title to a solitary verse (*al-bayt al-yatīm*) because he views it as a complete poem containing abundant meanings and exceptional symbols."⁶⁰

Additionally, Atiku provides titles for books authored by his teachers, students, or friends who send him their poems for blessings or review.⁶¹ For instance, he titled a poem written by his friend

56 Gibbons, (2010). p.2.

57 Eco, (1984), pp. 2-3.

58 Walter and Van Dijk (1988) pp.365-366.

59 Van Dijk (2004) p.45.

60 Atiku, (1972), p.320. The verse title is "*al-nūr al-bāriq fī madḥ khayr al-khalā'iq*" and he wrote a commentary on it titled "*ibrāz al-daqā'iq al-kāminah fī al-nūr al-bāriq.*" See chapter seven for more about the verse.

61 Among them is Šayḥ Ibrahim Niasse who sent a copy of his commentary on the invective poem of his brother, Sidi Ḥajj Muḥammad bin Abdullah Niasse to Atiku, in which he responded to those who denounced Šayḥ Tijani. Niasse did not put a title on this commentary, but simply *Sharḥ Al-Murhafat Al-Qutṭa'*, but

Šayḥ Ilyās Mai Rigār Fata in praise of their teacher, Šayḥ Mahmūd b. al-Ḥasan Sanka, as *Faḥ al-ilāh al-maʿbūd fī madḥ al-Šayḥ Maḥmūd*, and annexed it with 22 verses. All this means that Atīku used to read the text after it was authored, then he shortened it and bring out its superstructure, and finally put a title accordingly.

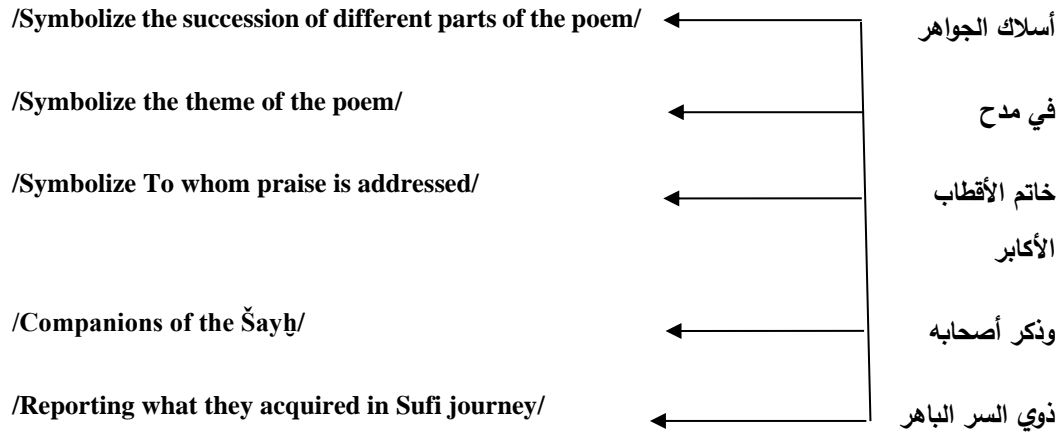
In order not to prolong the discussion, let us take one poem and analyze its macrostructures through its title (topic of discourse) before moving on to the macro rules.

The poem that I will analyze is *Aslāk al-jawāhir fī madḥ khātim al-aqtāb al-akābir wa-dhikr aṣḥābihī dhawī al-sirr al-bāhir*. It is one of Atīku’s longest poems, being 117 verses from the meter *al-ṭawīl*. It was chosen as an example because it represents a good example of all panegyric poems the author wrote for Šayḥ Tijānī and his companions. The poems that follow same pattern are ten in all, and the differences between them are minor. This long title is similar to all the remaining ten titles, with some addition, subtraction, or change required by the macrostructure of the text. For example, in some cases, changing the word *dīkr* with the word *tawassul* and adding the words *Allāh* and *al-Nabī* in the poem *Miftāḥ al-fayḍ al-rabbānī fī al-tawassul ilā Allāh bi-ismihi wa-bi-nabiyyihi al-ʿadnānī wa-bi-ḥātimi al-awliyāʾ wa-aṣḥābihī dhawī al-qurb wa-al-tadānī*.

By examining the title under our study now, we find that it includes five parts: 1. *Aslāk al-jawāhir* (The Wires of Jewels) / 2. *fī madḥ ḥātim al-aqtāb al akābir* (in praise of the Seal of the great poles) / 3. *Wa-dīkr aṣḥābihī* (and mentioning his companions) / 4. *ḍawī al-sirr al-bāhir* (Who have a brilliant secret). Each part of the title represents a macrostructure of the text upon applying the *macro-rules* (deletion, generalization or constructions of propositions).

However, superstructure has two foundations: the first is structural and based on customary rules; the second is pragmatic and is linked to the writer’s intent or themes. Then the semiotic of such literary title, at the same time, determines the superstructure of the text, where each part symbolizes either a formal or pragmatic structure of the whole poem, as is illustrated below:

when Šayḥ Atīku read the book he ordered the book to be copied, when it finished he wrote the following on the cover page of the manuscript “this book wasn’t titled by its author, and it is deserved to be called “*Al-Budūr al-Suṭṭaʿ sarḥ al-murhafāt Al-Quṭṭaʿ*.” the book became famous with this title until now.



In terms of the form of the poem, Atiku divided it into five main parts, as follows:

1. Praising of Šayḥ Tijānī: verses 1-32, where he mentioned his virtues and charisma.
2. Praising the companions of the Šayḥ : verse 32-47.
3. Mentioning the most senior companions of the Šayḥ and his successors: verses 48- 95.
4. Supplication and conclusion: 96-117.

The difference that we can observe between the semiotics of the title and its formal division is in the last point: supplication and closing with prayers upon the Prophet Muhammad, which is a feature that always appears in most, if not all, of Šayḥ Atiku’s poems and those of his generation of Nigerian Islamic poets. Thus, it can be said that the titles of the Šayḥ 's poems constitute a paratext to these poems, which the poet stenographs to express the purpose and themes. To prove that this title is a shorthand for the microstructures in the poem, which Atiku summarized to be a parallel text to the poem, we will apply the macro rules to the successive propositions of the poem. But first, we need to say more about the macro rules as such.

5.3.2. Macro Rules

Macro rules are general mapping rules that can be used to obtain the macro-structure from the micro-structure of the discourse; these rules are a kind of semantic derivation or inference rules: they derive macrostructures from microstructures.⁶² According to Walter and Van Dijk, the general abstract nature of the macro rules is based on the “relation of semantic entailment”. That is, they preserve both truth and meaning: a macrostructure must be implied by the (explicit) microstructure from which it is derived.⁶³ The four major rules are deletion, selection, generalization and construction.

62 For details about macro-rules see: Van Dijk In M.A .Just &P. Carpenter (Eds.)(1977; Van Dijk(1977). And: (1980).

63 Walter and Van Dijk(1988), p.366.

The first rule (deletion) involves removing propositions from the text base that lack relevance for interpreting other propositions in the discourse. This deletion process targets statements that neither contribute to the understanding of other propositions nor signify facts that can be assimilated as inherent properties of a broader fact encapsulated by a macro-proposition within the discourse.⁶⁴ If we say: “A woman passed wearing a green dress” we have the following propositions: 1. A woman passed. 2. She is wearing a dress. 3. The dress is green. Here we can delete the second and third propositions and choose the first which is necessary to the interpretation of the text. An example from one of Atīku’s poems is:

(1) إني أقول/ إذا ما نابني الوجل/ (3) واشتد أمري/ (4) وضافت عني السبل/
 (5) وغابت عني الحيل/ (6) وضاق قلبي/ (7) يا من به تقتدي الأنباء والرسل/
 (8) ومن لديه يرجى القرب والوصول/

In the above verse, we have a sequence of approximately eight propositions. However, we can delete five of them, leaving us with (1) and (8). Deleting certain propositions does not mean erasing them from memory; rather, it means removing them from the macrostructure, so the microstructures remain in our memory as micro-propositions.⁶⁵

Another important point is that this deletion process does not specify which information results from the inference operation, but rather which information is lost in the operation. Therefore, the second rule is selection, which involves selecting from a text base all propositions that are interpretation conditions (presuppositions) of other propositions in the text base. For instance, when we say:

1. Peter runs to his car,
2. drives,
3. and travels to Rome,

we can delete propositions 1 and 2 because they are provisions, parts, and assumptions, or they are sequential to other propositions. Naturally, we understand that someone who wants to travel by car must first go to the car and then ride it.⁶⁶ In the previous verse of Atīku, we can omit proposition (8) because our prior knowledge of Sufi discourse allows us to realize that whenever a Sufi calls the Prophet in that way, he is crying out for help from the severity of his pain.

⁶⁴ Van Dijk, (1980), pp.46-47.

⁶⁵ Ibid.

⁶⁶ See Arabic translation of **Textwissenschaft**. Eine interdisziplinäre Einführung. By Ḥasan Buḥayrī, p.83.

The subsequent overarching principle is generalization, wherein a series of statements can be replaced by a comprehensive proposition representing a direct superset. This implies that we not only omit universally irrelevant statements but also extract from semantic intricacies in the given sentences by formulating a proposition that is inherently more encompassing in its conceptualization.⁶⁷ An example, given by Van Dijk is : *a. there is a doll on the floor b. there is a wooden train on the ground c. there is cube game on the floor*, can be replaced with one general proposition: *a. there are toys on the floor*. Another example from Atiku's poem is his saying:

تجلى لي المحبوب/ في غبش الدجى/ فصار فؤادي كالصباح مبلجا/
 فزال همومي كلها/ من شهوده/ ونلت سرورا/ لا يمازحه الشجا/
 ألا أيها الحبوب/ جد لي بعطفة/ بها أدرك السباق/ من غير ما وجا/⁶⁸

1. My Beloved unveiled Himself to me in the shadow of darkness
and my heart like the daybreak shone forth
2. All my worries vanished from my witnessing of Him
I attained a joy which no sorrow can dilute
3. Oh beloved, by your kindness, grant
that I achieve (the ranks of) those who came before me without difficulty.

This text contains about 12 propositions. However, by applying the first and second macro rules, only three propositions remain: a. My Beloved manifested to me, b. my heart shone c. because of my witnessing of him. Still, by applying the rule generalization, all the propositions can be replaced by a new one: (a). my heart shone from the manifestation. All what we have deleted can be retrieved through our previous knowledge about the *text world* (Sufi discourse), which states that the consequences of the manifestation of God upon the heart of His servant are joy, the disclosure of the divine secrets, and so on.

The last macro rule is construction. Here propositions are, so to speak, 'taken together' by substituting them, as a joint sequence, by a proposition that denotes a global fact of which the micro-propositions denote normal components, conditions, or consequences.⁶⁹ That is, the propositions are not deleted, but reformulated. In the previous example, the combination of all propositions can be reconstructed in one proposition that symbolizes the previous cases, which is "manifestation of the beloved to an enlightened heart".

The macro rules are applied under the control of a schema, which constrains their operation so that macrostructures do not become virtually meaningless abstractions or generalizations. Just as

67 Van dijk, (1980) p.47.

68Diwān no.2, p.30.

69 Van Dijk, (1980), p.48. Walter and Van Dijk (1988), p.366.

general information is needed to establish connection and coherence at the microstructural level, “world knowledge” is also required for the operation of macro rules.⁷⁰

It is worth noting that the application of these major rules is relative due to many factors such as interest, knowledge, desires, and goals. Different readers can build different interpretations of a single text.⁷¹ In the above example from Atīku, our attention is focused on *divine self-disclosure* (*tajallī al-dhātī*) and its effect on the heart, due to the nature of the text which is Sufi mysticism. Still, it is possible for those whose concern is to show the Šayḥ's joy, or the purity of his heart, to extract other than what we referred to from the previous verses. As correctly said by al-Buḥayrī, the rules to extract macrostructures in texts are customary, idiomatic, and subject to change.⁷²

5.3.3. Macro Structure in the poems of Šayḥ Atīku:

The poems of Šayḥ Abū-Bakr Atīku, like other Arabic poem in Nigeria during the twentieth century, follow the traditional pattern in terms of style and imagination. Islamic Nigerian poetry abandons the *nasib/ġazal* introduction but preserves the pattern of a release or disengagement (*taḥalluṣ*) and conclusion, which means that the poem can be divided into introduction, core theme, and conclusion, and the theme can always be divided into scenes or semantic passages according to the poet's purpose. Atīku used to start most of his poetic discourse by entering directly into the theme, then after finishing this section he would enter the scene of *tawassul* as a link connecting him to the last section, which is the conclusion with supplications. Elegy and occasional poems follow this pattern. Let us take the poem *Aslāk al-jawāhir* again as an example, and apply the macro rules on it to reach to its macrostructure. In this poem, I counted around (201) micro propositions that belong to three main scenes of the poem. The first scene is praise of Šayḥ Tijānī from verse 1 to verse 32, where he mentions his merits and charisma. The following 57 propositions was obtained from it:

يكل لساني عن تعداد فضله	41	رقى لمقام لا فيخبر عنه	21	مقام أبي العباس أعلى وأكبر	1
ماذا عسى المادحون أن يقولوا فيه	42	فعلمه المختار سرا مطلبسما	22	مناقبة لا تعد ولا تحصر	2
مقاما كل الأولياء عالية	43	لا يتحوي أي دفتر هذا السر	23	مناقبه تزيو على عد القطر	3
لكن مقام أبي العباس أعلى وأكبر	44	من هذا السر ورد طريقته	24	مناقبه تزيد على الحصى والرمل	4
فاق جميع العارفين في مقامه	45	قارئ هذا الورد ينال الولاية	25	لساني عاجز عن تعداد فضله	5
لا تلتفت لقول من ينكر ذلك	46	قدم الشيخ على رقية كل ولي	26	ماذا عساي أقول	6

70 Ibid.

71 ‘Shibl, (2018), p.198.

72 Buḥayrī, (1997) pp.219-220.

يقول جهلا كيف يأتي أفضل ولي أخيرا ؟	47	من بحرہ يسقى كل ولي الله	27	ماذا يقو المرء في مدح خليفة الرسول	7
قل له ألم يك بعد الرشح ينزل المطر؟	48	كل ما فاض من النبي يتلقاه الشيخ	28	اعذروني (أنا عاجز)	8
والرسول ص أتى أخيرا	49	فيتلقى الأولياء من الشيخ التجاني	29	إنه خليفة الرسول الأعظم	9
وهو أفضل ممن تقدمه جميعا	50	هو من يمد جميع الأولياء	30	إنه وارث الرسول ص	10
هكذا كان شأن أبي العباس	51	ومنهم يتفرق المند إلى سائر الخلق	31	نال فضلا لا يحويه أي دفتر	11
لأنه وارث النبي ص	52	قيل له في حضرة هذا عطاؤنا إلخ	32	كان يرى النبي ع عيانا	12
جاء أخيرا وهو الأفضل	53	وقيل له مثل ما قيل لبلال "أنفق إلخ	33	يخاطبه شفاها	13
كراماته فاقت كرامات غيره	54	نال ضمانته من النبي في شفاعته عصره	34	يراه في كل وقت شاء	14
لأنه وارث النبي صلى الله عليه وسلم	55	شفاعته لا ينالها المنكرون لمقامه	35	فيسأله عن ما يشاء	15
مقامه لا يعرفه إلا النبي محمد ص	56	قد خاب ذو الإنكار	36	يأخذ عنه العلوم (مباشرة)	16
فماذا عسى المرء أن يقول بعد ذلك؟	57	بسبب إنكاره على الشيخ التجاني	37	تسطر ما أخذ عن النبي ص	17
		له شفاعته من رآه يومي الجمعة والاثنين	38	رقى لمقام الختمية	18
		روينا أنه سيوضع له منبر يوم الحشر	39	رقى لمقام الكتمية	19
		وينادي وسط الخلق "هذا إمامكم"	40	رقى لمقام لا يعرف	20

When applying the rule of deletion in the aforementioned cases, we find that deletion/selection rule works in propositions 1, 2, 3, 4, 5, 6, 7, 8, 11,12 19, 20, 21, 22, 24, 26-27, and then again from proposition 32 to 45, and finally in proposition 53, 54, 56, 57, 58.

The rule of generalization works in propositions 9, 10, 28, 31, then from proposition 46 to 52, and then again in proposition 55. We replace these propositions with a general one, that we call macroproposition (a): Šayḥ Al-Tijānī is the successor of Prophet and the supporter of all other saints (*mumidd al-awliyā*’).

The importance of this proposition comes from the fact that it is based on a theory that the founder of the Tijānīya called “the seven strata of cosmic existence”. The concept of *tarbiya* in the *Fayḍa Tijānīya*, in turn, is derived from it, so we can consider it as a central theme, a thematic focus, of the Sufi movement of the *Fayḍa Tijānīya* as a whole.⁷³ The ideal theory is laid down in the *Jawāhir al-ma‘ānī* and summarized by Roman Loimeier (1997) as follows:

“The theory of “seven strata of cosmic existence” urges that all cosmic existence were arranged in seven circles or steps; from an exterior circle called *al-ḥaqīqā al-aḥmadiyya* and known only to Allah himself, grace (*al-fayḍa*) flows down to the next circle called *al-ḥaqīqā al-muḥammadiyya*. On this level the prophet Muhammad is to be found. From his circle *al-fayḍa* flows over to the third stratum, where all other prophets as well as Aḥmad at-Tijānī are placed. Aḥmad at-Tijānī the *khātim al-wilāya* (the seal of the saints), has direct access to the prophet. On the fourth the other saints re placed. On the fifth layer the adherence of the Tijānīya are situated and on the sixth stratum the disciples of other sufi brotherhoods, where the seventh and last stratum seems to be reserved for the rest of the faithful.⁷⁴

73 Sani, (1988) pp.117-119.

74 Loimeier, (1997) p.36., ‘Umar Tāll is the one who discussed the theory extensively in his book *Rimāḥ*, p.19-21 in fringe side of *Jawāhir* vl.2.

According to this theory, Šayḥ Tijānī is receiving a flow from the Prophet's circle, while all other saints are receiving their flows from al-Tijānī. This ideology is active throughout the Tijānī discourse, and more especially in the eulogy poems by Atīku.



Figure 42 seven strata of cosmic existence from *The book of Rimāḥ on the fringe of Jawāhir al-ma‘ānī* v.2/p.21

Going back to applying the macro rules on the propositions, we can now apply the construction rule. We can thus reconstruct the above macro proposition into: (b) Abū al-‘Abbās is the Pole of the Saints (*Ḥātm al-wilāyā*).⁷⁵

The second scene of the poem *Aslāk al-jawāhir* is praising the companions of Šayḥ Tijānī and mentioning the names of the most notables among them. This is from verse 32 to verse 95. In this scene, Atīku mentions the virtues of the companions of Šayḥ al-Tijānī in general, before moving

⁷⁵ For the details on *Khatm Al-Wilāyah al-Muhammadiya wal qutb al-maktūm*/The Seal of Muḥammadan Sainthood and Hidden Pole see: Wright, (2020) pp.142-175.

on to talk about some of the notables among them one after the other. This part is the longest section of the poem because it requires Atiku to mention the names of many individuals, many of whose are not necessarily known to his audience I was able to identify the following 110 propositions from this section:

ومثل ابن وديعة الله	75	فقد حاز أسراراً كثيرة	38	في أتباعه بدور سواطع	1
الذي نروي من فيض بحره	76	منهم السيد الحفياني	39	كلهم جواهر ودر	2
ثم ابن باب العلوي	77	ومنهم جد طالب	40	أوزار أتباعه مغفورة يوم القيامة	3
الذي أعطانا كتاب منية المرید	78	والقاسم المكناسي	41	يموتون على الإيمان	4
والسائح من يسكر في حب الشيخ	79	ومنهم الشيخ محمد الكبير	42	يحضر الرسل وقت أخذ روحهم	5
أزال عنا الحيرة بكتابه البغية	80	والسيد بنيس	43	تذهب عنهم سكرات الموت	6
ومنهم ألفا سعيد	81	و ضرر منور	44	يلقنهم الرسول كلمة الشهادة بنفسه	7
وألفا هاشم الفوتي	82	وسيدي بويعزي	45	يحضر قبرهم عند السؤال	8
الذي دفن بالمدينة المنورة	83	الذي سما لأعلى مقام الفتح	46	يوسع عنهم قبرهم	9
وفيوضه لا زالت تتحدر الينا	84	وكذا حامل سر الشيخ	47	ينامون في القبر نوم العرائس	10
ثم سيدي النظيفي الذي حبانا الياقوتة	85	هو سيدي محمود التونسي	48	تباعتهم مغفورة	11
وفي عصرنا هذا بدور طوالع	86	لا يقدر حمل هذا الشيخ من السر	49	لا يحاسبون يوم القيامة	12
وكم وجدنا نجوما تعلقو في الأفق	87	كذا أبراهيم الرياحي ذو الصوارم	50	يظلمهم الله في ظل عرشه	13
كأحمد العبد لاوي	88	قول فضله شيء عسير	51	ليس لهم خوف حين تزفر النار	14
وسيدي أحم سكيرج	89	والسيد الوداني	52	لا يحضرون موقف الحساب	15
نوره يظهر في الأفق	90	ومثل المفضل السقاطي	53	تحملهم الملائكة لعبور الصراط	16
وشيخي الذي بنى لنا زاوية في كنو	91	الذي أوصى الرسول به في حفظ حقه	54	فضانالاهم كثير لا تحصي	17
نجتمع مع الإخوان فيها	92	يا نعم هذا الشيخ الكبير وحقه	55	فيهم الأقطاب	18
هو الشيخ محمد بن عثمان العلمي	93	ومثل حافظ الشنجيطي حافظ العهد	56	فيهم الأفراد	19
ومثل الشيخ ابن محجوب كان مسترا	94	هو قطب مستر	57	فيهم مفاتيح الكنوز	20
وشيخي محمد الحلواني رضي الله عنه	95	وبعده سيدي مولود فال	58	ومنهم مثل الشيخ علي الحرازمي	21
والشيخ أحمد الكتاغمي	96	ثم الذي أسكت البغيض بما كتبه	59	قال النبي فيه هو عندك كالصديق عندي	22
الذي جاور الرسول ص في المدينة	97	هو الكنسوسي	60	ومنهم سيدي محمد الغالي	23
يا نعم هذا الشيخ المنور	98	نعم حامل راية الحرب على المنكرين!	61	الذي من رآه يغفر ذنوبه	24
اتخذت جميع هؤلاء الرجال وسيلة	99	كالذي سل سيف لحرب أعداء الله	62	ومثل الطيب السفيناني	25
بهم أفتخر بين الناس	100	إمام الناس سيدي عمر الفوتي	63	طيب الله نفسنا به	26
ونعم عمدتي وشيخي محمد سلغ	101	رماحه ماضية في نحور أعداء الله	64	والطاهر التلمساني	27
وشيخي الأشهر أبوبكر مجنيوا	102	ومثل محنص باب	65	يا رب طهر به قلبي وذاتي فأطهر	28
هؤلاء أبائي	103	ثم من يدعى سيدن بانم	66	ومنهم السيد ابن المشري	29
جنني بملتهم إذا جمعنا موضع التفاخر	104	ذاك المقرر	67	والقطب الغضنفر سيدي علي التماسيني	30
يوجد غيرهم ممن شربوا من بحر الشيخ	105	كذا أحمد الفاسي	68	ومنهم ابن العربي التازي	31
حتى تصدروا لتربية الناس	106	وابن الخليفة	69	كان التازي يرى الرسول يقظة ومناما	32
ما منهم إلا وهو ولي محقق	107	والسيد المشهور عبد الكريم الفوتي	70	أوصى به الرسول للشيخ التجاني	33
ومن بحر هؤلاء يتفجر مددنا	108	سيدي عبيدة مؤلف كتاب الميزاب	71	يا نعم هذا السيد	34
عليهم رضوان الله جميعا	109	هو يعمر الفيض	72	ومنهم من صلى الشيخ وراءه لسنوات	35
من أحبههم فقد نال كل مفخر.	110	وسيدنا محمد الصغير	73	هو أبو النصر عبد الوهاب التاودي	36

By applying the macro rules to the above propositions, we find that deletion/selection rule works in the following propositions: 1 to 20; then 22, 24, 26, 28, 32, 33, 34, 37, 38, 46, 47, 49, 51, 54, 55, 59, 61, 62, 64, 67, 72, 74, 76, 78, 80, 83, 84, 90, 91, 92, 98, and finally 103 to 110.

The generalization rule works in propositions 21, 23, 25, 27, 29, 30, 31, 35, 36; 39 to 45; 48, 50, 52, 53, 56, 57, 58, 60, 63, 65, 66; 68 to 71; 75, 77, 79, 81, 82; 85 to 89; 93 to 97; and finally, 99 to 102. All of these propositions could be generalized in one general proposition, which is 111, a proposition we can refer to as (c) the companions of Šayḥ Tijānī.

The fourth rule is construction, which we can apply to propositions 18, 19, 20, and 111, alongside the proposition (c) above. Hence, what results is (d) the companions of Šayḥ Al-Tijānī occupy an exalted Sufi station.

The third scene is prayers and supplications (conclusion), which is from verse 96 to verse 117, containing the following propositions:

18	هب لي سترا حين تزأر النار	1	بجاههم (أصحاب الشيخ) أرجو اللحاق بهم
19	رب اجعل كتابي في يميني	2	اقبل دعائي يارب لأظفر بذلك
20	أرجوك استر عيبي	3	يا رب هب لي بهم فيضا متسلسلا
21	اجعل مقامي في الفردوس مع الرسول ص.	4	حتى أبشر بنيل علوم الحقائق
22	اكشف عني الحجاب حين تجلي ذاتك فأبصرها	5	تلكم العلوم التي لا تكتب بالأقلام
23	هب لجميع المسلمين كل ما سألتك	6	لكنها علوم لدنية تقاض على قلب العبد
24	بجاه رسول الله عليه الصلاة والسلام	7	هب لي ذلك رب منة منك
25	وبجاه أصحابه وأهله الميمونين	8	أنت تعطي ما تشاء بكثرة
26	الصلاة والسلام على الرسول	9	أرجوك يا رب نصره على الأعداء
27	الصلاة على أهله وزوجاته وأصحابه	10	لأفهر جميع المنكرين الحاسدين لنعمك علي
28	تدوم الصلاة مدة حياتي	11	رب حسن ختامي
29	رضاك على الشيخ التجاني كلما انحدر فيضه	12	اغفر ذنوبي يا متكبر
30	الرضى لأصحابه	13	لقن لساني كلمة الشهادة عند الموت
31	الرضى للسالكين طريقه وأحبابه	14	تسهل لي اللقاء بك يا رب
32	الرضى لهم كل ما قرأ قاره ورد طريقته	15	سهل لي الجواب عن سؤال منكر ونكير
33	الرضى لهم كل ما أنشد ناشد هذا البيت...	16	وسع فبري يا رب
34	الرضى لهم كل ما ختم ناشد بهذا البيت...	17	شفعن نبيك في أمري

The deletion/selection rule works in propositions 2 to 10, and 22 to 34.

The generalization rule works in 11 to 21, so all can be generalized in one proposition, which is (e) I ask for a good ending and meeting with you, oh Lord.

The rule of construction works in proposition (1) and the extracted proposition from our generalization (e). It follows that the thematic reconstruction of this section of the poem is as follows: (f) I supplicate by their blessings to reach the position of sainthood.

From all the above, we find that the thematic reconstruction of the whole poem is as follows:

(1) Abū ‘al-Abbās (al-Tijānī) is the Pole of the Saints (*Ḥatm al-wilāyā*); (2) The companions of Šayḥ al-Tijānī occupy an exalted Sufī station; (3) I supplicate by their blessings to reach the position of sainthood.

If we refer to our analysis of the title which we had made earlier, we find that there is no substantial difference between the title and these propositions, which we may call macro structures drawn from applying the major rules. In addition to that, taking into account the pragmatic dimension of the text and the customary style of Atīku in his Sufī poetic discourse, which requires him to conclude with a supplication, we can also apply the first rule (deletion/selection) on macro proposition (3). We thus remain with macro propositions 1 and 2. On the latter, we apply the fourth macro rule by substituting them, as a joint sequence, with a proposition that denotes a global fact of which the micro-propositions denote normal components, conditions, or consequences. What we obtain is actually the title of the poem itself, which is, thus, a description of the poem’s overall macrostructure and purpose: *The string of jewels, in praising the Seal of the poles and in mentioning his companions, owners of shining secrets.*

This supports our earlier claims that the process of choosing a title by Atīku is usually carried out as a reference to the content of the text. The same result appeared to my analysis of other nine poems by the author that share similarity in theme, structure, and arrangement of information.

Another category of poems close to this are the talismanic poems in which Atīku teaches allusively how to extract the “*great name*” of God, the numerical equivalents of formulas such as the *basmalah*, the *haylala* etc, as well as the poems of supplications.

There is also a third group of short poems (*al-maqtū‘āt*) which contain short discourses by Atīku describing mystical states, “*secrets*”, or expressing a Sufī humor play. The structure of such discourse is in the form of an *abstract idea* in its literary sense, such as the aforementioned verses: *The Beloved manifested to me in the shadow of darkness.* Another example is a short poem that describes the journey of the soul through the seven classical steps (*nafs al-ammāra* or the soul that commands to evil; *nafs al-lawwāma* or the soul that reproaches itself; *nafs al-mulhama* or the inspired soul; *nafs al-muṭma’inna* or the soul at peace with itself; *nafs rāḍiya* or the soul that is

pleased; *nafs al-marḍiyya* or the soul of which God is pleased; *nafs al-kāmila* or the perfect soul). In such short poems, we may face a difficulty in obtaining the macrostructure by applying the macro rules alone, because we cannot get the essence of the text through this process, as it is a coded message that requires a great effort. Therefore, the only way to understand the macrostructure is through the explanation of the author himself in an introductory note or a commentary, or through a secondary source who knows the poem. To prove this point, let us take two short poems of Atīku and try to apply the macro rules to them. The first poem is:

ففي مبدأ السير لا تهتدي	إلى الخير والعدل جهلا وظلما
ومن بعد أن رضتها اطمأنت	ففءت إلى الرشيد فضلا وعلما
هناك تتأدى نداء جليلا	لتدخل جنة من نال نعما
وأعني بمن من أضافهم	إليه فنالوا ارتقاء متما
هنيئا لمن راضها فاستقامت	فيا فوزه نال مجدا وغنما ⁷⁶

1. (In the beginning of the journey you are not guided
To goodness and justice, because of *ignorance* and *injustice*)
2. (After you tame her ,she feels tranquil,
She then returns to consciousness because of *grace* and *knowledge*)
3. Above there!! you will be called by a clear call
To enter the *paradise* of “those” who have obtained blessings)
4. I mean by “*man*” those whom He *annexed*
To him, so they attained a complete ascent)
5. (Congratulations to those who tamed her, so it straightened up
What a victory! He won glory and a booty).

In the above text we can count 12 propositions as follows:

1	لا تهتدي إلى الخير في مبدأ السير	7	يقال ادخل الجنة الفائزين
2	بسبب الجهل والظلم	8	الفائزون هم من أضافهم الله إليه
3	ومن بعد رياضة النفس تطئن نفسك	9	فنالوا بذلك ارتقاء كاملا
4	فترجع إلى أعمال الخير	10	هنيئا لمن روض نفسه حتى استقامت
5	بسبب الفضل والعلم (الحاصل من الرياضة)	11	فيا فوزه
6	ومن هنا تتأدى نداء جليلا	12	فقد نال مجدا وغنيمة

By applying the rule of deletion, we find that it may work in nine propositions except propositions 1, 3, and 7, which we select based on the selection rule. If we apply the rule of generalization on

⁷⁶ Dīwān no2, p.36.

these we find that the macro proposition: journey in the discipline of the soul. This conclusion may be reached by everyone who looks at the text, whether he has an experience with the Sufi discourse of Atıku or not, as long as he knows that the mystical journey (*al-sayr*) is the backbone doctrine of Sufism. Nevertheless, after examining the reason behind composing the text, together with the commentary by the author, I believe that this result would be very superficial. This is because what we have deleted in applying the selection rule to the micro propositions of the poem is actually very important for the macro structure itself. Let us see, thus, what the author himself says about the reason for the composition of this poem:

“An inrush has flown into me in a cold time, and the heart has wandered out of me. Then, an inquirer appeared in front of me, and he asked me about the soul. I answered him, while tears were flowing from me, but my answer is shorter than the question, because the question was structured on a long mode, whereas I folded all the stations for him between two verses. Only the exemplary ones know this, not the despicable vilest, here is the answer, May Allah inspires us the right:”

From the above introduction, we begin to see that the basis of the text is the mystical state of the soul, which is not different from what we obtained by applying the rules of deletion and selection. The problem, however, is not the result as such, but the fact that we could not understand the depth of the text before we omitted some of the propositions. Let us hear some reference to the coded message of the text from Atıku himself:

“I said, these verses through symbolic way contained the stages many symbols: the first is to “*Nafs al-ammārah*” the evil commanding self then I symbolized to the remaining, indicating that the composer is a Tijānī, because the spiritual journey in Tijānīya on the folds... Then the composer of the verses referred to the fourth station called “*Nafs al-Muṭmainnah*” ” the self at peace with itself, by saying: *and after you tamed her...* And his saying, *by then, you will be called...* i.e. *al-Nafs al-Muṭmainnah* to be called by her Lord: *"O reassured soul, Return to your Lord, well-pleased and pleasing [to Him] And enter among My [righteous] servants And enter My Paradise."*⁷⁷ And this is meant by his saying: “enter the paradise of “*whose*” have obtained blessings”, I mean the blessings of attaching when their Lord attached them to himself by saying: “*among my servants*” and what is meant by *Paradise* is the *Paradise of Gnosis* (al-ma‘ārif) and witnessing, conversing (munajāt) and... and... and... and other than that, which should not be stated explicitly, not the Paradise that one enjoys in it with beautiful virgins and palaces, for they have entered it with their worship and their servitude, they will enter the paradise of witnessing, because His saying, “**Enter among My servants**” is among the sum of that entering the *jannat* of Paradise and others that worshipers enter, the evidence on this is how the word *janna* that possessed to name of the lord was mentioned in singular form, these are *Jinān* and this is *Jannah* And I symbolize the second and third stages when I said *because of ignorance and injustice*, since among the qualities of the occupier of the

77 Qur’an 89/27-30.

second stage is that people will be acquainted about his deeds, and also to the state of the occupier of the third stage whose characteristics is entering the darkness of doubt so he needs a Šayḥ . And symbolized to the fifth and sixth stages, by saying: [by] *the grace and the knowledge*, to refer to the characteristics of the people of those stages. The discussion here has long appendix. Allah knows."⁷⁸

فقلت هذه الالبيات اوصوت على بالامارة على العنازل المتبارك
 اولاد النجس الامارت قواها تالي اليها وان اشرقت الي انكلمها
 ثانيا على لان الشياطينية سببها على النفس كما قال بعض مشايخنا
 والشيوخ قروا بالاحكام ابيدع في وجوده بالبيان
 والحيات لا يبيد بها مسوا صرطو بل يشقة كقوى
 تشر اشارت الالبيات التي المعامل السورب الالبيات بالنفس المحيطة
 بقوله ومن بعد ان شققت المعاملات الخ وقوله من انك تبارك اي النجس
 الالبيات يتبادر بها ايضا بقوله يا بيتها النجس المحيطة ارفع
 الي ربك راضية بهر ضيقة جاد في عبادته وادخل فيني وهو المعنى
 بقوله لشر شقبتة من نال نعماء امني تعمله الاضافة لاذ اذ اظهر مع
 بقوله في عبادته والمواد بالجنة الجنة المعروفة والمعشاهر
 والتمناجرت ومنه ومنه وغير ذلك مما لا ينبغي
 التخصيص مع الجنة التي تنتفع فيها بالخير والعصاة فان
 عند خلقه هذا بعدد نعمه ويعود بيقه يذوقه الجنة المشاهير
 لان قوله جاد في عبادته من جهة ذلك الدنوا الروحاني مع الجنة
 الجرد ومن غيرهما من الجنات التي تكونها (الجنة) يدور على اجراد
 الجنة المقابلة الي الرب وذلك جنات وهذه الجنة
 ادخلنا الله فيها مع الالبيات بصحة وقصره
 فيا رب بالخير العيب تبيننا رسولك وهو العبد المتواضع
 انذام الالبيات ربيك التي اليها قوب الالوليا شاعر
 فيا ربك معصود وفضلك تبارك وعودك مع وجوده ووجوده مع
 هو فراسد في المقام اثنان زاع وانزلت في رذون جملة وخلقها لولها
 صفة النجاسة ووجوده صفة النجاسة المتأخر بها والوجود هو الجرد من العباد
 وشره في النجاسة به من اول خلقها انكلمها انكلمها في الالبيات والي
 الالبيات النجاسة والنجاسة من قواها وعملها بالامارة انكلمها انكلمها
 نطق الالبيات والالبيات صفة طوبى انكلمها بالوالد النجاسة

بسم الله الرحمن الرحيم على الله على النبي وواله وساج
 يقول العفيف الى الله ابي بكر عتبه التجاني انه قد ورد على
 وارث في زمان بارزة والغلب مني شارفة جنتك بين يدس
 ساها وسالني عن النجس في بيته والدمع مني ساها ولحسن
 الجوارب اصغر من السوز لان المعقول نبيج على طول منوال
 ولحني طوبى له بين بيتي الالبيات ان يمسر في ذلك الالبيات
 غير الالبيات وهذا هو الجوارب في لاله يلهمنا الصواب
 جرح سبب السير لا تعلم
 الرافع والعدل جهلا وظلمها
 ومن بعد ان رقتها لهما نك
 جوداء تالي الرش وفضلا وعلمها
 فتلك تبادي نداء جليلها
 تتغلغل جنة من نال نعمها
 وامنني بمن تراها جهم
 اليه في نال الارتفاع ميمها
 هنيئا المر راضها وانسقامت
 ويا جود نال مجد او غنمها
 رح

Figure 43 Atiku's annotation on his verses

Figure 44 ms the poem fafi mabda' al-sayri

In this long quotation, Atiku shows that the propositions that we may consider marginal are the backbone of the text. The soul according, to Sufi doctrine, has seven stages, namely:

1. *Al-Nafs al-ammāra*, the soul that command to evil, the ego;
2. *Al-Nafs al-lawwāma*, the soul that reproaches itself;
3. *Al-Nafs al-mulhama*, the inspired soul;
4. *Al-Nafs al-muṭma'inna*, the soul at peace with itself;
5. *Al-Nafs al-rāḍiya*, the soul which is pleased;
6. *Al-Nafs al-marḍiyya*, the soul with whom God is pleased;

78 MS: ATLK. See the figure above.

7. *Al-Nafs al-kāmila*, the perfect soul.

Atīku tries to encompass all of the seven stages in the text through symbolism but adds a commentary so that one would not think that these propositions are just padding for the rhyme. So, the statement *jahlan wa zulman* is an indication to the first and second stages of the soul. While the utterances *faḍlan wa-ilmā* are a reference to the fifth and sixth stages. So, in this case, the result we acquired through macro rules (“the discipline of the soul”), is a vague, almost meaningless generalization. This is a good illustration of what Van Dijk meant when he argued that applying macro rules should be under control of schema so that macrostructures do not become virtually meaningless abstractions or generalizations.

The second text with which he is represented is the saying of the poet:

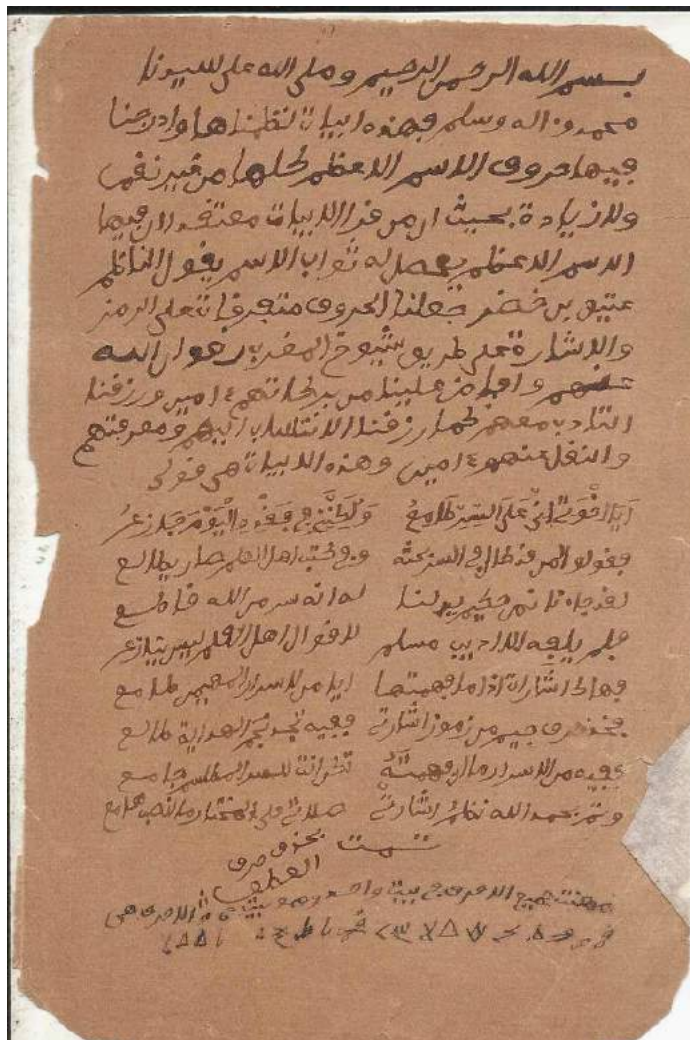


Figure 45

ولكنني في فقدته اليوم جازع
وفي كتب أهل العلم صار يطالع
له إنه سر من الله قاطع
لأقوال أهل العلم ليس ينازع
أيام من لأسرار المهيمن طامع
ففيه تجد نجم الهداية طالع
تكن أنت للسر المطلسم جامع
صلاتي على المختار ما انصب هامع⁷⁹

أيأ إخوتي إنني على السر طامع
فقولوا لمن قد طال في السر بحثه
لقد جاءنا نص حكيم يدلنا
فلم يلفه إلا أديب مسلم
فهاك إشارات إذا ما فهمتها
فخذ حرف جيم من رموز إشارتي
ففيه من الأسرار ما إن فهمته
وتم بحمد الله نظم إشارتي

1. O my brothers, I aspire to the secret
But today I am saddened by its loss
2. So, tell those who have searched a long time for the secret
And in the books of the scholars, they keep searching
3. "A smart text has come to us to guide us
To it, and it is a decisive secret from God
4. No one will achieve it except the one who is well-mannered and submissive
To the sayings of the scholars, this is not disputed
5. Here are the signs if you understand them
O you who aspire to the secrets of the Dominant One
6. Take the letter *jīm* from my symbolic signs
In it you will find the star of guidance is shining,
7. There are secrets in it, which, if you understand them,
You will gather the entirety of the of the mysterious secret
8. By the praise of God, the versification of my symbols ends
My prayers are upon the chosen one, for as long as water pours.

