

The Romanticism Elements in “Princess Fauziyya” by Tambaya L.S Guga

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- **Abstract**

The research discussed the romantic elements in "Princess Fauziyya", a Hausa novel written by Tambaya L.S. Guga, using the Romantic concept. The objectives of the research are to focus on the themes and characteristics of romanticism, and to know what kind of figurative language is used to support the Romantic elements in the novel by Tambaya L.S. Guga. The novel is studied using the descriptive analysis method and content analysis technique. The novel is meticulously and precisely analyzed the use of figures of speech to discover romantic elements as well as the presence of romanticism characteristics. The research has discussed the six primary characteristics: a celebration of nature, focusing on the individual and spirituality, a celebration of isolation and melancholy, an interest in the common man and childhood, idealization of women, and personification and pathetic fallacy. The figures of speech that took place in Tambaya L.S. Guga's novel "Princess Fauziyya" to support the Romantic elements in the novel are: personification, simile, metonymy, metaphor, and symbol, and are used to support both emotion and imagination. The researcher expects that the study will be useful to readers who want to know more about Romanticism.

- **Key Words:**

Criticism – analysis- imagery- symbolism- interpretation-
themes-Romanticism –context-social conditions or social
aspects-culture-novel-Hausa novel-figures of speech.

• ملخص

يناقش البحث عناصر الرومانسية في الرواية الهوساوية "الأميرة فوزية" للكاتبة تامبايا جوجا"، ويهدف البحث إلى: التركيز على الموضوعات الرئيسية التي تطرحها الرواية ومدى مطابقتها لموضوعات الأدب الرومانسي، كذلك خصائص الرومانسية واللغة التصويرية المستخدمة لدعم عناصر الرومانسية في الرواية، يستخدم البحث المنهج الوصفي التحليلي مقترناً بتقنيات تحليل المحتوى. ويتم تحليل اللغة التصويرية المستخدمة للوقوف على عناصر الرومانسية، كذلك يناقش البحث الخصائص الست الأساسية للرومانسية وهي: الاحتفال بالطبيعة، والتركيز على الفرد والروحانية، والاحتفال بالعزلة والكآبة، والاهتمام بالرجل العادي والطفولة، ومثالية المرأة، والتجسيد والمغالطة المثيرة للشفقة. وقد رصد البحث الصور البلاغية المستخدمة في الرواية والتي تدعم العناصر الرومانسية للعمل الأدبي وقد تمثلت في التالي: التجسيد (التشخيص) والتشبيه والكناية والاستعارة والرمزية وقد استخدمت في الرواية لدعم كل من العاطفة والخيال.

يأمل الباحث أن يكون هذا البحث مفيداً للقراء الذين يرغبون في معرفة المزيد عن عناصر وملامح الرومانسية في الرواية الهوساوية.

الكلمات المفتاحية:

النقد - التحليل - الصور - الرمزية - التفسير - الموضوعات - الرومانسية - السياق - الجوانب الاجتماعية - الثقافة - الرواية - رواية الهوسا - الأساليب البلاغية- عناصر الرواية الرومانسية.



Introduction

Background of the Study:

The reason why the Novel has been chosen as a research subject is that Novel is an awareness of experience and reflection of all thoughts, feelings and societies expressed through Creating themes, meaning, characters, places, Time, and language choices etc. Novel is “an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events”¹that had so many movements in its development. Some of them are romanticism, symbolism, realism, stream of conciseness, Existentialism, and many others. One of important movement which had appeared and became famous on 17th and 18th century was Romanticism. Romanticism is a movement which emphasized on human's emotion. Those acts of expressing real life use beautiful language so that they can touch the feeling of the reader. The beauty became important focus in Romanticism field.

Focus of the study Search

The focus of the research will be on two aspects the first one is the themes and the second one is figurative languages constructing dominant elements of romanticism which appeared in the Novel by Tambaya L.S Guga.

Research Questions

According to the focus of the research, the questions of the research which appears are:

- 1- What are the themes used by the author to enrich the romanticism elements in the Novel?
- 2- What kinds of figurative language found in the Novel that supports the elements of romanticism.

1- <https://www.merriam-webster.com/dictionary/novel>

Objectives of the Study

Generally, the objective of the research is to analyze the Novel of “Princess Fauziyya” using Romanticism concept. Specifically knowing the elements of romanticism in the novel by analyzing the themes and the figurative language.

Significances of the Study

By researching of the Romanticism elements including both themes and figurative language that are appeared in “Princess Fauziyya” by Tambaya L.S Guga, the researcher hopes the paper will give benefit to the reader who is interested to analyze Novel generally and Romantic Movement specifically.

Research Methodology

The research uses descriptive analysis method which describes the data, which are taken from “Princess Fauziyya” Novel, then analyze with reading and understanding Romanticism concepts.

Preface

After the great win of Nobel Prize for one of the African writers the Tanzanian novelist Abdulrazak Gurnah who has won the 2021 Nobel Prize in Literature for his “uncompromising and compassionate penetration of the effects of colonialism and the fate of the refugee in the gulf between cultures and continents” The need to give the African Novel a lot of studies to its various stages and its development through different ages and needs. The Novel has a distinguished place in the history of African literature, and a great role in supporting the struggle of people against colonialism. The Hausa Novel is also a part of this and has its influence on people and society. The European novel has a great impact on the African novel and therefore it has been generated as a result of merging the European concept with the indigenous African interpretation and then developing it through practice, from flat direct expression to elaborate experience.¹

1- Dathorene, O.R. (1975): African literature in the twentieth century, London,p.53



The history of Hausa Novel:

Hausa literature is nothing but a fabric whose threads are directly connected to this great body which is called "The African literature. African literature may be classified according to the local languages because Hausa is one of the most widely spoken language among the three largest languages are Arabic in the north, Swahili in the east, and Hausa in the west.

In local African cultures, theatre and poetry are considered to be the oldest literary genres, but a bitter dispute arose over the emergence of other literary genres such as: the novel, the short story and the biography. The origin of Hausa literature was through the representational artworks performed by actors, poets or singers, and it was called "Tatsuniya da wassani"¹ meaning stories and tales, and these were told at night in the summer sessions. Many Africans have seen that the novel is not alien to their oral heritage, which is full of folklore, fairy tales and legends.

With the spread of education, the novel received great attention from writers, as well as, an artistic vision of the dramatic construction that arose in Africa, and the aesthetics of oral traditions were incorporated in the novel, and then the African novel resulted from the merging of the European concept with the local African interpretation, and then its development was through practice starting from flat direct expression. To the elaborate experience.

The folk tale is considered the basis of literary fiction in Hausa literature. As for the Hausa novel, it is a new literary form that arose in 1930 AD after the codification of the Hausa language in the Latin alphabet. The first generations of the novel were the product of literary competitions and state festivals for arts and culture, and the novel in terms of its artistic construction was a repetition for the first folk tales that used the simple language of

1- Neil Skinner (1980): An Anthology of Hausa Literature in Translation, Northern Nigerian Publishing, Zaria, p.4f

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the common people and took a satirical educational role and were influenced by fairy tales and oral legacies. Most of the topics centered on the struggle of good and evil that ends with the victory of good represented by an ideal good hero and the Occultism and miracles occupied their place in the novel. “The beginning of the publication of these novels was in the form of translated materials and excerpts from tales and some other prose works, the most famous of which is the book “The Hausa’s Tales” Littafi Na Tatsuniyoyin Hausa in the period from (1911-1913) and the translations of The Thousand and One Nights in 1924, and News of the Past and the Present.” Labarun Da Da Na Yanza, and the publication of Hausa novels began in 1934. Examples include the novel “Healing Water” “Ruwan Bagaja” in 1934, the novel “Gandoki” which is the name of its hero, the novel (Sheikh Omar) or “The Tragedy of the Slaves”, the novel “The Eye of the Questioner” "Idon Matambayi" and the novel “Speaking is Capital” “Magana Jari Ce” 1938.¹