This discourse is tied with the surface cohesion tools, but it seems incomprehensible and looks like riddle. If we apply the macro rules, we only get a result that does not satisfy our search of thematic coherence. By isolating the various propositions, in fact, we find as follows:

1	إخوتي إنني طامع على كتمان السر	8	لا ينازع أقوال أهل العلم
2	لكنني أخاف من فقدته (بعد نشره)	9	فهاك إشارات إن كنت تفهم
3	قولوا لمن طال بحثه عنه	10	خذ حر جيم من رموز إشارتي
4	وصار يطالع كتب أهل العلم	11	ستجد فيه نجم هدايتك طالعا
5	قولوا له: جاءنا نص حكيم يدلنا عليه	12	ففيه ما إن فهمته تكن جامعا للسر

79 Dīwān no.2, p.14.

الحمد لله تم نظم إشارتي	13	إنه سر قاطع من الله	6
الصلاة على المختار كلما نزل مطر	14	لا يفهمه إلا أديب منقاد	7

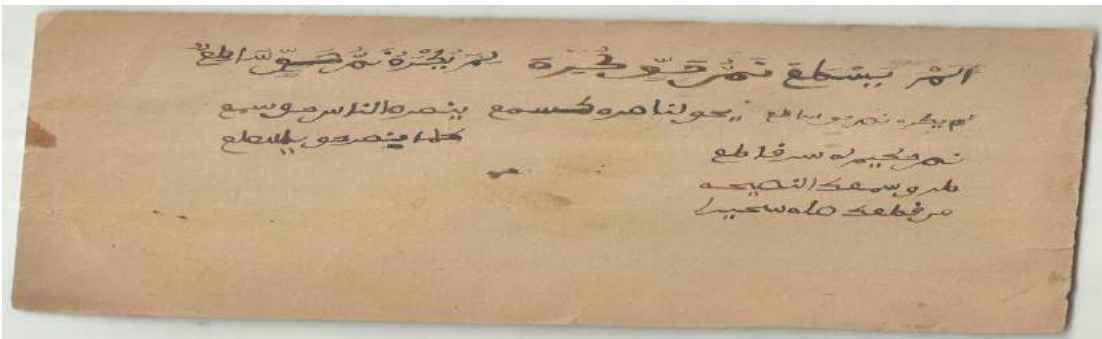
The macro rule of deletion/selection can be applied to all the above propositions except 1, 3, and 10. The generalization works in 1 and 3, so that another proposition arises: (a) *irshād tālib al-sirr* (“guiding the person who looks for the secret”). The selection rule works on 11, while construction works in proposition 10 and in the case extracted from the generalization (a), so the result is: “teaching the secret of the letters”, *ta’līm -asrār al-ḥurūf*. This result is ambiguous, as it is only giving us a general concept, but our memory remains empty.

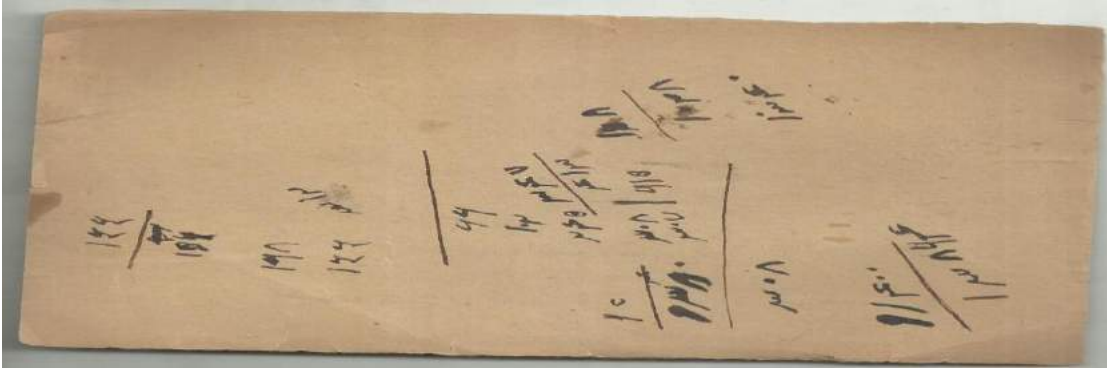
To fully understand the macrostructure of the text, we need to refer to the cultural context, which provides a schema that can help us identify the thematic coherence and intent of the text. Atīku, as a Sufi, uses symbols to encode secrets and knowledge related to esoteric notions. The “real” subject of the above text is the secret name of God, al-ism al-a‘zam, sometimes referred to as al-sirr, the secret. This name is derived from the disconnected letters (*al-ḥurūf al-muqaṭṭa‘a*) found at the beginning of certain suras of the Qur’an. The Sufis often use these mysterious letters in combination with the popular talismanic name *طرن يص طرن* *أهم سقك حلع يص طرن*, considering it one of the greatest names of God from the mystical point of view. When properly used, it can achieve control over the natural and angelic worlds. Atīku, in the above text, intends to allude to these mysterious letters, which he encodes in the third verse of the poem:

لقد جاءنا نص حكيم يدلنا له إنه سر من الله قاطع

Thus, the meaning of the apparently meaningless proposition *خذ حرف جيم*, “take the letter *jīm*,” should be interpreted as “take (the secret name) from the third verse in this poem,” as the letter *jīm*, in Arabic numerology, represents the number three.

The process of rearranging the letters from the Sufi formula *طرن يص طرن* *أهم سقك حلع يص طرن* into the words that compose the third verse of the poem above is a very conscious one. By looking carefully at the manuscript of the poem, we find that the author made many attempts before arriving at the definitive verse, as shown in the image below:





The above manuscript is stored together with the manuscript of the verse, and according to the author's son Dr Sanusi Atiku,⁸⁰ such papers are among many of the drafts notes that his father used to write down when doing calculations during the authorship of the poems that had numerological aspects.

The above cases illustrate why we may not get the macrostructure of the text through applying the macro rules alone; but it is necessary to take into consideration the pragmatic aspect of the text. Only the latter, when properly grasped, will lead us to understand the overall schema that, in turn illuminates the macro structures of a given text. Just as the rule of deletion does not mean essentially erasing it from our memory; we must delete the propositions while we are fully aware of it and can remember it directly after the process of applying the rules and extracting the essence of the text, however, without the pragmatic aspect we may not be aware of all the process Atiku went through to compose the poem.

5.3.4. Conclusion

In this chapter, we have explored the intricate coherence within Atiku's poems, illustrating how different parts coalesce to form a unified whole. Starting from micro-propositions that interlink through various relational mechanisms, we observed how Atiku meticulously arranges the macro-propositions of his main ideas and concepts. The semantic relationships within the deep structure of Atiku's poems primarily rely on referential identity. Beyond their linguistic functions, these references often assume a Sufi dimension, frequently linking to figures such as Prophet Muḥammad or Šayḫ Tijāni. Despite the dynamism introduced through interchangeable adjectives and nicknames, the introduction of new entities into the text world significantly aids in linking all parts of the text.

80 Interview with Sanusi in Atiku's room on 8th August 2022.

The global coherence of Atiku's poetry generally adheres to the traditional structure of Arabic poetry, characterized by an opening, a main theme, and a conclusion. However, Atiku often simplifies this structure by omitting the opening section in most of his poems, directly immersing the reader into the thematic core. The titles of Atiku's poems typically encapsulate the macrostructure, providing readers with an immediate understanding of the poem's essence.

Nevertheless, in poems describing mystical states, achieving global coherence extends beyond traditional structural elements, relying heavily on the pragmatic and communicative dimensions of the text. These elements guide the reader to grasp the deeper, often esoteric meanings embedded within the poems. The application of macro rules alone is insufficient to uncover the macrostructure of such texts; a comprehensive understanding of the cultural and mystical context is imperative.

In conclusion, the coherence in Atiku's poetry is a multifaceted construct, achieved through a combination of traditional poetic structure, referential dynamics, and deep cultural context. This intricate interplay not only enriches the textual experience but also aligns with the esoteric nature of Sufi discourse, ultimately revealing the profound spiritual insights Atiku seeks to convey.

Chapter Six

Intentionality and Acceptability in the Sufi discourse of Šayḥ Abū Bakr Atīku

In the previous chapters, we discussed the most obvious standards of textuality, i.e. cohesion and coherence. Both indicate, from two different points of view (the first, mainly formal; the second, mainly semantic) how the component elements of the text fit together and make sense. Even so, “they cannot provide absolute borderlines between texts and non-texts in real communication.”¹ Beaugrande and Dressler incorporate the diverse ways in which people utilize texts, even those that may not appear entirely cohesive or coherent, into their standards of textuality. Building on this premise, they introduce intentionality and acceptability as two textual criteria, emphasizing their connection to the attitudes of text users in communication, specifically the relationship between the *speaker/writer* and *recipients/readers*. Unlike cohesion and coherence, which are internal criteria, intentionality and acceptability are considered external criteria by Beaugrande and Dressler. In their view, for a language configuration to function as a text in communicative interaction, it must be both intended as such and accepted by users.² The purpose of creating this linguistic formation is mainly to be a communicative activity, as linguistic utterances usually aim to contribute to communication and social interaction.³ On this basis, this chapter, with its two parts, will discuss *intentionality* and *acceptability* as criteria for achieving textuality in the poetic discourse of Šayḥ Abu Bakr Atīku Sanka.

6.1. Intentionality in the Sufi discourse of Šayḥ Atīku.

In a broad sense, intentionality refers to all the ways taken by text producers in order to pursue and achieve their intentions.⁴ Any writer, speaker or poet has his own goal in mind and hopes that the text’s receivers will accept the text as cohesive and coherent even if it contains some deviations and disturbance of cohesion or coherence. Based on this, the concept of intentionality can be determined through two tracks: first is the producer's intention to produce a cohesive and coherent text, and second all methods followed by the text producer to exploit his text to achieve his goals.⁵ The intentions are always either explicit intentions, i.e. direct meanings of the text, and indirect intentions that are related to additional meanings that the use of one act of speech or another assumes in a specific context.⁶ The first concerns the subject or theme of the text in general, while

1 De Beaugrande and Dressler, (1981), p.113.

2 Ibid.

3 Šibl, (2018), p. 28.

4 Ibid, p. 28

5 Faraj, (2019) p.47.

6 Ibid., p. 48.

the second is a reference to what John Searle (b.1932) discussed in his theory of *speech acts*. De Beugrand and Dressler criticized Searle's theory, which according to them has some inherent limitations,⁷ and preferred using a set of maxims that the producers of texts normally follow in conversation, as proposed by Paul Grice (1975, 1978). However, because of the nature of our texts, that is Sufi texts, we prefer to rely on Searle's theory to address both explicit and implicit intentions of Atīku texts.

6.1.2. Speech Acts and intentionality of the text

Speech-act theory was introduced by Oxford philosopher J. L. Austin in his *How to Do Things with Words*, published posthumously in 1962. Subsequently, the theory was further developed by the American philosopher J.R. Searle, who argued that each linguistic act has three dimensions: the act of expression (*locutionary act*), the functional act (*illocutionary act*), and the effect of the act (*perlocutionary act*).

Locutionary speech act is roughly equivalent to uttering certain utterances with certain senses and references, which again is roughly equivalent to meaning in the traditional sense.⁸ In other words, it is the mere act of producing some linguistic sounds or marks with a certain meaning and reference. Illocutionary act refers to the force carried by the speech act and the function performed by it, such as apologizing, promising, ordering, threatening and so on. As for the perlocutionary act, it consists in bringing about certain consequences for the audience to whom the utterance is directed, such as persuasion, intimidation, or making someone do or realize something, intentionally or unintentionally.

Austin's theory of speech act is based on the premise that linguistic phrases not only serve to *inform*, but also *perform* the act of speaking. It takes into account the fact that language reveals intentions and that discursive participants interact in order to achieve communication. Both the act of expression (locutionary act) and the act of achievement (illocutionary and perlocutionary act) are "saying" and "action" at the same time. Therefore, the verbal act here is seen primarily as a performance of the behavioural act by the speaker during the linguistic act, where he seeks to accomplish a practical effect.⁹

For example, in the Qur'anic utterance "Turn away from the ignorant". *Wa-a'rid 'an al-jāhilīn*,¹⁰ we see the verbal act in the phonetic act and in the act of uttering vocabulary subject to certain laws in language, as well as in the act of using this vocabulary and rules to communicate a meaning that results from the sense and the reference at the same time. The illocutionary act here is: *He*

7 Beugrande and Dressler, (1981) p.120.

8 Austin, (1962), p.108.

9 Khaddūsh, (2016), p.17.

10 Qur'an 6/199.

commanded me, advised me “to turn away from the ignorant.” As for the perlocutionary act, it is what results from this act of achievement of convincing the receiver to turn away, for example, *he persuaded me* to turn away from the ignorant.¹¹ The act events take a pragmatic dimension if they are not accomplished at times, for example when you say to a child “I will punish you tomorrow”. If you accomplish the threat and punish him, the act is illocutionary; if you do not, the intention of your saying “I will punish you tomorrow” is a threat or intimidation, so the action event is pragmatic. Accordingly, Searle identified five categories of illocutionary acts:

“We find there are five general ways of using language, five general categories of illocutionary acts. We tell people how things are (Assertives), we try to get them to do things (Directives), we commit ourselves to doing things (Commissives), we express our feelings and attitudes (Expressives), and we bring about changes in the world through our utterances (Declarations)”¹²

Assertives involve the speaker's intention to convey a fact to varying degrees. This category encompasses all speech acts indicative of clarification and most acts indicating rulings, conveying reality as it is. What distinguishes assertives is their capacity to elicit belief or denial while honestly conveying information. There are many such instances in the poetry of Šayḥ Atīku, such as the act of informing (receivers of the stages of the soul; of the spiritual ranks of the Prophet and that of Šayḥ Tijānī, and so on) and the act of description (his description of the book *Jawāhir al-ma‘ānī*, the description of the companions of Šayḥ Tijānī, etc.).

Directives are based on directing the addressee to an act in the future, in other words, it is the linguistic act that pushes the listener to do an action, and its condition is will and sincere desire. It is represented by interrogative forms, command, prohibition, hope, advice, encouragement, invitation, permission, exception, inquiry, question and challenge, as well as the intervention of many acts of decision, and of what Austin called behaviours that express a reaction to the behaviour of others (sympathy, apology...). Most of these aspects are studied in classical Arabic rhetoric under the category *al-inshā’ alṭalabī* (directive performative).

Commissives. They are also called acts of pledge. They are speech acts in which the producer commits to perform actions in the future intentionally and sincerely. The difference between it and the above is that this does not require an impact on the recipient. They usually take the form of expressions such as “I pledge”, “I guarantee”, “I swear”, a contract, etc. This type is frequently mentioned in treaties and legal texts, and it is rarely mentioned in literary text except implicitly, such as the Šayḥ's saying:¹³

وباعدني الردى مع كل مع شبه	بجاهم رب أرشدني إلى النبّه
وقطبنا الغوث ختم الأولياء به	وقربني فإنني رب لذت به

11 Al-‘Abd (2004), p. 137.

12 Searle (1979), pp.vii-viii.

13 Ibid., pp. 175-176.

توسلي أن إلى حماك أتصل

By them (the Prophet and his companions),
oh Lord guide me to be alert
And distance me from destruction and anything similar
And bring me near to You, oh Lord, for I stick to him
And to our pole, the saviour, the seal of the saints
Is my intercession, till I reach your sanctuary.

In these verses, Atiku vows to continue pleading for the intercession of God ŠayḥTijānī forever.

Expressives. The purpose of this category is to express sincere emotions such as congratulation, thanksgiving, consolation, welcoming, longing, hatred, wishes, or showing heartbreak, remorse or weakness. ŠayḥWe find these types of utterances very frequently in Atiku's poetry, and in an earlier chapter, we have already discussed his two poems on welcoming and farewell addressed to Šayḥ al-Hādī and Šayḥ Bin Omar. Likewise, we have mentioned, while analyzing some of his poems of intercession, we saw the expression of fear towards the horrors of the afterlife. Atiku

The distinctive feature of this type of speech act is that its successful performance aligns its legal content with the outside world, thereby effecting a change in the status quo.¹⁴ For instance, performing an act of declaring war by a president of a country over another is considered as changing the state of relations between the two countries from peace to war. Declaring by a judge that the accused is innocent changes his status from accused to innocent with immediate effect. The background of this type of act is therefore declarations such as sale, purchase, contracts, marriage, divorce, concession, acknowledgment, acquittal, and appointment to any position. Declarations are rare to be found in literary texts in general and in Atiku's poetic discourse as well, still it is implicitly mentioned in some verses of intercession in which the author admits that he is guilty.

6.1.3. Apparent Intents

Atiku's poetic texts consisted of poems on various themes, although the multiplicity of these themes does not take away his poems from their characteristic of belonging to Sufi poetry in terms of orientation, feelings and discourse formulation. Hence, these themes have direct impact on the intentionality of his poems.

The direct intents of the texts of the Šayḥ's Sufi poetry can be traced to three main dimensions. First, is the feature of the *titles* of most of his poems, which show the intentions behind each poem.

14 Naḥla, (2011), p.80.

Second, the introductions by which Atīku opens some of his poems and through which the intents of its authorship appear more explicitly. Third, the historical context of some poems. Some combine two or all three features.

All these dimensions are the subject of what is called, in the theory of speech acts, as the designation of the performative act, which is one of the means of modifying the accomplishing force of the verbal act. It is an explicit means indicative of the purpose of the utterance performance. The operative is often devoid of a performative verb, depending on the role of the context, such as the expression “happy marriage”, which means “*I wish you a happy marriage*”. When the speaker assigns the purpose of the operative accomplishment by an explicit performative act, he wants some kind of confirmation or determination of the accomplishing force.¹⁵

6.1.4. Illocutionary Intent of Atīku’s titles:

The title serves as the initial point of communication between the creator and the audience. Atīku made a conscious effort in most of his poems to establish a connection with readers through the titles, assigning a comprehensive title to each poem in his collection "*Hadiyyat al-aḥbāb wal-ḥillān*." This practice deviates from the common Arabic tradition where poems are often referred to by their rhyme, such as *qaṣida mīmiyya* or *qaṣida ba’iyya*. However, in the second collection of Atīku’s poems, which I compiled, many poems lack titles. In such cases, the audience must infer the poet’s intentions either from the historical context or the content itself. Besides serving as indicators of main themes and revealing macrostructures, as discussed in the chapter on coherence, these titles also serve intentional functions. In other words, the previously discussed macrostructure reflects the poet’s intention and the message he wants to convey through the entire text.

Almost all the titles of Atīku’s poems are rhymed, following a typical pattern of classical Arabic literature. Usually, the first part of the title contains a symbolic phrase and a metaphorical reference to the content, while the subsequent parts contain the explicit intent of the book. Let us look at some titles and see which type of illocutionary classification or force they have, beginning with the least forceful ones.

In all of Atīku’s Sufi poems that contain formulas for extracting the greatest name of God, the intent of the poem is mentioned explicitly. Let us take these examples:

- a) *Jawāhir al-kalim fī kayfiyyat istiḥrāj al-ism*
- b) *Al-durr al-munazzam fī kayfiyyat istiḥrāj ism Allāh al-mu’azzam*
- c) *Al-sirr al maṣūn fī kayfiyyat istiḥrāj ism Allāh al-maknūn*
- d) *Al-fuyūdat al-mubasmalah fī kayfiyyat istiḥrāj al-basmalah wa’l-hailalah.*

15 Al-‘Abd, (2005) p.151.

The phrase *Jawāhir al-kalim* (“jewellery words”), *Al-durr al-munazzam* (“the tidy pearl”), *Al-sirr al-maṣūn* (“the sealed secret”) and *Al-fuyūdat al-mubasmalah* (“the gracious divine flood”) are only apparently an embellishment, but have a subtle illocutionary intent. The idiomatic dimension of *jawāhir al-kalim* is to show how precious the author considers his words, that one should take it sincerely, as he is urging the receiver to “take important words that will teach him the formula of extract the greatest name of God”. The same applies to the title “*Al-durr al-munazzam*” in which using the utterance *munazzam*, which means tidy or well organized, is a sign of composing the secret formula orderly.

Another title that contains a significant illocutionary force is Atiku’s *ḥamriyya* or wine ode, *Haḍayān al-šārib li ḥamrat ḥubb man yu’ī al-raḡā’ib*, “Delirium of a Drunkard, from the Liquor of Love of the Donor of the Desires”.¹⁶ This is why Atiku precluded it with a short introduction, perhaps more symbolic than the title itself, in which he said:

“These verses were recited by Abū Bakr ‘Atīq b. Khidr al-Aḥmadī al-Tijānī al-Kashinī in a state of drunkenness, after he drunk of the liquor of love of the Aḥmadian presence (*[al-ḥaḍra al-aḥmadiyya]*). As these [verses] show, however, he did not even taste of it, for had he [really] drunk, he would not have found a tongue to articulate his delirium. [These verses] are titled: ‘Delirium of a Drunkard, from the Liquor (*ḥumayyā*) of Love of the Donor of what is Desired.’”¹⁷

According to Brigaglia, the author frames the verses within his experience of “drinking the liquor of the Aḥmadian presence” (*al-ḥaḍra al-aḥmadiyya*). In The Tijānī practices, this presence is associated with a secret (*sirr*) of the Prophetic essence (*ḥaqīqa*), transmitted to the *awliyā’* (God’s saints) and embodied in its most complete form by Aḥmad al-Tijānī as the “Seal of Saints”.¹⁸ Here, we can understand that all the utterances in the title are deviated from their basic meaning to the Sufi meaning and that their function then is the expression of the spiritual state of the speaker.

Another title that contains a deep Sufi symbol is *Miftāḥ al-aḡlāq fī madḥ ḥabīb al-Khallāq*, one of the most famous poems by Atiku in praise of the Prophet. The title of the poem consists of two parts: the first part, *Miftāḥ al-aḡlāq*, which means “the Key of the locks”, comes from the popular Tijānīya prayer *ṣalāt al-fātiḥ li-mā uḡliqa*. Choosing this phrase was not an arbitrary choice, as the prayer here alluded to constitutes the backbone of the spiritual training in the order; the context of Prophetic *madḥ* allows to frame the Sufi’s spiritual accomplishments as the outcome of their love for the Prophet and of their complete annihilation in his *ḥaḍra* (spiritual presence), which is not a matter of formal reverence to orthodoxy, but a central aspect of their spiritual methodology.¹⁹

Atiku titling the poem *Miftāḥ al-aḡlāq*, is thus an expressive illocutionary act that shows the receiver that the keys of the spiritual journey to God is the love of the Prophet, and annihilation in his presence through praising him (*madḥ*): *Keys of the locks, in praise of the beloved of the Creator*.

16 For full discussion and translation of the poem see: Brigaglia, (2017).

17 Ibid, 209-210.

18 Ibid, 211-212.

19 Brigaglia, (2017a), p.195.

Some titles, however, took a directive illocutionary form, such as *Īqāz himam al-ikhwān wa-istinhādihā ilā dīkr al-Rahmān*, “Awakening the determination of the brothers, and mobilizing it towards the remembrance of the All-Merciful”. The title, in this case, looks apparently like a statement, but at a closer look, it is a directive. The poem, in fact, is composed to congratulate the ones who remember God (*dākir*) on their accomplishment, but the actual intent of “giving glad tidings” is to mobilize the disciples towards the Sufi practice.

Threat is another type of illocutionary act that Atīku used in the titles of some of his poems. For example, the goal of the poem *al-Ḥanjar al-rabbānī fī dabḥ a ‘dā’ṭarīqa al-Tijānī*” (The Divine Dagger, slaughtering the enemies of the ṭarīqa of al-Tijānī),²⁰ is explicitly mentioned throughout its 55 verses as being the destruction of Sultan Abubakar III through divine intercession. Yet, according to Brigaglia’s analysis of the poem, it can be regarded as being a true representative of the invective genre, of which it is perhaps the most outstanding example, in literary terms, from twentieth-century Nigeria.²¹ The poem became very popular during the 1949 Sokoto crisis, which saw the Tijānī mobilized against the repression they were receiving at the hands of the Sokoto Sultan. Interestingly, Atīku on this occasion also used his photo to promote the poem, asking a photographer to take a picture of him holding a spear, and attaching it to the manuscript copies that were distributed throughout the country.²²

In the same pattern, we have another title, *Rašq al sihām ilā man ankara ‘alā ḥātim al awliyā’ al kirām*” (“Hurling a volley of arrows towards the one who challenges the Seal of Saints”), in which Atīku threatened challengers and deniers of Ṣayḥ Tijānī and those who wrote invective books or poems against him. Hence, the title can be seen as an illocutionary act of threatening. The use of illocutionary force continues throughout the poem. Let us see these verses in defense of Ṣayḥ Tijānī and his companions:

فهم خاصة الرحمن آت كغابر	وأصحابه كل نجوم سواطع
خلاف الذي يرميهم كل جائر	بذا وصفهم قد جاء عن كل فاضل
بإنكارهم يرمونهم بالتهاتر	كمثل ابن ما يأبى وأشباهه الأولى
وسماه من جنونه سيف باتر	ومثل الذي قد سل سيفاً لجهله
لصرعته بالهندواني لزاجر	فلولا جيوش العارفين تقدمت
فحقاً يرى صرعى بها كل غادر	فهذه سيوف الفوت تكفي المحارب
بطعن أولى العدوان من كل فاجر	بما في رماحه فإنني محارب
لجانب أهل الله أهل السرائر	نعم إن في الجيش الكفيل لنصرة

20 For more details on the poem see Brigaglia (2017).pp.101-139.

21 Ibid, 131.

22 Ibid, 135.

وكم من سرايا في نصوص ظواهر
نحارب بها | النظر كم من دفاتر
وأقوال الحق رادعات زواجر

وكم مرهفات قاطعات عدوهم
وكم من جيوش من أولى الحق جـمة
وكم من سهام صائبات نحورهم

And his companions are all shining stars,
they are the trustees of the All-Merciful, in the next generation as well as in the past.
This is their description by any noble,
unlike what any crook uses to insult them .
Such as Ibn Māyāba²³ and the likes,
those targeting them with contradiction because of their denying (inkār)
And the one who drew out his sword arrogantly,
and called it *Sharp sword*
Had it not been that *The gnostics' army* had already marched forward,
I would have slain him with an Indian blade unsheathed to deter.
Nevertheless, these are *al'Futi's swords*,
verily all treacherous will be seen falling.
I fight with his *Spears*, they serve to the warrior
to stab any type of assailant and wicked.
Of course, there is a reinforcement in *The guaranteed army*
for the people of God, the people of the secrets.
How many sharp swords cut their enemy!
How many expeditions in clear texts!
How many times we fought the deniers
with armies from the people of truth! And how many books!
How many *Arrows on targets towards their throats!!*
And how many times the words of truth deterred an obstacle!

The above verses, an eloquent example of the invective poem, are full of illocutionary usage, in fact, Atiku refers to the titles of some of the most famous Tijānī books of the *Radd* (polemical refutation) genre, to achieve his illocutionary intent in an invective context. The phrases *Juyūš al-*

23 Born in Mauritania in 1868, he migrated to Morocco after the French occupation. He accompanied Sultan Moulay Abd al-Hafid and assumed the position of Mufti of the Maliki school in Medina. He played a role in establishing some modern institutions in Jordan and held ministerial positions in its early governments. He is well-known for his polemic against Tijāniya order more especially in a book his book *Muštahā al-khārif al-jānī*. Al-Jakānī passed away in 1935. For more on this 'Amāmirah, (2015) pp.262-273.

‘*ārifīn*,²⁴ *Suyūf al-fūṭī*,²⁵ *Rimāh*,²⁶ *al-Jayš al-kafīl*,²⁷ *Murhafāt qutṭa*,²⁸ in fact, are all titles of famous Tijānī books written by authors of the past in defense of Tijānī doctrines.

6.1.3.2. Introductory part and the intentionality:

The Islamic orientation is, as we have repeatedly stressed, one of the major features of Nigerian Arabic literature. This is mainly due to the fact that Arabic poetry was practiced in the region virtually solely by religious scholars. This overlap between religious scholarship and Arabic literary activity, meant that in most cases, the introductory section of the classical Arabic ode is reframed by most Nigerian authors as a religious doxology. Atiku’s poems on *tawassul*, for instance, are often opened with an introductory section that contains praises to God and invocations of blessings on the Prophet. Apparently repetitive, these doxologies are interesting because they provide, via allusions, references to the main purpose of the poem. Let us mention as an example the poem the opening of the poem *Miftāḥ al-fayḍ al-rabbānī*:

حمدا لمن يجيب من توسلا	به إليه ويقوم فضلا
وأفضل الصلاة والتسليم	على الرسول المصطفى الكريم
وآله وصحبه الهداة	وتابعيهم من الأتبات
وبعد ذا فأفضل الوسائل	إلى الإله صاحب الفضائل
لقوله توسلوا بجاهي	فإنه عظم عند الله
لذاك قلت بعد بسم الله	وطالبا من فيضة اسم الله
توسلي بالله بالمختار	نبينا وصحبه الأخيار. ²⁹

24 *Al-Juyūsh al-ṭulla‘ bil-murhifāt al-quṭṭa*, it is poem by Khalīfa Muhammad Niasse (older Brother of Ibrahim Niasse in response to the book of Ibn Māyāba. The poem was annotated by Ibrahim Niasse and the title was created by Atiku as: al-budūr al-suṭṭa’.

25 *Suyūf al-Ṣa‘īd al-mu‘taqad fī ahli Allah ‘la raqbatī al-shaqiy al-ṭarīd al-muntaqid al-jānī*, is a book by al-Hajj ‘Omar al-Fūṭī.

26 *Rimāh* is one of the most important Tijānī books, by al-Hajj ‘Omar al-Fūṭī

27 *al-jaysh al-kafīl* is a book by Muhammad b. al-Ṣagīr al-Shanqīṭī.

“28 *Al-Murhafāt al-quṭṭa*” A book by Niasse’ senior brother Ṣayḥ Muhammad Khalif Niasse.

29 *Dīwān* no.1, p 176.



MANUSCRIPT. COPY B



MANUSCRIPT. COPY A

Praise be to the One who answers those who seek his intercession
 and that of the people that were favoured,
 the best prayers and greetings
 upon the Holy Prophet al-Mustafā
 And his family and guiding companions
 And their followers in authority
 Thereafter, the best means
 To arrive to God, is the Noble (Prophet)
 Because he said “supplicate by my honor
 For it is great with God”
 That's why I say, after “in the name of God”
 And seeking from the flood of God’s name
 “My supplication is through *al-Mukhtār*
 Our prophet and his chosen companions”.

Although the doxology follows the usual pattern (praise to God/invocation of blessing on the Prophet), the lexical choices made by the author serve to clarify the main intent of the poem, which is to supplicate God through the Prophetic intercession. The receiver, thus, can understand what is missing in the discourse (*missing chains*). At times, the intent of the poem is mentioned explicitly, as in the introduction to his poem *Jawāhir al-kalim*;

وبعد فقصدى أن أنظم أسطرا بها يخرج اسما كاملا من تكملا
له أي حرفا عدت في حسابنا وأصله من إسم الجلالة قد جلا³⁰

After that, my intention is to compose lines,
Through which *the full name*, the complement, is extracted
I prepared it in our numerology,
Its origin is from the *name of majesty* that is Majestic

The same thing goes in the poem *al-Durr al-Munazzam*:

وبعد فقصدى أن أنظم أسطرا لتخريج اسم كان عندي مکتما
لذلك قد خاطبت من رام علمه ليحظى بقرب من إله برا السما³¹

Thereafter, my intention is to compose lines
To extract a name that has been concealed from me
That's why I addressed the one who seeks its knowledge
In order to achieve closeness to a God who creates the sky

In general, direct intentions are found in poems of an educational or orientation nature (didactics) addressed to students or disciples.

6.1.4. Indirect Intents:

Although the general intents of Atiku's poems are clear from what we have discussed earlier, there are also other intentions behind these comprehensive intents that are not explicitly mentioned. Most of these indirect intents have a Sufi dimension, where some phrases take on an illocutionary function, generating a new mystical connotation of the poem in question.

We can identify the Sufi symbols that reveal indirect intents in Atiku's poems through two main tracks: the first is the symbolism of the letters, and the second is the symbolism of specific words, such as the woman, the wine and other metaphors used in Sufism.

6.1.4.1. The Sufi Art of Letter Mysticism in Atiku's Poems:

One of the obvious phenomena in the Sufi poetic discourse of Atiku is the arts of letters, whether in their pure mystical dimension or in their numerological value. Letters are employed in Atiku's poems in the service of indirect intents, which constitutes an important speech act with an illocutionary force. In the case of the use of letters for their numerological value, this often comes in historical texts, when documenting allusively the date on which the poem was composed. Often,

30 Dīwān no.1, p.119.

31 Dīwān no.1, p.130.

the use of this system has a double intent (mystical, besides dating). One such example can be found in the last verse of his poem *Faṭḥ al-Aḥad fī 'l-tawassul bi-bāqī shuhadā' Uḥud*:

تاريخه نشر لواء الحمد تاسع ذي الحجة يوم الأحد³²

Its date is “Hoisting the Banner of Praise”
The ninth of Ḍul ḥajj, on a Sunday.

The phrase *nashr liwā' al-ḥamd* is a numeral symbol that represents Hijri the year 1371 in the Magribi version of numerology, as follows:

نشر لواء الحمد =	د	م	ح	ل	ا	ء	ا	و	ل	ر	ش	ن
1371=	4	40	8	30	1	1	1	6	30	200	1000	50

Nevertheless, the phrase has another illocutionary intent, as “the banner of Praise: (*liwā al-ḥamd*) refers in Muslim theology to the banner that, according to a hadith, will be held by the Prophet on the Day of Resurrection. For Ibn ‘Arabī and other Sufis, the “banner of praise” symbolizes also the highest rank of sainthood.³³ Ibn Arabi adds:

“The Praised Station is the one to whom all the consequences of stations are referred, and to it all the divine names that are specific to stations are looking at: it is for the Messenger of God, and that will appear to the whole creation on the Day of Resurrection, by this, he will have dominion over all creation on the Day of Resurrection.”³⁴

The usage of this term in an intercession poem has a mystical symbol that is to be understood from Ibn ‘Arabī:

“It opens the door of intercession. So, the first intercession that he will intercede from God Almighty is for those who have the capacity to intercede: an angel, a messenger, a prophet, a saint, a believer, animals, plants, and inanimate objects. So the Messenger of God will intercede with his Lord for these to intercede, and he was praiseworthy in every tongue and in every word, so he has the beginning, the middle and the last intercession....”³⁵

32 Dīwān no.1, p.159.

33 It was narrated Prophet Muhammad said "I am the chief of the children of Adam on the Day of Judgement and I am not boasting, and in my hand is the banner of praise and I am not boasting, and there has been no Prophet since Adam or other than him, except that he is under my banner. See Jamī` at-Tirmidhi 3615 For details about liwā' al-ḥamd see: Chodkiewicz (1997).

34 *Mawsū't Kasnazan fī ma iṣṭlaḥ 'laihi ahl al-taṣawwuf wa il-irfān* - Volume 17 - Page 292 Damascus Syria,

35 Ibid, 293.

Another example is from the book *Ithāf al-ikhwa al-azkiyā 'bi-sīratkhatm al-awliyā'*. In this poetic biography of Aḥmad al-Tijānī, Atīku dated Tijānī's demise and his age in these two verses:

وفي شهر شوال توفى إمامنا بسابع عشره الخميس بغدوة
توفى الإمام القطب يشكر ربه وعمره ميل الخير قد جا برمزتي³⁶

In the month of Shawwāl our imam died,
On its seventeenth day, Thursday, early morning.
Our imam died **thanking** his lord,
His age is a **minaret** of blessing, coming through my symbol.

The two lexical items (يشكر) and (ميل) have numerical value as well as a mystical dimension. The numerical value of the first is 1230 (yā=10, shin=1000, kāf=20, rā=200), which corresponds to the Hijri year in which al-Tijānī died. But *shukr* is also, in a well-known statement attributed to al-Tijānī (“our path is a path of thankfulness”), the main characteristic of the Tijānī order's method. Thus, the use of the word *yashkur* adds a mystical dimension to the numerical symbol. Similarly, in the sentence “his age is a milestone of blessing”, the word *mīl* in Arabic indicates a beacon built on the road sides to guide travelers, and at the same time, a specific distance. Numerologically, it symbolizes 80 (mīm=40, yā=10, lām=30).

In other instances, such numeral symbols have no meaning other than its numerical equivalence. For example, the word *īyq*, where Atīku mentions a formula of recitation of the *ṣalat al-fātiḥ*, in the verse below:

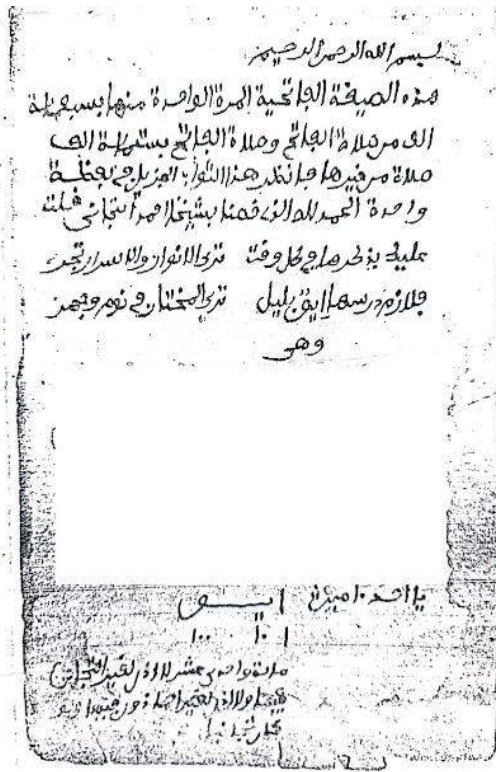
عليك بذكرها في كل وقت ترى الأنوار والأسرار تجري
فلازم درسها (إيق) بليل ترى المختار في نوم وجهر.

I incite you to recite it any time
You will see the lights and the secrets flowing
So, recite it *īyq* at night
You will see the chosen one in sleep and in a wakeful state.

The letters that compose the word *īyq* refer to the number 111 (Alif = 1, yā' = 10, Qāf = 100), a number which is also the equivalent of the name of God *Al-Kāfi*. Thus, the verse instructs to recite the *ṣalat al-fātiḥ* 111 times at night, to achieve the vision of the Prophet.

Sometimes, the author used to decode the numeral symbols in the manuscripts, as in the figure below:

³⁶ Atīq (1960), p.21.



In addition to the above, Šayḥ Atīku also uses letters to symbolise Sufī stations (*maqāmāt*), their relationship to the divine manifestations, and their attribution to the planets and their orbits. In the following lines, I will try to highlight the symbolism of some letters used by Atīku in his poems, so we can identify their illocutionary intents.

6.1.4.1. The symbol of *alif*, *lām* and *hā'*

Alif, *lām* and *hā'* are the letters that compose the name *Allāh*. Abd al-Karim al-Jīlī discussed these letters extensively in his book *Al-Insān al-Kāmil*. Here, he considered the name as made of five letters, as follows: (ا ل ل ا ه). According to him, the first *alif* is a symbol of the unity in which all numbers perish, and it is the first manifestation of The Essence in itself for itself by itself, so it comes as unique and separated from the rest of the letters. The first *lām* is a symbol of *jalāl*³⁷

37 Jalāl The Divine Majesty in sufism indicates Allah's Incomparability. His Qualities of Majesty include His Transcendence, His Inaccessibility, His Magnificence, His Tremendousness. Awe is experienced when the heart is overwhelmed by jalal.

(majesty), while the second *lām* is a symbol of *jamāl*³⁸ (beauty). The unwritten *alif* is the *alif* of the comprehensive perfection (*al-kamāl*)³⁹ that has no end, and the fact that it is omitted from the spelling of the word symbolizes this transcendence, as the omitted cannot be seen by any eye. As for the *hā'*, it symbolizes the identity of *al-Ḥaqq* (the Truth).⁴⁰

However, for Ibn Arabi, the word is composed of six letters: (ل ل ا ه و), four of which are visible in number: the antecedent *alif*, the *lām* of initiation of the unseen, the *lām* of initiation of the witnessing, and the *hā'* of the ultimate essence (*huwiyyah*). Four of them appear in *utterance* only: the *alif* of *al-qudrah* (divine power), the *lam* of the beginning of the testimony (*shahāda*), the *alif* of *al-dhat* (the essence), and the *hā'* of *huwa* (essence). One letter, however, is neither apparent in the utterance nor in the number, but is indicated in the pronunciation *madlūl* (elongated), and that is the *wāw* of *al-huwā* (essence).⁴¹ Since Ibn 'Arabī did not consider *alif* as an independent letter, the letters of the name are actually confined to *lām*, *hā'* and *wāw*: *lām* is for the middle world (*'ālam al-awsaṭ*), which is the *barzakh* (isthmus), and it is the intelligible world; *hā'* for the unseen world; and *wāw* is for the “world of witnessing” (*'ālam al-shahāda*), which is the sensorial world.

It is on the basis of these dense Sufi notions, that we can understand the presence of supplications by these letters appeared in the Sufi poetry of Atīku, as in the following example:

بِالألف المفرد اللامين والهاء بعد بعد فاعطني التمكين
أعوك يا رب بسر الألف وما حواه من فنون الشرف⁴²

by the solitary *Alif* and the two letters *Lām*

And by the *hā'* that follows, grant me a consolidation
I call you, O Lord, by the secret of the *Alif*
and what it contains all sorts of honor.

It should be remembered, however, that most Sufis do not consider *alif* as an independent letter, but as the pole on which all letters revolve. Ibn Arabi says: “for us, *alif* is not among the letters.”⁴³ Basically, *alif* refers to the Unity of Essence (*aḥdiyyat al-dhat*), i.e. the ultimate Truth, which is the first thing in eternity, and this is the wisdom behind *alif* being the first of the letters.⁴⁴ Another relation of the *alif* to the presence of the essence comes in terms of pronunciation, arithmetic, and

38 Jamāla is comprised of the characteristics of mercy and graciousness (*altaf*) from the Divine Presence. Beauty (*Jamal*) is opposite Majesty (*Jalal*). Perfection (*Kamal*) embraces all opposition. When the heart is overwhelmed by *jamal* then intimacy (*Uns*) is experienced. <http://www.almirajsuficentre.org.au/qamus/app/single/690>

39 Kamāl is the transcendence of the attributes and their effects. Perfection is attained by each creation when it actualizes the total range of possibilities inherent within the level pertaining to its creation. (*Kamāl*) is the balance between *Jamāl* and *Jalāl*.

40 al-Jīlī, (1997), pp.33-35.

41 Ibn Arabi, (2000) p.481.

42- Dīwān no.1 pp.121-122.

43 Ibn Arabi - (2000).

44 Qāshāni, p.49.

geometric symbolism. In terms of pronunciation, because the point of articulation of the *alif* is the inside of the chest, which is the starting point of the breath from which all other letters start. In terms of arithmetic and geometry, the *alif* has the numerical value of 1, which is the number upon which all other numbers depend, and it has the shape of a line, i.e. the principle of all other forms and shapes.⁴⁵ It is here that we understand why many Sufis did not count *alif* as a letter, as the existence of the Divine Essence, from their point of view, is not like the rest of existence, rather, it is the cause of existence. Al-Jīlī says, "*alif* is a symbol of the divine essence in which the numbers perish, and it is the first manifestation of the self in himself for himself, this is why it cannot be joined to any other letter".⁴⁶

The symbol of *alif* has developed in Sufi circles to be indicative also of the “caliphs of God on earth”, i.e. the supreme saints or “poles”, in some of their mystical states. In that sense, Šayḥ Atīku writes:

والصفر صفر فاحذفنه لا تقف	فما بقي صاح سوى ذاك الألف
في حب سيد الورى العدناني	تكفي الإشارة اللبيب الفاني
فرد كذا مقام الخلفا	فالله فرد ومقام المصطفى
عصر كما ذاك أتى في النقل	والختم وهو واحد في كل
إلى مقام الفرد من حاز الشرف	لذاك كان قد أشار ذا الألف
لأجل ذا كان ختام النظم ⁴⁷	كذا أشار لمقام الختم

What remained, oh friend is only that *alif*
 And zero is zero, so delete it, do not hesitate
 The symbol is sufficient for the reasonable who is annihilated
 In the love of the master of creation from the house of Adnān
 God is solitary, and the position of al-Mustafa
 is solitary, as well as the position of the caliphs
 And the Seal is one at any given time
 as it was mentioned in narrations
 hence this *alif* symbolizes
 The position of the solitary (*al-fard*) who got the honor
 It also symbolizes the position of the Seal (*al-ḥatm*)
 And this is the seal of my composition.

Here, the symbol of *alif* is also indicative of the status of the Prophet, as well as the position of the “caliphs” (here intended as the supreme saints of any age), the position of the seal of the saints, and the place of the individual pole.

45 Ibid, p. 49.

46 Al-Jīlī,” (1997), p.33.

47 Dīwan no,1, p.162.

The multi-layered illocutionary intents behind the use of the letter *alif* in Atıku’s poems is thus clear.

6.1.4.2. The symbolism of *Aham saqak ḥala‘ yaş ʔaran*

We have already discussed the esoteric combination of letters *Aham saqak ḥala‘ yaş ʔaran* in the chapter on cohesion. There, we mentioned that all of the names of God are controlled by, and subsumed under, the greatest name (*Ism allāh al-a‘z.am*), which many Sufis believed that *Aham saqak ḥala‘ yaş* is the supreme name of God, hence, “An individual who succeeds in connecting to this name thus assumes control over the role and powers of all the names.”⁴⁸ Nevertheless, it is important to mention it also in terms of their illocutionary function. In the chapter on coherence, we illustrated how Atıku distributed the letters that compose the formula in acrostic form. In this case, Atıku’s intent was not to mention the esoteric formula, but to hide it to the uninitiate. However, in the poem *Jawāhir al-asrār al-maknūnāt* we find the formula mentioned in full:

بحق سر كان في أهم سقك حلع يص فلتتجنا من الهلك

By the honour of the secret of *Aham saqak ḥala‘ yaş*, save us from perishing

In the following section of the same poem, however, the same letters are mentioned again, in unwrapped way (*bast al-ḥarf*), by their Arabic names: الهاء instead of ه, etc. Then, finally, they are mentioned again as the first letters of a series of God’s names. Hence, the formula composed by these letters can be considered as the main *intentionality* of these verses, one that can only be discerned by seeing the original manuscript copy of the text, where the letters appear in red ink, and in no way can be captured by the published version of the same poem.

⁴⁸ Marcuss-Sell, (2022), p.93.



Figure 46 page of the poem showing the letters of "the supreme name" in their names.

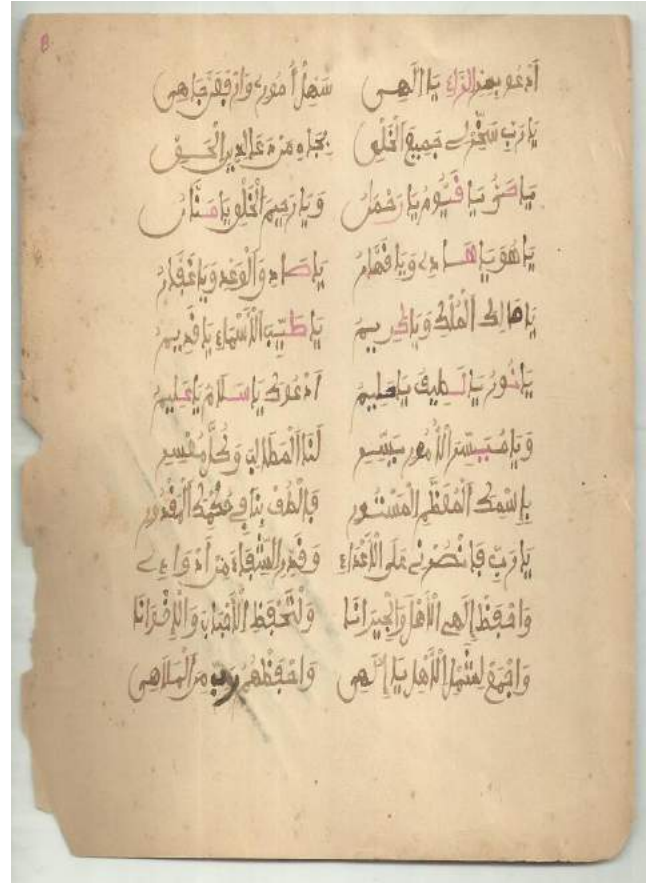
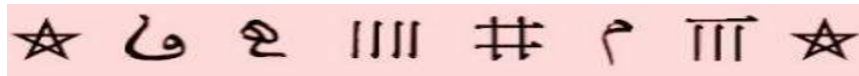


Figure 47 page of the poem showing the letters of the supreme name separately

The above manuscripts reveals that some of the intents of the poet cannot surface from a mere reading of the printed collection of the Diwān.

6.1.4.4. The Seven Seals of Solomon

Another one of the symbols Atiku implicitly referred to in his poetic discourse, is what is known as the “Seven seals of Solomon” (*al-khātām al-Sulaymānī*), which is a talisman consisting of seven symbols in which the star is repeated both as a key and as a lock, as follows:



The Seven Seals are a series of arcane symbols that feature prominently in Islamic mysticism, magic texts and talismans.⁴⁹ The first star is known as the Star of David. The latter has many

⁴⁹ Graham, (2011) and (2012).

usages in Sufis occultism, as we find it mentioned in *Shams al-Ma'arif al-Kubrā* by Aḥmad al-Būnī⁵⁰ and *Shumūs al-Anwār* by al-Tilimsānī.⁵¹ Each one of the symbols has its own exegesis, secondary interpretations and correspondences in the physical world (one of the seven classical planets, and hence ta day of the week, an angel and a *jinn*), as illustrated by Graham.⁵²

Atīku supplicates God by the names and shapes of the seven “seals of Solomon” in his poem *Jawāhir al-asrār al-maknūnāt*:

53	من سرك الخفي أدعوك به	وما سليمان قد اختص به
	فلتعطيني كامل العرفان	أعني به الخاتم ذي الأركان
	ومدها فلتقضين حاجتي	أدعو بسر الأحرف الثلاثة
	أرجو من الأهوال طرا أسلم	بما حوى ميم طميس سلم
	أرجوك ربنا تكون كافي	بالأحرف الأربع كالأنامل
54	فلتعطنا مراننا على التمام	بالهاء والواو وخاتم الختام

And by what has been distinguished Solomon
 Of your hidden secrets, I supplicate to You,
 I mean the Pentagram Seal
 Give me Your fullest gratitude
 I pray by the secret of the three letters
 And their prolongation, so You will fulfill my need
 And by what the blurred *mīm* and the ladder contain
 I implore You from all horrors to escape
 by the four letters like fingertips
 I implore you oh God, be my grantor
 By the *hā*, and the *wāw*, and the closing seal
 Fulfill our ambition on a full scale.

⁵⁰ Abū al-‘Abbās Aḥmad b. ‘Alī b. Yūsuf al-ḡurashī al-ṣūfī Muḥyī ‘l-Dīn (d. 622/1225 Cairo) Al-Būnī’s main work is the Kitāb *Shams al-ma’arif wa-laṭā’if al-‘awārif* published in 4 volumes, Cairo n.d. [1905] for more see Dietrich, A., “al-Būnī”, in: Encyclopaedia of Islam, Second Edition, Edited by: P. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel, W.P. Heinrichs. Consulted online on 14 February 2023 http://dx.doi.org/10.1163/1573-3912_islam_SIM_8428

⁵¹ Ibn al-Ḥājj al-Tilimsānī’s (d. 930/1524).

⁵² See: Graham, (2011), p.13.

⁵³ In the *ms* Atīku erased this verse with ink and put this in the fringe of the paper:

بما ابن داود قد اختص به من سرك السامي العزيز النابه

⁵⁴ Dīwān no.1, p122-121.

In this case, too, the intent of these verses would remain cryptic by a mere reading of the published version of the poem. In the manuscript, however, Atiku drew each symbol near to the verse in which it was mentioned, revealing his intent in full:

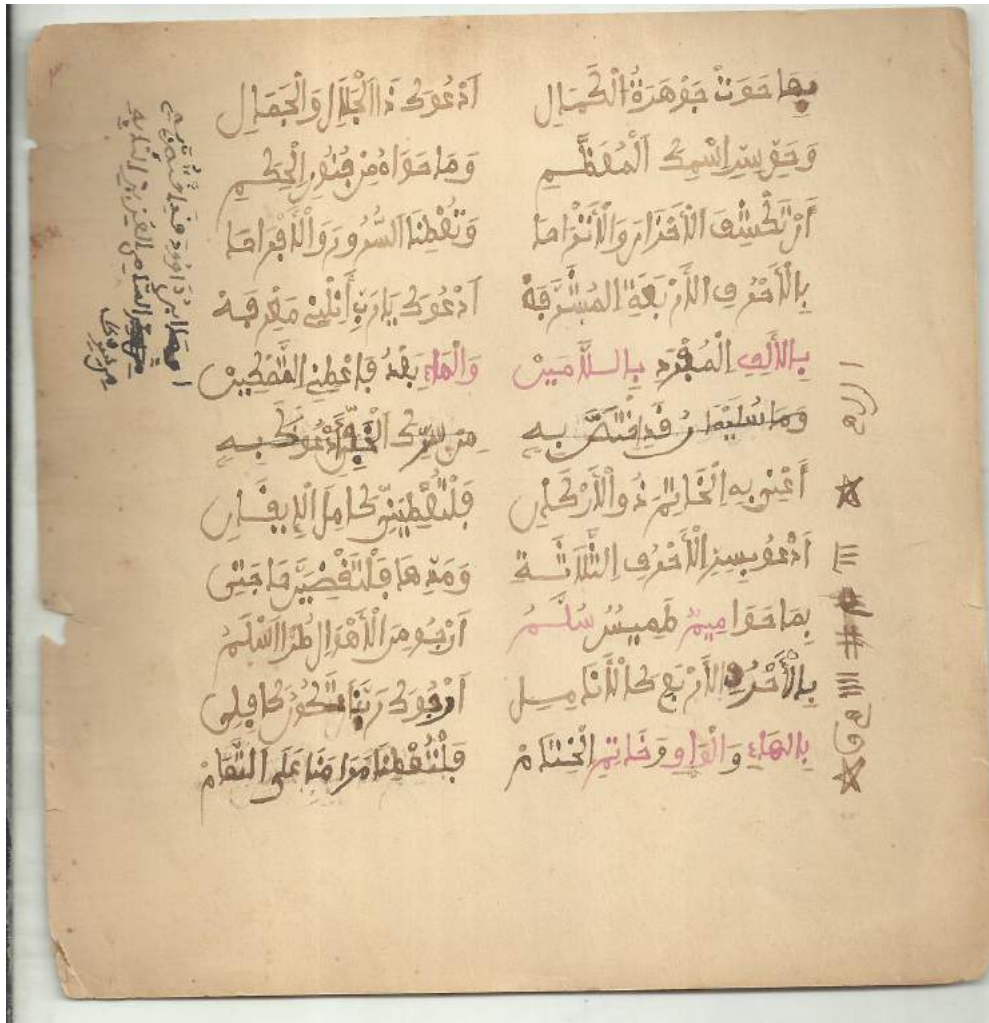


Figure 48 page from *Jawāhir al-asrar al-maknūnāt*

1. The pentagram Seal
2. By The secret of the three letters and their prolongation
3. The blurred *mīm* (written without opening the circle of the *mīm*)
4. The ladder
5. The four letters like fingertips
6. The *Hā*



7. The *Wāw*



8. The closing pentagram seal.



6.1.4.5. Lexical symbols:

Symbolizing spiritual meanings by using *words* is one of the most extensively documented speech acts in Sufi poetry. Ibn ‘Arabī, for instance, in his *Tarjumān Al-Ashwāq*, is well known to have used the symbolism of a woman to symbolize the divine presence, and he himself offered a key to interpret the many references to his flirtation with the daughter of Šayḥ Makīn al-Dīn ibn Abī Shuja' Zahir ibn Rustam, as follows:

“Whenever I mention a name in this book, I always allude to her, and whenever I mourn over an abode, I mean her abode. In this volume I always signify Divine influences and spiritual revelations and sublime analogies, according to the most excellent optimum path of ours (Šūfis)”⁵⁵

Another sufi poet on same track was Ibn al-Fāriḍ, whose *diwān* is full of mentions of love flirtations with women and of wine intoxication, but has been interpreted by his fellow Sufis in mystical terms. The illocutionary intents of such works lay in the fact that the interpreters look at them as “motivation for the disciple to do something”. Wine and women are only two of a broad set of terms that Sufis have used as symbols of spiritual states that are experienced during the spiritual journey (*al-sayr*). We will not proceed to see how Atīku uses such terminology.

Wine:

The word *ḥamr* in Arabic philology is derived from the root verb *ḥamara*, which means “to veil”, “to cover” or “to conceal” something. Wine is called *khamr* because it veils and shrouds the intellect of man. The Sufis borrow the concept to indicate the moment in which a Sufi enters “a state of absence of sense and witnessing of the state internal state of emotion, centralize in drinking the divine wine.” For the Sufis, “whenever one taste the wine he will attach to it, and became enthusiasm to in the drink. For by it the attainig of goal, the unmasking the veil and the perception of realities; henceforth, it required grateful recognition”⁵⁶

In other words, *ḥamr* is an absence from self-awareness brought about through a powerful spiritual influence such as immersion in the remembrance of God, “finding” God during the spiritual concert, or through the glance to a saint or “friend of God”. It is the overflowing of divine love within the heart and ultimately, the annihilation in God. This is the use that we find in Atīku’s

55 Ibn Arabi, Muhyiddin: 1312 AH, p. 4.

56 Maḥmūd. Zakkī Najīb, “*Ṭarīqat al-ramz ‘ind Ibn ‘Arabi fī dīwānihī tarjumān al-šwāq*” in: *Silsilat al-tizakāri ba’d al-mi’at al-tāminah min wafātihī*, (1969) p.78.

poem *Delirium of a Drunkard*. In his introduction to the poem, the author describes his state as follows:

These verses were recited by Abū Bakr ‘Atīq b. Khidr al-Aḥmadī al-Tijānī al-Kashinī in a state of drunkenness, after he drunk of the liquor of love of the Aḥmadian presence ([al-]ḥadra al-aḥmadiyya). As these [verses] show, however, he did not even taste of it, for had he [really] drunk, he would not have found a tongue to articulate his delirium. [These verses] are titled: ‘Delirium of a Drunkard, from the Liquor (ḥumayyā) of Love of the Donor of what is Desired.’⁵⁷

Classical Sufis mention “three horizons” of drunkenness. Distinguishing between *sukr* (drunkenness), *ḡaybah* (absence), and *ḡaṣyah* (trance), they identified three gradual horizons that include *dawq* (taste), *šurb* (drinking), and *riyy* (irrigation), matching them with three degrees that include *tasākur* (feign drunkenness), *sukr* (drunkenness), and *ṣaḥw* (sobriety). He who has not reached the position of sobriety, according to the doctrine, has not yet quenched. It is in this sense that Atīku starts his poem:

سَلَكْتُ مَسَالِكَ الْعَشَّاقِ حَتَّى	شَرِبْتُ شَرَابَهُمْ فَلَمَّا سَكِرْتُ
فَنَيْتُ بِذَلِكَ الشَّرَابِ وَصِرْتُ بَاقٍ	بِهِ إِذْ مَا رَوَيْتُ لَمَّا بَقَيْتُ
أَلَا أَيُّهَا السَّاقِي تَعْطَفْ	وَدَارِكُنِي فَإِنِّي مَا أَمْتَلَيْتُ
فَزِدْنِي ذَا الشَّرَابِ وَلَوْ قَلِيلًا	وَأَلَا أَيُّهَا السَّاقِي قَضَيْتُ ⁵⁸

I journeyed along the path of lovers until
I drunk of their brew and I got drunk
Cup after cup did I drink,
But my thirst only grew the more I drunk
This brew intoxicated me. Inebriated and drunk
I nearly died after a mere sip
My friends failed to realize that I was drunk
For I never gained consciousness after that drunkenness⁵⁹

Then the author points out that he came out of a first awakening – which is not a Sufi state, since it is purely a separation⁶⁰ – and ascended to the rank of taste (*al-dawq*) – which is the beginning of his journey in the state of love (*al-maḥabba*). Then again, he ascended to the state of drunkenness (*al-sukr*) – which is absence from all others, pure negation of otherness and complete absorption in pure identity (*huwiyya*), sometimes referred to as *al-fanā’* (annihilation). Subsequently, Atīku continued to exchange state from *fanā’* to *baqā’* (subsistence or permanence), as if he was looking forward to the third station, which is *ṣaḥw* (sobriety). He didn't know in which station he was, until he reached the last two verses to bring the *qaṣīda* to its conclusion with a

57 Brigaglia, (2017), p.208.

58 Dīwān no.1, p 204.

59 Ibid.

60 Naṣr, (1978), p.347.

dramatic invocation to God, who is symbolised by the *sāqī* (cupbearer), to increase the author in spiritual knowledge (“Give me more of that drink or else, o *sāqī*, I will perish”).⁶¹

In other poems, we see him returning backwards (i.e. before the state of drinking or taste) and asking God to water him with the wine of love, and this includes his saying while talking about his sufi Tijānīya order:

فيا رب ثبتنا عليها وأسقنا شرابا هنيئا في كؤوس رضى الله
بفضلك واجعلنا سكارى بخرمها حيارى بحبها نهيم في الله⁶²

O Lord, make us firm on it and give us
A happy drink in the cups of God's satisfaction
By your grace make us intoxicated with its wine,
Perplexed with its love, as we wander in God.

In his *Taṣṭīr* on another poem by his disciple Ṣayḥ Abū-Bakr Al-Miskīn of Bornu,⁶³ Atīku repeats the same meaning:

فرط القوم سارعين وجدوا شـمـروا ساعديهم للـحـبيب
ثم صلوا سيوف عزم وحزم في مسيرهمو إلى المحبوب
شربوا خمرة الوداد وما زا غوا بها عن نهج طه النجيب
شربوا صافي المدام وما زا لو سكارى بشربهم بكأوب
لا يزالون في المسير سكارى كيف يصحوا ذاق لهذا الشريب

People rushed too quickly and worked diligently,
They girded their loins towards the Beloved one
Then they drew swords of determination and firmness
In their journey to the Beloved one
They drank the liquor of love and did not deviate
from the path of Taha the noble
They drank pure wine, and are still
drunk from their drink with gloom
They are still drunk on the journey,
how can the one who tasted this wine wake up?

61 *Brigaglia* (2017), p.214.

62 *Dīwān* no1, p.173.

63 Abū Bakr b. Aḥmad B. Muhammad of Madugu Kiyari Wajimi al-Barnāwī, known as al-Miskīn, (1918- 2014) a well-known Tijānī scholar in Maiduguri, he holds various judicial post in Bornu. See Hunwick (1996), p.397.

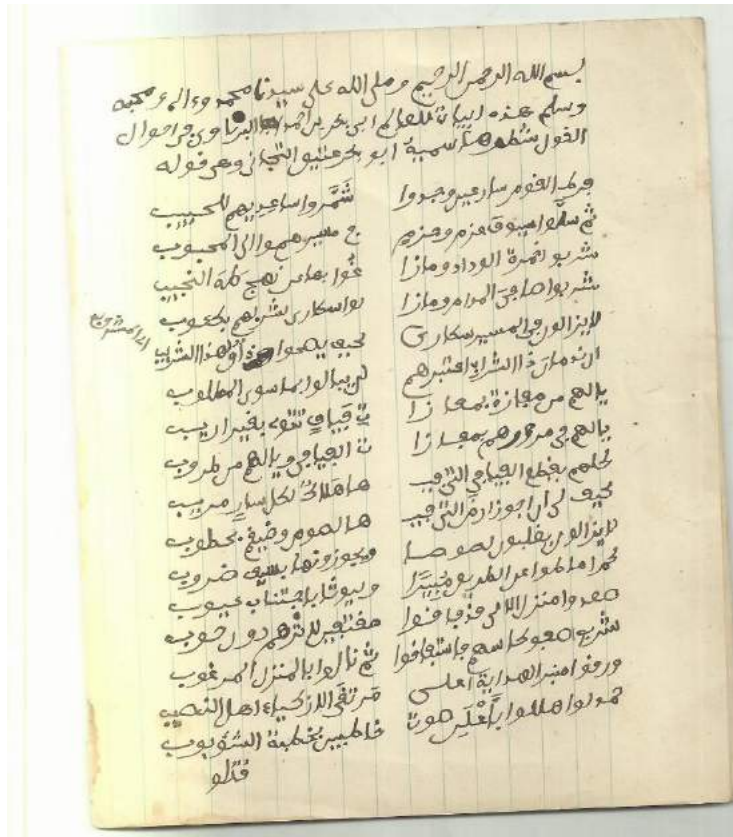


Figure 49 taḥmīs of El-Miskīn's poem

Other Mystical Interpretations:

If the utterances of wine, women etc, have enjoyed a universal acceptance among Sufis of all places, some words are used symbolically only by specific Sufis. There is no strict rule that can be applied to the creation of metaphors and symbols. This is why, as Ruṣḍī Alī Hassan puts it, “it is fruitless to search for an irrefutable utterance presumption (*qarīnā qāṭi’ah*) from the apparent meaning and how the utterances are changed to the symbolic meaning; the presumption is rarely found, and thus the personality of the gnostics remains the only point of consideration and the important element on which symbolic relationships depend”.⁶⁴ Still, we may have some linguistic presumption that links the utterance and the illocutionary intent. The she-camel, for example, is usually a symbol of determination, strength, and toughness drawn from pre-Islamic poetry. The Sufis may use the utterance *al-nāqah*, the she-camel, to describe their determination in the spiritual journey to God. We already saw, in chapter two, for instance, how Atīku interpreted his own poem about the seven ranks through which the soul passes in her journey to God.

64 Hassan, (2001). p.74.

One of such mystical hermeneutics used by Atīku is his interpretation of a verse appearing in a quintuplet verse of his own. This single-quintuplet poem was titled by Atīku as *al-Nūr al-bāriq fi madh al-khayr al-khalā'iq* (the Shining light in praising the best of creatures). It reads as follows:

أيا مكة الأحباب يا كعبة المنى ويا زمزم الأمداد يا حرم الهنا
 ويا حجر البيت المعظم حبنا ويا قبلة الأرواح طه حبينا
 ويا نور عين العين فاسق قلوبنا⁶⁵

Oh the Mecca of lovers, oh the Ka'ba of wishes

Oh the *zamzam* of spiritual support, oh the sanctuary of perfect happiness

Oh the stone of the House, our love-

Oh the direction of the souls, our beloved Tāha

Oh light of the wellspring of all wellspring, irrigate our hearts.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ هذا
 البيت المسمى بالنور البارق ؟ مرح حبيب
 الخاني نظم العبد البقير ابي بكر بن الشيخ
 خضر الكشفي التجاني اطل الله بقاءه آمين
 وهو
 أَيَا مَكَّةَ الْأَحْبَابِ يَا كَعْبَةَ الْمَنَى
 وَيَا زَمْزَمَ الْأَمْدَادِ يَا حَرَمَ الْهِنَا
 وَيَا حَجَرَ الْبَيْتِ الْمُعْظَمِ حَبْنَا
 وَيَا قِبْلَةَ الْأَرْوَاحِ طَه حَبِينَا
 وَيَا نُورَ عَيْنِ الْعَيْنِ فَاسِقِ قُلُوبِنَا
 اهـ

Figure 50 ms of *al-Nūr al-bāriq*

In the interpretation to his own composition, Atīku introduced it as follows:

⁶⁵Atīq (1972) p.230, and MS: in ATLK.

“This is a subtle writing where I interpreted the [single] verse in which I addressed the Prophet, may God’s prayers and peace be upon him, seeking his support (*madad*), and I consider it as a complete poem because it contains numerous meanings and superior symbols...”

The key point in Atiku's interpretation is that he aimed to clarify that the use of terms like "Makkat al-aḥbāb" (Mecca of lovers), "Ka‘abat al-munā" (Ka‘ba of wishes), "*Zamzam al-amdād*" (Zamzam of support), "*ḥaram al-hanā*" (sanctuary of perfect happiness), "*ḥajar al-bayt al-mu‘azzam*" (stone of the House), "*qiblat al-arwāḥ*" (direction of the souls), and "*nūr ‘ayn al-‘ayn*" (light of the wellspring of all wellsprings) is not merely for ornamental literary purposes devoid of spiritual meanings. Each term carries its own profound significance.

In his further interpretation, Atiku elaborates on how Muhammad represents the ultimate goal for all believers, and that his essence (*al-durra*)⁶⁶ is the origin from which all creatures emanate, akin to Mecca being the mother of all cities (*umm al-qurā*). He portrays Muhammad as the Ka‘ba of wishes, through whom believers seek God, their needs fulfilled through his blessings. Muhammad is likened to *zamzam*, providing nourishment to all of creation without exception. He is the sanctuary of perfect happiness, offering safety to all who enter. Finally, Atiku likens Muhammad's connection to the hearts of true believers to the Black Stone (*al-ḥajar al-aswad*), perpetually attached to the Ka‘ba.⁶⁷

Another notable social function of this verse during Atiku’s lifetime was its role in announcing the break of dawn for the members of his zawiya. In an interview, Atiku’s sole surviving widow, Hajia Ta’annabi, recounted that she would learn of dawn's arrival by hearing the voice of one of Atiku’s disciple called Mallam Umar.⁶⁸ This disciple would sit in front of Atiku’s residence, reciting his litanies before the break of dawn. As soon as dawn broke, he would loudly recite this particular verse to awaken his fellow murids (disciples).⁶⁹

66 Sometimes refers in sufism as *al-durrat-al-bayḍā* white pearl. It symbolizes the First Intellect which is the first thing that Allah created.

67 Summarized from ‘Atīq (1972) p.230-235.

68 Mallam Umar is a family member of Atiku and his disciple.

69 Interview with Hajia Ta’annabi in Atiku’s residence at Sanka ward Kano, 18th July 2022.



Figure 51 p.9 from *ibrāz al-daqa'iq al-kāminah fi al-Nūr al-bāriq*

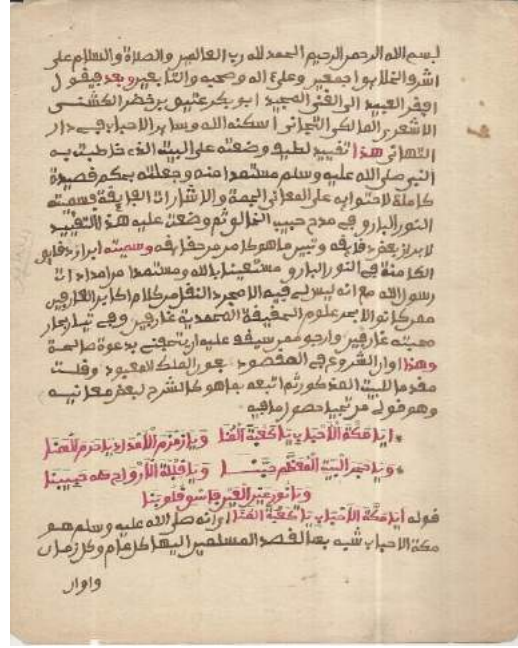


Figure 52 p.1 from *ibrāz al-daqa'iq al-kāminah fi al-Nūr al-bāriq*

Another interesting technique is how Sufi poets and their commentators transform non-Sufi poems into Sufi preaching discourse.⁷⁰ This transformation of utterances to spiritual meanings is called *al-ta'wīl al-'irfānī* (Sufi hermeneutics), where the Sufis move away from the basic meanings set by a poet of old, in order to achieve a mystical interpretation that would shift the text from its apparent meaning to a new Sufi one derived from the journey and taste (*al-sayr wa'l-ahwāl*) of the interpreter. It is in this way that Atīku made an interesting *Taṣṭīr* (adding one hemistich, *shaṭr*, for each of the original verses to become two verse) of a verse of *Imru' al-Qays* :

سموت عليها بعد ما نام أهلها وما من رقيب أختشيه ولا قال
 سموت عليها بعد إذن من أهلها سمو حباب الماء حال على حال

ا.هـ

إشارة إلى إدراك مقام الخلافة العظمى

I rose on top of her after her family had slept
 there is no guard I fear or detest.

I rose on top of her after her family's permission

Like the rise of a wave of water, position over position.Ends.

(a reference to obtaining the position of Supreme Viceregent).

70 Mubārak (2006), p. 336.

Instead of providing a Sufi interpretation of a verse by a pre-Islamic poet like Imru' al-Qays, here Atīku gives the verse a Sufi interpretation simply by adding two hemistichs and then, at the end, adding a note that specifies that this statement come from the tongue of the “supreme viceregent” (*al-ḥalifat al-akbar*), so as to indicate that he obtained the position. It is worth mentioning that this verse was written on the frontpage of his complete Sufi mystical interpretation on the *Mu‘allaqah* of Imru' al-Qays (*Qifā nabkī min dīkrā ḥabībīn*) and another poem (*a-lā in lam takun iblun fa mi‘zā*).⁷¹ The final note “a reference to obtaining the position of supreme viceregent) completely changes the illocutionary intent of the original poem (an erotic imagery of physical “mounting”) to a Sufi one (spiritual ascent).

In this context it is worthy to mention that Atīku got the highest chain of ḥilāfa from his master Aḥmad al-Katāgumī in 1941 six prior of the composition of the above verses.⁷²

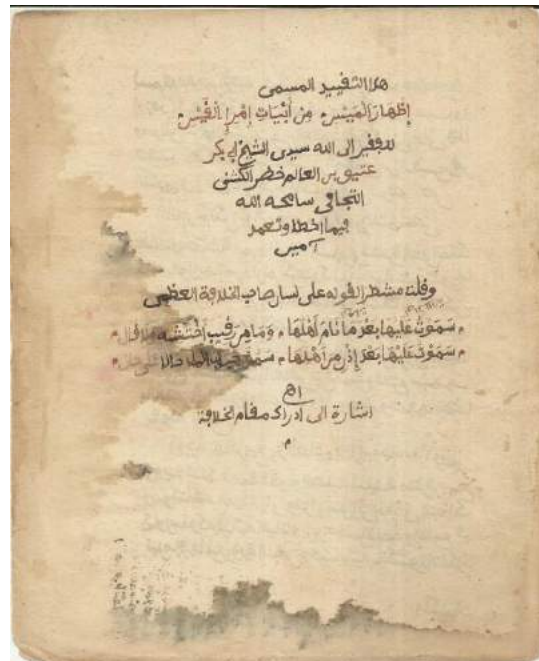


Figure 53 two verses were written on the Cover page of *Izhār almays*.

It is clear from all the above that most instances of illocutionary intent of Atīku poetic discourse are within the framework of the employment of either isolated letters, or lexical terms, to serve an intent that is either the description of a spiritual state (*al-ḥāl*), or motivating the disciples towards something, or teaching a formula through numerology.

Yet, an important question to answer remains: how does the recipient receive these intents in the light of their concealment and ambiguity? And how do these implicit intents affect him? The answer can be found by applying the approach that has been set out by Paul Grice (1975, 1978).

71 The first annotations titled *Izāhat al-hujr bi-sharḥ qaṣīdat ibn Ḥujr* while the second titled: *Izhār al-mays min abyāt Imr al-Qays*. Both are still in manuscripts in Atīku’s residence.

72 See Atīku’s Biography.

Grice describes a set of “maxims” that the producers of texts normally follow in a conversation. According to Beaugrande and Dressler, the “maxims” are merely strategies and precepts, not “rules” as envisioned by the speech acts theory of Searle.⁷³ In order to see how Atiku’s illocution works concretely, let us see how these maxims are followed during his communication process.

The first and second maxims can be merged together as both need a sort of cooperation between the parties participating in the communication process. The first maxim is principle of *co-operation*, which means that the speaker/writer “should make his conversational contribution such as is required, at the state at which it occurs, by the accepted purpose or direction of the talk exchange in which he engaged”. The second maxim is *relation* which simply means “to be relevant” in two aspects at least: (a) what kinds of knowledge are related to a given topic; (b) what kinds of knowledge would be useful in attaining some goal.⁷⁴ Atiku maintains the principle of cooperation and relevance between himself and the recipient, aligning his texts with the acceptability goal required.

We can see this through the circumstances under which many of his poems were composed. For instance, Atiku used to compose a poem when someone asked him a question or sought his advice. As mentioned by Dressler, cooperation is clearly demanded in situations where someone seeks advice or assistance. Atiku composed his famous panegyric ode "*Miftāḥ al-aḡlaq*" when someone asked him, "Do you have a panegyric poem in respect of the noble Prophet?" Atiku initially replied, "My praise is in my mind, because no words can describe him; in fact, his Lord praised him, hence who am I to praise him?" Then he proceeded to compose the following verses:

لا ما أسطره على الأوراق	مدحي له قد كان في إطراقي
أثنى عليه بأعظم الأخلاق	ماذا أقول بمد من رب الوري
وصفيه هو فاتح الأغلاق	قل عبده وخلياه وحببيه
هو أصل كل الخلق بالإطلاق	هو سيد الرسل الكرام وخيرهم
من قبل آدم قاسم الأرزاق	هو قبضة النور الإلهي الذي
أصل الأصول وخاتم السباق	من نوره الأكوان طرا كونت
هو غوتنا بمعينه الخفاق	بل هو عين عين الحق طلسمه
جذب القلوب لحضرة الخلاق	بل هو مغناطيسه الجذاب من
هو سر مولانا القديم	سر التجلي سسر إلهه
ماحي الضلال بنوره البراق	وهو الصراط المستقيم محمد

My praise of him is in silently bowing down my head
Not in what I can write down on paper

73 De Beaugrande and Dressler, (1981), p.116-117.

74 Ibid.

For what can I say, in praise of someone
 Whom the Lord of the world has described as “the most exalted in character”!
 Say whatever you want in praise of him, provided
 That you describe him as a servant of the Creator,
 Say: His servant, His friend, His beloved
 His pure one, the opener of all locks²¹
 The master of all noble messengers and the best from among them
 He is the origin of all creatures, without exception
 He holds in his hand the divine light which
 From the time before Adam has been distributing (God’s) sustenance,
 Everything, without exception, was brought into being from his light
 The origin of all origins, the seal of those who have come before,
 He is the essence of the essence of the Truth, His talisman
 And a succour for us, with his subtle assistance
 He is His oil, His niche, His lamp
 His glass, hidden from people’s eyes
 He is His magnetic lodestone
 Who attracts the hearts to the Presence of The Creator
 The secret of theophany; the secret of the secret of his God
 He is the secret of His Lord the Uncreated, the Everlasting.
 He is the straight path, Muhammad
 Who obliterates error through his radiant light.⁷⁵

We can observe that apparently, the reply starts in a non-cooperation manner (“*For what can I say, in praise of someone, Whom the Lord of the world has praised!*”), yet the utterances ultimately convey a high level of praise, henceforth, this can be considered as an instance full co-operation maxim usage. More examples of cooperation can be found in a number of Atiku’s poems, such as his poem in the history of the city of Katsina, *Irsāl al-a‘innah fī naẓm asmā salātīn kašīnah*, framed as a response to someone who asked him about the history of Katsina Emirate.⁷⁶

The most illustrative instance of varied cooperation in the communication process within our author's poetry is found in Atiku’s response to Malam Nāṣiru Kabara. Kabara had, in fact, sent a 5-verse poem to Atiku, humorously likening tea sellers to corrupted judges. The sellers provide hot tea, knowingly causing burns to drinkers, who, similar to corrupted judges, willingly part with money. In this analogy, the tea drinkers' situation in the bar is equated to that of court jurists scrutinizing a judge’s ruling. Let's delve into the verses.:

لم يك بالحكم السماوي راضي	أيا فقيهه العصر أي قاض
وصار يرمي شرارا شواظا	يحمد في الحكم إذا ما اغتاظا
فيرتشي بدرهم فدرهم	وربما يميز غيظا بالدم
ليشكروا بالقلب واللسان	ويحرق المفتين بالنيران
مع أنه ليس على الصواب	ما عيب في السنة والكتاب

75 The translation is from Brigaglia (2017a).

76 See Diwan no.1, p.48-52.

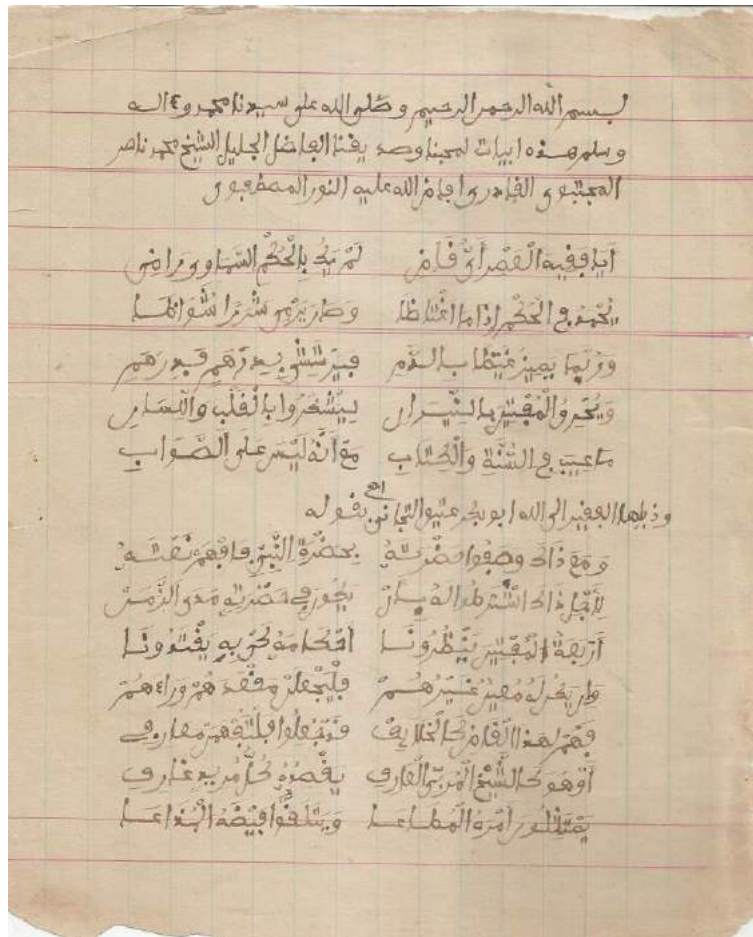


Figure 54 Aā faqih al-‘aşr and its annexation by Atiku

Oh contemporary jurist! Any Judge,
 Who does not satisfy the heavenly legislation,
 Has to be thanked whenever he becomes furious
 Yet he is throwing sparks and flames
 Perhaps, he distinguishes anger with blood
 To be bribe with *dirham* after *dirham*
 And he burns the muftis with fire,
 So they can thank him with their heart and tongue
 This is not blamed in sunna and the Qur'an
 But it is not on right path.