It is possible to divide the stages of development of the Hausa novel after its first precursors in 1934 into three stages: The first stage includes those novels that appeared in the forties and early fifties, and their themes were related to miracles, jinn, angels, and supernatural abilities of their heroes, the second stage includes novels that appeared in the late sixties and early seventies, taking a middle course that combines fantasy and reality in the development of transferring the novel with it from epic frameworks to novel frameworks such as the novel “The Star of the Desert” “Tauraruwa Hamada” and the novel “Nagari Na Kowa” and others, the third stage includes novels that appeared in the late seventies and early eighties and witnessed great development and prosperity coinciding with the economic recovery of Nigeria from oil revenues. Such as “So Ajannar Duniya” means “Love is the Paradise of the World” and “Amadi Na Malam Amah” means “Amadi the friend of Mr. Amah” etc.

1- Graham Furniss(1997): Poetry, Prose and popular Culture in Hausa, Edinburgh University, London, P.12-36



With the spread of education in the Hausa society, literary production increased and the Hausa novel flourished and had modern trends bearing in its content deeper and more developed intellectual issues and artistic templates that mimic the modern novel. The communication resulting from education and modernity has an impact on the Hausa novel that became with a contemporary form, as” The novel in its contemporary form did not exist in Hausa literature before the Hausa people’s contact with Western civilization. It is known in Western literature as works with long soul novels or generations novels, and the division of the novel into parts and chapters, in which the novelist clarifies a specific issue that he explains in an integrative way, as well as exposure to the problems that society suffers from, which is what we find in the early European novels.

The author of the novel “Princess Fauziyya”:

Tambaya L.S Guga was born in, Abaya Guga, Katsina State 1965, her father was a secondary school teacher in Guga. She started her studies at Guga school for six years and then attended Ibrahim memorial School which is a dual study school with both Arabic and English, she graduated in 1983, and her father passed away at that time, she moved with her mother to Kano to enroll in the Department of Arabic Language at Kano University where she has met the Hausa writer "Balaraba", who encouraged her to write the novel, but it was her destiny to leave the college from the first year and has married one of her relatives in Kano, then she has free time to write. She wrote four novels which are “who doesn’t listen to the advice” 1992, “Princess Fauziyya” 1995, “Who is the first who knows the dead Body?”1997 and “The Orphan”2000, in addition to many of writings that haven’t been published yet.

The Story of Princess Fauziyya

The novel is about princess Fauziyya The daughter of a king who has fallen in love with a poor man called Rasib, Princess Fauziyya has decided to marry her beloved but the king and his retinue have intervened to prevent this marriage, conflicts took

place between Fauziyya and her father from one side and Rasib and the king’s retinue from the other side, till the victory of love won the conflict, and the two beloved ones got married.

The Romantic Period

The romantic Period began roughly around 1798 and lasted until 1837. The political and economic atmosphere at the time heavily influenced this period, with many writers finding inspiration from the French Revolution. There was a lot of social change during this period. Calls for the abolition of slavery became louder during this time, with more writing openly about their objections. Romanticism was a reaction against the spread of industrialism. Although writers of this time did not think of themselves as Romantics, Victorian writers later classified them in this way because of their ability to capture the emotion and tenderness of man.¹

Romanticism

“The terms 'Romanticism' or 'Romantic' are use frequently in discussion or Writing about the arts and their cultural context over the past 200 years /an assertion that can easily be verified through even a cursory glance at relevant books or web-sites. However this widespread use of the term can be misleading and beguiling in its apparent simplicity”².Romanticism is an ideological and literary understanding which affects the whole of literature. This ideology in itself is already a contradiction arises. On the one hand, the romance was the inventor of the daily reality, but on the other hand trying hard finding another reality that lies behind it without leaving the everyday reality. Romanticism is divided into two kinds; namely romance serious and popular romance. Romanticism is a real popular imitator of serious romance.³

1- <https://www.easternct.edu/speichera/understanding-literary-history-all/the-romantic-period.html>

2- David Srevens (2004): Romanticism, Cambridge Press University, UK,p.11

3- Sansuddin (2016): Journal of Indonesian language, Education and literature, voll, p.38

The Novel in the Romantic period

During the Romantic Period the novel grew in popularity and became one of the major sources of entertainment for middle class citizens. Authors began to tailor their writing to appeal to this audience.