Kabara’s verses overtly criticize the judges in his city of Kano for their corruption; however, the illocutionary intent of the verses is merely humorous, directed towards tea sellers on the streets of Kano, as narrated.⁷⁷ The aim was not to highlight the heinousness of the judges' behavior. However, in his response, Atiku attempts to emphasize the positive aspects of judges, seemingly

77 The intent of the poem was narrated by Dr Matbuli Shehu Kabara. In a seminar I presented in the Department of Arabic Bayero University Kano on Thursday 7th September 2023, Matbuli told me that he asked Nasiru Kabara about what he meant by these verses, and he replied “It is Just a humor”.

contravening the cooperation maxim. Despite this, Atiku offers additional insights into the esteemed status judges hold in Islamic culture, illustrating how their image can be interpreted mystically.

بحضرة النبي فافهم نعتُهُ	ومع ذاك وصفوا حضرتَهُ
يكون بحضرتَه مدى الزمن	لأجل ذاك اشتروا له بأن
أربعة كمي به يقتدونا	أربعة المفتين ينظرون
فل يجعلن مقعدهم وراءهم	وإن يكن له معين غيرهم
قد جعلوا فلتفهم معارفي	فهم لذاك القاض كالخلائف
يقصده كل مريد غارف	أو هو كالشيخ المري العارف
ويتلقوا فيضه المذاعا	يمثلون أمره المطاعا
وفي نفاذ أمره الجلاء	يحكم فيهم كيفما يشاء
يقصده لفيضه الرباني	لقلب كل قاصد ظمئاني
لا ينكروا تحكيمه يا غافل	لذا ترى الأكابر الأفاضل
لكنني قَطُّ أكتفي إلى ذا	وفي المثال جاء غير هذا
خديجة المغرب وهي شيختي.	أخذت هذا العلم عن قارعة

In spite of this, they compared his presence
To the presence of the Prophet, so understand his epithet
For that, they stipulated that
be in his presence at any time
Four *muftis* observing
His judgement; so they can emulate him
And if he has other assistants apart from them
He has to give them a seat behind them
For that judge, like caliphs
They were made, understand my science
Or he is like a spiritual trainer [Šayḥ] a gnostic
Towards whom every disciple is heading
They obey his command in submission
And receive his divine flood
He rules over them as he pleases,
And in the execution of his order there is an emanation
For the heart of every thirsty seeker
heading to him for his divine flood
This why you see that the greatest and the distinguished
never denied his arbitration, oh you oblivious!
And other examples exist apart from this

But I stop, for this is enough.
I took this science from *Qāri'ah*
Khadija of Magrib, my master (*shaykhatī*).

The intention behind Nasiru Kabara's verses was diverted by Atīku's departure from the cooperation maxim. Rather than aligning with Kabara to further explore either the continuation of humor or the exposure of judicial corruption, Atīku veered towards showcasing the mystical dimension of the court system. He drew parallels between the court and the presence of the Prophet, depicting the four muftis seated beside the judge as the "four righteous caliphs" of Sunnism. This violation of the cooperation maxim doesn't disrupt the discourse; instead, it establishes a rhetorical paradox related to the situational position. Both Atīku and Kabara were recognized as scholars in Islamic jurisprudence and Sufism during their lives. However, Atīku's response highlights his primary concern with Sufi discourse, while Kabara places more emphasis on outward knowledge. In this poetic exchange, Kabara's verses primarily have a *zāhir* (outer) dimension, whereas Atīku's *bāṭin* (inner) interpretation is constructed through a cohesive tie: (*ma' hāthā*, in spite of this), and coherence is established through the relationship of change and difference. The third maxim, in Grice's model, is *manner*, which in Atīku poems always goes along with the maxim of relation. Atīku, in fact, as a trainer and teacher, sticks to a specific method of communication between him and his fellow students. Many of his poems looks like direct command, preaching and sometimes didactic poem. Though his discourse contains some esoteric utterances that are full of illocutionary sufi intents, Atīku often intervenes through connotation, explanation, and writing techniques (for instance, the use of different ink to highlight specific letters or words), as we observed through his manuscripts illustrated throughout this thesis. This contributed to the acceptability of his discourse despite the obscurity of some of its parts.

Acceptability of Atīku Sufi Poetry

The notion of *acceptability* in text linguistics was introduced by De Beugrand and Dressler among the seven textual standards as the text receivers' attitudes in the communication process.⁷⁸ Acceptability is based on the text's grammatical elements, which means that the term acceptability has provisions related to grammatical correctness with consideration of its relationship to competence.

Husām Faraj (2019) raised some useful questions in this regard: does the text's loss of cohesion or coherence lead to its loss of acceptability? Is it obligatory for every acceptable text to be cohesive and coherent? In front of these questions, Faraj brought the macro-rules set by Van Dijk, which consist, as we have seen, of *selection*, *deletion*, *generalization* and *reconstruction*. According to him, these rules justify the role of the reader/receiver as taking part in the process of establishing coherence. additionally, Grimes (1975) emphasizes the part of the speaker's or hearer's knowledge

78 De Beaugrande and Dressler, (1981), p.129.

of his language, including the capacity to assign or interpret correctly the features that signal cohesion, to recognize aberrations, and disambiguate.⁷⁹

As we already mentioned in our discussion on cohesion and coherence, text receivers may find some gaps in the text during the communication process; still, continuity can be restored through reasonable problem-solving, which means the receiver has to deal with some issues related to some missing chains in the communication process. This is natural and coessential to the process of communication that occurs through poetic texts, whose aesthetics is based, precisely, on the fact that poetic speech has some inherent level of ambiguity. Here, acceptability can be the standard to decide if a text has the required level of quality to be accepted as a cohesive and coherent text.

From this point of view, we can see that acceptability must be considered as what is actually accepted in human communication, while grammaticality is what is determined by an abstract criterion. According to Guiffre:

“Beyond this strict sense, acceptability also has a broader sense. Acceptance is an action in its own right and entails entering into discourse interaction, with all attendant consequences. Refusing acceptance is conventionally accomplished by explicit signals. Participation in discourse would, as a default, be assumed to imply acceptance. If acceptance is denied, the textuality is compromised. It is also possible to block acceptance voluntarily by not maintaining coherence and thereby discouraging the interlocutor.⁸⁰

In the preceding chapters, we delved into the cohesiveness and coherence of Atiku's poetic texts. Now, our focus shifts to their acceptability – how Atiku's poems were received by their readers. Our primary concern lies in the broader meaning of acceptability, as defined by De Beaugrande and Dressler (1981)⁸¹ as the "active willingness to participate in a discourse and share a goal." Successful communication inherently requires the ability to discern or infer other participants' goals based on their expressions, necessitating that the text producers anticipate the receiver's response.

From this very point of view, I address the acceptability of Sheykh Atiku's Sufi poetic discourse among readers who interacted with his texts in different ways. I will focus on the impact of the texts among Nigerian audiences to identify the types of acceptance that these texts have received: were Atiku's texts widely received? Do we find instances of interpretations or broadening of the meaning of the text by the recipients? How did the texts shape the communities in which Atiku lived?

79 See: Dubin, & Olshtain, (1980).

80 Guiffre, (2017), p.62.

81 De Beaugrande and Dressler (1981) p.132.

6.1.1. The Recipient's Response to Atīku's Poetic Discourse

Various reactions to Atīku's poetic discourse can be documented through distinct avenues, some of which are specific to the Islamic literate culture within which Atīku was immersed. These include annotations (*šarḥ*), commendations or blurbs (*taqrīz*), as well as the practical utilization of Atīku's poems within the Tijānī religious culture of his era.

Atīku's Sufi poetry texts have elicited diverse reactions from both contemporary intellectuals and the general public. These responses can be delineated through two main aspects: Firstly, the expansion of meaning, where new texts are composed as continuations of the discourse. Secondly, the functional role of the texts he created within the devotional Sufi context.

6.1.2. Expansion of the meaning of the texts:

Acceptability does not depend on the cognitive representation of the author, but goes beyond that to a new creation of the text.⁸² This means that the recipient takes on an interpretive role during his interaction with the text. The process of reading, therefore, leads in this case to rebuilding the text according to the perception of the reader. It is like a frozen living being that is resurrected by the readers by their reading act, so as to live again in a new shape. In this sense, the reader becomes an author and the author, a reader.⁸³ Umberto Eco states:

“The very existence of texts that can not only be freely interpreted but also cooperatively generated by the addressee (the ‘original’ text constituting a flexible type of which many tokens can be legitimately realized) posits the problem of a rather peculiar strategy of communication based upon a flexible system of signification.”⁸⁴

In a dynamic that is typical of the literate culture of classical Islam, the meanings of Atīku's texts may overflow through *expansion* (*taḥmis* and *tašṭīr*),⁸⁵ and secondly, through *annotations* and *explanations*.

82 Farag, (2018). p.55.

83 Ibid., quoting Hassan Hanafi, *Qirā'at Al-Naṣ*, pp. 11-12.

84 Eco, (1981.).

85 *Tamīṭ al-dilāl*h “Expansion” (to be use later in this thesis) of Arabic odes as explained by Stetkevych (2006) is derivative poems in which a second poet takes the base text and adds a line or lines of his own to each line or hemistich of the base text. In *tašṭīr* the second poet adds one hemistich (*shaṭr*) for each of the original ones, in the order base + new = 1st line; new + base = 2d line; etc., with the new poet's 2d hemistiches maintaining the original rhyme.

6.1.3. Hypertextuality: *Tahmis* and *Taşṭīr* on Atīku's poems:

Tahmis and *Taşṭīr* are among the methods of meaning expansion in Arabic poems. Except Fathullah Mişbāḥ (2011), studies on expansion techniques in classical Arabic literature, tend to focus more on its formal features than on content. Mişbāḥ, on the contrary, in his work on the *Burdah* of al-Būşīrī and its effects on modern Arabic literature, tries to show how text (b), which expands on text (a), is coherent with it. Mişbāḥ, drawing on Gérard Genette's "Palimpsests: Literature in the Second Degree" (1982), categorized all types of expansions under term *hypertextuality* used by Gérard Genette to refer to any relationship that links a text b (hypertext) to an earlier text a (*hypotext*), upon which it is grafted in a manner that is not that of commentary.⁸⁶ The techniques of hypertextuality that we find in the history of the texts produced by Atīku (*tahmis*, *taşṭīr* and *taḍyīl*) on the one side, serve to establish the *acceptability* of the text in the first place, while, on the other side, can be used to show how texts cohere and bond to make one single text.

There is no other author with whose Atīku's texts interacts in a hypertextual relation as deeply as Nasiru Kabara. Despite belonging to different Sufi orders (Tijānīyya and Qadiriyya), the two belonged to the same socio-religious environment, that is, the Sufi and Hausa-speaking, literate urban environment of Kano city. Kabara admired the Sufi discourse of Atīku. In the introduction of his *Al-futūḥāt al-wadūdiyyah, bi-sharḥ kāfiyat al-ʿatīqiyyah*, a book he authored in commentary on Atīku's poem *Iyqāz himam al-ikhwān*, Kabara states:

"...As for his Atīku writings, they are many, among them are *Muṣṣil al-amānī wa- mazīd al-tahānī fī madā'ih al-quṭb Aḥmad al-Tijānī*... Some of them are in our Hausa language, and all of them are useful and beneficial, containing wide knowledge and hidden secrets. May God reward him. He has decisive authority in Sufism and jurisprudence, he attended the place of witnessing of the men of gnosis and taste and has wondrous and precious discourse on the tongue of the people of spiritual realities".⁸⁷

86 Genette (1997), p. 5.

87 Kabara, (MS), p.2-3.

وطاقا نافعة مجيدة فيعلم علوم حمة واسرار عظيمة تجزاه الله شيئا
 وله في التصوف واليقظة الطولي وقد شهد مشاهير الرجال معرفة
 وز وفاء وله طلاب علم اسرار أهل الحقائق عجيب يجمعون لاسمهم به هنا
 وأقوال الأديب في ثلاثة أدب المربية مع الرب وأدب مع الشيخ وأدب مع
 الأخرى كما لعدته بنينا ما، الدينير قد سره [redacted] وهذا أن تيسر به
 منظر ملامر أخيرة تسمى المسماة بالنسائم الملتين [redacted] الإ د ب مع الشيخ
 لتعقد اسرار الشيوخ [redacted] ر س خ ج ا ع ه م ن و س ح ط
 لتتحدثه للظنوق ولا [redacted] ثه خ ل ه يه ا خ ت ي ا ر ا لا و لا
 بالذ، تطلبه مر جان السد و [redacted] و ل د ا ه م ش ي خ ط د ع ع ن د ا ل س ع و ي
 وانظر باب الجاه والعقول [redacted] وضع عليه ظلمة ما م س و ل
 ايضا في الأثر والاستبصار ما [redacted] ا ن ج ي ز ر ع ن ه ه م ح ر ا م ا
 وقرت منبأه امام الفاسل [redacted] اذ نجت ما صرف طر ط ا ب ل
 لا تكثر عليه مطلقا و ان [redacted] ظا ل ك ظ ه ر ا ل ش ر ع ع ن ط م ا ل
 ولا تظن في افضية الخضر [redacted] و ا ن ي ض ر ع ل ي ط و ا ل ت ي ن ا ا خ ت ي ر
 وحيث يرضو للضيا [redacted] ف ن ا ل ط ا ل ع ي ن ا ل ل م ن ت ا ل ت ي ق ا ل ح م
 و ان اسئل في افضية ر ن ج ت و [redacted] ا ذ ف ي ط ر س ط ن ه ل ي م ت ط ر

Figure 55 page 3

منشأه وسطنا وأتم مشايخه ومارج لهم الفارق بالله تعلم الشيخ
 محمد صالح بن الحاج عمر الشنار والعارف بالله الشيخ ابن بيطر
 العاقب في جليلية بن العارفي باق قدس الله سره ومنهم العارفي برب
 عبد العزيز الأقطر المصري ثم الشامي ومنهم العارفي برب
 الشيخة فديحة الفارعة التجانية الشافعية ثم المنيية
 معاجرة أمولة الشيخ اليماني وغيرهم ولد في مدينة طابنة
 ١٢٦٦م تفرجها وقطنته مدينة الصالحة رحمة بنينا
 الشيخ عبدالمالك الطزوري القلمي المشنار في مدينة طزوري
 ونشأ في جدها وقرأ القرآن عندها وجهها العالم اسماعيل المشهور
 به عليه أنه ابن العالم محمد بن فتنه ايقاه الله ليدع العباد وامانوا اليه
 جليلية منها حصل الامان ومنه الشمان في مدينة القطن لعمم التجاني
 وهو جليلية في استنص في خبير المذبح التجانية يجتمعان تحت
 فضيلة في ١١٠ سنة ويكذب في اسما اسباب الثمان في ذيل حصل الامان
 وهو جليلية ايضا في ١١٠ سنة وارشاد الرصة التي نعرضهم التبريد
 تالفة ومن طر و تبيد الاضوال وهو ط الشرح للتأدية وتالفة
 كثيرة تعرف على عشر من مؤلفيها ومنها ما من بلسان العروس

Figure 56 Page 2 Atiku biography from al-Futuhat al-wadudiyya by Kabara.

Besides authoring the above commentary on the poem by Atiku, Kabara also composed *expantions* of some of Atiku's poems through the techniques of *tahmis* and *Taštīr*. Let us take as an example the follwing *tahmīs* of one of Atiku's poems on spiritual journey. In the English translation, the original verses by Atiku (hypotext) are in between brackets, preceded by the ones added by Kabara (hypertext):

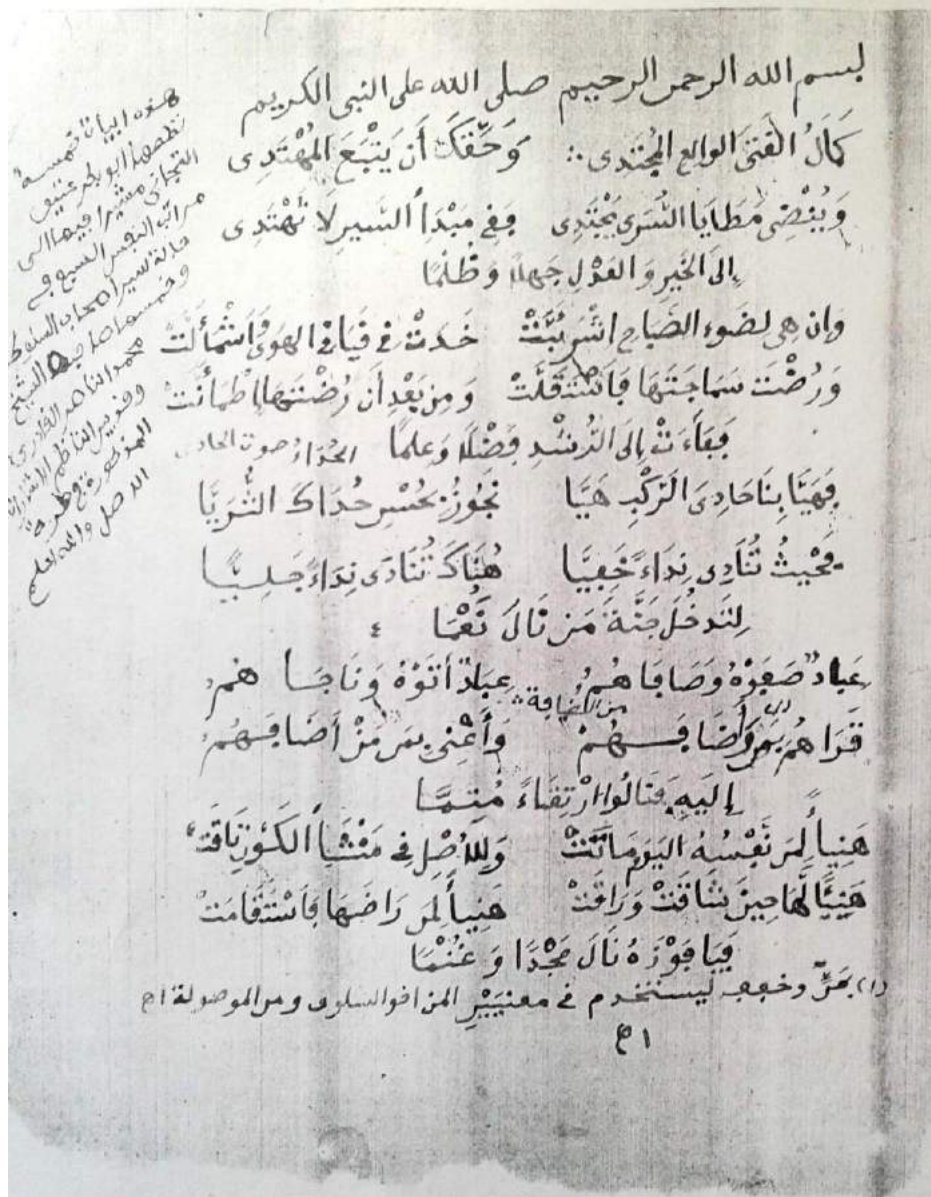


Figure 57 taḥmīs of Kabarae on Atiku poem, ms by Kabarae

كمال الفتى الوالد المجتدي وحققك أن يتبع المهتدي
 وينضي مطايا السرى مجتدي ففي مبدأ السير لا تهتدي
 إلى الخير والعدل جهلا وظلما
 وإن هي لضوء الصباح اشربت خدت في فيافي الهوى واشمألت
 ورضت سماجتها فاستقلت ومن بعد أن رضتها اطمأنت

-ففات إلى الرشيد فضلا وعلما
فهيا بنا حادي الركب هيا نجوز بحسن حداك الثريا
فحيث تتادي نداء حفيا هناك تتادي نداء جليا
لتدخل جنة من نال نعمنا
عباد صفوه وصافهم عباد أتوه وناجاهم
قراهم بـ"من" وأضافهم وأعني بـ"من" من أضافهم
إليه فنالوا ارتقاء متمنا
هنيئا لمن نفسه اليوم ماتت وللأصل في منشأ الكون تاقنت
هنيئا لها حين شاقنت وراقنت هنيئا لمن راضها فاستقامت
فيا فوزه نال مجدا وغنمنا

1. The perfection of an infatuated and hardworking youth,
I swear, is to follow the guide,
And to exhaust the night horses with his enthusiasm
(In the beginning of the journey you are not guided
To goodness and justice, because of *ignorance* and *injustice*)
2. And if it [the soul] stretches to the light of the dawn
She will yearn in the desert of love and move towards the north,
If you tame her impulsiveness, she becomes sober,
(After you tame her, she feels tranquil,
She then returns to consciousness because of *grace* and *knowledge*)
3. Oh, hurry up! the cameleer of the caravan, hurry up!
To go beyond the Pleiades through the cameleer's song
Whereby you will make a secret call
(above there!! you will be called by a clear call
To enter the *paradise* of "those" who have obtained blessings)
4. The servants chose Him, and He chose them
The servants came to Him and He confided to them a secret
He hosted them with "*man*"⁸⁸ and gusted them
(I mean by "*man*" those whom He *annexed*
To him, so they attained a complete ascent)
5. Congratulations to the one whose soul died today
And to the origin at the beginning of the universe, she yearns!
Congratulations to her when she yearned and ascended!
(Congratulations to whom tamed her, so it straightened up

88 The utterance as illustrated by Kabara can be considered as both: Qur'anic term of al-Manna (honey from Paradise), and or Arabic "relative pronoun": (whose).

What a victory! He won a glory and a booty).

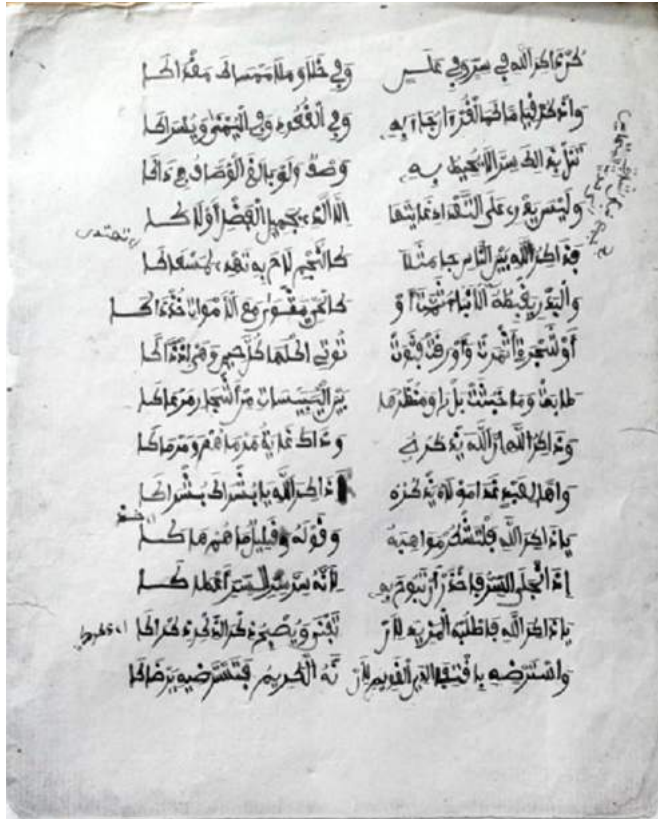
The meanings of the verses flow perfectly through the hypertext, starting from the words of the hypotext.⁸⁹ For brevity, let us take only the final quintuplet. In the original two hemistiches, Atīku congratulated the one who overcame his *nafs al-ammārah* (the soul that commands one to do evil). Atīku used a metaphorical utterance, “the one who tamed her”, comparing the mystic to someone who subdues a wild horse. In his expansion, Kabara added another Sufi symbol, *al-mawt* (“death”) to show that the way of achieving this transition (from being subdued by the soul, to subduing it) is through a symbolic *death*. The general concept of “death” in Sufi doctrine is “a transition from one state to another”. Yet, there are four types of death for the Sufis: “white death” is connected to hunger and asceticism, “red death” is connected to controlling one’s anger, “green death” is connected to discarding outward self-adornment and the illusory assumption of inner adornment, and “black death” is connected to a selfless attitude of love and compassion to all of creation, regardless of their ingratitude or hostility.⁹⁰ The verses added by Kabara allude to the “total death” of the soul that encompasses all the four types above.

In another instance, Kabara expanded one of Atīku’s poems through *Tašṭīr*. In the case of *Tašṭīr*, the semantic overlap is often more complex, and the linguistic components are intricately mixed between the two texts. This because, instead of adding hemistichs before or after the original hypotext as in *tahmis*, here the hypertext is “inserted” in between two hemistichs of the original one, breaking them up so as to compose new verses. Let us take as an example Kabara’s *Tašṭīr* of the poem of *dīkr* by Atīku.

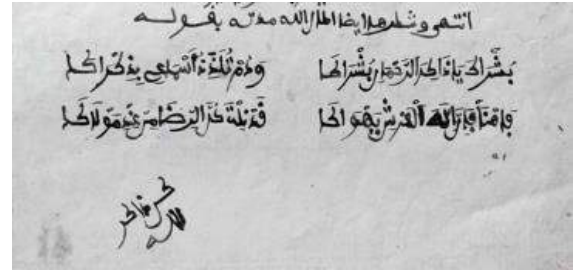
بذكراك	أسماعي	تلذذ	ودم	(بشراك يا ذاكر الرحمن بشراك)
(قد نلت كل المنى من عند مولاك)				فاهناً فإن إله العرش يهواك
مغداك	ممساك	وملا	وفي خلا	(كن ذاكر الله في سر وفي وعلن)
(ويسراك)	اليمنى	وفي القعود	(وفي)	وإنكر قياما كما القرآن جاء به

89 We already discussed the poem and the annotation of Atīku on it. See the Chapter on Coherence.

90 See: Ibn ‘Arabī (1/258).



Tašīr of the poem of đikr59 Figure



Tašīr of the poem of đikr58 Figure

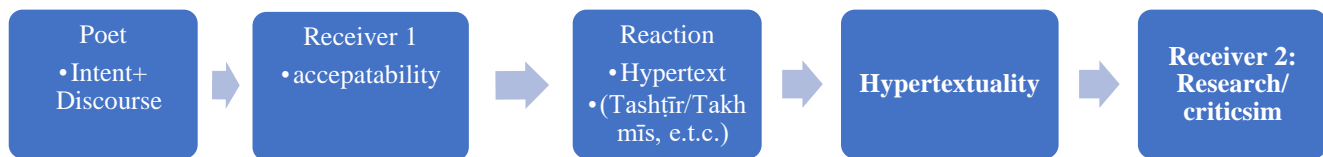
Good tidings, oh you who mention the Merciful, good news!
 (Perpetuate the enjoyment of my ears through your *đikr*
 Rejoice: the lord of the throne loves you)
 You have gained all the wishes from your lord.
 Be one who remember God often, in secret and in public
 (In private and in gatherings, evening and morning
 Make *đikr* while standing as the Qur'an mention)
 And while seating, and while reclining on your right or left side.

The process of expansion starts through cohesive ties (*al-ʿatf* / conjunction) at the beginning of the second hemistich (*ʿazj al-bayt*) using the *wāw* to attach the new phrase to the “good tidings” mentioned in the first hemistich (*šadr al-bayt*). Then, in the third hemistich, another conjunction particle, *fāʾ*, is used, whose meaning in Arabic grammar is to show the immediacy of events. As for the last hemistich, it is linked pragmatically, or through what Van Dijk called *missing chains*. Since Atīku delivered the tidings to the disciples, Kabara followed through with a command to make sure that the disciples’ state is perpetual.

In the second verse, the added hemistiches increase the overall meaning through thick intertextuality with the Qur’an. ‘Atīku alludes to Q3:191, which describes the possible physical positions of *đikr*:

when sitting (and when you are reclining on your right, and when you are reclining on your left).

As acceptability, in text linguistics, refers to the active desire to participate in the discourse (i.e. the receiver's desire for knowledge and the formulation of common concepts), the receiver is the one who deciphers and interprets the text, extracting its content according to his cultural background and his knowledge of the *text world*. It is possible to say that the expansion process through well-established techniques that are typical of the Arabic literary tradition, like *taḥmīs* and *tašṭīr*, represent paradigmatic examples of both intentionality and acceptability. The writer or poet, in fact, has intents which he wants to achieve on the receiver, while the reaction of the later is a sign of acceptability: composing a hypertext in the form of *taḥmīs* or *Tašṭīr* is a perfect example of acceptability. Henceforth, the whole communication process is as illustrated below:



6.1.4. Commendation and Annotations on Atiku's poems:

Another practice that is a mark of acceptability that leads to the creation of hypertexts, is the writing of commendations or blurbs (*taqrīz*). The practice of writing blurbs in verses is typical of the Islamic literary tradition. The content of the blurbs as such needs to be taken with some dose of scepticism: a positive commendation might be written either because the text as such, is accepted, or simply because of a personal relationship that exists with the author, as a form of flattery. Blurbs, often in verses, are very commonly found at the end of books authored by contemporary Nigerian Muslim scholars, especially those associated with Sufi networks. Atiku's books, in particular, received a huge number of such blurbs composed by fellow Nigerian Tijānīs, such as Šayḥ Abū Bakr Mijinyawa, Šayḥ Tijānī Uthman (d. 1970), Šayḥ Gibrīma Nguru (d. 1975), as well as by North African Tijānī Scholars such as Šayḥ Muḥammad Sukayrij of Fez (1875-1965).⁹¹ Blurbs are usually written by peers or seniors of the author. We have already mentioned for instance, Niasse's letter to Atiku in which he said: "I admire your discourse, both in verse and in prose May God bless you and magnify your goodness, may God increase you in knowledge and status, and may He give you understanding and perception."⁹² It occasionally happens, however, that senior students of a scholar may write a blurb on his master's work; Malam Dalhā Dahir, for instance, is one of Atiku's disciples who wrote a poem to commend his teacher's travelogue.⁹³ On the surface, such blurbs are usually written by Tijānīs, on the works of fellow Tijānīs, to enhance

91 A senior brother of famous Tijānī scholar Šayḥ Aḥmad Sukayrij (1877-1944).

92 See the chapter on Atiku's Biography.

93 Atiku's travelogue "*Našr fīb a-ās*" (1969), pp.59-60.

the cohesiveness of their Sufi network. It is striking, in this sense, that the person who exchanged such blurbs with Atīku with more frequency than others, is Nāṣiru Kabara of the Qadiriyya. It is in commentaries, then, more than in blurbs, that we see clearer traces of the poems' acceptability. Kabara, as we mentioned earlier, authored commentary on Atīku's poem *Īqāz himam al-ikhwān*. In his commentary on the first verse, Kabara said:

"The elegance of the *badī'* [rhetorical embellishment] and the ingenuity of commencing in the first verse is not hidden. He [Atīku] mentioned the reciter of *dīkr* in the first phrase annexed to the name *al-Raḥmān* ("the most merciful"), and not to *Allāh* ("the God"), in accordance to what Ṣayḥ Muhammad bin Ali Al-Sanūsī has said in *Buḡyat al-maqāṣid*, that is: "If the wayfarer is in the first spiritual station and receives the first name of the Initiation⁹⁴ and perseveres on reciting it in great number throughout the day and night, secretly and openly, standing and sitting, through the blessing of this name God will grant him a lamp from the world of Dominion, and he will see the villainous deeds with the eyes of his heart, so he can escape from them [...]. The intent of the author in this verse is to urge the disciples and incite them to increase the number of *dīkr* so that his turning to his lord becomes a total turn."⁹⁵

6.1.5. Devotional Function of Atīku poems:

Much of Sufi poetry is not meant at communicating content, but to reawaken mystical knowledge and feeling, to cause the reader or listener, to follow the Sufi parlance, to "remember" God. Like other forms of *dīkr* or remembrance, Sufi poetry points back to the archetypal moment of divine awareness (*a-lastu*), when, according to a Quranic narration, human beings had the full knowledge of God, before losing it after the "fall".⁹⁶ From another point of view, the function of Sufi poetry, as argued by Suzanne Stetkevych, is a ritual exchange between the poet and his patrons. This ritual exchange reproduces at a spiritual level the "gift exchange" that the classical courtly *madīḥ* poetry staged between the poet and the praised patron. It is in this sense that much of the eulogy poetry and supplicatory poetry (*shafā'ah*) of the Sufis needs to be interpreted. The myth of the miraculous cure that often follows the composition of a Sufi poem of the *madīḥ* genre, serves, above all, as a symbol, a physical sign of a spiritual transformation or cure, that is, of the poem's ritual and spiritual efficacy. Taking these stories literally, however, Sufi communities of readers often engaged the most famous Sufi poems, like the *Burda* of al-Būṣīrī, as text *and talisman*, believed to procure a wide range of physical and spiritual benefits.⁹⁷

In the West African context, we can observe devotional usages of Sufi poetry that fit well with Stetkevych's model. Some of these poems, in fact, are *purposely* composed to serve as physical or defensive amulets, either by reciting them or by being written and hung on the body. Atīku's

94 The first name of initiation is *lā ialāha illallah*.

95 Kabara, p.31, ms; MKLK.

96 Frishkopf, (2003) p.88.

97 Stetkevych (2006), pp. 145-189.

“talismanic poems” that we mentioned earlier in this thesis, for example, are meant to be used as litanies and contain specific instructions by the author related to the number of times certain verses or parts thereof are meant to be recited. A poem like *al-Hanjar al-rabbānī*, on the other hand, composed as a supplication to God to *harm* the Sultan of Sokoto, are used in the Nigerian Tijānī community as supplicatory poems to defend from enemies. In other words, “talismanic” poems are believed to have an efficacy that goes *beyond* the original context that led to their composition and can be used to achieve a variety of aims that are only indirectly associated with the original context. It is in this sense that, in reference to the talismanic usages of the Quran, French anthropologist Constant Hamès spoke of a process of *de-contextualization* and *recontextualization* of the Quranic verses, that is accomplished by the “talismanic logic”.

We find another case of talismanic usage of one of Atīku’s poems in one of his short compositions, whose meanings are extracted from a prayer whose words are contained in a hadith where the Prophet is reported to have said:

اللهم اكفني السوء بما شئت وكيف شئت إنك على ما تشاء قدير

Oh God, spare me every evil with whatever you wish and the way you wish, for you are capable of whatever you wish.”⁹⁸

To emphasize the spirituality of this particular poetic composition, Šayḥ Aīku introduces it with a note according to which the verses were divinely inspired: “[this poem] inrushed to me at a happy hour (*waradat ‘alayya fī sā‘a sa‘īdah*) on Thursday, 5th Dhū al-Qa‘dah, 1372A.H. (17th July 1953). The verses recite as follows:

وسره الأجلى وقدره العظيم	أدعوك يا الله باسمك العظيم
وكيف شئت كل من آذانا	فاكف بما شئت أيما مولانا
جميع ما شئت أي رب العلى	إنك قادر عليه وعلى
فلتجعلنه عبرة لمعتبر	يا ربنا يا ربنا يا مقتر
يا الله يا الله يا الله	يا الله يا الله يا الله

I call you, oh God, by your greatest name

By its greatest secret and by its magnificent rank.

Spare (me) by whatever you wish, oh Master,

And the way you wish, from whoever wants to harm us

You are the all-powerful over him and

Over whatever you wish, oh lord, the most high

Oh Lord, oh Lord, oh the One with supreme power

Let it be an example for those who reflect

Oh Allah, oh Allah, oh Allah

⁹⁸ The prayer was narrated by Ahmad in his book *Musnad* (1/181), and part of it by Muslim (3005) in a long narration of the story of *People of the Ditch*, Al-Uḥdud is a historical place located 5 km south of Najrān city in Saudi Arabia.

writing, the sufi experience of the author, and the subtle meanings (*laṭā'if al-ma'ānī*) and mysterious letters that his poetic discourse entails. As for the second category (common followers), they often rely on their knowledge of Sufi culture, the position of the Šayḥ as Islamic scholar and his positions of sainthood in their Sufi tarīqa.

6.4.6. Conclusion

The acceptability of Atīku's Sufi poetry within his contemporary socio-cultural and religious milieu underscores its significant impact and resonance among various audiences. This chapter has explored the multifaceted dimensions of how Atīku's work was received and interacted with, particularly through the practices of taḥmis and tašṭīr, commendations, and annotations, as well as its functional and talismanic applications.

Atīku's poetry demonstrates a dynamic interplay between the poet's intentionality and the reader's acceptability, reflecting the readers' active desire to engage with and participate in the discourse. The expansion techniques typical of the Arabic literary tradition, such as taḥmis and tašṭīr, exemplify how his audience not only consumed but also contributed to the continuation and enrichment of his poetic discourse. This process reveals the deep cultural and spiritual connections his audience felt, enabling them to interpret, expand, and adapt his works in ways that resonated with their personal and communal experiences.

Commendations and annotations by contemporaries further highlight the reverence and esteem Atīku's peers and followers held for his work. While commendations often served as formal recognitions of merit, they also strengthened social and spiritual bonds within the Tijānī and broader Sufi communities. The collaborative nature of these interactions underscores the collective validation and perpetuation of Atīku's poetic legacy.

Moreover, the practical and talismanic uses of Atīku's poetry reflect its profound spiritual efficacy. These poems were not merely literary artifacts but lived texts imbued with mystical significance, capable of invoking divine protection, healing, and spiritual awakening. The rituals and practices surrounding these poems illustrate the deep integration of Atīku's work into the daily religious lives of his followers, affirming its acceptability and functional relevance.

In conclusion, the acceptability of Atīku's poems can be viewed through the lenses of literary expansion, socio-cultural practices, and spiritual utility. His poetry's enduring appeal lies in its ability to transcend the written word, becoming a living tradition that continues to inspire, protect, and guide its audience. This chapter has shown that Atīku's works are not only accepted for their literary merit but are also deeply embedded in the spiritual and cultural fabric of his community, highlighting their timeless relevance and transformative power.

Chapter Seven

Informativity and intertextuality in Atiku' Sufi poetic discourse

Informativity and intertextuality, beside situationality discussed in chapter three, are concerned with the formation of the text in its relationship to the context of its production and content. Informativity refers to whether parts of the text have communicative value, while intertextuality refers to the relationship between a text and other texts that share the same characteristics.

7.1. Informativity in Atiku's Sufi Poetry

De Beaugrande and Dressler used the term “informativity” to designate the extent to which a presentation is new or unexpected for the receivers. The two authors made it clear that this notion is applied to content more than utterances. This is due to its relationship with coherence and its dominance in the world of text, taking as it does more attention than other language systems.¹ Yet, the notion can also be applied to such language systems as syntax, phonemes, and so on.

From this point of view, the two authors started by criticizing the statistical probability theory proposed by Claude Shannon and Warren Weaver (1949), who argued that the value of information increases in proportion to the number of possible alternatives. In other words,² Beaugrande and Dressler start from an acknowledgement of the epistemological aspect of text linguistics, which states clearly that the science of the text does not pretend to reach the formal rigour that is typical of mathematics and logic;³ hence, they depreciate the role of the statistical approach in dealing with linguistic features to determine the effect on the communication process in a natural language. Henceforth, they replace the notion of statistical probability with that of contextual probability. according to Giuffrè (2017) “contextual probability is a complex amalgam of factors because there is a progression of steadily more specialized expectations that apply in various degrees during communication”⁴. For de Beaugrande and Dressler, “the contextual probabilities are different in strength for the different elements in the text. Still the crucial consideration is then not how often things occur together in any absolute frequency, but rather what classes of occurrences are more

¹ De Beaugrande and Dressler, (1981), p.139.

² Shannon and Weaver, (1949).

³ This stance was mentioned on the back cover of the second Italian version of the volume (1994), see Guiefré (2017)p.36.