The Romantic Period saw more successful women writers, a precursor to their popularity in the Victorian era. The most significant female writer during this period was **Jane Austen**.¹

Romanticism elements in Princess Fauziyya by Tambaya L.S Guga:

First: Characteristics of Romanticism in literature:

Romanticism has the faith in the senses, feelings, and imagination; as well as an interest in the rural and natural; a shift from public; and interest in the mysterious and infinite. Mainly they cared about the individual, intuition, and imagination. In addition Romanticism was a philosophical revolt against rationalism². Romantic literature is marked by six primary characteristics: celebration of nature, focus on the individual and spirituality, celebration of isolation and melancholy, interest in the common man and childhood, idealization of women, and personification and pathetic fallacy.³

1- Celebration of nature:

Romantics stressed the celebration of nature in art and language and the experience of sublimity through a connection with nature. Romantics rejected the rationalization of nature by the previous thinkers of the Enlightenment period; they idealize country life and believe that many of the ills of society are a result of urbanization. A certain perspective on the nature is highly varies, “nature as a healing power; nature as a source of subjects and

1- <https://www.easternct.edu/op.cit>

2- Paqui Domenech Martinez(2003): Romanticism.Characteristics,: MURAL Universitat de Valencia, Valencia , p.2

3- <https://www.thoughtco.com/romanticism-definition-4777449>

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images nature refuge from the artificial development of civilization including artificial language”¹ In France. Rousseau particularly suggests backing to nature simple life that keeps intact with civilization”. The founding of the real nature value is coupled by idea that nature is something independent and not just objects managed by human². Nature was not only appreciated its physical beauty by the Romantics, but also for its ability to help the urban man find his true identity³.

The following examples showing the celebration of nature though out “princess Fauziyya”:

“Daga arewa maso gaba kaxan da wannan koramar wani makeken lambu newanda tsawonsa zai kai kamar kilomita uku, faxinsa kuma kamar misalign kilomita biyu. Akwai qofofi takwasa wannan lambu sannan kuma duk da tsawonsa, an kewaye shi ne da wata irin Katanga ta alfarma. Haka kuma a cikin wannan lambu akwai dashe-dashen itatuwan kayan marmari iri daban-daban kamar su mangwaro, gwanda, gwaba, lemo, ayaba, yazawada dai sauranire-iren wadannan kaya na marmari kazalika an daddasa wadannan ituwa a jere a cikin layukaabin qwanin ban sha’awa, kana ga wataisk mai daxin gaske na kaxawa a kodayaushe. Daga can karshen yamma na lambun kuma an keve wani wuri inda aka daddasa furanni launuka daban-daban.”

Translation:” In front of it from the northeast, there is a large orchard three kilometers long and about two kilometers wide. The orchard is surrounded by a huge wall with eight gates and within it; there are trees of various fruits such as mango, gunda, guava,

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- 1- Lila Melani (2009): Romanticism, Brooklyn English Department, Brooklyn, p.2.
 - 2- Jan van Luxemburg (1989): et al Over Literature: Translated by Akhadiati Ikram with title Tentang Sastra,,: Gramedia, Jakarta P.166
 - 3- Deepa Kartha (2009): Characterisrcs of Romanticism, Buzzl, Costa Mesa, p.1

orange, banana and cashew, in addition to other trees organized in a way that gives joy and pleasure to the heart. In the far west of the orchard, there are basins dedicated to the cultivation of various types of flowers”.

“Kana ga tsuntsaye masu launuka iri-iri suna kaiwa da dawowa. Wasu kuma suna kuka mai daxin gaske, kai kace irin sautin sarewar nan ce ta larabawa ko kuma mutanen qasar Hindu.”

Translation: "There are birds of different colors that move in all directions and sing beautiful songs as if their voices are sounds of Arabic or Indian music."

2- Interest in the common man:

Romantics believed in the natural goodness of humans which is hindered by the urban life of civilization. They believed that the savage is noble, childhood is good and the emotions inspired by both beliefs causes the heart to soar.

“Da Rasib ya ji haka, sai y ace mata, “babu shakka Fauziyya, ina so ki sani cewar tun rana da na ganki wannan tunani shine ya dame ni. Watau muqamanki da matsayinki suna firgita ni a duk lokacin da na yi zurfi cikin tunanina” ya qara da cewar, “yanzu dubi takalminki, kuxinshi sun fi kuxin gidanmu da dukkan kayana. Haka nan ni na huntuna ne in kwatanta da ke”. Ya ci gaba da cewar “kuma kefa xiyar sarauta ce, ga kuma dukiya a gidanku kamar qasa, ni kuwa gidanmu ba sai na bayyana ma ki ba, waxannan al’amurra sune a koda yaushe na tuna su, suke tsorata ni da girgiza ma ni zuciya, har in rinka zullumin yiwuwar kasancewar mu miji da mata”.

Translation: “When Rasib heard this, he said to her, "Of course Fauziyya, I want you to know that since the day I saw you this thought has bothered me. That is to say, your position frightens me whenever I am deep in thought. "He added," Now look at your shoes, they cost more than our house and all my belongings. I'm

just nothing compared to you”. He continued, "And you are a princess, and the wealth in your house is like the dust, and my house does not have to be revealed to you. These are the things I always remember; they frighten me and shake my heart, as long as I worry about the possibility of being husband and wife”.

“Ki sani cewa ba ni da nufin in musguna maki, amma tilas ne kada mu tafi tare”

Translation: “you have to know that I don’t want to hurt you, but we shouldn’t leave together”

1- Personification and Pathetic Fallacy:

Romantic literature’s fixation on nature is characterized by the heavy use of both personification and pathetic fallacy.

“Nan da nan fa sai faxa ya kaure a tsakanin wadannan tsuntsaye biyu suka yiwa janansujina-jina. Ita kuwa macen tsuntsuwar nan sai wani irin kuka take yi mara daxin ji”.

Translation: The conflict between the two birds escalated until they bled themselves, and the female was screaming as if she was crying.

The pathetic fallacy in this example that the author used, is showing the heroine of the novel watching the battle between the two male birds who were fighting for the female bird and she was giving sympathy to the female bird who was watching and crying for her beloved, the heroine was watching the female bird as if she is watching herself crying for her beloved “Rasib”, the author personifies the female bird as a woman crying and weeping loudly, to express the feeling of sadness that both the female bird and the heroine of the novel have.

2- Celebration of isolation and melancholy:

Emphasis on introspection, psychology, melancholy, and sadness. It often dealt with death, transience and mankind’s feelings about these things.

“Kai! haka dai al’amurra suka tsaurara ga sarki da uwargidanshi Zubaidatu, suka shiga cikin dimbin baqin cikin rubuwa da kuma rashin Fauziyya”.

Translatin: “Bearing this was difficult for the king and his wife, and they were deeply saddened by the separation of their daughter, Fauziyya”.

3- Idealization of women:

Women were always presented as idealized love interests, pure and beautiful, but usually without anything else to offer. Ironically, the most notable novels of the period were written by women (Jane Austen, Charlotte Brontë, and Mary Shelley, for example), but had to be initially published under male pseudonyms because of these attitudes. Much Romantic literature is infused with the concept of women being perfect innocent beings to be adored, mourned, and respected -but never touched or relied upon.

“Fauziyya sai ta xan yi wani shiru tana sannan ta farad a cewa,”Ina mai farin cikin shaida maki cewa na’yanta ki. Saboda haka daga yau daga kuma yanzu kin fita daga rukunin sauran kuyangi, kin zama mai cikakken ‘yanci, kwanta kuma babbar aminiyata. Na yi hakan ne da kykykyawa niyya, haka kuma domin cika wani alqaawari da na xauka. Saboda haka ina son ki subi abin da idon basira sa’annan kuma ki yi ma shi kyakkyawar fahimta”.