⁴ Giuffrè (2017), p.63.

or less likely under the influence of systematic constellations of current factors”.⁵ Base on this, the two authors provide a range of general probabilities to measure the higher or lower of information within the text. Three *orders of informativity* are presented, namely (a) upper degree, (b) lower degree, and (c) apparently outside the set altogether, each sufficiently broad that human language users might be able to distinguish them during actual communication.⁶

The upper range of probability of sequences conveys the first order of informativity. Such occurrences are rather *trivial*, that is, so well-integrated into a system or setting that they receive very slight attention. The two authors’ popular example of the road sign “stop” is illustrated as a text with upper range of probability, which conveys *first order informativity*.⁷ When occurrences are below the upper range of probability, we have the *second order informativity*. To get to the second degree, that of greater informativity, a mechanism of upgrading-downgrading can be used, as all the three orders are related to a specific set of sources of expectations in respect to receivers.⁸ Occurrences which at first appear to be outside the set of more or less probable options convey *third order informativity*. Being more unusual, they demand much attention and processing resources from receivers, and for this reason, they can be considered as the most interesting aspects of a text. Occasions in which the receivers are faced with discontinuities within the text where some material seems to be missing from a configuration, and discrepancies, where patterns presented in the text do not match patterns of stored knowledge, would be the usual kinds of third-order occurrences.⁹ Here, the text receiver must do a motivation search—a special case of problem-solving to find out what these occurrences signify and how they can be integrated back into the continuity of the context.¹⁰ The search process by the reader or receiver will downgrade the text to the second order accordingly. This search and downgrading can be *backward* downgrading, where text receivers search for the motivations in earlier occurrences; *forward* downgrading, where they search in the later occurrences; and lastly, *outward* downgrading, where they search outside the text, which entails returning to situationality.

⁵ De Beaugrande and Dressler (1981), p.140.

⁶ Ibid, p.141.

⁷ Ibid. 142.

⁸ Giuffrè, (2017) p. 64.

⁹ De Beaugrande and Dressler (1981) p.144.

¹⁰ Giuffrè(2017), p.64.

Considering the poetic nature of Atiku's discourse, the probability scale can be expected to be low in terms of form, i.e. there will be little deviation of language settings because of compliance with meter and rhyme. Content will receive more attention, and the downgrading process will have to be carried out by the receivers in order to better understand the occurrences. This will take us back to the discussion of cohesion and coherence of his texts, which we have discussed in preceding chapters; there, we have seen how Atiku's unity of discourse is established through different means of cohesive ties and logical coherence means, realized by his conscious use of Sufi technical terms.

The socially dominant model of the environment in which the producer and receiver of a text are located constitutes what is commonly called the *real world*, which constitutes the *first source of expectation* in the receiver of a text. "Real world", in this sense, does not refer to objective reality, but to the shared episteme of the producer and receiver of a text. The facts which a person or group consider to be generally applicable to some "real" or recoverable situation or event constitute their *beliefs*. The "real world" is, accordingly, the privileged source of beliefs underlying textual communication. In our case, we are dealing with religious texts, and specifically Sufi texts. Therefore, the "real world" to which we need to refer is defined by Sufi culture. The expectations of Atiku's public in relation to his texts, are obviously dominated by the Sufi dimension of their shared world. From this point of view, the informativity of Atiku's poetry will be mainly in the second order. In some cases, however, the text informativity may raise rapidly because of the specific content of the text, either through the use of a specific lexicon, or through the specific function that words used by the author assume in the context of his poetry.

Our concern is primarily to look into the "second source of expectation", which according to De Beaugrande and Dressler is the organization of language to be used in the text.¹¹ Since we are dealing with Arabic Sufi poetic texts, the features of anastrophe (*al-taqdīm wa'l-ta'hīr*) and deletion are highly expected, where various types of word transpositions and omission will take place due to the nature of Arabic meter and the rhyme chosen for the poem. However, this expectation is not sufficient, as in many cases, in order to understand some verses, one needs a high degree of knowledge of Arabic grammar. This will upgrade most of poetic texts to third order

¹¹ De Beaugrande and Dressler, (1981), p.148.

informativity. There are a number of poems in Atiku's corpus that can be quoted as examples. Among them is, for instance, the poem of spiritual journey:

ففي مبدأ السير لا تهتدي إلى الخير والعدل جهلا وظلما
ومن بعد أن رضتها اطمأنت ففأنت إلى الرشيد فضلا وعلما
هناك تنادي نداء جليلا لتدخل جنة من نال نعمها
وأعني بمن أضافهم إليه فنالوا ارتقاء متمما
هنيئا لمن راضها فاستقامت فيا فوزه نال مجدا وغنما

6. (In the beginning of the journey you are not guided
To goodness and justice, because of *ignorance* and *injustice*)
7. (After you tame her ,she feels tranquil,
She then returns to consciousness because of *grace* and *knowledge*)
8. Above there!! you will be called by a clear call
To enter the paradise of "those" who have obtained blessings)
9. I mean by "man" those whom He *annexed*
To him, so they attained a complete ascent)
10. (Congratulations to whom tamed her, so it straightened up
What a victory! He won a glory and booty).

The configuration of utterances in the above poem contains a number of omissions. Perhaps the most important one, is the deletion of the main semantic axis of the text, which is the "soul" (*nafs*) or the "spirit" (*rūḥ*). Verses 2, 3 and 4, however, contain a thick level of third degree informativity that shed light on the content of the poem, by using symbols to allude to the seven stages of the *nafs*. In verses 1 and 2, Atiku injects a high level of informativity into the final two words of each verse, namely "جهلا وظلما" and "فضلا وعلما". A grammatical analysis suggests that these words serve as causative objects (al-Maf'ūl li'ajalih), making it challenging to expect more than their role as a rhyme in the poem. However, Atiku's concise annotation on these verses intervenes, deliberately reducing the informativity of the text. To clarify, he asserts that the words "جهلا وظلما" were meant to represent the second and third stages of the soul in its spiritual journey: "jahlan" (*al-nafs, al-lawwamah*) and "zulman" (*al-nafs Mulhama*).

In verse no. 2, the words "فضلا وعلما" are intended to signify the fifth and sixth stages: "Faḍlan" (*al-nafs al-rāḍiyah*) and "ilman" (*al-nafs al-marḍiyya*). Without Atiku's intervention, one might overlook the significance of these words in the poem. It is crucial to note that Atiku utilizes annotations to downgrade the informativity level from the first to the second level, providing a nuanced adjustment to the text's clarity.

Another source of expectation that is very close to the previous one is a technique used for *arranging sequences*, as the technique used in poetic discourse may be unacceptable to that of prose. In Arabic poems, strict rhyme (*qāfiya*) patterns force the poet to search for words that end with a specific letter at the end of each verse. This means that often, the arrangement of sequences demanded by grammatical rules has to be changed. Rhyme words, at the same time, bring more

information to the text; thus, they may downgrade or upgrade the informativity of the text alike. When the rhyme words are unusual to the reader, they will increase informativity, as the reader will need to search for their meaning before comprehending the discourse. Let us look at this verse:

يعسوب كل الأولياء من فضله ومقامه يعلو على الكيوان¹²

The leader of all saints whose virtue
and whose position rise above the high tower.

The words *ya'sūb* (literally, “dragonfly”) and *kīwān* (“tower”) are unusual ones, which ideally could be replaced by more common ones: for the first, terms such as *za'īm* or *ra'īs* could be an alternative; while the second, could be replaced with words such as *bunyān*. The alternatives are common words that would downgrade the informativity of the verse. The first word, *ya'sūb*, means “dragonfly”, but in Arabic lexicography the word’s meaning is also indicated as “queen bee”, when associated with the word *al-naḥl* (يَعْسُوبُ النَّحْلِ). Hence, Atīku choses this word to indicate the notion of the *ḥatmiyya* position of Ahmad al-Tijānī (as the queen bee is the only bee that can give birth, so all saints achieve their divine gnosis from Ahmad al-Tijānī), upgrading the meaning. As for the rhyme word *kīwān*, it indicates a high building or tower. In this case, Atīku needed a word ending with the letter *nūn* to match the rhyme; he could have easily used *bunyān*, but the latter would have conveyed less the meaning of “high rank”.

There are also opposite instances when Atīku repeats the same word many times in one single poem, and occasionally, even uses a single rhyming word for the entire poem. This, however, has to be interpreted in terms of the specific purposed that Sufis associate with the repetition of specific words a specific amount of time, as mentioned in our discussion on cohesion. The poem *Maṭiyyat al-jid, fī kašf asrār al-bayt al-fard*, for instance, is made of nineteen verses, fifteen of which end with the name *Allāh*. This is called in Arabic prosody as *al-īṭā'* (monorhyme). In English, monorhyme actually refers to a poem or poetic passage in which every line ends with the same rhyme pattern. It is extremely rare in English and in most European languages, but is to be found in Welsh poetry and in medieval Latin, as well as being one of the most common rhyme patterns in classical Arabic poetry, where the *qaṣīda* is normally, precisely, a monorhyme ode.¹³ In Arabic literary criticism, however, *al-īṭā'* means, more specifically, "the repetition of a word, either in

¹² Dīwān no.1, p., 211.

¹³ Greene, ed. (2017).

wording or meaning, in the rhyme of the verse, within seven or fewer verses." and it is regarded as one of many types rhyme's flaws that downgrades the quality of the poem: the more repeating the same rhyming words in a poem, the "uglier" the poem is usually considered. Atīku was not unaware of this fact, but he defended himself from the accusation of *īṭā'* in the poem *Miftāḥ al-aḡlāq*, where he repeats the word *al-ḥallāq* as a rhyme in verse 3 then repeated it in verse 10, which means he repeated in less than 7 verses:

"I answered that this is not an instance of *īṭā'* because of many reasons. First, [the term *al-ḥallāq*] is a name of God, not a mere linguistic element. Thus, its repetition is not a literary defect but an encouragement to the "mention" (*dikr*) of God. Secondly, the name has numerous meanings, as stated by the authors who have written commentaries on the "names of God" (*asmā' al-ḥusnā*) such as Imām al-Rāzi. [...] So, if you want to avoid *al-īṭā'*, you can consider one mention as referring to a particular meaning, and another one to a different one. Thirdly, I have no knowledge of prosody, as I never studied anything in this area: all my poems are simply gifts from God. [...] Fourthly, every single verse in this poem is to be regarded as an independent *qaṣīda*, because of what it contains; but no one knows this except the gnostic. I could have easily avoided the repetition, if this had been my aim, by changing the word *al-ḥallāq* with another one, for instance by saying *ḥadrat al-Razzāq* ("the presence of the Provider") instead of *ḥadrat al-Ḥallāq* ("the presence of the Creator"). But I will not change it, because the poem was bestowed to me in this form, so I will not pay attention to what the rules of prosody have to say".¹⁴

In this case, we see how what is considered as a "defect" in Arabic prosody, becomes for Atīku a strategy to upgrade the informativity of discourse.

Interestingly, this defense by Atīku inspired his friend Nasiru Kabara, who made little footnote in the book, to author a book on the literary aesthetics of *īṭā'*, in the foot note Kabara says:

"For the sake of this speech by the ṣayḥ; The Lord has conferred me by authorship of treatise titled: (*Ta'rif al-ḡauḡā' bi maḥaṣin al-īṭā'*), this definitely from his [Atīku] pure blessings and his being in a prestige state in the presence of God."¹⁵

Going back to the three sources of expectations, we can see that there is overlap between them, as mentioned by De Beaugrande and Dressler:

"There is doubtless substantial interaction among the three sources of expectations outlined above, but each source exerts distinctive effects corresponding to its particular organizational principles.

¹⁴ Atīq, (1972), *Majmū'* p.208.

¹⁵ *Ibid*, p.208.

On occasion, it might be possible to isolate the sources via specially constructed examples, although humans normally have no motivation to do so.”¹⁶

In my opinion, even the fourth source which is the type of text, overlaps with the rest of the sources: the type of text, in fact, can be interpreted as being poetry and prose, or scientific and literary text. The fifth source of expectations comes from context which we have already discussed in chapter devoted to situationality; there, we have seen when and how Atiku’s texts are used by its public. As many of these texts are produced to be used as litanies or to boost the spiritual journey in Sufism, receivers of these text can expect some forms of style, grammatical occurrences or schema of the whole poem.

If we turn to the grammatical or lexical expectation of the readers, an irony may arise in respect of some of Atiku’s Sufi poems. As Clark and Clark (1977: 275) suggest, “during text production, function words are selected only after content-conveying words (“content words”). In text reception, people might skip over function words and piece content words together in a kind of ‘fuzzy parsing’”¹⁷. However, in some of Atiku’s poems, function words are selected first; this is due to his effort to use a certain number of words in a poem. This, however, does not change the attitude of some receivers, who always look at the content words without knowing what mechanisms Atiku actually activated in the function words. One of such poems is *Kafāka rabbuka*, in which the letter *kāf* (function word) is repeated 114 times so as to be equivalent to the value of the name of God *Kāfī*. To quote another example, in his poem *al-Mawāhib al-aḥadiyya*, the vocative particle (ﻻ) plays a vital role in the phenomenon of repetition, as it is used 111 times in its 64 quintuplets. It is also worth mentioning that the poem, originally, was not in quintuplets. Part of the *taḥmis* (rendering in quintuplets) of the ode was done by Nasiru Kabara, and part, by Atiku himself. As the latter was the one who completed the poem, he made sure that the 111 occurrences of the vocative particle (ﻻ) symbolized the name of God, *al-Kāfī*. This change of role is what de Beugrande pointed out when he mentioned that the author may alter or reverse these two types of words (functionals and content words) and the function words may be themselves ordinary, but still occur in very non-ordinary slots.¹⁸

As Informativity defined by Beaugrande and Dressler, measures the communicative value of text, categorized into three orders: upper degree, lower degree, and apparently outside the set; Atiku's

¹⁶ Ibid 149.

¹⁷ De Beaugrande and Dressler (1981), p. 142.

¹⁸ Ibid pp.142-143.

Sufi poetry falls mainly within the second order of informativity due to its content, language organization, and use of Arabic meter and rhyme. The concept of contextual probability is emphasized, indicating the progression of specialized expectations during communication. I analyzed Atiku's poetry in terms of its coherence, cohesion, and its relationship to the Sufi culture, which dominates the expectations of the audience, primarily falling within the second order of informativity. The analysis also delves into the linguistic expectations of the readers, highlighting how Atiku's manipulation of words and grammar reflects a sophisticated understanding of Sufi concepts and literary aesthetics, leading to the upgrading of informativity within his discourse.

7.2. Intertextuality and the question of Originality.

The term intertextuality was introduced in text linguistics to subsume the ways in which the production and reception of a given text depend upon the participants' knowledge of other texts. This can be established, according to de Beaugrande and Dressler, through *mediation* and *text allusions*. The first refers to the extent to which one feeds one's current beliefs and goals into the model of the communicative situation, while the second refers to the ways people use or refer to well-known texts.¹⁹ Yet, the first is closely related to the second, as the range of mediation of the writer/speaker depends on the type of the text he is quoting from: it is much smaller when people quote from or refer to specific well-known texts, e.g., famous speeches or works of literature. Mediation is extremely slight in activities such as replying, refuting, reporting, summarizing, or evaluating other texts, as we find them, especially in conversation.²⁰

According to Abdullah (2009), Nigerian Arabic poetry of the 19th and 20th centuries is deliberately filled with intertextual allusions to classical Arabic poetry, to the foundational texts of Islam (Quran and hadith), and to known religious poems. Sometimes, continues Abdullah, poets use lines, ideas and themes that enlarge their poetry in order to bring into the consciousness of the reader/listener what he or she already knows or holds in high esteem religiously and artistically.²¹

Several common denominators of intertextuality can be detected in the Sufi panegyric odes of West Africa. One of these is the idea of the "Muhammadian Reality" (*al-ḥaqīqā Muḥammadiyya*)

¹⁹ Ibid p.182 and 186.

²⁰ Ibid 182.

²¹ Abdullah, (2009), p.335.

or “Muhammadan Light” (*al-nūr al-Muḥammadī*). The idea of the “impossibility of praise” is also a common theme that is echoed by several panegyrists from the region. Mentions of miracles of the Prophet or that of Sufi saints, known to the readers from former literature, are also often referred to allusively and intertextually, rather than narrated explicitly. These repetitions between literary texts (intertextuality) were discussed by classical Arab scholars as early as Ibn Rašīq (d. 1064 in Sicily), in his book *al-ʿUmdah*, where he divided intertextuality into several categories and levels of originality. Ibn Rašīq stated that “this is a very broad chapter, and none of the poets can claim safety from it, and it contains obscure things, except for the insightful person who is skilled in the art, and other scandalous things that are not hidden from the ignorant fool”.²² The frequency of intertextuality, in other words, is extremely common in classical Arabic poetry. Ibn Rašīq also praised one critic who said: “Whoever takes a meaning in its wording as if he is a thief; if he changed some of the wording, he was snatcher, and if he changed some of the meaning to hide it or turn it away from its face, that was evidence of his skill”.²³

In contemporary intertextuality theory, scholars propose that the phenomenon generally occurs through the rewriting of a text using three interconnected processes: deliberation, where the writer consciously quotes from other texts; absorption, where the incorporation of unseen texts is a natural aspect of creating a new text; and dialogism, where the writer distorts or alters the unseen text, disregarding the “sanctity” of the original.²⁴ Moroccan critic Muḥammād Bennīs (1986) explored intertextuality theoretically and practically in his thesis titled “*zāhirat al-šīʿr al-muʿāsir fi al-Maḡreb*” (“The Phenomenon of Contemporary Poetry in Morocco”). Bennīs relied on the three criteria borrowed from theorists like Julia Kristeva and other Western critics, considering them as standards to assess the awareness guiding poets' engagement with absent texts or *al-naṣ al-ḡāʾib*.

Rumination, (*ijtirār*) defined as the repetition of an absent text without change or alteration, can have adverse effects due to the perspective of sanctification and respect for certain texts and references, especially religious ones. This practice was more prevalent during times of decline.²⁵ In Atiku’s poems, particularly in didactic contexts, rumination is common. In many cases, he

²² For more see Ibn Rashīq (1981) p.280.

²³ Ibid p.381.

²⁴ Abdullah,(2009) p.342.

²⁵ Aḥmad, (2004) p.43.

quotes one or more verses from poets he has read before. We have previously discussed how he borrows from Umar Wali's poems (see Chapter 3).

Absorption is a higher stage than the first, arising primarily from recognizing the importance and sanctity of this text. It deals with it dynamically, transforming, without denying the origin but contributing to its continuous renewal. It does not freeze the absent text, nor criticizes it, but rather reshapes it according to historical requirements not experienced in the time it was written.²⁶ In the case of Atiku, we observe instances of absorption in his poems. Although he does not alter the borrowed verses, he transforms them to fit his historical context. For instance, he incorporates a verse from the renowned poet al-Farazdaq (d. 730), in which the poet boasts about his ancestors in a confrontation with his rival Jarīr (d. 728):

أولئك آبائي فجئني بمثلهم إذا جمعتنا يا جرير المجمع

These are my fathers; Bring me their like
When the times of gathering bring us together, oh Jarīr!

Atiku absorbs this verse after mentioning Tijānīyā masters *šuyūḥ* in his chain :

إذا قال عند الافتخار مفاخري فلان أبي أو جد جدي أذافع
بقول إمام شائق ذي إنابة بحبهم فان وبالذكر والع
أولئك آبائي فجئني بمثلهم إذا جمعتنا يا جرير المجمع²⁷

"If someone boasts during prideful moments,
That so-and-so is my father or grandfather, I defend.
In the words of an impassioned leader,
"In their love I am perish, with remembrance I am enthusiasm.
Those are my forefathers, so bring me the like of them,
When the times of gathering bring us together, oh Jarīr!

The verse was absorbed without any changing, however, the context and the verses planted before and after change its notion. In another poem it changes due to the rhyme:

²⁶ Ibid, p.47.

²⁷ Dīwān no.1, p.146.

إذا ضمنا حين التفاخر محضر

أولئك آبائي فجئني بمثلهم

Those are my forefathers, so bring me the like of them,

When a platform of proud bring us together.

In some instances, a borrowed verse can serve as the seed from which an entire poem comes into existence. An illustrative example of this is the poem “al-ġurar al-bahiyya fī isti‘āf Ḥayr al-bariyya,” which unfolded in three stages. Firstly, on Friday, 27th Rajab 1362 AH (30th July 1943), Atīku came across a verse by Muḥammad b. ‘Abbād al-Rundī, as quoted by Aḥmad al-Maqrī in his book “Nafḥ al-tīb min ġuṣn al-Andalus al-raṭīb.”:

ما عَوَّدُونِي أَجْبَائِي مُقَاطَعَةً بَلْ عَوَّدُونِي إِذَا قَاطَعْتَهُمْ وَصَلُوا

My beloveds did not habituate me with separation,

Rather, they habituate to unite with me whenever I boycott them

Upon reading this verse, Atīku found it fitting for his spiritual state and subsequently added his thoughts to create a poem consisting of 15 verses. The verse by al-Rundī was placed as the seventh verse and marked with red ink. After a considerable amount of time, Atīku revisited this intertextuality with al-Rundī’s verse and the 14 verses he had added earlier. This time, he transformed it into a taḥmīs, making it a pentastichic stainzaic poem by adding three hemistiches to each verse. This final version is the one published later. In this progression, we can observe the meaning flowing from the single verse by al-Rundī to two stanzas of 15 verses and eventually to a pentastichic stainzaic poem.



Figure 61; ms; copy of Al-ġurar al-bahiyya before Quintupling by the author.

Dialogue represents the highest stage in the engagement with an absent text. It relies on a robust practical foundation that dismantles manifestations of dogmatism, regardless of their form or size. Not every absent text is subject to sanctification through dialogue. In this stage, the poet or writer does not merely contemplate the text; instead, they actively change and transform it. This engagement goes beyond reproduction or making superficial changes that do not affect the essence of the original.²⁸ In Atiku’s discourse, this type of engagement is relatively scarce. He tends to recall and establish Sufi and Tijānīya concepts in his texts without negation. Therefore, our subsequent discussion will focus on the discernible traces of some major Sufi concepts and Tijānī ideas as intertextual elements in Atiku’s poetry.

²⁸ Nāhim, (2004) pp.55-56.

7.2.1. al-Ḥaqīqa al-Muḥammadiyya

The concept of *al-Ḥaqīqa al-Muḥammadiyya* or *al-Nūr al-Muḥammadi* is used in Sufi doctrine to refer to the first creation of God, from which all beings came to existence. According to a (not universally accepted) Prophetic narration transmitted by ‘Abd al-Razzāq in his collection, Jābir b. ‘Abdullāh asked Muḥammad: “Oh Messenger of God - may my father and mother be sacrificed for your sake - will you tell me the first thing that God created?”, he answered: “Oh Jabir, the thing that God created first is the light of your prophet. Nothing existed then. The heavenly Tablet (*lawḥ*) did not exist, nor did the heavenly Pen, the Paradise or the fire of Hell. The angels did not exist then, nor did the sky, the earth, the sun, the jinn or the people. When God wanted to create the creatures, He divided that light into four parts. He created the pen from the first part, the heavenly Tablet (*Lawḥ al-Maḥfuz*) from the second part, and the divine Throne from the third part. He divided the fourth part into four again. He created the carriers of the Throne from the first part, the Chair from the second part and the other angels from the third part. He divided the fourth part into four again. He created the skies from the first part, the earth from the second part and Paradise and Hell from the third part. He divided the fourth part into four again. He created the believers’ light of belief from the first part, the light of the hearts – which consisted of the knowledge of God (*ma‘rifat Allāh*) – from the second part, and the light of friendship (the light of the sentence *Lā ilāha illāllāh Muḥammad rasūllāh*), which consisted of oneness from the third part.”²⁹

The above hadith, although its authenticity is disputed, is the first basis of the Sufi doctrine of the “Muhammadan essence”.³⁰ According to ‘Āṭif Jaudat Naṣr in his analysis of the poetry of Ibn al-Fāriḍ, Sufis consider the Muhammadan reality as the first created thing, which was present in the primordial “dust” from which God issued all beings. “When God manifested His light to that dust and the whole world in it emerged from it forcefully, everything came from it according to its proximity to the light, and no one was closer to it than its reality than the prophetic essence, may God’s prayers and peace be upon him, so it was the principle of the emergence of the world and the first existent. [...] This means that the external existence of prophecy, which is the actual,

²⁹ *Kashfu'l-Khafa* I-265, and Qastalani, *Mawahibu'l-Ladunniyya*: 1/6; There is a dispute about authenticity of this narration, many sufis considered it sound while others said it has no authenticity.

³⁰ al-‘Ajam, (1999), p300.

concrete existence in the world, is just a manifestation of the image of this existence in the pre-existent divine world.”³¹

The concept is continuously repeated and transmitted across centuries of Sufi poetry, starting from poems attributed to contemporaries of the Prophet himself, like the following verses attributed to his uncle, ‘Abbās b. ‘Abd al-Muṭṭalib:

مُسْتَوْدَعٍ حَيْثُ يَخْصِفُ الْوَرِقُ	مِنْ قَبْلِهَا طَبَّتْ فِي الظِّلَالِ وَفِي
أَنْتِ وَلَا مُضْغَةً وَلَا عَلَقُ	ثُمَّ هَبَطْتَ الْبِلَادُ لَا بَشَرٌ
أَلْجَمَ نَسْرًا وَأَهْلَهُ الْغَرَقُ	بَلْ نُطْفَةٌ تَرَكَّبُ السَّفِينِ وَقَدْ
فِي صَاحِبِهِ أَنْتِ كَيْفَ يَخْتَرِقُ	وَرَدْتَ نَارًا لَخَائِلٍ مَسْتَتِرًا
إِذَا مَضَى عَالَمٌ بَدَا طَبَقُ	تُنْقَلُ مِنْ صَالِبِ إِلَى رَجَمٍ
خِنْدِفٍ عَلِيَاءَ تَحْتَهَا النُّطُقُ	حَتَّى اخْتَوَى بَيْتُكَ الْمُهَيَّمِينَ مِنْ
وَصَاءَتْ الْأَفُقُ بِنُورِكَ	وَأَنْتِ لَمَّا وُلِدْتَ أَشْرَقَتْ الْأَرْضُ
النُّورِ وَسُبُلِ الرَّشَادِ نَخْتَرِقُ ³²	فَنَحْنُ فِي ذَلِكَ الصَّيَاءِ وَفِي

Before it, you enjoyed the shade (of Paradise)
 Within the depot where the leaves were sewed,
 Then you descended to earth, not yet in human form,
 Not yet a piece of flesh, not even a clot of blood
 Rather, a drop that sailed within the Ark
 While the drowning had bridled idol Nasr and its worshippers,
 You came over the fire of Khalīl (Abraham) in disguise
 within his loins, how could he burn?
 From loin to womb, you moved down,
 Whenever a nation passed, another one appeared,
 Until your well-preserved house arrived,
 To Ḥindif³³ the great, the gritty
 Upon your birth, the earth was bathed in brightness,
 And by your light the far horizons shone,
 And we, beneath this splendor and the light,
 Burn gladly in the glory of your guiding light.

³¹ Naṣr, (1986) pp.204-205.

³² al-Tabarānī, al-Mu‘jam al-kabīr (4/213)

³³ Khīndaf, the wife of Ilyas the great grand father of the Pophet Muhammad, her named Layla bint Ḥulwan. From her the name the Khindafiya Arabs or Iliasiyya originated, Khindafiya are a large group of Arab tribes known as Mudar Al-Hamra, and they are affiliated with Ilias bin Mudar bin Nizar bin Ma‘ad bin Adnan.

The prophetic light is represented as being passed on through generations of prophets before appearing in a physical body as Muhammad. In verses composed by Ibn al-Fāriḍ,³⁴ too, we find echoes of this doctrine:

وَإِنِّي وَإِنْ كُنْتُ ابْنَ آدَمَ صُورَةً فَلِي فِيهِ مَعْنَى شَاهِدٌ بِأَبُوتِي
وَفِي الْمَهْدِ حَزْبِي الْأَنْبِيَاءُ وَفِي عَنَا صِرِي لَوْحِي الْمَحْفُوظِ وَالْفَتْحُ سَوْرَتِي

And though in outward form I be a son of Adam,
yet within him is an essence that bears witness to my fatherhood.
My meditation in the cradle was upon the prophets, while in my constitutive elements
are my ell-preserved Tablet, and my favorite text is “the Victory”.³⁵

This Sufi doctrine travelled through centuries, until it was received by the founder of the Tijāniyya, Aḥmad al-Tijānī, whose teachings are based on the idea that the “Muhammadan Essence” is the intermediary between God and all creation, the “Great Isthmus” (*al-barzaḥ al-a‘zam*) standing between the perfect unicity of God and the creatures, and that it is impossible for anything to appear in existence, whether by essence or accident, outside of the “Muhammadan reality”. This means also that, according to this doctrine, no one can receive anything from God except through it, which acts as a “veil” and “intermediary” for the benefit of creation:

His veil, peace be upon him, was made in order to fulfil the benefits, and not to prevent beings from benefiting. For had it not been for the veil, beings would not be able to approach their Lord and benefit from him: just as their eyes are annihilated by the light of His Essence, so the existent would burn immediately, and there would be no existence at all, let alone the benefit. The benefit, in fact, can only occur after existence. Hence, he was erected as a veil in front of the almighty God, so that the creation could benefit thanks to the existence (in the prophetic light) of the substance of their own existence, thus preserving their existence as such, as well as the substance of the benefit received from God almighty. As absolutely all benefit from God is received through the “greatest veil” (*al-hijāb al-a‘zam*) which He [God] has strengthened with His power, then he [the Muhammadan reality] overflows it over all existence, and had it not been for him, no one would have benefited from God of anything.³⁶

In another place Tijāni says “the Muḥammadan reality is the first being ever created by God, and it cannot be comprehended by any means”³⁷ It is mainly from these Tijānī sources, like the above quote text from book *Jawāhir al-Ma‘ānī* and many that collects the statements of Aḥmad al-Tijānī,

³⁴ For more about Ibn al-Fāriḍ see: Homerin, (2001).

³⁵ Arberr, (1952), p.64.

³⁶ Ḥarāzumī, (n.d.) v1.2/ p254-255.

³⁷ Ibid. p.108.

that the concept of Muḥammadan Reality was received by the Nigerian Tijānī literature. In Atiku's poems, the idea of the Muḥammadan reality appears very frequently in his panegyric odes, the most famous one of which is *Miftāḥ al-aḡlāq fī madḥ Ḥabīb al-ḥallāq*.

هو أصل كل الخلق بالإطلاق	هو سيد الرسل الكرام وخيرهم
من قبل آدم قاسم الأرزاق	هو قبضة النور الإلهي الذي
أصل الأصول وخاتم السباق	من نوره الأكوان طرا كونت
هو غوثنا بمعينه الخفاق	هو عين عين الحق طلسمه الذي
وزجازه المخفى عن الأرماق	هو زيتيه مشكاته مصباحه
جذب القلوب لحضرة الخلاق	بل هو مغناطيسه الجذاب من
هو سر مولانا القديم الباقي	سر التجلي سسر إلهه
ماحي الضلال بنوره البراق	وهو الصراط المستقيم محمد

1. He is the master of all noble messengers and the best from among them
He is the origin of all creatures, without exception
2. He holds in his hand the divine light which
From the time before Adam has been distributing (God's) sustenance
3. Everything, without exception, was brought into being from his light
The origin of all origins, the seal of those who have come before
4. He is the essence of the essence of the Truth His talisman
and succour for us, with his subtle assistance
5. He is His oil, His niche, His lamp
His glass, hidden from people's eyes.
6. He is His magnetic lodestone
Who attracts the hearts to the Presence of The Creator
7. The secret of theophany; the secret of the secret of his God
He is the secret of His Lord the Uncreated, the Everlasting,
8. He is the straight path, Muhammad
Who obliterates error through his radiant light.³⁸

As Brigaglia has observed, these verses serve to give expression to the doctrines associated with the idea of the Muḥammadan reality (*al-ḥaqīqa al-muḥammadiyya*), here intended as the primordial prophetic principle and as the first theophany of God. This idea, he adds, is the cornerstone of the spiritual practices of the Tijāniyya Atiku adhered to, as well as of many other Sufi orders.³⁹

³⁸ Translation is from Brigaglia (2017), p.196-197.

³⁹ Ibid p. 197.

It should be noted that Atīku also wrote an annotation on this poem. While in the verses, the intertextual references are implicit and alluded to, through the annotation we can trace many different sources that lie behind the verses itself, starting from Quranic verses that mention God's "light" supporting also with Prophetic tradition and Sufi books. For the verse of Qur'an the famous verse Q24:35:

(God is the Light of the heavens and the earth. The Parable of His Light is as if there were a Niche and within it a Lamp: the Lamp enclosed in Glass: the glass as it were a brilliant star: Lit from a blessed Tree, an Olive, neither of the east nor of the west, whose oil is well-nigh luminous, though fire scarce touched it: Light upon Light! God doth guide whom He will to His Light: God doth set forth Parables for men: and God doth know all things.”),

Another Quranic verse is Q5:15:

“O people of the Book! There hath come to you our Messenger, revealing to you much that ye used to hide in the Book, and passing over much. There hath come to you from Allah a light and a perspicuous Book.”

From Sufi works; the author's commentary to the first two verses, for instance, try to establish a link for every proposition in the poem to a well-known source from among the following ones: *Jawāhir al-bihār* of Yūsuf al-Nabahānī; *Kitāb al-Ibrīz* by Abd al-‘Azīz al-Dabbāg the *Hikam* of Ibn ‘Aṭā’ Allāh; the *Naẓm al-Sulūk (al-tā’iyat al-kubrā)* by Ibn al-Fāriḍ; al-Munāwī's annotation to *al-Jāmi‘ al-Ṣagīr*; as well as two prophetic narrations: the hadith of Jābir on the pre-existence of the Muhammadan light that I mentioned earlier, and the (disputed) *hadīth qudsī* that says:

كنت كنزا مخفياً، فأردت أن أعرف، فخلقت الخلق فبي عرفوني

(“I was a hidden treasure, then I desired to be known, so I created the creatures, so that through me, they would know Me”).

In his commentary, Atīku interprets the latter hadith by using numerology. The word فبي (“so that through me”), in fact, he says, does not refer to God, but “it means ‘by Muhammad’, because the letter *fā*’ is equivalent to 80, the letter *bā*’ is equivalent to 2, and the letter *yā*’ is equivalent to 10, so the total will be 92, which is also the sum of the letters m-ḥ-m-d.”⁴⁰

In the poem *al-Ṭayyara bi qāṣid al-ziyāra*, we find other references to the doctrine. Here, Atīku refers to the notion that in Sufism, is known as “the rank of *law-lāka*” (“the rank of “if-not-for-you”):

⁴⁰ ‘Atīq,(1972) p.237. Muhammad in numerology is as follows: al-Mīm=40, al-ḥā=8, al-Mīm=40, al-dāl=4 total is 92.

أنت نورٍ مطلسمٍ يا شفيعَ الـ
 أنت أصلُ الأصولِ معدنُ سِرِّ الـ
 أنت أدنى الأنامِ لله حقاً
 فعليك السلامُ منِّي إليكم
 وعليك السلامُ يا فاتحَ الأَغـ
 خلقِ كنزِ الإلهِ ما أخفاك
 له نورُ الأكوانِ ما أجلاكا
 أظهرَ اللهَ ذاكَ في إسـراكا
 وبها أرتجي منايَ هناكا
 سلاقِ لولاك لم نكنْ لولاكا⁴¹

1. You are a talismanic light, oh intercessor of
creation, treasure of God, how hidden you are!
2. You are the origin of origins, the material form of the secret
Of God, the light of the universes, how apparent you are!
3. You are the nearest of all creatures to God, indeed
As God revealed during your celestial journey
4. Peace be upon you, from me to you
by the blessing of which, I hope to achieve my wish, there!
5. Peace be upon you, oh “opener of the locks”
If not for you, we would not exist, if not for you.

Again, in the poem *al-Mawāhib al-aḥadiyya*, co-authored by Atiku and Nasiru Kabara, we find the following verses:

قد جئتُ بابك يا مختار مجتديا وكنت باباً من الإفضال مجتاليا
 عروس مملكة الرحمن مرتويا يا أول الخلق يا نور الإله أيا
 سر الوجود ويا غوثاً لمن هتفا
 يا علة الكون سر السر من زويا له المسافة كي يهدي لما هديا
 يا من رأى ما رأى والكنه قد حفيا يا مصطفى الله من بين الأنام ويا
 مختاره في البرايا أعرف العُرفا⁴²

1. I have come to your door, oh chosen one, in supplication
For you are a door of gifts, unveiled
The bride of the kingdom of the Merciful, quenching thirst
Oh first of creation, oh Light of God, you are
The secret of existence, oh saviour of those who cry out
2. Oh reason of all existence, secret of the secret, for whom
All distance was folded, so that he would conduct to what he was conducted
Oh you who saw what he saw, while the Essence was hidden
Oh chosen by the God of all humanity, oh you

⁴¹ Dīwān no.1. p149.

⁴² Ibid p.186.

Whom He selected from all creatures, most knowledgeable of all knowers.⁴³

And in the poem *Atikual-Nūr al-bāriq fī madḥ al-Ḥabīb al-Ḥāliq*:

أيا مكة الأحباب يا كعبة المنى ويا زمزم الأمداد يا حرم الهنا
ويا حجر البيت المعظم حَبنا ويا قبلة الأرواح طه حبينا
ويا نور عـين العـين فاسق قلوبنا⁴⁴

Oh Mecca of lovers, oh Ka'ba of wishes

Oh *zamzam* of support, oh sanctuary of happiness

Oh stone of the sacred House, our love

Oh *qibla* of the souls, Ṭāha, our beloved

Oh light of the wellspring of all wellsprings, irrigate our hearts.

Commenting on the phrases “*qibla* of the souls” and “light of the wellspring of the wellsprings”, Atiku added:

This means assimilating the Prophet - peace be upon him – to a direction (*qibla*), because all the souls of his loved ones are heading towards him in every time and place, just as all believers look towards the *qibla* in prayer. [...] So we know that he - peace be upon him - is the direction of all souls because he is their origin. “Light of the wellspring of the wellsprings” means “light of the reality of the Essence”. I mean, by that, the light that has been created for the Essence, and which is annexed to it by an exalted annexation, just as he said “the thing that God created first, is the light of your prophet”. This light is called the “Prophetic light” (*al-nūr al-Muḥammadī*); the “spirit of all spirits” (*rūḥ al-arwāḥ*); the “secret of all secrets” (*sirr al-asrār*); the “secret of the Muhammadan secret” (*sirr al-sirr al-Muḥammadī*); the “greatest secret of God” (*sirr Allāh al-akbar*); the “first Adam” (*Ādam al-awwal*); the “greatest father” (*al-āb al-akbar*); the “perfect man” (*al-insān al-kāmil*); the “primordial tree” (*šajarat al-aṣl*); as well as other names that are well-known among the people of gnosis”.⁴⁵

In Sufi doctrine, the *Muḥammadan Reality* holds a position that defies description, even though it is acknowledged as the intermediary between God and the entire creation. Šayḥ Tijānī further elucidates that this reality constitutes the secret of Prophet Muhammad, embodying a pure divine light that surpasses the capacity of the minds and comprehensions of every being within the supreme elite to fully grasp or comprehend.⁴⁶ As such, this concept has become a favorite trope of Sufi poetry, where verses that multiply the poetic

⁴³ Translation from Ogunnaike 2020, 155-156, with some changes.

⁴⁴ Atīq, (1972) p. 230, and MS: in ATLK.

⁴⁵ Atiku(19720 p.235-236.

⁴⁶ Ḥarazumī, 2/438.

allusions to this concept have taken the place of discursive, doctrinal explanations in prose. The “impossibility of the Prophet’s description and praise”, thus, has become a sub-theme of its own in Sufi poetry. Al-Būṣīrī, for instance, in his famous *al-Burda*, says:

فَأَنْسُبَ إِلَى ذَاتِهِ مَا شِئْتُ مِنْ شَرَفٍ وَأَنْسُبَ إِلَى قَدْرِهِ مَا شِئْتُ مِنْ عِظَمٍ
فَإِنَّ فَضْلَ رَسُولِ اللَّهِ لَيْسَ لَهُ حَدٌّ فَيُعْرَبُ عَنْهُ نَاطِقٌ بِفَمٍ

And attribute to his personality whatever you wish of excellence
And attribute to his status whatever greatness you wish
For verily, the excellence of God’s messenger has no limit
A speaker is unable to express it with his mouth.

In other words, if one wants to follow the above verses by al-Būṣīrī, the status of the “Reality of the Prophet” is such that one should multiply the praise (and thus, producing a virtually infinite number of poems addressing him in every possible way) while at the same time, being aware of the “impossibility of praise”.

The “inability to praise” is a concept whose echoes we find, too, in the poetry of Atīku. The poem *Miftāḥ al-aglāq*, for example, begins with the following concept:

مدحي له قد كان في إطراقي لا ما أسطره على الأوراق
ماذا أقولُ بمن ربُّ الـورى أنتى عليه بأعظم الأخلاق
قل ما تشا في مدحه من بعد أن وصفته بعبودة الخلاق

1. My praise of him is in silently bowing down my head
Not in what I can write down on paper
2. For what can I say, in praise of someone
Whom the Lord of the world has described as “the most exalted in character”!
3. Say whatever you want in praise of him, provided
That you describe him as a servant of the Creator⁴⁷

In the above verses, we can see an intertextual reference to al-Būṣīrī, as well as a re-elaboration of the concept (the paradox of “multiplying praise” because of the “impossibility of praise”) by Atīku. The author also quoted al-Būṣīrī’s verses in his commentary to support his ideas. However, the author also makes references to yet another Sufi doctrine in the lines that follow:

⁴⁷ Translation from Brigaglia, (2017), p.195.