Translation: Fauziyya was silent for moment thinking and said: "Sadia, I want to tell you that I freed you. So from now on you will be out of the group of other maids, and you will be completely free, as you have become my best friend. I did it in good faith and also to fulfill my promise. So I want you to look into this matter objectively and understanding”.

“Ta qara da cewar, umma da baba sun makance cikin sha’anin mulki da dukiya ne, bas u san ciwon zuciyar masu bege da kauna ba”.

Translation: She added that her mother and father were blind because of governing and wealth, and did not know the value of true love.

“Haba Jafita, kada ki ba ni kunya. In ban da guntun tunani ya za a ce ni kaxai ked a ‘yancin mallakar Rasib. Kamar yadda kika nuna mani so da qauna, haka nan ni ma tun farkon haxuwarmu can cikin zuciyata na ji ina qaunarki kamar rayuwata, ina kuma mai kwaxayin kasancewa tare da ke a koda yaushe. Ai ni tilas ne in kaunaci abin da Rasib yake so da begenki, Haba Jafita, kada ki zama mai bege da kauna, mu haxu mu tallabi Rasib domin samun abin kwaxayinmu dake a aurinsa, ko mun zama abin tarihi da koyi ga ‘yan baya”.

Translation: As for Fauziyya, who was standing on the other side, she said to her: Do not be surprised Javita. It is narrow-minded to say that I’, the only one who have the right to be Raisb’s lover. And as you loved me since our first meeting, I loved you from the bottom of my heart as I love myself, and I always wanted to be with you. And whether I wanted it or not, the rejection of your love for Rasib is like someone telling you: He loves you and does not love your son, and because I know that Rasib loves me and also loves and adores you, so do not deceive me Javita, and let go of these thoughts and come as a lover and beloved, let us unite and support Rasib until we achieve what we wish by marrying him, we will become a role model for future generations.

Second: Romantic Novel themes:

1- Love as a major theme:

The treatment of love varies greatly from one romance to another. It is helpful to distinguish sharply here between two kinds of theme: the one, whether borrowed from classical antiquity (such as the story of Hero and Leander or that of Pyramus and Thisbe, taken from Ovid’s *Metamorphoses*) or of much more recent origin, ending tragically; the other ending with marriage,

reconciliation, or the reunion of separated lovers. It is noteworthy that “romance,” as applied to a love affair in real life, has in modern English the **connotation** of a happy ending. This is also true of most Old French love romances in verse: the tragic ending is rare and is usually linked with the theme of the lover who, finding his or her partner dead, joins the beloved in death, either by suicide or from grief.

2- The theme of separation and reunion

The theme that has left the deepest impress on romance is that of a happy resolution, after many trials and manifold dangers, of lovers’ difficulties. As has been seen, this theme was derived from late classical **Greek romance**.¹

In “Princess Fauziyya”, the author has merged between the two themes of the romantic novel as following:

The love story took place between Rasib the poor man who belongs to the low class of the society and Fauziyya the beautiful Princess who belongs to the royal family and the pampered daughter of King Assad the powerful, rich king. The author has emphasized this love story theme with its entire deep, loyal, emotional feelings between the two lovers in their either dialogues or monologues throughout the whole story as follows:

The author was describing the emotional state between Rasib and Fauziyya:

“Al'amarin Rasib - “da fauziyya kullum likkafar soyayya sai kara gaba ta ke yi ya kasanceba su zulumi ko tsoro hasali ma tare su kan jero idan sun gama su taho gida”.

Translation “Rasib’s love for Fauziyya was increasing every day, they have never felt scared no matter what to the point that Rasib used to take Fauziyya back to her palace everyday”.

1-<https://www.britannica.com/art/romance-literature-and-performance/Medieval-prose-romances>

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In this dialogue, the author displayed the great love Fauziyya has for Rasib as she is begging him to act with her as a lover only and never to put in his mind the big differences between them, she said:

“Sabo da haka ka dube ni da idon masoyi, ka tallafe ni da hannun masoyi ka kuma zanta da ni cikin harshen masoyi mai bege da qauna.”

Translation: “Look at me as a lover, hug me with hands of a lover, talk to me with a lover tongue”.

In an inner monologue, Fauziyya said to herself confirming that Rasib fell in love with her: “Ko shakka babu tantama Rasib yana son ta”.

Translation: “No doubt that Rasib fell in love with her”.

The author has described how Rasib’s heart was beating so fast when he saw Fauziyya signifying how much he felt in love with her from the first sight:

”Rasib ya ji qirjinshi yana luguden uku-uku kanar ya yi gudun fanfalaqi”

Translation: Rasib felt that his heart was beating three by three as if he were running on the Day of Resurrection”.

On the other hand, The theme of separation and reunion took place in the story events after King Assad “Princess Fauziyya father “has refused the marriage of the two lovers and gave his orders for completion of marriage between Fauziyya and Amar” the son of minister Dasib who is representing the corrupted entourage” and that led to the separation, melancholy, suffering of Fauziyya and her lover Rasib. The reunion occurred after the escape of the two lovers to find each other on the desolate road going to Harar City, then they have been forced for separation again by a gang, finally, they have been reunion again and the novel ended by the victory of love power and the marriage of Fauziyya and Rasib.

The following shows Princess Fauziyya trying to convince her mother to accept her marriage to Rasib after they have decided to separate the two lovers:

“Bayan da Fauziyya ta ji jawabin mahaifiyarta, ba tare da jin kunya ko tsoro ba, dai ta fito fili ta bayyana mata cewar ita ta rigaya ta yi zavi, ba zata kuma canza ba, sai dai in ta karsa sauran rayuwarta a zaman sangwama. Ta kara nunawa mahaifiyarta shi ne so, kuma da zaman lumana; wanda koda Rasib bai da wadatar dukiya su yana abin da take bukata daga gare su shi ne kyakkyawar addu’ar fatan alheri”.

Translation: ”After Fauziyya heard her mother's words, she told her without fear or hesitation that she had chosen the one who would marry her and would not accept anyone else, even if she died without marriage, and she doesn't want anything from them except their prayers and blessings”.

After the two lovers have escaped, Fauziyya was kidnapped by a gang in the forest, and the couple faced the second separation in the novel:

“ sai ta shiga tunanin yadda za ta iya komawa wajen da Rasib ya yi artabu da ‘yan fashin nan.”

Translation: ”Fauziyya then got into deep thought about what she could do in order to get back to Rasib in the place where he had quarreled with the thieves.”

The reunion took place at the end of the story when king Asad (Fauziyya’s father) accepted the marriage of the lovers:”

“A qarshe kuma sai sarki Asad ya nuna nadamarsa a bias ga abin day a aikata na dangane da Rasib da Fauziyya”.

Translation: ”At the end, King Asad has regretted what he has done to Fauziyya and Rasib”.

The happy end of the story was the marriage of the suffering lovers:

“Haka ka wuni ana wannan shagali, washegari ma aka ci gaba da wannan shagali har kwanaki gom”.

Translation: ”Nothing was alike the wedding of Fauziyya and Rasib before, it took place for eight days”.

Third: Figurative Language:

Romanticism is a movement that emphasized on human emotion. Those acts of expressing real life use beautiful language so that they can touch the feeling of the reader; the beauty became important focus in romanticism field. The need to use figurative language took place in Romanticism in order to express all these imagination, emotions and feelings, as well as describing many devices of language that allow the writer to speak non literally to say one thing and mean another. Figurative language is necessary to convey the exact meaning in a vivid and artistic manner, yet a concise and to the point manner to the reader. The writer has a story to tell and the language used must portray every emotion and feeling possible on the paper. If the author does not create an image in the readers mind, the reader's attention will be lost. Holding the attention of the reader is the writers goal. Figurative language uses figures of speech such as simile, hyperbole; metaphor, irony, personification, etc. It is used to increase shock, novelty, appearance, or illustrative consequences. It's a use of word that diverges from its normal meaning, or a phrase with a specialized meaning not based on the literal meaning of the words in it such as a metaphor simile or personification, figures of speech often provide emphasis, freshness of expression, or clarity¹; According to Hall: “figure of speech are extraordinary, original, non literal uses of language common to lively speech and literature”² while Perrine emphasized that: “figure of speech is any way of saying something than the ordinary way”³

1- X.J. Kennedy (1973): Messages: A thematic Anthology of Poetry, Little , Brown and Company limited, Boston, p.373.