“My praise of him, may God’s prayers and peace be upon him, is based on bowing down my head, on my inability and my exhaustion, because a person like me can do nothing but bow down and remain silent. This is because “inability to comprehend is the real comprehension”.⁴⁸

Here, Atīku is referring to a famous saying attributed to the first caliph of Sunni Islam, Abū Bakr al-Ṣiddīq, often repeated by the Sufis: *الْعَجْزُ عَن دَرْكِ الْإِدْرَاكِ إِذْرَاكِ*.⁴⁹ The third verse in the poem is also referred to a Sufi concept derived from the Quranic verse “And verily, you (oh Muhammad) are on an exalted standard of character”.⁵⁰ Often, Sufis quote the following two verses from the *Lisān al-dīn* of Ibn al-Ḥaṭīb (d. 776/1374):⁵¹

مَدَحَتْكَ آيَاتُ الْكِتَابِ فَمَا عَسَى يُثْنِي عَلَىٰ غُلْيَاكَ نَظْمٌ مَدِيحِي
وَإِذَا كِتَابُ اللَّهِ أَثْنَىٰ مُفْصِحًا كَانَ الْقُصُورُ قُصَارَ كُلِّ فَصِيحٍ

1. The verses of the Book have praised you, so what can a composition of verses say in praise of your status
2. Since God’s book has praised you eloquently Inadequacy becomes the title of any eloquent poet.

In sum, this idea of impossibility of praising Prophet Muhammad is rooted in the Islamic belief and suggests the incomparability of the words of God to others. The reasoning follows that since God uses His own words to praise the Prophet, human expressions would fall short in capturing the extent of what God has already said about him.

7.2.2. The Seal of Muḥammadan Sainthood and Hidden Pole⁵²

Another Sufi concept that is mentioned repeatedly in the Sufi poems of Atīku, is the idea of the station of the “seal of Muhammadan sainthood” (*maqām ḥatm al-wilāya al-Muḥammadiyya*) and of the “hidden Pole” (*al-quṭb al-maktūm*). These two ideas were first mentioned in the writing of al-Ḥakīm al-Tirmidī (d. 295/905), in his book “The Seal of Saints”.⁵³ According to al- Tirmidī , he had “smelled the perfume of this spiritual position”,

⁴⁸ Atiku, (1972), p197.

⁴⁹ See *Badr al-Dīn al-Zarkashī, Tashnīff almasāmī*, 4/ 643. Sometimes it attributed to Imam ‘Ali the 4th caliph, though the one attributed to him is a verse read as follows:

الْعَجْزُ عَن دَرْكِ الْإِدْرَاكِ إِذْرَاكِ *** وَالْبَحْثُ عَن دَاتِهِ كُفْرٌ وَإِشْرَاكٌ

⁵⁰ Qur’an, 68/4.

⁵¹ Atiku quoted these verses in his commentary: *ibrāz al-daqa’iq al-kaminā* (1972).

⁵² For details about the seal of Muhammadan sainthood see; Wright,(2020), pp.142-174, and Chodkiewicz, (1993). pp. 116-146.

⁵³ See: Yahia (1965).

but made no definitive claim to the rank himself, which, he added, is “the highest rank of the friends of God,” and a gift “from the treasuries of [sincere] exertion (*sa‘ī*).” al- Tirmidī went on to explain: “There are three sorts of treasuries: the treasuries of saintly favor, the treasuries of exertion for this leading Imam, and the treasuries of proximity to the Prophets, upon them peace”.⁵⁴ Three centuries later, Muḥyī l- Dīn Ibn al-‘ Arabī further developed the concept of the seal of saints and apparently claimed the title for himself⁵⁵in one of his poems he stated:

لورث الهاشمي مع المسيح⁵⁶

أنا خاتم الولاية دون شك

I am without any doubt, the seal of sainthood
In that I am the heir of the Hāshimite and of the Messiah.

According to Tijānī doctrines, however, the rank Ibn al-‘ Arabī claimed was not restricted to himself, and he later renounced its exclusivity. Tijānī authors refer to a later passage where Ibn al-‘ Arabī refers to the seal of Muhammadan Sainthood as an individual other than himself:⁵⁷

As for the position of seal of Muhammadan sainthood, it belongs to an Arab, one of the noblest in lineage and power. He exists in our time, and I was acquainted with him in the year 595. I saw the sign which is exclusive to him and which God has hidden in him from the eyes of His servants, but which He revealed to me in the city of Fez, in order that I might perceive in him the presence of the seal of sainthood. This is the seal of absolute prophethood, which not many people know about. God has tested him by exposing him to the people of denial.⁵⁸

After Muhyiddin Ibn ‘Arabi, several Sufis claimed the position of “seal of sainthood”. Among them, al-Aydūs Al-Ḥabašī Al-Yamanī, Muḥammad Al-Mirḡani, ‘Alī Wafā (who claimed it for his father Muhammad Wafā), and Mustafa Al-Bakrī. The founder of the Tijānīyya, Šayḥ Aḥmad Tijānī, ultimately claimed it for himself, narrating of having been informed of his status by the Prophet during their mystical encounters.

In Tijānī sources, the two concepts (*ḥatm al-wilāya* and *al-quṭb al-maktūm*) are closely interrelated. While the first had a long history in Sufi writings, according to Zachary Wright, al-Tijānī developed the concept of the “hidden pole” as a spiritual station to explain the seal’s intimate proximity to the Prophet.⁵⁹ For Tijānī scholars, Ibn ‘Arabī’s account contained many signs indicating that the “real seal” would be Aḥmad Tijānī, who lived and died in Fez, and was exposed to the criticism of the “people of denial”. The doctrine of “hidden pole”, itself, might have in fact

⁵⁴ Wright,(2020) p.145.

⁵⁵ Ibid .

⁵⁶ Ibn al-‘ Arabī, Winkel (Trans.) (2018) vol. 1, p.370.

⁵⁷ Wright, (2020) p.146.

⁵⁸ Chapter 73 of *Fūtūḥāt al-Makiyya* vol. 3, p.75.

⁵⁹ Ibid, 143.

been developed in the Tijāniyya as a an intertextual reference to Ibn ‘Arabī’s account on the “seal of Muḥammadn sainthood”, and in particular, to the phrase “I saw the sign which is exclusive to him and which God has hidden in him from the eyes of His servants.”

If we look at the definition of *al-quṭb al-maktūm* in Tijānī sources, in fact, the Moroccan author al-Nathīfī said:

فبالختم والمكتوم سمي عندهم لختم ولاية وكتمان رتبة⁶⁰

He was named by them as *al-ḥatm* and *aal-maktūm*,

because of the sealing the sainthood and of his hidden position.

Al-Naḍīfī annotated this verse as follows: “The meaning of *al-maktūm* indicates the one whose state, position and secrets are hidden from all creation, even from the close angels, prophets, messengers - peace be upon them - except from the Messenger of God - peace be upon him and his famil. He is the only one to whom God showed the state of this pole, because he is from the community of his followers and he is the full shadow of his appearance”.⁶¹ Another well-known Tijānī author, Ibn al-Miṣrī, commented on al-Tijānī’s claim to be the “hidden pole” with the following words: “[It means that] no one has witnessed the reality of the station that is specific to him, except God the Exalted, and the master of existence - God’s blessing and peace upon him”.⁶² In a statement that Ibn Miṣrī attributed to al-Tijānī, the latter had said: “The master of existence informed me that I am, from him, the hidden pole. He informed me in a waking state, by word of mouth, not in a dream”.⁶³

The two interrelated concepts of *al-ḥatm* and *al-katm* are among the most common ideas in Atīku’s poems. Sixteen out of 47 of the poems of Dīwān No. 1, are eulogies dedicated to Šayḥ al-Tijānī. Moreover, even in poems that are not explicitly dedicated to his praise, it is very common to encounter verses that mention al-Tijānī and address supplications to God by his position. Atīku, in fact, was so popular among his fellow Tijānī scholars of Nigeria for his attachment to the

⁶⁰ Al-Naḍīfī,(1984) vol,1 p.28.

⁶¹ Ibid .

⁶² Wright, p.152.

⁶³ Ibid, p.155 quoting Ibn al-Maṣrī, *Rawḍ al-muḥibb*, 132.

personality of Aḥmad al-Tijānī, that he was nicknamed in Hausa as *Bara ga Tijjani*, “the one begging in front of al-Tijānī”.

In Atiku’s poems in praise of al-Šayḥ Tijānī, we see a thick intertextuality with the primary sources of the Tijānīyya order, like ‘Alī Barāda’s *Jawāhir al-ma‘ānī*, al-Ḥajj ‘Umar’s *al-Rimāḥ*, al-Nazīfī’s *al-Durrat al-ḥarīda*, Ibn al-Sā’ih’s *Buḡyat al-mustafīd*, and many more. Another source that is often referred or alluded by Atiku in his poems, is the 19th century Nigerian Tijānī ‘Umar Wālī, author of texts such as *Mablaḡ al-amānī fī bayān umūr al-awliyā wa Aḥmad al-Tijānī*, *al-Maṭlab al-naḥīs fī tahdīb al-nufūs*, and many other. We will now proceed to see some examples of how Tijānī doctrines found in these previous texts, resonate via intertextual references in Atiku’s poems. Atiku in *al-Nafaḥāt al-iḥsāniyya*, for instance, Atiku reframes the concepts *ḥatmiyya* and *katmiyya*, as well as the theory of the seven strata of cosmic existence, all laid down by al-Tijānī himself in his *Jawāhir al-ma‘ānī*, into the modality of praise:

هو غوثنا وملاذنا الصمداني	قطب البرية خاتم الأقطاب من
أقطابهم أغوثاتهم سيان	هو برزخ للأولياء جميعهم
من حضرة للمصطفى العدناني	وممدهم ساقيتهم من مد ما
تلقاه ثم تفيض للأكوان	ما فاض ذات النبي فذاته
من بحر فضل الواحد المنان	يسقي جميع العالمين بفيضه
ليست تفاض لغير ذي الرياني	قد خصه رب الورى بمعارف
بمقام خير الأنبياء الحقاني	ذاك الذي ذاك الذي له وقفة
فرقى مقام الكتم في العرفان	من حاز أسرار الولاية كلها
لم يعرفوه أكابر الديوان	هو قطبنا المكتوم والختم الذي
هادي الأنعام لحضرة الديان ⁶⁴	لم يدره إلا النبي محمد

1. The pole of the creation, the seal of the poles
He is our savior and our everlasting protector
2. He is the isthmus for all saints,
either poles or “saviours” (*al-agwāt*),
3. He is their provider (*mumidd*), their irrigator (*sāqī*)
he gives from what he received from the chosen one, the ‘*adnānī*
4. whatever overflows from the essence of the Prophet, his essence
will receive and then overflow unto creation,
5. he irrigates all beings from his flood

⁶⁴ Dīwān no.1, p., 210.

- from the ocean of the grace of the One, the Bestower,
6. the lord of creation granted him a special knowledge
which does not flow unto anyone besides this saint,
 7. it is him; it is him, who has stationed
in the station of the best of the Prophets, the verifier.
 8. He has obtained all the secrets of sainthood
Thus, he rose to the rank of *katm* in gnosis.
 9. He is our hidden pole, and the seal who
Was unknown even to the great people of the *diwān*.⁶⁵
 10. No one knows him except Prophet Muhammad
the guide of the creation towards the presence of the Giver of recompense.

⁶⁵ The people of *Diwān* or *Diwān al-ṣāliḥīn* in sufism are sort of saints usually gathered from time to time to discuss running the affair of the world which they were assigned by the god to manage, the place of the meeting is the cave of Hira in Mecca where the prophet Muḥammad used to seclude and worship before he was sent to the mankind. According to ‘Abdul ‘azīz al-Dabbaāg these saints are al-Gawṭ, who usually sit outside the cave where the city of Mecca will be behind his right shoulder and Medina in front of his left knee, and the four poles (aqtāb) on his right side; all of them are on Mālīki school of jurisprudent, and 3 poles on his left each belong to the other three schools (Hanafī, Shāfi‘ī and Ḥanbalī), and one representative in front of him called *Qāḍī al-Diwān*, (Judge of the Dīwān) to whom the *Gawth* often is speaking, this why he was called representative, behind them there are different row of dead and alive saints mostly men and good number of women from all over the world, however, the dead one will not discussed the matter of lives ones as they went to dead world, hence, they have no power on the live world; they will only talk on issue related to dead. See al-Ibrīz 1/438-440

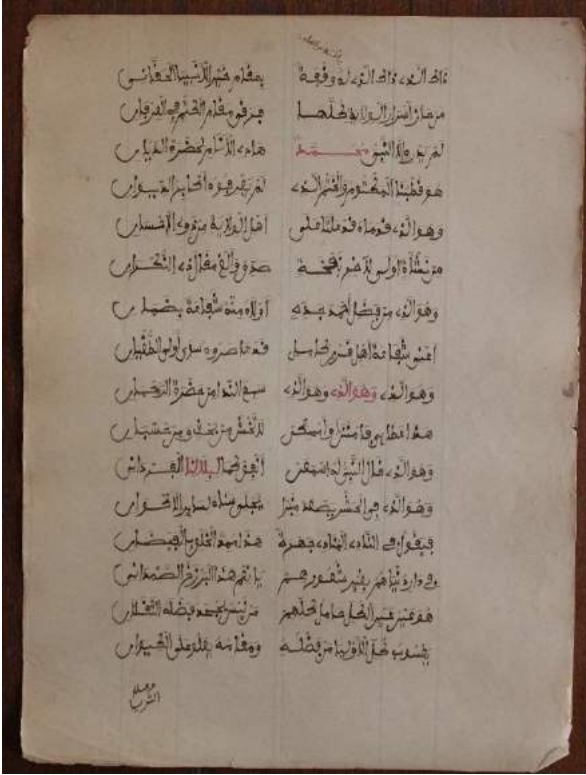
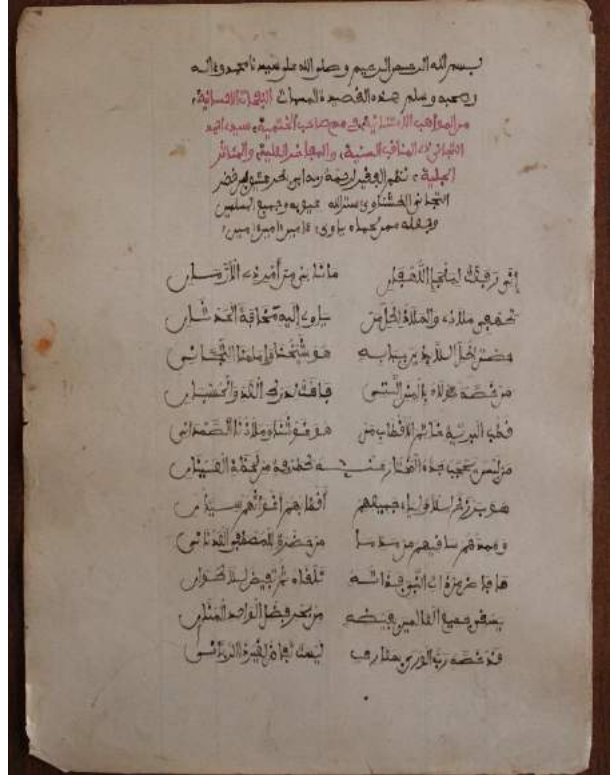


Figure 62 al-nafahāt al-iḥsāniyya



from Uba Ringim Library

The verses above can be considered as a typical example of the ways in which Atīku absorbed and reproduces Sufi concepts that he learned from previous poems. The verses, in fact, are very similar to the following ones, which we can find in al-Nazāfī’s *al-Yāqūta al-farīda*:

وينبوع رحمة وبحر الحقيقة
 لختم ولاية وكتمان رتبة
 فليس ولي بعده بالمشيئة
 يمد جميع الأولياء بفيضه
 أمد بقدر ماله من فضيلة
 إلى النفخ يسقي كل فرد وذرّة
 تلقته ذات الختم دون وسيطة
 ورسل عليهم جميعاً تحيتي
 فما ذرة إلا وفازت بقسمة

هو البرزخ الأعلى وأس الوسائل
 وبالختم والمكتوم سمي عندهم
 سينزل خاتما ظهور ولاية
 وإنني كنيتُه أبا الفيض إنه
 فكل ولي كيف كان ببحره
 من أول نشأة العوالم كلها
 فما فاض ذات النبي محمد
 كما تتلقى كل فيض من انبياء
 فمنها تفرقت فيوض الحقيقة

بواسطة الختم التجاني أحمد أبي الفيض قل بذا بسر وجهرة⁶⁶

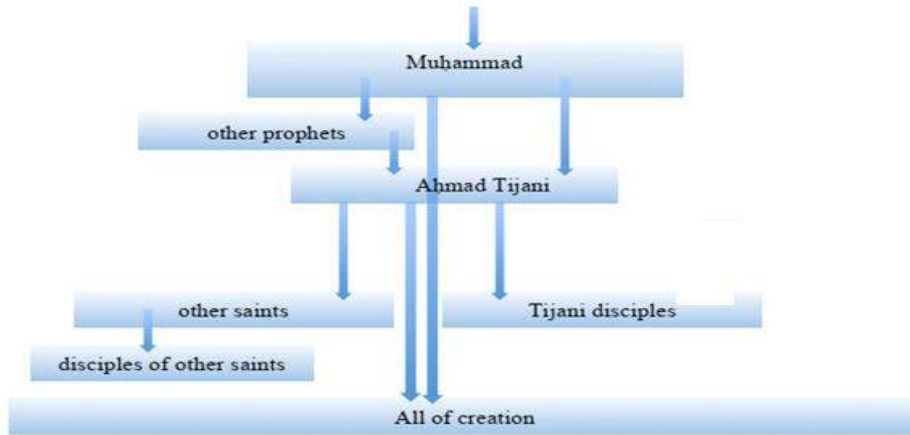
1. He is the great isthmus and the pillar of intercession
The fountainhead of mercy and the ocean of reality
2. By *al-ḥatm* and *al-maktūm* he was named
Because he sealed sainthood and because his position was hidden
3. He will descend as a seal when sainthood will appear
By God's decree, there will be no saint after him
4. I have nicknamed him "father of the flood" (*abū al-fayḍ*)
For he supplies the saints with divine flood (*fayḍa*)
5. Any saint, whoever he is, receives supply from his ocean
With what he deserves, in accordance to his merit.
6. From the first beginning of all the worlds
until the day the trumpet will be blown, he irrigates every individual and all atoms
7. Whatever overflows from the essence of the Prophet Muhammad
The essence of *al-ḥatm* will receive it, without intermediary,
8. Just as every flood from other prophets is received
And from messengers, my greeting be upon them,
9. From there, the "flood of (Muhammadan) reality" disperses
There is no single atom that does not receive a share,
10. Through the seal, al-Tijānī, Ahmad
"father of the flood", say this secretly and openly.

By comparing two sets of ten verses by Atiku and al- Naẓīfī, we can see that the former relied heavily on the latter or intertextually referred to him. In both sets of verses, the doctrines of *ḥatm* and *katm* are integrated with the doctrine of the "seven strata of cosmic existence". According to Wright, the Tijānī doctrine of the seven strata of cosmic existence states that the hidden pole is the intermediary between the prophets and the saints. "The saints," continues Wright, quoting from al-Miṣrī, "are unable to themselves receive the overflowing grace (*fayḍ*) from the Prophet except through the (other) Prophets *and* through him (the Hidden Pole). His assistance (from the Prophet) is special to him, for he receives from him without any intermediary prophet. Indeed, he drinks directly from the presence of the Prophet, along with the other Prophets,⁶⁷ as indicated in the chart below:⁶⁸

⁶⁶ Al-Yaqūtāt al-Farīda and its commentary al-Durrat al-kharīda, by Naẓīfī, (1984) 1/29-39.

⁶⁷ Wright, (2020) pp.158-159, from Ibn Mishrī, *al-Jāmi'*, 879.

⁶⁸ This diagram is modified from that found in Seesemann, *The Divine Flood*, p.56 see chapter five for the original from al-Rimāḥ.



Besides references to the above central doctrines of the Tijānīyya, we also find intertextuality in the many references that we see in Atīku’s poems to the charismas or “miracles” (*karāmāt*) of al-Tijānī. These references reflect Atīku’s reliance on a Tijānī syllabus that is common to both West and North African communities, especially Ibn Bāba al-‘Alawī’s *Munyat al-murīd*. A few samples of these can be quoted below:

7.2.3. “al-Tijānī’s feet are above the neck of all saints”.

One of the most popular charismas that Tijānī attribute to the founder of their order, is the statement Atīku “These feet of mine, are above the neck of all other saints, from the beginning of the world to the blowing on the trumpet”.⁶⁹ This statement symbolically expresses the position of *ḥatmiyya*. It is derived from a similar statement attributed in Sufi literature to ‘Abd al-Qādir al-Jīlānī.⁷⁰ When asked by his companion Muḥammad al-Ġālī how the two statements would be compatible, al-Tijānī reportedly replied that al-Jilānī’s statement was not incorrect, but that it referred only to the saints of his time, while in his own (al-Tijānī’s) case, it was an unrestricted pre-eminence.⁷¹ The expression, as it was to be expected, later circulated in many praises of the founder of the Tijānī order, as it could easily lend itself to be reframed in the idiom of *madīḥ* (eulogy, panegyric). The Moroccan al-Nazīfī, for instance, wrote:

⁶⁹ See al-Sufyānī, (1961) pp.86-87.

⁷⁰ The founder of Qādiriyya Sufi Tariqa, He was born on March 23, 1078 (1 Ramdhan 470 AH) in the town of Na’if, Rezvanshahr in Gilan, Iran, and died on February 21, 1166 (11 Rabi’ al-Thānī 561 AH), in Baghdad.

⁷¹ Al-Nazīfī, (1984) p.83.

فرجلاي هاتين على كل عارف

من النشأة الأولى لآخر نفخة⁷²

These feet of mine are above any gnostic,
from the first cosmogony to the last blow.

Atifku reproduced the idea in the following verses:

وهو الذي قدماه قد علتنا على

أهل الولاية من ذوي الإحسان

من نشأة أولى لآخر نفخة

صدق وألغ مقال ذي النكران⁷³

1. He is the one whose feet, like a tower, are over
The people of sainthood, the people of virtue,
2. From the first cosmogony to the last blow
Believe it, and leave aside the sayings of the deniers.

7.2.4. “al-Tijānī sees the Prophet” and “whoever sees al-Tijānī on Mondays and Fridays, will enter paradise”.

This is another famous, and controversial, statement made by Aḥmad al-Tijānī. The complete statement goes as follows: “the Prophet told me: ‘I swear, by the grace of my Lord, that I will never depart from you on Mondays and Fridays, from dawn to sunset. Alongside me, will be seven angels, and whoever will look at your face, the angels will write down on a golden paper that he is among the people of Paradise, and I will be a witness too. Therefore, you should send more invocations of blessing upon me on those two days, and whenever you will send an invocation of blessings upon me, I will hear and reply’”.⁷⁴ Ibn Bāba al-Alawī, in his poem *Munyat al-murīd*, developed on this anecdote:⁷⁵

وهي لديهم غاية المراد	ومنه رؤية النبي الهادي
يقظة فيا له من منظر	وعنه لا يغيب لمح البصر
رائيه يدخل غدا في الجنة	في يوم الاثنين أو الجمعة
بل هو آمن من العذاب	بلا حساب لا ولا عقاب

1. Among them [al-Tijānī’s charisma] is seeing the Prophet, the guide,
And this for the Sufis is the ultimate wish
2. He never disappeared from him for the blink of an eye
In a wakeful state, and what a good view!
3. On Mondays or Fridays

⁷² Al-Nazīfī, (1984) p.82.

⁷³ Dīwān no.1, p.211.

⁷⁴ Al-Nazīfī, (1984) 79, quoting from Ibn Mūshrī in al-Jāmi‘.

⁷⁵ See its commentary Bugyat al-Mustafīd, Ibn Arabī al-Sā’ih, 1/295.

- The one who sees him will enter Paradise on the day of Judgment
4. Without reckoning or penalty
Rather, being safe from punishment.

The same verses are repeated by al-Nazīfī in *al-Yāqūta al-farīda*, and reflected by Atiku in his own poems like the following verses from *Iṭḥaf al-aṣḥāb fī madḥ ḥātim al-aqṭāb*:

ولا يغيب جده	عنه كلمح البصر
وممن رآه فاعلمن	في صبح يوم الظهر
أو صبح يوم الإثنين	من نال كل البشر
وهو دخول الجنة	من غير بحث العذر ⁷⁶

1. His ancestor was never hidden from him, even for the blinking of an eye,
2. And know that whoever sees him on a Friday morning,
3. Or on a Monday morning, surely has obtained all good tidings,
4. That is, to enter paradise without any investigation of excuses.

7.2.5. “Al-Tijānī will stand on a pulpit on the day of Judgment”.

On the day of Judgment, according to Tijānī sources, the “seal of sainthood” will stand up on a pulpit, where everyone will be able to see him, and a voice will call outloud: “this is your leader, from whom your support (*madad*) is coming, even without your knowledge”. Al-Nazīfī, in his poem *al-Yāqūtah*, said:

ينادي به في الحشر ها إمامكم وهذا ممدكم بأعلى المنصة

1. He will be called out, on the day of gathering, “this is your leader
2. This is the one who supports you”, from a big stage.

Ibn Bāba al-‘Alawī, too, expressed this charisma in the following lines of poetry:

يصعد منبرا من النور غدا	يسموبه الكل سنا وسؤددا
ثم ينادي عند ذا منادي	يا أهل ذا الحشر وهذا النادي
هذا إمامكم وذا ممدكم	في دار دنياكم بغير علمكم ⁷⁷

1. He will ascend on a pulpit of light on this day, all will be raised in honor an power
2. Then, a herald will call: “Oh people of this gathering and this club!
3. This is your leader and your divine supplier, in your world without your knowledge”.

⁷⁶ Dīwān no.1, p.38.

⁷⁷ Al-Sā’ih, (n.d.) p.322.

Atiku repeated the same image in more than ten different poems. Among them are, for example, these verses from *Ithāf al-ikhwān*:

يكون مثل البدر	ومنبر النور له
في جمع أهل الحشر	يرقى عليه شيخنا
هذا إمام الغرر	ثم ينادي مالك
ممدهم في المستر	وهو هناك في الدنا

1. A pulpit of light will be for him, it will be like the moon,
2. Our Šayḥ will ascend on it, in the gathering of the day of Judgment
3. Then an angel will call: “this is the leader of the bright people
4. It was him, in the world, who supported them in secret”.

From the above verses, we see how Atiku not only echoed the meaning of Ibn Bāba al-‘Alawī’s verses, but was inspired also by the grammatical structure and the lexical expressions, as those we find in the two poems are very similar. These charismas of Šayḥal-Tijānī are found also in Atiku’s Hausa odes. For example, in his Hausa poem ‘*Aybat al-fuqarā*’, popularly known as *Tusamma*, as well as in the Hausa poem *Sa‘ādat al-aḥbāb fi madḥ Ḥātim al-Aqṭāb*, similar expressions are to be found. Let us take example from ese poem:

Izan an tashi ran mahshar	A ranar za ka-hau minbar,
Kana kamshi kamar anbar	Yana haske kamar na-badar
Ana nuno ka Tijjani.	
Muna nan du a damanka	Ana nunf gare-mu duka
Aa ce shugabanku duka	A can dunya kuma dukka
Waliyyu'I-Uihi Tijjani.	

When people assemble on the Resurrection	Day, That day you will climb the platform,
You will be smelling sweet like amber grease,	Which will be shining like a full moon,
You will be indicated; Oh Tijjanl.	
All of us are here, on your right,	toward us all will be pointed to,
It will be said: "He is the leader of all of you,	There in the earthly abode of all of you,
He is the Saint of God - Tijjani"	

⁷⁸ Dīwān no.1, p. 38.

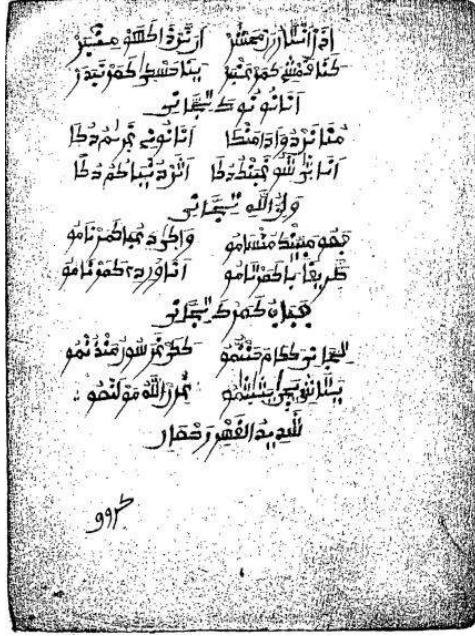


Figure 63 Tusamma; ms; Herskovits Library of the Northwestern University. from Viola (2003)



Figure 64 Tusamma market printed copy. n.d.

In *Sa'adat al-ahbāb* the same idea was repeated:

1. Ranar kiyama za ka hau bisa munbari,
Mabiya darika du muna bayanka.
2. Ranar Munadiy zai kira jama'ar waliy,
Ai (Ha) Mumiddukum yana nuno ka.
3. Mun taru gunka muna jira ka isar da mu,
Gun Musdafal Mukhtaru wanda ya so ka.

On the day of Judgment you will ascend to a pulpit
We- the followers of *ṭarīqā* [Tijāniya] are behind you.
On this day, a herald will call upon the saints
pointing at you saying “here he is your assistant (*mumid*)”
we gathered to you; waiting you to take us,
to the chosen one, Muḥtār who loves you.



Figure 65 ms: sa' 'dat al-ahbāb, Atikū;s writing



Figure66 ms: sa' 'dat al-ahbāb, Atikū;s writing

7.2.6. Šayḥ Tijānī was granted an intercession that will last eighty years, plus an additional twenty years”.

According to Tijānī sources, al-Tijānī will intercede for the people of his lifetime, which is 80 years, plus another 20 years after his demise. Tijānī sources, in fact, report him saying: “I was granted by God the intercession for the people of my era, from the day I was born to the date of my burial.”⁷⁹ Al-Tijānī’s companion ‘Alī Ḥarāzīm added that this intercession will last an additional twenty years time. This idea has enjoyed wide circulation in Tijani books and especially, in praise poems. Al-Nazīfī, for instance, in the poem *al-Yāqūta al-farīda*, wrote:

وشفعه الكريم في أهل عصره وعشرين عاما زاد بعد المنية⁸⁰

The Generous one gave him an intercession for the people of his time

⁷⁹ Al-Sufyānī, (1961), p.96.

⁸⁰ Al-Sā’ih, (n.d.) 1/103.

And added twenty years after his demise.

Atikū absorbed this notion, expressing it in various verses of his poems, like the following one from *al-ʿiqd al-manzūm, fī madḥ al-quṭb al-maktūm wa al-istiḡāṭat bihī ilā al-ḥayyi al-qayyūm*:

يا من حباه إله العرش تكرمه شفاعة في الألى قد ضمهم عصر
وزاده بعد موته كما ذكروا عشرين عاما فقول الحق ينتشر⁸¹

1. Oh you, to whom the Lord of the throne gave, from his bounty,
an intercession for all those who are contained by his lifetime.
2. And as they narrated, He added twenty additional years,
after his death, and a true statement spreads far and wide.

In the poem *al-Nafḥāt al-iḥsāniyya* the poet said:

وهو الذي من فضل أحمد جده أولاه منه شفاعة بضمان
أعني شفاعة أهل قرن كامل قد عاصروه سوى أولي الطغيان⁸²

1. He is the one to whom, through the bounties of his ancestor Ahmad, God granted a special intercession
2. I mean to intercede for the people of a full century, his contemporaries, except for the people of tyranny among them.

“Ibrahim Niase is the depository of the ‘Tijānī flood’ (*fayḍa*)”.⁸³ The *fayḍa tijāniyya*, as we have seen, was based on the belief that the Senegalese Ibrahim Niase was the depository of a flood (*ṣāhib a-lfayḍa*) announced by the founder of the order Aḥmad al-Tijānī, and that in that position, he had been granted with the mission to revive and popularize a method of spiritual training (*tarbiya*) that was believed to guarantee the Sufi aspirant the achievement of annihilation (*fanāʾ*) and knowledge of reality (*maʾrifa*) in an exceptionally short time.⁸⁴

Before the advent of the Sufi revival led by Niase, the Arabic word *fayḍ* came in Atikū’s poems with its general meaning of a divine flood. After Atikū’s submission (1940s) to the movement of Niase’s *Fayḍa*, the meaning of the word starts to take on a new, more technical dimension, and it is almost always associated with the person of Niase. This is the case, for instance, of the following verses from his welcoming poem addressed to Šayḥ al-Hadī from Mauritania:

أهلا بهادينا إلى سبل الهدى أهلا بحامل راية الإرشاد
ذا وارث للشيوخ إبراهيم من حل البلاد بفيضه المتمادي

⁸¹ Dīwān no.1, pp,150-151.

⁸² Dīwān no.1, p.211.

⁸³ See, Biography of Atiku in this thesis for his engagement in the Fayḍa Sufi revival.

⁸⁴ Brigaglia, (2017) p.202.

أمداده ارتفعت على الأنجاد
أعييت مناقبه أولي التعداد
مذ جاءنا طود من الأطواد
بقدم هاديننا بلا تردد
لتمدنا فيضا فما أنا صاد
قد نلته من سادة أمجاد
د الله إبراهيم ذي الأصعاد
بمعين فيض أنت نور فؤاد⁸⁵

ذا وارث للشيخ إبراهيم من
جا نائبا للشيخ إبراهيم من
أمداد إبراهيم قد وصلت بنا
وفى فوض إبراهيم قد وصلت بنا
يا شيخنا الهادي أتيت لقطرنا
فالتسقني ولتهديني وأفوض بما
عن فيضة التجاني نجل الحاج عب
يا وارثا للشيخ إبراهيم جد

1. Welcome to our guide on the right path
Welcome to the flagbearer of guidance.
2. This is the representative of Šayḥ Ibrahim, who
Came to this country with his everlasting flood⁸⁶
3. This is the representative of Šayḥ Ibrahim, whose
prestige is above any high plane.
4. He comes as the representative of Šayḥ Ibrahim,
Whose virtues are too many to be counted
5. The aid of Ibrahim has reached unto us
Since the arrival of this great mountain
6. The flood of Ibrahim has reached unto us
By the coming of our guider, without hesitation,
7. Our teacher, ŠayḥHadī, you have come to our region
To support us with the divine flood, so here I am, thirsty
8. So quench my thirst, and guide me, and pour
From what you have received from the great masters,
9. From the flood of al-Tijānī, son of al-Ḥajj ‘Abdullāh,
That is Ibrahim, the owner of high ranks.
10. Oh representative of Šayḥ Ibrahim, bestow lavishly
a helping flood, for you are the light of my heart.

It should be noted, however, that compared to many other of his contemporary Nigerian Tijānī authors, and while being arguably the most influential scholar of the *Fayḍa Tijāniyya* revival in Nigeria, the concept of *Fayḍa* does not take a wide space in Atiku’s poetic discourse. Despite his writings in defense of Niassa and in refutation of the “opponents” of the *Fayḍa*,⁸⁷ Atiku did not compose any long poem in praise of Niassa or the *Fayḍa* as such. From his vast poetic corpus, in fact, one of the few poetic pieces that can be quoted to this effect is the poem he composed while on his way to welcome Niassa in Zinder, Niger Republic. Here, Atiku urged the people of Zinder to welcome the leader of *Fayḍa* movement, Ibrahim Niassa, describing him as he is the bearer of

⁸⁵ Dīwān no.1, p. 111-112.

⁸⁶ The divine flood is a symbol of Niassa mystical reform in west Africa which we discussed in biography of Atiku.

⁸⁷ For example his treatise “*Taḥṣīl al-amānī, fī bayāni qaul al-Šayḥ: wa man yuḥibbunī wa man yarānī.*”

the divine, and the “succor of the era” (*ḡawṭ al-zamān*), a title that in Sufi hagiography is used as a synonym of the “supreme pole of the era” (*quṭb al-aqtāb*):

يا أرض زندر أتاك اليوم برهام	ضيفا كريما فوق الضيف إكرام
وقد أتى لتلقيه الأولى سعدوا	من كل فج وهم بحبه هاموا
أهلا وسهلا بقطب العارفين ومن	قد طأطأت لعلاه منهم هام
أهلا بفيضة ختم الأولياء ومن	ظهوره به قد أزيل أوهام
أهلا وسهلا ومرحبا بطلعة من	في فضله حار أفكار وأفهام
أهلا وسهلا ومرحبا بطلعة من	من فيضه نال كل الخلق أسهام
أهلا وسهلا ومرحبا بطلعة من	تبيين أحواله ستر وإبهام ⁸⁸

1. Oh city of Zinder, Barham has come to you today
As a honorable guest, and every guest is entitled to honor
2. Fortunate are those who come to welcome him
From every direction, passionately in love with him
3. Welcome to the pole of the Gnostics (*quṭb al-‘arifin*), to whom
Heads bowed, due to his high status,
4. welcome to the flood of the seal of saints, who
has removed all illusions by his appearance
5. Welcome and welcome to the coming of one
whose merits force the intellects and mind to be perplexed
6. Hello and welcome to the coming of one
From the flood of whom, all creatures received a portion
7. Welcome and welcome to the coming of one
whose spiritual state cannot be explained except by covering it with ambiguities.

In verse number four above, Atikū defines the emergence of Niase as the “removal of confusion and illusions”. This is a clear hypertextual reference to the title of Niase’s main book, whose title is precisely, *Kāshif al-Ilbās ‘an faydat al-ḥatm Abī al-‘Abbās* (“The removal of confusion from the flood of the seal, Abū al-‘Abbās [al-Tijānī]).⁸⁹ This book had become a sort of manifesto of the *Fayda* movement, as it was here that Niase, for the first time, had put in writing his bold claim of being the “depository of al-Tijānī’s flood”. Years before, the Moroccan Tijānīal-Nazīfī had composed some verses on the appearance of the “flood”:

تدوم وتبقى مع دهور طويلة	وفي آخر الأيام تأتي بفيضة
فدخلها الورى أفواج رغبة	لما شاهدوه من لوائح وصلة ⁹⁰

1. It [the Tijānī order] will last and persist for a long time,

⁸⁸ MS ATLK.

⁸⁹ Translated by Zachary Wright and others as “The removal of Confusion, Concerning the flood of saintly seal Ahmad al-Tijānī”.

⁹⁰ Al-Nazīfī, p.1/135.

- And at the end of time, it will bring out a flood,
2. So that people will join it in large numbers,
because of what they will witness of signs of divine union.

7.2.7. Conclusion:

Atīku's poetry reflects a deep engagement with recurring Sufi doctrines and concepts, which are intertextually represented within the context of Sufi literature and tradition. Some of the prominent Sufi doctrines and concepts present in Atīku's poetry include the "Muhammadan Reality" or "Muhammadan Light," the "impossibility of praise," and the charismas or "miracles" (*karāmāt*) of al-Tijānī. These concepts are deeply rooted in Sufi tradition and are echoed in Atīku's poetry through intertextual references to classical Arabic poetry, foundational texts of Islam, and known religious poems.

Atīku's poetry also reframes and re-elaborates these Sufi doctrines and concepts into the modality of praise, showcasing a conscious engagement with the literary and religious traditions. For example, Atīku's poems in praise of al-ŠayḥTijānī demonstrate a thick intertextuality with the primary sources of the Tijānīyya order, such as *'Alī Barāda's Jawāhir al-ma'ānī* and al-Ḥajj 'Umar's *al-Rimāḥ*. He reframes the concepts and theories laid down by al-Tijānī into the modality of praise, emphasizing the interconnectedness of various literary and religious texts within his poetic discourse.

Furthermore, Atīku's poetry also alludes to the charismas or "miracles" of al-Tijānī, reflecting his reliance on a Tijānī syllabus common to both West and North African communities. These references not only echo the meaning of the verses from the primary sources but also draw inspiration from their grammatical structure and lexical expressions, demonstrating a deep connection to the Sufi literary tradition.

Overall, Atīku's poetry serves as a testament to the enduring presence of these Sufi doctrines and concepts within the context of Sufi literature and tradition, showcasing their significance and influence on the discourse of Sufi poetry.

Conclusion

Šayḥ Abū Bakr ‘Atīq Sanka played a pivotal role in the Fayḍa Sufi revival movement in West Africa, particularly within the Tijānīya brotherhood reform. He emerged as one of the most senior pillars of the movement, contributing significantly to the boost of Islamic scholarship and literature in West Africa, particularly in Nigeria. Atīku's scholarly works, along with other pioneering figures, paved the way for a reformed Sufism in the region. He defended and promoted the Fayḍa revival and its leader, Ibrahim Niasse, and played a crucial role in shaping the socio-economic life of Muslims in Northern Nigeria. Additionally, Atīku's engagement in the modern transnational Islamic book trade, his defense of the permissibility of photography within the Tijānīya order, and his active involvement in the book market further underscore his significance within the Fayḍa Sufi revival movement.

Atīku was considered the most senior scholar within the Salgawa group, a renowned Maliki School under the leadership of Muḥammadu Salga. Atīku, along with other pioneering figures, became the pioneer Nigerian Fayḍah figures and pillars of the revival, contributing to the reformation of Sufism in the region. Their scholarly works paved the way for a reformed Sufism, reviving esoteric training within Sufi orders in Nigeria and boosting the socio-economic life of Muslims in Northern Nigeria. Additionally, Atīku and his colleagues were the first scholars in Northern Nigeria to accept and promote the modern publication of Islamic books locally and internationally, marking a turning point in Islamic book history in Nigeria. Their activities led to the migration from handwritten copies of manuscripts to modern publication, significantly increasing the productivity and circulation of Arabic and Islamic literary corpus in the Nigerian Muslim community. Atīku's defense and promotion of the Fayḍa revival and its leader, Ibrahim Niasse, further solidified his role in the boosting of Sufi literature in Nigeria.

Atīku had a significant relationship with both the Tijānīya and Qādiriya Sufi orders in northern Nigeria. He was deeply involved in the Tijānīya order, having been initiated into the Tijāniyya by Sheikh Muḥammad Salga and receiving spiritual training and learning the "secrets" of the Tijāniyya under Sheikh Abū Bakr Mijinyawa. Atīku's primary silsila (Sufi initiatory chain) passed through prominent Tijānī scholars, tracing back to Prophet Muḥammad. His involvement in the Tijānīya order was significant, and he played a pivotal role in promoting and defending the Fayḍa revival and the Tijānīya order in Nigeria.

Additionally, Atīku's relationship with the Qādiriya Sufi order was also notable. The historical context reveals that the relationship between the Tijānīya and Qādiriya orders remained relatively peaceful, with ulāma and saints from both sides continuing to work together. However, tensions arose between the followers of the two orders, especially after the advent of the Fayḍa revival and the widespread of Tijānīya from the 1940s to the 1960s. This led to a polemical debate between Atīku and Sheikh Nasiru Kabara, a prominent figure in the Qādiriya order, regarding the conditions governing admission to the Tijānīya order. Despite these tensions, Atīku and Kabara shared a

mutual understanding and strong friendship, as evidenced by their literary compositions and poetic exchanges which we illustrate throughout the thesis.

Due to the nature of the goal of my thesis, i.e. textuality of Atiku's Sufi poetry and “what it does” the thesis employs a combination of text linguistics and systemic functional linguistics as its primary methodologies and theories. Text linguistics, as outlined by scholars such as Robert-Alain De Beaugrande and Wolfgang Dressler, focuses on the systematic recognition of the relationships between language and the settings of communication. It identifies seven standards of textuality, including cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality, which are crucial for understanding the structure and organization of texts.

Starting with the standard of situationality my thesis explores “situational context” in which Atiku’s poetry were produced played a significant role in shaping the Sufi discourse of Atiku. The language usage in his poetry varied and changed rapidly based on sub-themes, tenors, and their role within the communication process. Atiku's poetry was influenced by various situations under which the text was composed, and the language used by Atiku varied depending on the addressee, whether it was his lord, friends, or disciples. The situational context also reflected ideological and political struggles between the followers of different Sufi orders, as well as the historical and ideological backgrounds that the poet lived through. Additionally, the social roles and power relations within the discourse, as well as the relationship between the speaker and the listener, were influenced by the situational context. The situational context also influenced the themes and genres present in Atiku's poems, such as divine love, asceticism, and wisdom. Overall, the situational context had a profound impact on the production and interpretation of Šayḥ Atiku's Sufi poetry, shaping the language, themes, and relationships within the discourse.

As for the cohesion in Atiku's poetry is a multifaceted and intricate aspect that intertwines linguistic features with Sufi dimensions. Atiku adeptly employs both grammatical and lexical cohesion to serve Sufi purposes in his poems. This is achieved through the strategic use of cohesive elements and lexical ties, such as specific words and letters, to fulfil Sufi litanies or symbolism. Additionally, Atiku's poems are designed to be recited as a form of worship, incorporating repeated cohesive ties, particularly different names of God, to facilitate the recitation of specific names of God as codified in the Sufi way. Furthermore, Furthermore, Atiku's poems exhibit a high degree of technicality, particularly from a Sufi perspective, as he employs specific Sufi techniques to achieve cohesiveness of meaning. These techniques include acrostic poems, where the initial letters of each verse form specific Quranic verses, names of God, or religious formulas, as well as the cryptic encoding of meanings through the strategic use of certain words or letters in specific places. Additionally, the number of verses in Atiku's poems holds a cryptic reference to the numerical value of a specific name of God according to numerological symbolism, further contributing to the semantic coherence of his poetry.

Moreover, the number of verses in many of Atiku's poems is not arbitrary but holds a cryptic reference to the numerical value of a specific name of God according to numerological symbolism.

This demonstrates how Atīku employs various Sufi techniques to achieve cohesiveness of meaning in his poetry.

The coherence in Atīku's poetry is a complex interplay of linguistic, Sufi, and literary elements, which are intricately woven into the fabric of his verses. Atīku's poems are characterized by a deep layer of semantic coherence, achieved through the sequential continuity of senses activated by the expressions used in his texts. This continuity forms the foundation of coherence, involving mutual access and relevance within a configuration of concepts and relations. Atīku establishes semantic coherence through the hierarchical arrangement of propositions, creating a "macro-proposition" through "referential identity" and other types of relationships, such as difference, change, additive relations, subordination, causality, and conditionality. These relationships contribute to the overall meaning of the text, culminating in hyperbole or linking the semantics of the entire text together.

In summary, Atīku's poetry showcases a unique blend of linguistic, Sufi, and literary elements, where coherence is achieved through the strategic use of semantic relationships, Sufi techniques, and a deep layer of technicality, making his literary corpus a subject of interest to specialists of Arabic literature, Islamic studies, and the intellectual history of West Africa.

For the "Intentionality and Acceptability in the Sufi discourse of Šayḥ Abū Bakr Atīku," the thesis explores the textual criteria of intentionality and acceptability as external standards of textuality, in contrast to the internal criteria of cohesion and coherence. The analysis delves into the concept of intentionality, emphasizing the producer's intention to create a cohesive and coherent text, as well as the methods followed to achieve specific goals. According to the Speech-Act Theory, introduced by J.L. Austin and further developed by J.R. Searle, which delineates linguistic acts into locutionary, illocutionary, and perlocutionary acts. It examines the illocutionary acts as assertives, directives, commissives, expressives, and declarations, shedding light on their usage in Atīku's poetry. Additionally, it delves into the occurrence of symbolic phrases and metaphorical references in the titles of Atīku's poems, highlighting their illocutionary force and symbolic implications. Furthermore, the document explores the utilization of letters and words as symbols of spiritual meanings in Sufi poetry, exemplified by Atīku's use of the symbolism of the Seven Seals of Solomon (*al-ḥātīm al-sulaymānī*) and the lexical symbolization of wine, demonstrating the multi-layered illocutionary intents behind his poetic expressions of Šayḥ Abū Bakr Atīku, unraveling the intricate layers of symbolic, linguistic, and spiritual implications within his poetry.

Towards the end, the study explores the aspects of informativity and intertextuality in Atīku's Sufi poetic discourse. Informativity, as defined by De Beaugrande and Dressler, measures the communicative value of text, categorized into three orders: upper degree, lower degree, and apparently outside the set. Atīku's Sufi poetry falls mainly within the second order of informativity due to its content, language organization, and use of Arabic meter and rhyme. The concept of contextual probability is emphasized, indicating the progression of specialized expectations during communication. Atīku's poetry is analysed in terms of its coherence, cohesion, and its relationship to the Sufi culture, which dominates the expectations of the audience, primarily falling within the

second order of informativity. The analysis also delves into the linguistic expectations of the readers, highlighting how Atīku's manipulation of words and grammar reflects a sophisticated understanding of Sufi concepts and literary aesthetics, leading to the upgrading of informativity within his discourse. Additionally, the document discusses the concept of intertextuality, which refers to the relationship between a text and others that share similar characteristics.

Additionally, the document discusses the concept of intertextuality, which refers to the relationship between a text and others that share similar characteristics. Atīku's poetry contains intertextual elements such as references to classical Arabic poetry, foundational texts of Islam, and known religious poems, reflecting a deep engagement with the literary and religious traditions. The intertextual elements in his poetry include allusions to Sufi doctrines such as the "Muhammadan Reality" and the "impossibility of praise," as well as references to the miracles of the Prophet and Sufi saints. These intertextual references demonstrate Atīku's reliance on a Tijānī syllabus common to both West and North African communities, emphasizing the interconnectedness of various literary and religious texts within his poetic discourse.

The above seven standards of textuality in Atīku's Sufi poetry according to my analysis is enough to make his discourse in continues dialogue with his society despite being compose more than 80 years in what show the feature and the function of the Sufi poetry in Nigeria in general and in Atīku's specifically. The feature of Sufi poetry in 20th Century Nigeria in general also distinct from that of the East, in their feature and functions, despite sharing similarities in concepts, this why throughout the thesis I try to draw on the systemic functional linguistics of Michael Halliday, which emphasizes that language serves social functions and that the structure of a text reflects its communicative purpose. Yet, the thesis references the Prague School's functional sentence perspective and the studies of Harald Weinrich, which laid the groundwork for understanding how sentence elements contribute to the overall communicative function of a text. These methodologies and theories are utilized to analyse the Sufi poetic corpus of Šayḥ Atīku, providing a comprehensive framework for understanding the linguistic and communicative dimensions of his work.

APPENDIX

An analytical list of all the poems by Abubakar Atikū Sanka

In this appendix, I have listed all the poems composed by Abubakar Atikū Sanka, divided by themes. For each item, I have added annotations on the subject, the length, the publication or the location of the manuscript. When possible, I have included an image from a manuscript copy.

ARABIC POEMS

(a) Sufism

1. *Jawāhir al kalim fī kayfīyat istihrāj al-ism*

Theme: Esoteric

Publ. Dīwān no.1, pp.119-120

A 33-verse poem on how to extract the “supreme name” of God (*al-ism al-a‘ẓam*) through numerology.

2. *Jawāhir al-asrār al-maknūnāt fī al-tawassul bi-asmā’ Allāh al-maknūnāt.*

Theme: Intercession

Publ. Dīwān no.1, pp.121-123, ms In ATLK

43 verses.

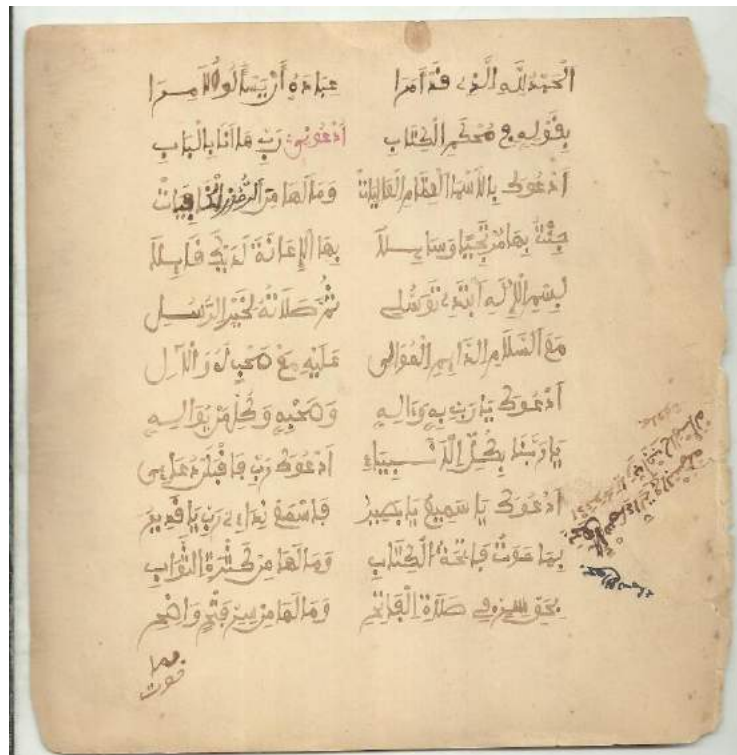
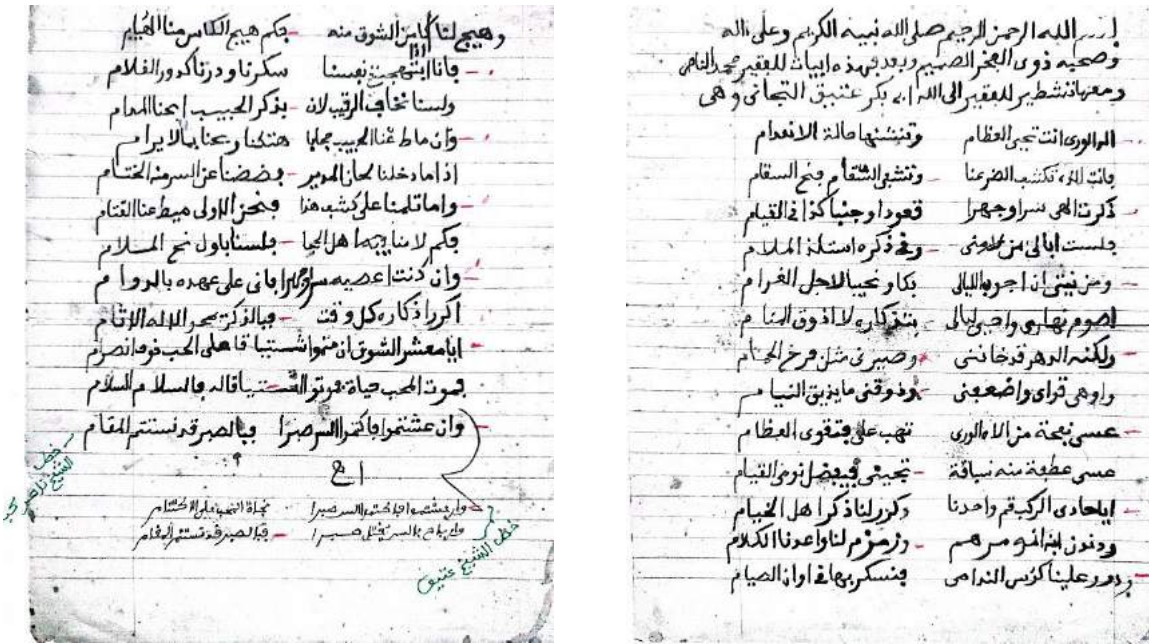


Figure 67 *Jawāhir al-asrār al-maknūnāt* Ms. from Atikū's house

3. *Al-durr al-munazzam fī kayfiyyat istihrāj ism Allāh al-mu‘azzam*
Theme: Esoteric
Publ. Dīwān No.1, pp.130-133.
40 verses on how to extract the “supreme name” of God (*al-ism al-a‘zam*) through numerology.
4. *Al-sirr al maṣūn fī kayfiyyat istihrāj ism Allāh al-maknūn*
Theme: Esoteric
Publ. Dīwān no.1, pp.137-142.
67 verses on how to extract the “supreme name” of God (*al-ism al-a‘zam*) through numerology.
5. *Al-sirr al-muṭalsam fī al-istigāṭah bi-al-ism al-a‘zam*
Theme: Intercession
Publ. Dīwān no.1. p.143.
11 verses acrostic poem, the initial letters of each verse represent one letters of the “letters of light”, *al-ḥurūf al-nūrāniyyah* (أهم سفك حلع يص), considered as one of the “supreme names” of God.
6. *al-Ṭayyāra bi-qāṣid al-ziyāra*
Theme: Prophetic eulogy
Publ. Dīwān no.1, p.148-149; Publ. also with *Miftāḥ al-aghlāq*.
43 verses composed in 1370/1951 during preparation for pilgrimage travel, and recited by author during the ritual visit to the Prophet’s tomb.
7. *Al-fuyūdat al-mubasmalah fī kayfiyyat istihrāj al-basmalati wa-al-hailalah*
Theme: Esoteric.
Publ. Dīwān no.1, pp.160-162.
65 verses poem on calculating the letters of the *basmalah* (بسم الله الرحمن الرحيم) and the *haylalah* (لا إله إلا الله) in a talismanic way by using Arabic *abjad* numerology.
8. *Haḍayān al-šārib li ḥamrat ḥubb man yu’tī al raḡā’ib.*
Theme: Sufism.
Publ. Dīwān no.1, p. 214. MS in ATLK. Translated in Brigaglia (2017a)
A *ḥamriyya* or wine ode in 11 vv.
9. *Ilāh al warā anta tuḥyī al-‘izām.*
Theme: Supplication.
MS: ATLK. Copied by Nasiru Kabara.

A *taštīr* of a poem by Nāsiru Kabara. On imploring the divine essence of God (*ḥadrā al ilāhiyya*). Originally 13 vv, it became 26 after Atīku added 13 verses through *taštīr*.



10. *Īqāz himam al-ihwān wa-istinhādihā ilā ḍikr al-Raḥmān*

Theme: Sufism

MS in ATLK, together with author's *taḥmis* and *taštīr* on it, as well as one additional *taḥmis* by Nāsiru Kabara copied by Balarabe Jega.

MS also found in a commentary titled *Al-futūḥāt al wadūdiyyah bi šarḥ al-kāfiyyat al-‘Atīqiyyah*, Malam Kabara Library Kano (MKLK).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ صَلَّى اللَّهُ عَلَيْنَا سُبْحَانَ مَا جَاءَهُ وَآلِهِ
 وَسَلَامٌ وَبَعْدُ فَيَعْبُدُ الْفَقْرَ الْعَبِيدَ لِرُحْمَةِ الرَّبِّ الْعَجِيبِ بِخَيْرِ
 عَتَبَةٍ هِيَ خَيْرُ الْعَتَبَاتِ فِيهِ اسْتَلَمْتُ بِمِوَالِهِدَّةِ أَيْمَانًا مَعِينًا
 الشَّارِبِ مَجِيئًا فِيهِ الْحَيَاةُ حَيَاةُ الْحَيَاةِ وَالْفَلَاوِي وَالْمَيُونِ
 الْعَوَارِدِ هَذَا التَّحْمِيسُ عَلَى لِسَانِي وَهُوَ

أَيَا مَنْ حَفَرْنَا أَرْجَ الْخُحَارِ وَأَمْتَلْنَا وَنَا لِمِ الْبَرَارِ مَا زِلْمَ مَسْتَبَلًا
 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

الْوَأَوَا مَعَهَا صَبَقُ الْوَالْمَشْرِ لِمَا زِلْمَ مَسْتَبَلًا
 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

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 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

الْوَأَوَا مَعَهَا صَبَقُ الْوَالْمَشْرِ لِمَا زِلْمَ مَسْتَبَلًا
 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

الْوَأَوَا مَعَهَا صَبَقُ الْوَالْمَشْرِ لِمَا زِلْمَ مَسْتَبَلًا
 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

الْوَأَوَا مَعَهَا صَبَقُ الْوَالْمَشْرِ لِمَا زِلْمَ مَسْتَبَلًا
 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

الْوَأَوَا مَعَهَا صَبَقُ الْوَالْمَشْرِ لِمَا زِلْمَ مَسْتَبَلًا
 تَبَصَّرَ الرَّفْعُ الْفَتَى الْبَدَلُ مَسَلًا (الرَّهْبَانُ لِمَا حَوَامِلُ بَشَرِ الْبَطَلِ)
 (مَشِيْفَا صَبَقُ وَبِنَةِ الْفَلَاوِي بِالْمَسْرِ)

13. *A-yā ayyuhā al-ḥibb al-jalīl*

Theme: occasional

Ms: ATLK

Five verses letter that Atiku sent to Kabara asking him to do a *taṣṭīr* or *taḥmīs* on a poem of his.

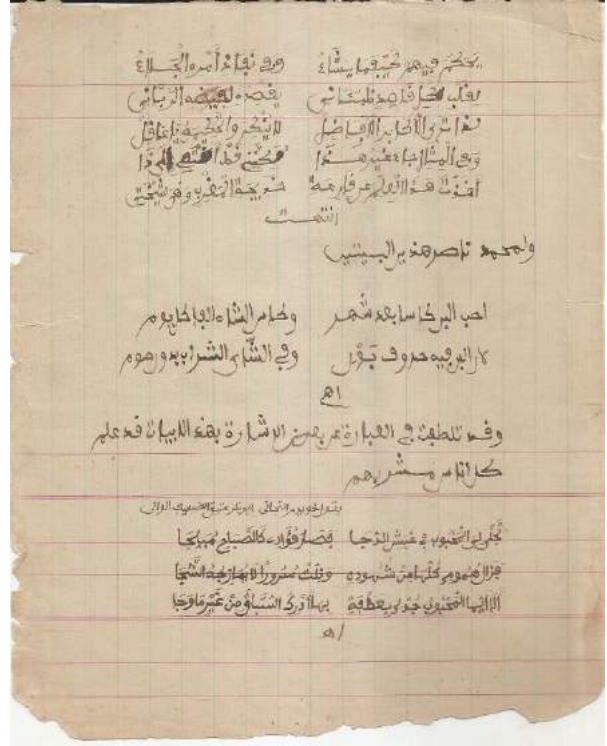
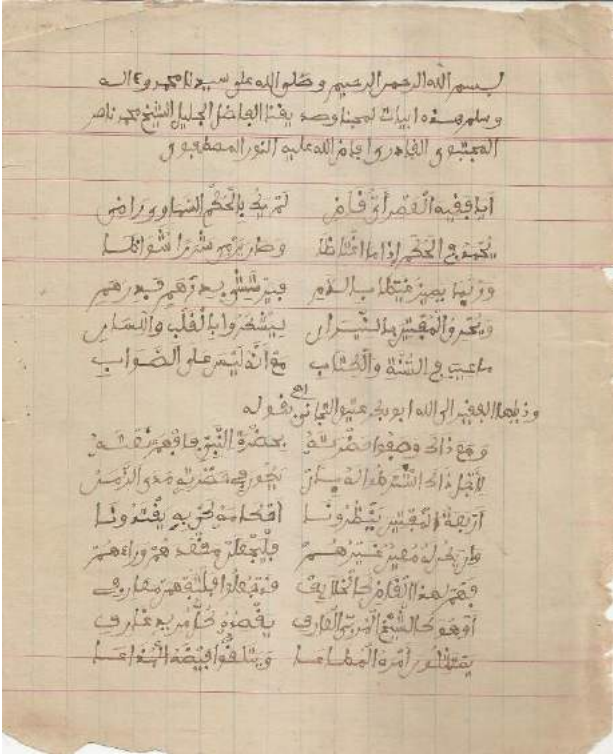
(أنا مقشر الأعراس هي من أذن خمر) الوفره بشتا و فلب مني القهر
 بنته طار و بترتاج فلبم فبة الخ من (بذخراه مبهة القلب والفعل والفقر)
 (والأخير اللاب القدوي بيابيه) قبل المني في نايه علاج فلتندر
 أقول لمر فذرا من نيل أفترابه (ولا أتمش اللاب النهران بالذخر)
 اه
 وحب العفيرة بو بكر مني وال الشيخ محمد ناصر العجبون
 الغادي هذه اللاتيات طالبا منه تمبير من ربيات
 بعض العالجين وقال
 يا أيها العبد الجليل جاني
 أنتيك أنفا بعد الزرع حنية
 وأسأل ربة القرم من فضلك ومهنة
 يصرح ساجلا من فيوم من فتريرة
 ومن ربة هذا نيل المام اولي النص
 (رومك تصبها لهنه العصبية
 وار حبة بالتشليم يانغ ذلك هو
 أو ال نيل فة والله عزه يفتيسي
 طعيرة بها في نيل ولهم كمنه
 يتبرهم أهل العالج أهل التبصيلة
 انتهى

14. Annotations on poem “yā faqīh al ‘aṣr. (originally composed by Nasiru Kabara)

Theme: Sufism / humor

MS: in ATLK, and in MKLK.

Kabara 5 verses riddle in Hausa about tea sellers (*masu shayi*). Atiku annotated the poem by adding 12 verses and changing the meaning into a Sufi one.



15. *Samawt 'alayhā*

Theme: Sufism

MS, ATLK, on front page of *Izhār al-mays*.¹

Taštīr on one verse of pre-Islamic poet Imr al-Qays, with Sufi notions.

16. *Tajallā lī al-maḥbūb*

Theme: Sufism

MS: ATLK, also appearing on front page of *Hadayān al-šārib*.

Three verses on the self-disclosure of God. See: s/n.14.

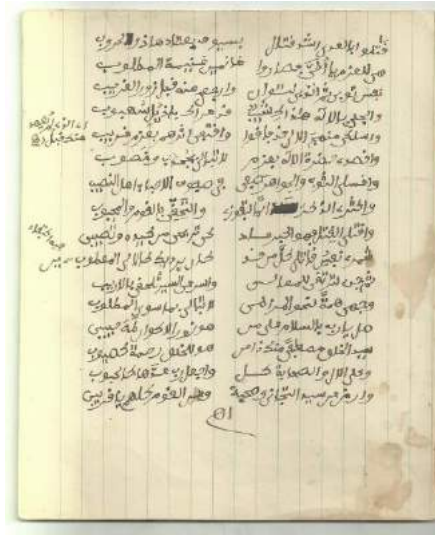
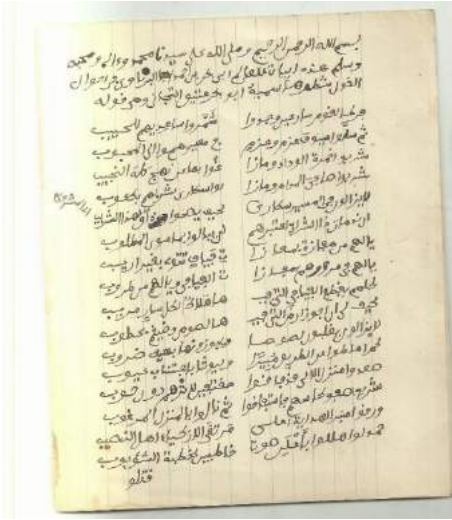
17. *Fa-fī mabda' al sayr*

Theme: Sufism

MS, two copies in ATLK; one by Atīku, with annotations, another one by Nasiru Kabara with *taḥmis*.

On the stages of the Sufi journey to God (*al-sayr*). Atīku mentioned that he received it through an inrush of knowledge (*wārid*).

¹ The book is a Sūfī esoteric commentary on Mu'allāqat Imru'u al-qais "Qifā nabki min thizkrā ḥabībīn wa manzili" the researcher edited and commented on it ((Sufi hermeneutic: an esoteric Interpretation on Jahilyya Literary texts by Šayḥ Abubakr Atiq Sanka) and will be publish later (in Arabic language)

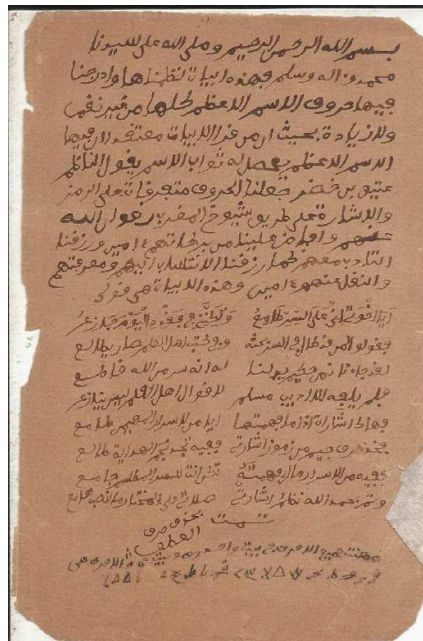


19. A-yā ihwatī innī ‘alā al-sirr ṭāmi‘un

Theme: Sufism

MS in ATLK

5 verses on *al-ism al-a‘zam*. In the introduction, Atiku explains that he composed the verses to hide some key letters considered as great name of God.



20. al-Nūr al-bāriq fī madḥ ḥayr al-ḥalā‘iq

Theme: Sufism

Publ. in *Ibrāz al-ḥaqā‘iq al-kāminat fī al-Nūr al-bāriq* and printed with *Majmū‘ 1*.

Two mss in ATLK, plus one in the ms of *Ibrāz al-haqā'iq al-kāminat fī al-Nūr al-bāriq*.

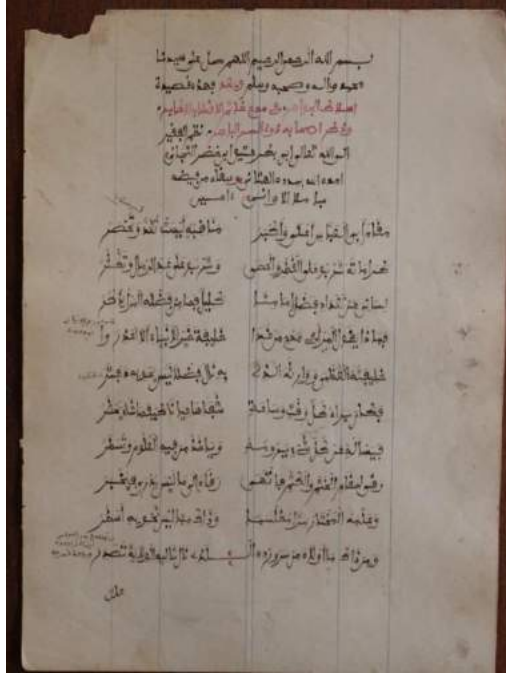
One-quintuplet eulogy of Prophet Muhammad. Atiku considered this verse as one complete poem, as according to him there are a lots of Sufi esoteric meanings in the verse. Therefore, he authored a full commentary on this single verse poem.



21. *Arūmu 'alā bu 'dikum*

Theme: Sufism

Ms in ATLK, copied by author's disciple Abūbokr Babagana al-Yarwāwī. On Sufi love.



24. *Asmā al-daḥā'ir fī waṣf kitāb al-jawāhir wa-al-taḥwīh ilā ba'ḍ manāqib qūṭb al-akābīr wa-al-tawassul bihī ilā al-ilāhi al-qādir*
 Publ. Dīwān no.1, pp. 80-83.

25. *Īqāz al-wasnān 'an ḍikr manāqib sayyidī Aḥmad Tijānī wa ba'ḍ faḍā'il tarīqatihī wa-ma'ātir aṣḥābihi ḍawī al-'irfān.*
 Publ. in Dīwān no.1, pp. 94-89.
 Eulogy in respect of Sayyidī Aḥmad Tijānī, his order and his followers.

26. *Al-Ġurar al-bahiyyah fī isti'ṭāf ḥayr al-bariyyah*
 Publ. Dīwān no.1, pp. 154-156.
 MS of the original two lines in ATLK.
 One of the Atīku's best prophetic eulogies. The 15 verses that form this ode are originally in two hemistiches; later, he turned them into quintuplets, and in this form it became popular after the publication of Dīwān No.1.

28. *Al-Mawāhib al-aḥadiyya fī madḥ al-ḥaḍrāt al-Muḥammadiyya*

Publ. Dīwān no.1, pp. 186-195. Also publ. Kano: Northern Maktabat Printing Press (sponsored by Muḥammad ‘Abdallāh Okene), with other poems.

Ms in URLK.

64 verses composed on 22nd Ša’aban 1362/1944. Later the verses were made into quintuplets by Nasiru Kabara, but he did not finished the process, which was completed by Atiḳu on 1st Muharram 1364/ December 1944.

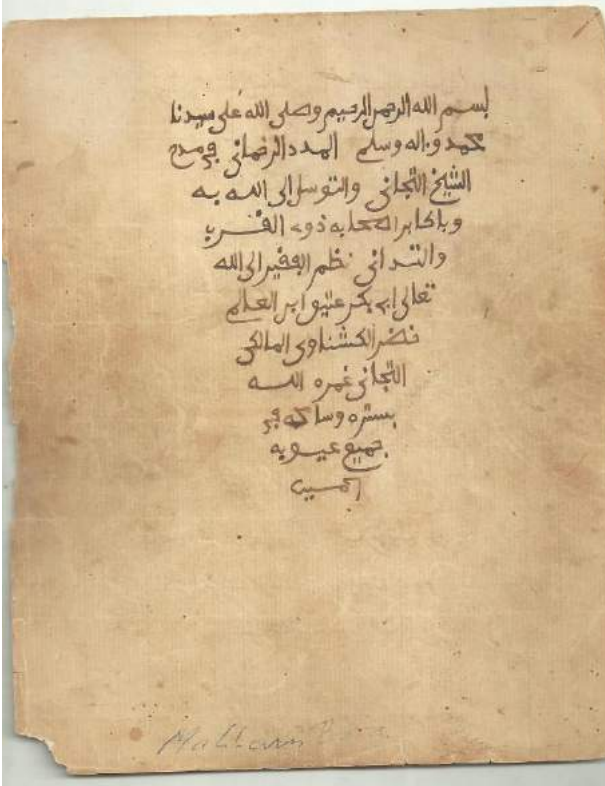


29. *Al-Madad al-rahmānī fī madḥ al-šayḥ al-Tijānī*

Publ. Dīwān no.1, pp. 196-201. Also publ. Kano: Northern Maktabat Printing Press 1386 [1966-7].

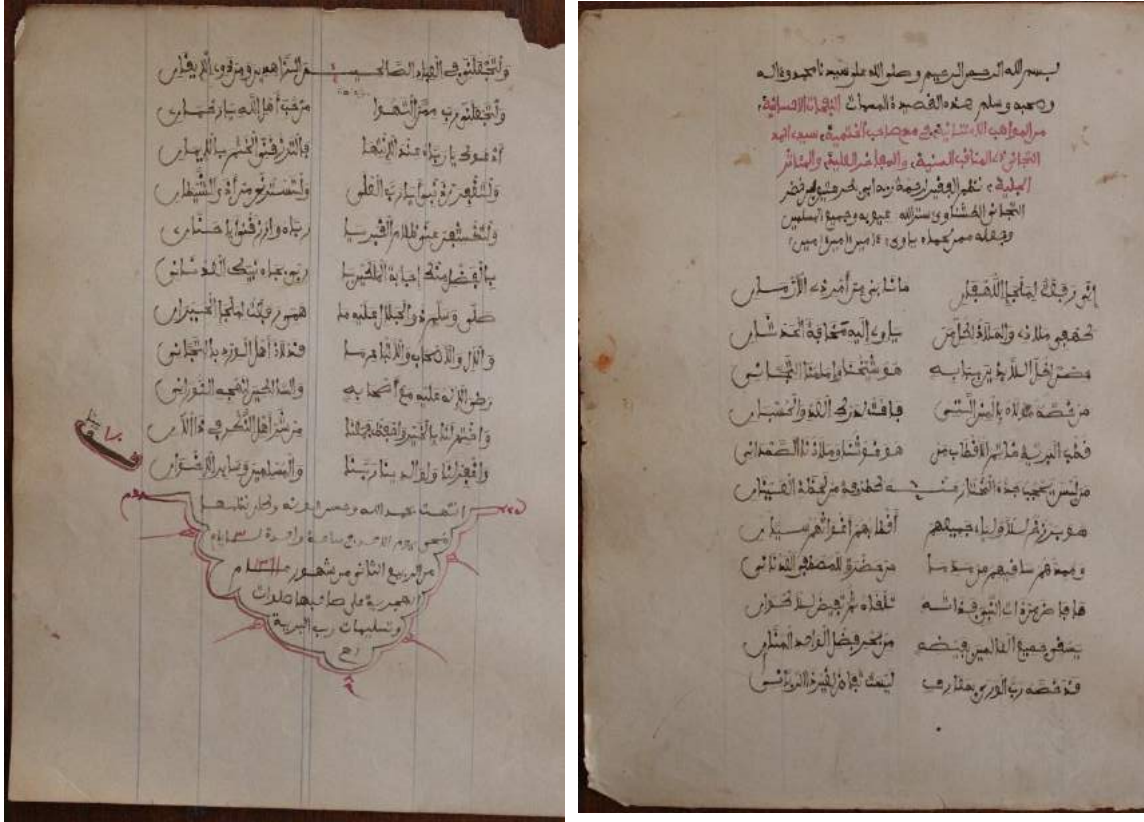
Ms in URLK

Eulogy of Šayḥ Aḥmad al-Tijānī in about 35 quintupled verses.



30. *Al-Mawrid al-tahānī fī-mā antajahū al-wārid al-sanī fī madḥ sayyidinā al Tijānī*
 Publ. Dīwān no.1, pp. 202-203.
 26 verses in eulogy of Šayḥ Aḥmad al-Tijānī.

31. *al-Nūr al-lāmi ' fī madḥ al-ḥabīb al-šāfi'*
 Publ. Dīwān no.1, pp. 204-209. Also publ. Kano: Gaskiya Corporation. Also publ. with
 author's *Miftāḥ al-aghlāq*, and followed by author's *Baḍl al-nadā*.
 Ms in URLK.
 Eulogy to Prophet Muhammad. Here Atiku uses the 200 names of the Prophet
 mentioned by Imām al-Jazūlī in his popular book *Dalā'il al-ḥayrāt*. 119 verses.
 Composed 28 Ramaḍān 1361 (9 October 1942).



33. *Taṣṭīr qaṣīdat Ḥitām Allāh*

Publ. in Jola-Ade Printers, Sabon Gari Kano, no date, sponsored by Muḥammad Dan Jinjiri, 8. pp., lithographed (no name of copyist).

Taṣṭīr of a eulogy of Aḥmad al-Tijānī, originally composed by Ibrahim Niase in the early 1920s.

34. *Idā fāḥa dū ḥubbin*

Ms in ATLK

Three verses in eulogy of Ṣayḥ Tijānī.

35. *Ad'ūka ya rabbi*

Ms in ATLK

A 14-verse poem composed by Atiku on 3rd *Dul Qādah* 1361 (12th November 1942) in praise of his disciple 'Usamān b. Muḥammad Sokoto, who copied a Tijānī book by the Moroccan Aḥmad Sukayraj titled: *Tanbīh al-iḥwān*.



(c) Devotional

37. *Abyāt al-šikāya ilā ḥatm ahl al-wilāyah*

Theme: Intercession: Aḥmad Tijānī

Publ. in *Dīwān* no.1, pp. 35-36.

25 stanzas, meant for supplication to Šayḥ Tijānī to intervene in his life and save him from the hard situation in which he finds himself.

38. *Aslāk al-marjān fī ḍikr manāqib sayyidī Aḥmad Tijānī wa-al-tawassul bihī ilā al-Rahmān wa-bi-aṣḥābihī maṣābīh al-awān*

Theme: Intercession: Aḥmad Tijānī

Publ. in *Dīwān* no.1, pp. 75-79.

Eulogy of Šayḥ Tijānī and his companions, and supplication to God through their names. The poem has 77 verses.

39. *Al-hiṣn al-raṣīn fī al-tawassul bi-ahl al-fatḥ w- rijāl al-taḥṣīn*

Theme: Intercession

Publ. in *Dīwān* no.1, pp. 124-125

It is an intercessory ode through al-Tijānī and various saints, made of 23 verses.

40. *Al-'iqd al-manẓūm fī madḥ al-qutb al-maktūm wa-al-istigātat bihī ilā al-ḥayy al-qayyūm*

Theme: Intercession: Aḥmad Tijānī

Publ. in *Dīwān* no.1, pp. 150-153.

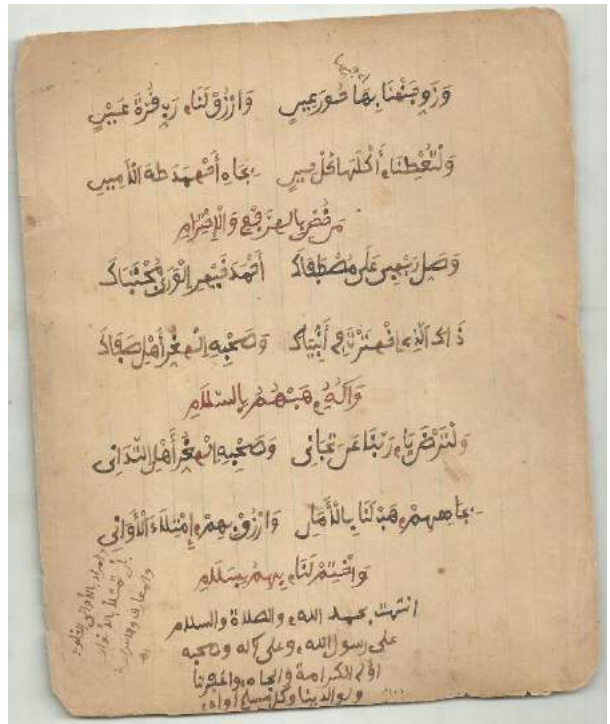
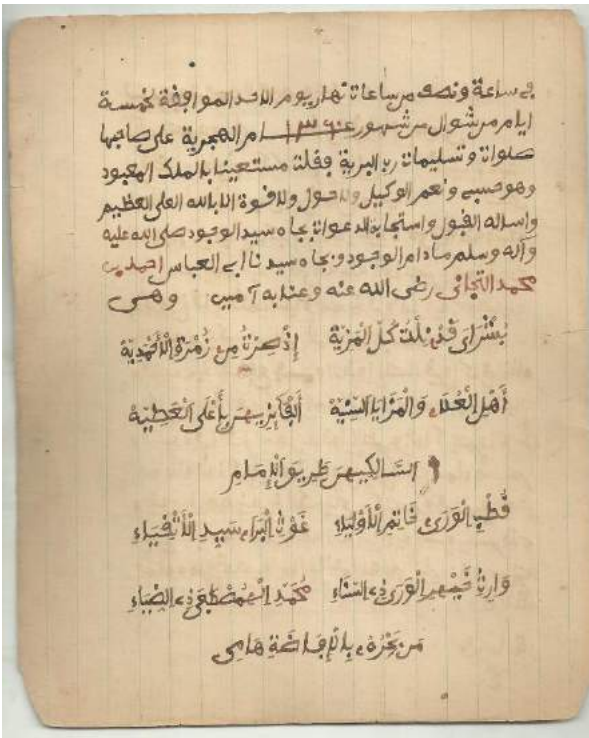
55 verses.

41. *Mafātīḥ al-aqfāl fī al-tawassul bi-akābir al-rijāl.*

Theme: Intercession.

Publ. in *Dīwān* no.1, pp. 181-185.

35-quintuplets intercessory ode by the ten companions of al-Tijānī who were promised to reach the “grand illumination” (*al-fatḥ al-akbar*).

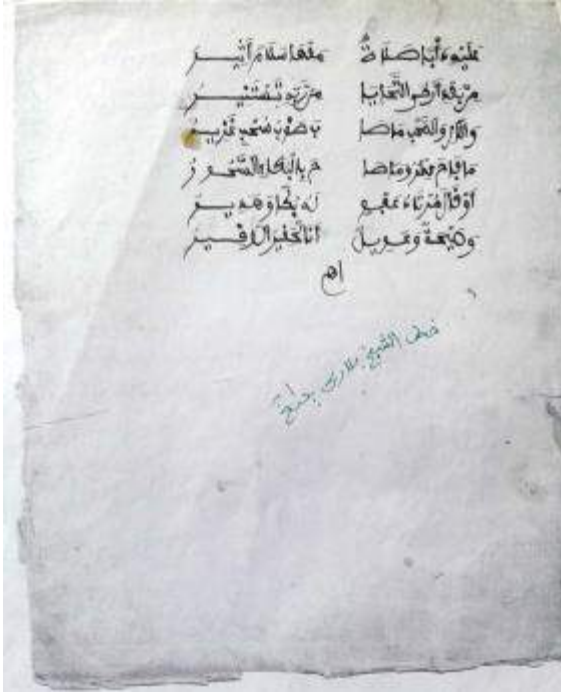


42. *Miftāḥ al-fayḍ al-rabbānī fī al-tawassul ilā Allāh bi-ismihī wa-bi-nabīyihī al-'adnānī wa bi-ḥātīm al-awliyā' wa aṣḥābihī dawī al-qurb wa-al-tadānī.*

Theme: Intercession

Publ. in *Dīwān* no.1, pp176-180.

Ms: two copies in ATLC.



45. *Ṣalāltuka rabbanā*

Theme: Intercession / invective

Ms in ATKL.

Six invective verses, similar to his poem *al-Ḥanjar* and composed on the same occasion. With explanations on how to use them for protection.

46. *A-lā yā Abā al-‘Abbās kahfī*

Theme: Intercession

Ms in ATLK. Also published in a lithographic edition, no publisher, no date.

15 intercessory verses through Ṣayḥ Tijānī, composed by Atku in 1353/1934. The poem has been produced lithographically and distributed widely in a one-page pamphlet for the consumption of Tijānīs. With permission by Atiku to “anyone who wants to use it”.

47. *Šikāyat al-jāni al-ḥazīn ilā al-Šayḥ Aḥmad al-Tijānī*

Theme: Intercession

Publ. in *Dīwān* no.1, pp.144-145.

A poem of intercession through Ṣayḥ Tijānī and complaining to him about his situation.

(d) Didactic

48. *Ithāf al-iḥwa al-kirām bi-mā yūriṭ ru‘yat al-nabī fī al-manām*

Theme: on seeing Prophet Muḥammad

Publ. in *Dīwān* no.1, pp. 42-45.

A 63-verses poem, in which Atīku gives guidelines and a prayer that can facilitate the seeing of Prophet Muhammad in a dream.

49. *Idrāk al-marām fī ru'yat ḥair al-bariyyat wa-al-anām*

Theme: Polemic

Publ. in *Dīwān* no.1, pp. 45-47.

Poem in 45 verses on the evidence and permissibility of seeing the Prophet Muhammad in a dream and awake, an issue that the Nigerian Salafis of the time denied strongly.

50. *Manhaj al-ḥalāṣ fī ta'rīf al-iḥlās:*

Theme: Sufism

Publ. in *Dīwān* no.1, pp. 171-172.

In response to a request put before Atīku by unspecified “brothers”, to explain for them the essence of *iḥlās*.² The poem contains 35 verses, in which Šayḥ Atīku gave the definition of *iḥlās* (sincere devotion to God) according to the Sufi doctrine.

51. *Maṭiyyat al-jīd fī kašf asrār al-bayt al-fard.*

Publ. in *Dīwān* no.1, p. 173.

Poem that shows some characteristics of the Tijānī order, and benefits enjoyed by those who join the order.

52. *Āmantu bi-llāhi wa bi-al-Rasūl*

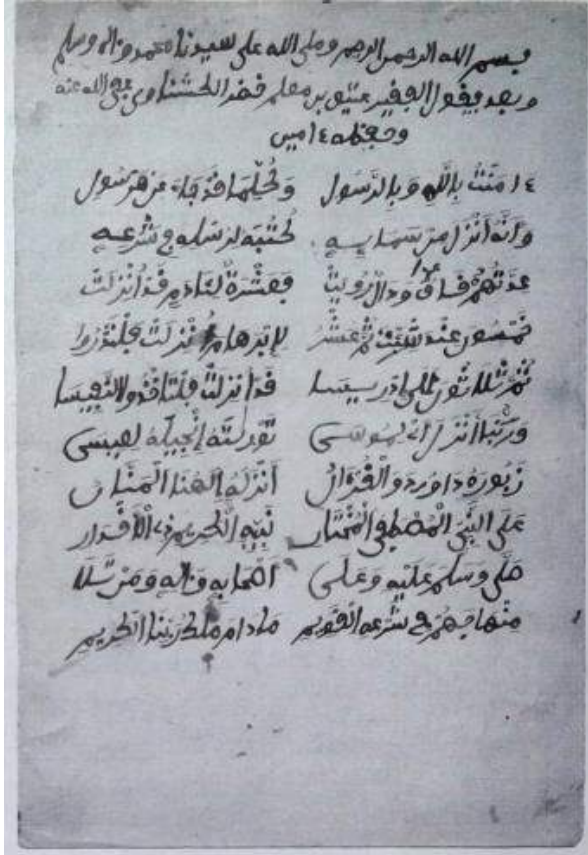
Theme: Theology

Ms: ATLK, autograph.

Dīwān no. 2, p. 3 (forthcoming).

Ten verses on theology (*Tawḥīd*).

² Solagberu (2009). p.142



53. *Fa-al-Ṣidq wājib*

Theme: Theology: Qualities of the Messengers.

Ms in ATLK.

Dīwān no. 2, p. 4 (forthcoming).

Six verses on the qualities of the messengers of God (*ṣifāt al-rusul*), preceded by a short annotation on the matter.

54. *Yā man yarūm sa'ādatan bi-kamālihā*

Theme: Sufism.

Ms: ATLK

Dīwān no. 2, p. 15 (forthcoming)

In this poem, Atīku explains the way of reciting the book of prayers upon Prophet Muhammad titled *al-Ṭib al-fā'ih*, according to what the author al-Nazīfī mentioned in his own commentary to the book.

55. *'Alayka bi-dikrihā*

Theme: Sufism

Two-verse poem on the method of reciting one popular prayer on the Prophet known as *Ṣalāt al-Fātih*.

Ms in ATLK.

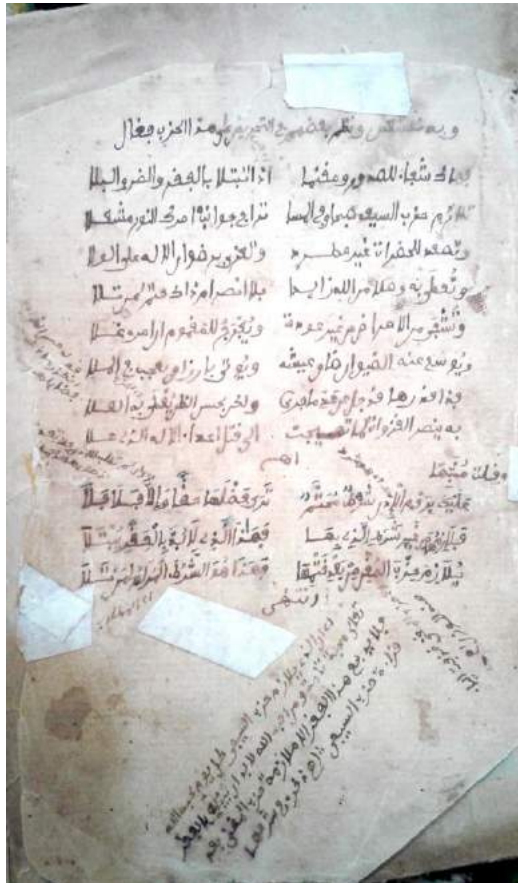
Dīwān no. 2, p.16 (forthcoming).

56. *'Alayka bi-rawm al-idn.*

Theme: Sufism

MS in ATLK.

3 verses on the necessity of obtaining permission before reciting the popular long prayer *ḥizb al-sayfī*.



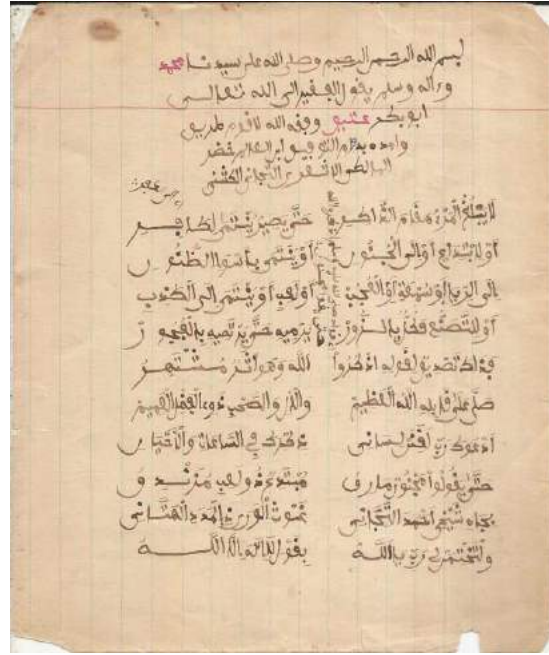
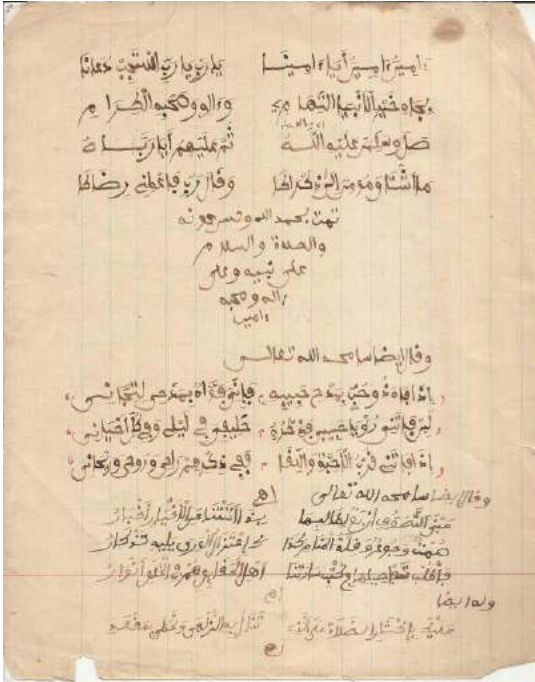
57. *Lā yabluḡ al-mar'u maqām al-dākir*

Theme: Sufi litanies

Ms: ATLK

Dīwān no. 2, p. 17 (forthcoming).

Poem on inducing towards God's remembrance. 13 verses.



58. *Fa-hāka awlād al-Nabī al-Ṭāhirī*

Theme: Prophet's children.

Ms: ATLK

Publ. in *Dīwān* No. 1, p.45

7 verses on the names of Prophet Muhammad's Children.

(e) *Silsila* (chain of authority)

59. *Asbāb al-ṣilah fī al-tawassul bi rijāl al-silsilah*

Publ. in *Dīwān* no.1, pp.62-63.

A poem where author mentions some notable Tijānī scholars such as Niasse, Ḥamahullāh, al-Fūtī, al-Ḥafīz al-Šinqīṭī, al-‘Alawī Ḥassān al-Tarīq, whose silsilas he has collected, and making intercession by their names.

60. *Ṭarā’iq al-wuṣūl ilā ḥadrat Allāh wa al-rasūl*

17 verses in which Atīku mentions his spiritual chain of authority (*silsila* or *ijāzah*) in Tijānī order.

Publ. Abeokuta: M. al-Mubāraka, 1365/1945, with author's *Ithāf al-iḥwa al-aḍkiyā* ‘ and *Miftāh al-aghlāq*. Also published in *Dīwān* no.1, pp.146-147.

61. *Qilādat al-marjān fī raf‘ salsalatī ilā al-Tijānī*

Publ. *Dīwān* no 1, pp.163-165

A poem of 43 verses in which Atiku presented his shortest Tijāniyā order chain of authority.

62. *Al lu'lu al manzūm fī dīkr sanadī ilā al-quṭb al maktūm*

Publ. in Dīwān no. 1, pp.166-168

In about 48 verses, Atiku presents his chain of authority in the Tijānī order, and makes a long intercession to God through the people mentioned in this chain.

63. *Manzūmat al tahāni fī sanadī al-muttaṣil bi-al-Šayḥ al-Tijāni*

In about 39 verses, Atiku presents his chain of authority in the Tijānī order which he was given by the Timbuktu scholar Šayḥ Alfā Nūh, who visited Kano in 1363/1943. Publ. in Dīwān No.1, pp. 174-175.

(f) History and Biography

64. *Irsāl al-a'inna fī nazm asmā' wa ta'rīḥ salāṭīn Katsina*

Publ. Dīwān no.1, pp. 48-52.

Ms: URLK.

67-stanza poem, composed in 1367/1947 in response to an inquiry about the history of Katsina, author's birthplace. When asked about the city's history, Atiku crafted this poem, detailing the lineage of all the emirs who had held the position up to that date.

65. *Tazyīn al-sulūk bi-ta'rīḥ mā li-ḥiṣn Kano min al-mulūk*

Publ. in Dīwān no.1, pp.89-102.

Ms: ATKL; also in Ibadan (UL), 586; NU/Hunwick, 290.2; dated 10 Jumādā II 1383/28 October 1963.³ Also in URLK.

A long poem on the history of Kano and its emirs from 999 to the time of composing the poem.

³ See Hunwick (1995) p. 299.

يا بل اسير وقوم عمر الرضى
 اني هشام بن عبد المطلب
 وكفرتهم من غيري الاغراب
 من امر مع النيران والارابي
 به ابي جعفر فقال
 ورتنا نجف الا نكس لا
 والقول بانزادهم على المنة
 معقل عند ابية الجانة
 وهو الهاجر من ابي جعفر
 شخصير سعدا وثيقا الا ابر
 يارب اعطنا بهم في كل
 من روكفة الشيرعنا والعمال
 صرغين خير لوروسلم
 والار السحب نجوم المسلم
والثانية هي هذه
 قال ابريكر تين في حفر
 يدك يا شام الله ثم العند
 من حيا مئة بلون القضا
 من نظم يا قوشه ارا احد
 ثم جعفر بن عمر بن جعفر بن
 القويح بنظم الحضر
 والقول بانزادهم على المنة
 وحرفي في حفرهم بافلاك
 لانه لا يعان يخنوسا
 اتامها جروا والانساري
 وابد ابراهم برزق وفتيس
 عند الله جافيس عينة
 والبر عبد سهل ح سهل
 وبعثت عليه غايس بس بهم شرح وساس
 ابراهيم

67. 'Alā ḥayr mwulūd bi-afdali ayyāmī

Theme: history: *ḥilāfa rāšidā*

Ms: ATLK

Ten verses on the period of the *ḥilāfa* of the Prophet Muḥammad by the first four Caliphs and the Prophet's grandson Ḥusain.



(g) Occasional

68. *Abyāt raqīqa fī tahni`at qudūm Maulāya Muḥammad b. `Umar (Tarḥīb al-`arīf billāh)*

Theme: welcoming

Publ. *Dīwān* no.1, pp.103-105.

A 32-verses poem on welcoming the arrival of the Algerian al-Ḥāj̄j Bin `Umar in Kano, written on 17 Rabī` II 1368/16 February 1949.

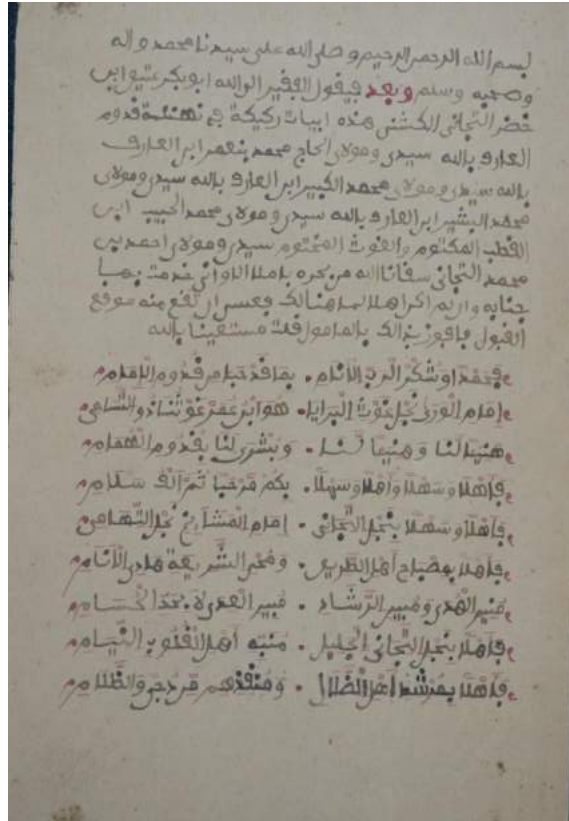
69. *Tarḥīb wa-tawdī`*

Theme: welcoming and farewell

Ms: ATLK

Publ. *Dīwān* no.1, pp. 106-110.

Poem in 31 verses, to welcome and bid farewell to the Algerian al-ḥāj̄j Bin `Umar.



70. *Tarḥīb bi al-Šayḥ Muḥammad al-Hādī*

Theme: welcoming

Publ. in *Dīwān* no.1, 111-112.

A welcome ode to celebrate the arrival of the Mauritanian Šayḥ Muḥammad al-Hādī to Kano, who was sent to Kano by Šayḥ Ibrāhīm Niassé to propagate the Fayḍa.

71. *Al-tawdī‘ bi-al-Šayḥ al-Hādī*

Theme: farewell

Publ. *Dīwān* no.1, pp.113-114.

A farewell to Šayḥ Hādī in about 20 verses.

72. *Yā arḍ Zinder atāki al-yawm Barhāmu*

Theme: welcoming

Dīwān no. 2, p.24 (forthcoming).

Mss: two in ATLK, one with *taštir* by Balarabe Jega.

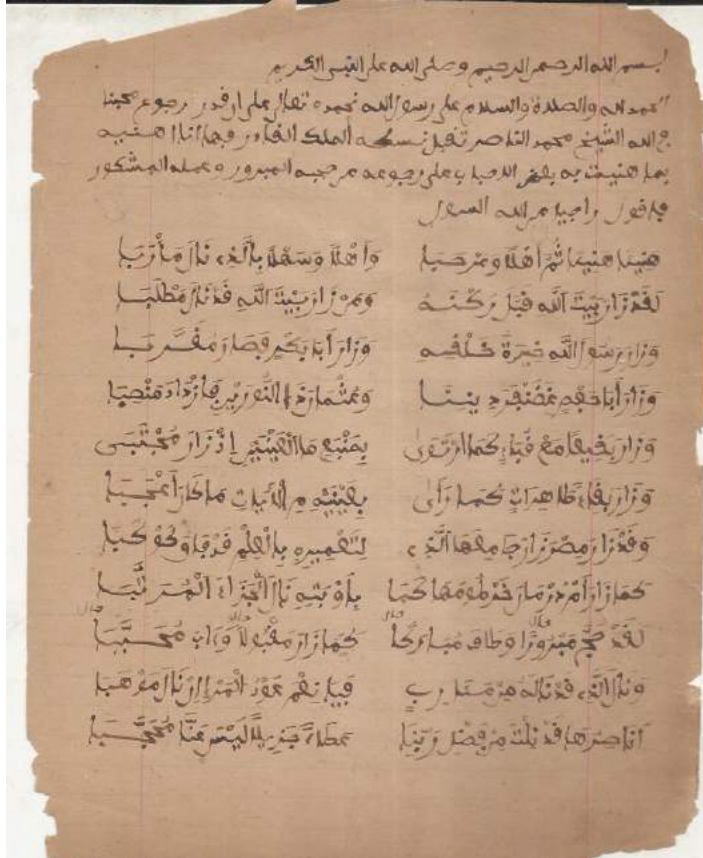
Composed in 1961 to extend a welcome to Ibrahim Niassé during his visit to the Republic of Niger. Most Nigerian Tijānī leaders traveled there to greet him since he was unable to enter Nigeria at the time due to political issues. The poem was written on the 22nd of Rajab 1380 (10th January 1961).

73. Hanī'an hanī'an tumma ahlan wa-marḥabā

Theme: welcoming

Ms: ATLK

A welcome back to Nasiru Kabara who returned from pilgrimage.



74. *Qāla ‘Atīq ḥādīm al-Tijānī*

Theme: occasional

Publ. in Atīku’s Hausa poem *Tusamma* as well as in other published Hausa poems.

Author composed these three verses when a picture of him was taken and brought to him. Upon receiving the image, he took a pen and wrote the verses, using this act as a sign to convey that taking pictures is permissible in Islam.

75. *Inna al-bilāda lahā ahl wa sukkān*

Theme: occasional eulogy of the people of Gusau

Dīwān no. 2, p. 24.

Ms in ATLK, copied by Atīku’s disciple Balarabe Gusau.

Verses in praise of the people of Gusau. Gusau is a town in north-western Nigeria with a vast number of Tijāniyya affiliates, mostly Atīku’s disciples.



76. *Yā arḍ Zinder atāki al-yawm Bin ‘Umar*

Theme: welcoming

Ms: ATLK, copied by Atīku’s disciple Khamis Shuaib who is among travellers and contributed to the poem.

Dīwān no. 2, pp. 30-32 (forthcoming).

Verses composed collectively by some Tijāniyya *ḥajj* scholars on their way to Niger Republic, escorting the Algerian visitor Ṣayḥ Bin ‘Umar. Atīku composed the first verse and asked his friends to compose verses in the same meter for the occasion. The event occurred in *Ḍul qa‘dah*1369 (August 1949).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَآلِهِ
 وَصَحْبِهِ وَسَلَّمَ
 (ويعبد) فيقول الوفير إلى الله تعالى محمد الخامس بن مشيخ الكون
 إننا لما خضنا من ذوقنا والسيد العالم أبو بكر عتيق والسيد الملقب
 أحمد التجاني إلى زبد مشيخ سيدنا و مولانا الحاج ابن عمر
 التجاني ونحن حينئذ في السيرة قال لنا السيد أبو بكر عتيق إن
 سنانيكما بيبت واحد فإذا أتيت به فليات كل واحد منكما
 بيبت الآخر فيكون الجميع ثلاثة أبيات تهنئة لهذه
 البلدة التي نفضلها وقلنا له هات به فقال
 يَا أَرْضَ زَيْدٍ أَرَأَيْتَ أَيُّ يَوْمٍ بِنَعْمَرٍ جَلَّ التَّجَانِي إِذَا الْعَبَّاسُ وَاقْتَحَرَ
 (وقال السيد الحاج أحمد التجاني)
 فَلَيْسَ هُنَاكَ أَيُّ يَوْمٍ عِيدٌ فَكَيْفَ تَكُونُ إِذَا عَفَا وَجَلَّ التَّجَانِي مَرْمُوعُ السَّيْفِ
 عِيدُ الْقُدُومِ وَعِيدُ الْجَمْعَةِ إِتْمَعَلْ بِأَجْبَ لَعِينِي فِي يَوْمٍ وَوَعْدِي
 (وقلت أنا)
 يَحْوِي إِكْرَامَهُ فُوعِي وَلَا تَهْنِي بِإِلَّ إِكْرَامَهُ مِنْ شَرِّ مَدَّخِرِ
 وقال الحاج أحمد التجاني أيضا
 أَعْظَمُ بِمَنْ شَيْعُوهُ مِنْ كُنُوفِهِمْ عَيْدُ إِلَهِهِ أَبُو بَكْرٍ عَلَى أُنْبُرِ
 ذَا أَجَلٍ سَائِحِي وَهَذَا حَاتِمَةُ الرَّاقِبَانِ: أَلَمْ عَيْتُ ضَابَةُ الرَّوْمِ
 وقلت

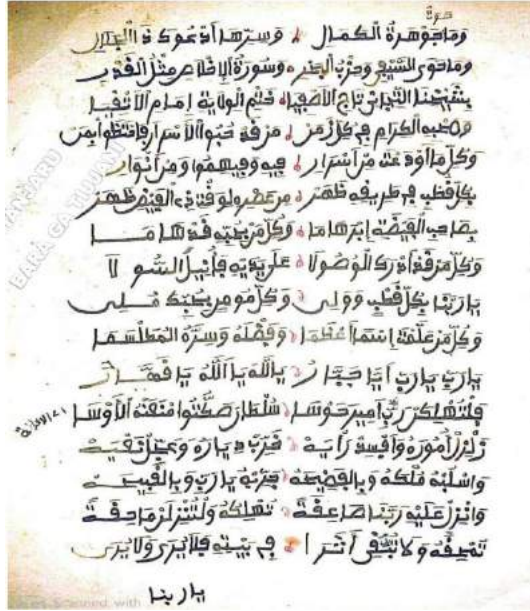
77. *al-Ḥanjar al-rabbānī fī dabḥ a'dā' tarīqa al-Tijānī*

Theme: invective

Publ. in *Dīwān* no.1, pp. 126-129.

MS: ATLK, and Jos Archive, 1321.

A 55-verses polemic *rajaz* poem against the sultan of Sokoto, written on 1st Dū l-Qa'da 1368/26 August 1949, after the Sultan ordered the destruction of the Tijani zawiyas.



78. Rašq al -sihām ilā man ankara ‘alā ḥatīm al-auliya’ al-kirām

Theme: invective

Publ. Dīwān no. 1, pp. 134-136.

A 43 invective verses against those who deny the sainthood of Šayḥ Tijānī position (*munkirūn*).

79. Iršād al-aḥibba fī nuṣūṣ taḥrīm al-tabāḡa

Theme: Didactic, on smoking

Publ. Abeokuta: M. al-Mubāraka, 1365/1945; reprinted Cairo: Muṣṭafā al-Bābī al-Ḥalabī, 1380/1960; reprinted also 1972. Publ. also in Majmū‘ 1; Publ. in Dīwān no.1, pp.53-61.

102 verses addressing the prohibition of smoking. Atiku, like other Tijānī scholars in the 20th century, endeavours to present evidence demonstrating that smoking is prohibited according to Islamic law. The date of composition is explicitly mentioned in the last stanza as 1354/1935.

80. Top of Form *Anā al-ḥakīr al-waqīr*

Themes: Sufi supplication

Dīwān no. 2, pp.21-22.

Ms: in ATLK

Original 10 verses composed by Nasiru Kabara after he made the *taštīr* of poem 13 above; Kabara sent the paper back to Atiku with these verses, subsequently Atiku wrote a further *taštīr* on them to turn it to 20 verses.

وكتب هذه البيعة يوم هذا الشنباء
والتقى **ابن العباس** **خضرا** **النجاشي** **الحشني** **وهام** **مع**
نافع الطائي **الشمطير**

انا العفيف الوفيير
 لا انا في ايامي
 لا ارمو، لنصوة
 ميتيل اقص مراد
 يا مدعي العبي فادع
 معجما ولا تغربها
 وانكدر مساندي
 وتجر ابي الهم مع جريه
 واستغفر الله واعلم
 يا من مكن الله جافهم
 وسال لخال ميب
 وتبشر القيت خلد
 وانكصم عيب
 تارة الروي الكريم
 عليه داي صلالة
 ومن بقع ارض الحارم
 والال والحب ما احب
 مسا قايح فمطر وقه
 او قال من لانه عبي
 دو صيحة وموعيل
 انا العفيف الوفيير

82. *Aā ayyuhā al-rajul al-karīm*

Theme: correspondence

Dīwān no. 2, pp. 27-28.

Ms: in ATLK

Written on Thursday 12th Safar 1362, 18th February 1943, contains 11 verses to awaken the determination of his friend Nasiru Kabara in the cause of God. Manuscript in Atiku's residence with handwriting of his disciple 'Utmān b. Muḥammad Sokoto.

هذه الأبيات قالها العجيز بالله
 بسم الله الرحمن الرحيم
 الأبيات الرجل الكريم . ومن بوكا إده قلبه بهم
 عليك بعهبة مادامك حيا . ولا تكسر إن الكسر شوم
 بزي ذو الرهمة العظمي عينا . فيوجد عنده صدق ونعم
 وذو الكسر التزبان بغير . فليس يرى به بصل ونوم
 الأبيات صرا الأذكار تكثر . بقزم إن ذا القزم الكريم
 أعانك ريتا فيما فصدت . خير أعانة وجد في يديهم
 يمدك بالأيوم من النور الحسي . من أمتنا النجوم
 بجاه بيينا النجوم طه . ومن سن لمخيمهم تهم النجوم
 رض الولى تفهم جميعا . من قد نال بشرته اناء لهم
 فصل واسم تيارت ذوما . على الخنار به العبد الصميم
 وإله صمبه ما قال حب . الأبيات الرجل الكريم

نعت وسمعت يوم الخميس ١٢
 صبر سنة ١٣٦٢ هـ = ١٩٤٣ م
 رقم عثمان حيا
 رتخاني

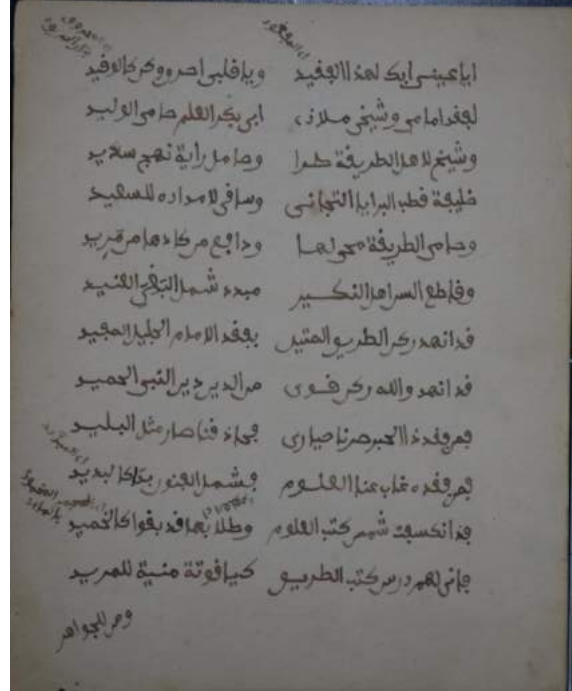
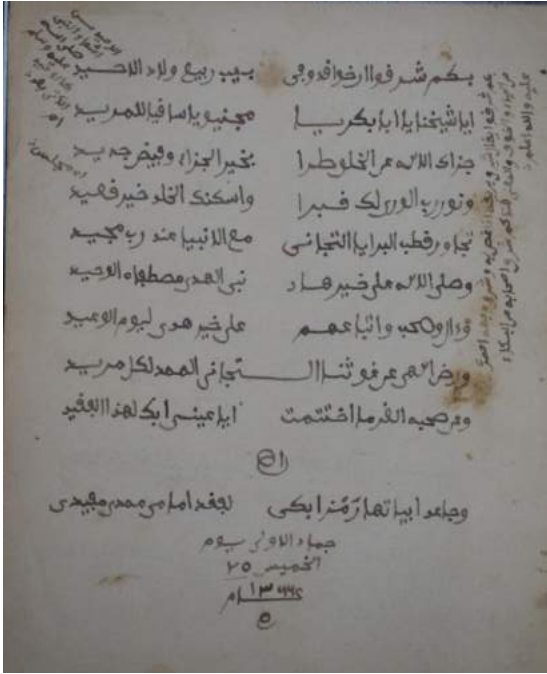
83. A-yā 'inī ibki li hāḍa al-faqd

Theme: Elegy

Ms in ATLK.

Publ. in *al-Fayḍ al-hāmi'*, as well as in Majmū' No. 1.

Elegy of Šayḥ Abū Bakr Mijinyawa, in 33 verses. Dated 25 Jumādā I 1366/16 April 1947.



84. *Elegy of Šayḥ Muhammad Salga*

Theme: Elegy

Publ. in *Taḥṣīl al-waṭar*.

32 verses.

85. *Elegy of Šayḥ Maḥmūd b. al-Ḥasan Sanka*

37 vv. Dated *Ḍul qa‘dah* 1326 (October 1943). Publ. in *Taḥṣīl al-waṭar*.

86. *Hal dā la ‘alīn ma‘ jawāhir ruṣṣa‘i*

Theme: Commendation (*taqrīz*)

Ms: copy obtained by author from Mai Rigar Fata Family.

Commendation of the elegy composed by Šayḥ Ilyās Mai Rigar Fata on the demise of Šayḥ Maḥmūd b. al-Ḥasan Sanka.

21 vv.

87. *A-lā ayyuhā al-nadb al-munādī*

Theme: Commendation (*taqrīz*)

Publ. in Tijānī Uṭmān’s book *Tuḥfat al-‘atibbā’*, Northern Maktabat Printing Press.

Hausa poems

The collection of Atiku's Hausa poems contains 14 long and short poems. Their themes are close to those in Arabic language. Yet, there are two additional themes in which Atiku composed in Hausa, namely theology and humor. His humoristic poems, however, always have a further, hidden dimension, historical or Sufi.

(a) Theology

89. *Munjiyat al-niswān wa-al-wildān min al-wuqū' fī hawā al-nīrān*

Publ. Zaria: Gaskiya Corporation, n.d. (copy in NU/Falke, 1433).

Popularly known as *Yar tsuntuwa*, it is theological poem on the Aš'ari creed, 86 verses, composed on 10th Ramadān 1352 (27th December 1933). The available copy was written in 1378/1959.

90. *Hakkin Manzanni*

Ms: ATLK.

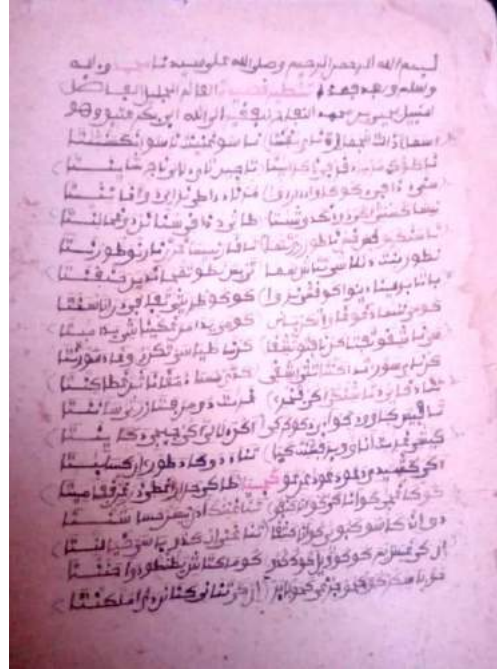
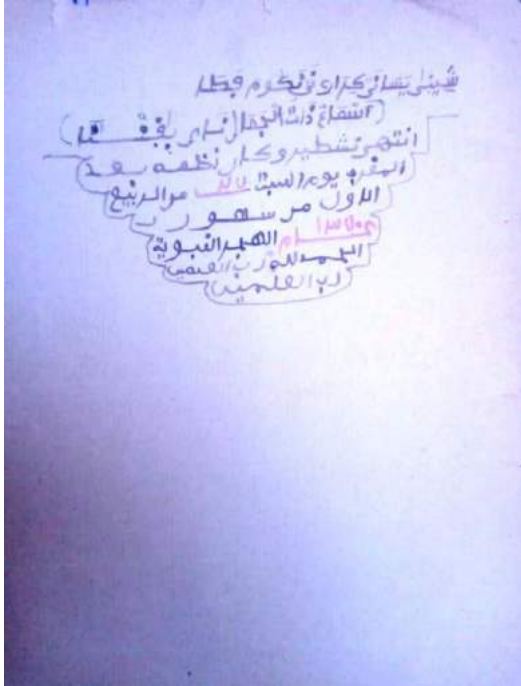
12 vv. on the qualities of the prophets.

91. *Asmā' dāt al-jamāl*

Theme: Sufism

Ms: ATLK

Taštīr of a poem by Šayḥ Yahya Al-Naffaḥ (1898-1954) on Sufi divine love. 18 vv. Composed on Saturday 27 Rabī' al-Awwal 1370, 6 January 1951.



92. *Ijābat al-sa' il fī kaṭīrin min al-masā' il*

Theme: Jurisprudence

Ms: in ATLK.

A 243 vv. poem composed on 25th Rabī' Awwal 1346, 22 September 1927. On funeral rites according to Islamic law. The book is a free translation of Maḥmūd b. al-Ḥasan Sanka's Arabic poem *Sabīl al-muhtadī*. It is part of the debate between "Salgawa" and "Madabawa" that divided the community of Malki scholars of Kano in the early 20th century.



93. *Nash al-ihwān wa- ḥattuhum ‘alā al-tamassuk bi-ṭarīqat Aḥmad al-Tijānī*

Homiletic (*wa z*) poem in 140 vv. Composed on 27 Ša‘bān 1358, 12th October 1939. Preaching people to do good and to join the Tijānī order so as to avoid bad deeds. Published with *Nash al-ihwān* and *Tuḥfat al-fuqarā’* by Northern Maktabat Printing Press, Kano.

94. *Tuḥfat al-fuqarā, fī madḥ ḥayr al-warā*

Theme: eulogy: Prophet
 Publ. Northern Maktabat, n. d., with *Nash al-ihwān* and *Sa‘ādat al-aḥbāb*.
 224 vv., composed on 16th Ramadan 1357, 9th November 1938.

95. *Taštir Begen Muhammadu*

Theme: eulogy: Prophet
 44 vv. *taštir* of one of Nasiru Kabara’s most popular poems in praise of Prophet Muhammad.

96. *‘Aybat al-fuqarā’ fī madḥ ḥātim al-awliyā*

Theme: Eulogy: Šayḥ Tijānī
 Publ. Kano: Jola-Ade Printers, 1389/1969, followed by many reprints.
 Ms: ATLK. Full text in Viola (2003). Viola identified seven different mss of this text, all held at Herskovits Library, Northwestern University; ms. A - IASAR Collection No. 199; Ms. B - Falke Collection No. 1278; ms. C ~ Falke Collection No 1871; ms. D -

Falke Collection 1711; ms. E - Falke Collection 823; ms. F - Falke Collection 1494; and ms. G - Paden Collection 240.

69 vv. in praise of Aḥmad al-Tijānī, written on 26 Šawwal 1357/19th September 1938. This became one of the most popular of the many poems by the author and was recited with many different tunes. Has been reprinted a number of times, usually followed by author's *I'ānat al-balīd*.

97. Sa'adat al-Aḥbab fi madḥ quṭb al-aqtāb

Theme: Eulogy: Aḥmad al-Tijānī

Publ. with *Naṣḥ al-iḥwān* and *Tuḥfat al-fuqarā'*.

MS: ATLK, 4 ff.

In praise of Aḥmad al-Tijānī, written in 19th Ramadan 1352, 5 January 1934.



98. I'ānat al-balīd bi-šarā'it wurd šayḥinā al-sadīd

Theme: Sufism

Publ. often with '*Aybat al-fuqarā'*' (*Tusamma*. Copy in Uba Ringim; also publ. with author's '*Aybat al-fuqarā'*'.

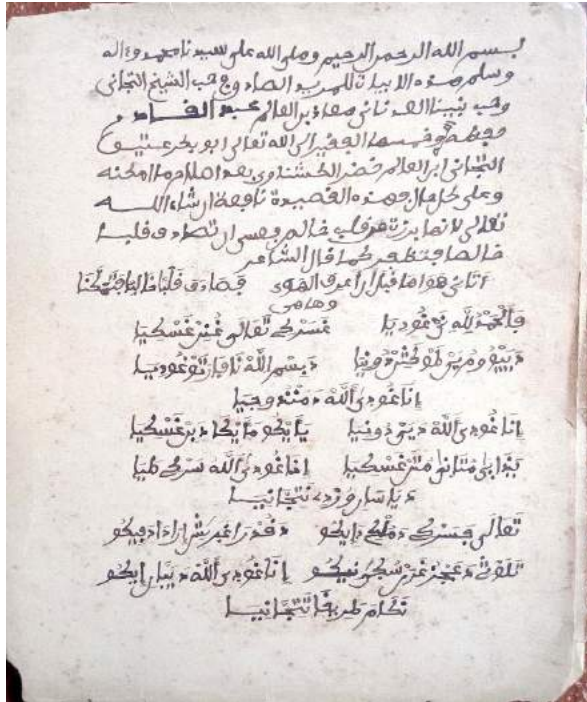
107 vv. on the conditions associated with the Tijānī litanies. Composed on 14 and 15 Muḥarram 1359 (6-7th March 1940). Copyist: Maḥmūd al-Ḥāfiẓ b. Abba Ismā'īl.

99. Taḥmīs of poem by Mu'ād 'Abd al-Qādir

Theme: Eulogy

Ms: ATLK

The poem was originally composed by Atiku disciple Malam Mu'azu Abdulkadir in 15 vv.



100. *I'ānat al-buladā' bi-al-manzūma al-raqtā'*

Theme: didactic

Publ. in *I'ānat al-balīd wa ifādat al-mutakallim bi-al-luġa al-'arabiyya*.

110 vv., teaching Arabic vocabulary to a Hausa reader.

101. *I'ānat al-šākī bi-tārīh Kwaki*

Theme: History/occasional

Ms: two copies in ATLK, first copied by Balarabe Jega and second autograph.

111 vv. composed by Atiku and Balarabe Jega on Saturday 1st Ramadān 1361 / September 12th 1942. To commend the arrival of *Kwaki*, a southern Nigerian food made from cassava flour, to northern Nigeria, after a famine. The poems contains many historical references to the context of World War II.

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