2- Donald Hall (1981): Literature : Fiction, Poetry, Drama , Holt, Rinehart and winston, New York, p.420

3- Laurence Perrine (1988): Literature: Structure and Sense, Thomas R.Arp (San Diego, Harcourt Brace Jovanovich), 5th edition, P.509.



Figure of speech in “Princess Fauziyya:

1-Personification:

Personification, is a *FIGURE OF SPEECH by which animals, abstract ideas, or inanimate things are referred to as if they were human, as in Sir Philip Sidney's line: Invention, Nature's child, fled step dame Study's blows This figure or *TROPE, known in Greek as prosopopoeia, is common in most ages of poetry, and particularly in the 18th century. It has a special function as the basis of *ALLEGORY. In drama, the term is sometimes applied to the impersonation of non-human things and ideas by human actors¹ it's the attribution of human characteristics to any inanimate object, abstract concept or impersonal being. According to Emma Stafford, a personification can be as simple as a catachresis (the mouth of a river)², as complex as an idea that has been deified to the point of receiving the kind of cult associated with the Olympian gods (e.g. the goddess Ate), or as rhetorical devices on the spectrum between these two extremes³.

The use of personification took place through the novel to emphasize the power of emotions and imaginations as following:

“Haqar ta cima ruwa “

Translition: Drilling reached water

In this Proverb, the author is personifying the drilling as a man who is moving till he reached the water, she used it to describe fauziyya's happiness to see Rasib again.

“Kana ga tsuntsaye masu launuka iri-iri suna kaiwa da dawowa.wasu kuma suna kuka mai daxin gaske, kai kace

1- Chris Baldick (2001);the Concise Oxford Dictionary of literary terms, Oxford University Press, second edition. NYC, USA, p.190.

2- Fontanier, Pierre (1988); Les Figures du Discours, Flammarion: Paris, p.213-219

3- John Baines (1985); Fecundity Figures, Bolchazy-Carducci Publishers, Chicago, USA, p.15, 19-30.

irin sautin saewar nan ce ta larabawa ko kuma rnutanen Kasar Hindu”.

Translation: There are birds of different colors moving in all directions, singing beautiful songs, as if their voices are to Arabic or Indian music.

In this part of the story, the author is personifying the birds as if they are singers who are singing in different languages, the use of this personification was to enrich the imagination for the reader while Fauziyya thinking of her beloved and watching the birds who were in love too.

“Haqiqa da daxewa zuciyata ta karkata zuwa gare ka, kuma wannan rana tana da babban tarihi a gare ni”.

Translation: In fact, my heart belonged to you for a long time, and this day will remain in my memory with a great history.

The heart is not belonging, only human beings belong, but the author is personifying the lover’s heart as a human being who belongs to his beloved in order to express the adore and the deep love.

“Kakkavi ne ya faxa mani a ido, ya yin da muke tahowa zuwa nan”.

Translation: Dust fell in my eyes when we were back here.

Dull doesn’t fall; the author is personifying the dull as a human being who falls, to confirm the meaning of tiredness, exhausting and sorrow, to the extent that Rasib feels that he can’t even open his eyes.

“Wohoo! Da Rasib ya ji irin waxannan kalmomin da ke fita daga bakin Fauziyya”.

Translation: How strange it was when Rasib heard the words that came out of Fawzia's mouth.

The words don’t come, one humans do, but the author personified them the show the readers the strength of the words that Fauziyya said to Rasib expressing her love.

2- Simile:

Simile is very like metaphor, but there is one important difference, the comparison is explicit. It is a figure of speech comparing two unlike things.¹ Simile is closely related to metaphor, where metaphor says that one thing is another, simile says that one thing is like another. Even though similes and metaphors are both forms of comparison, similes allow the two ideas to remain distinct in spite of their similarities, whereas metaphors compare two things without using "like" or "as". Similes are introduced or signaled by words such as like, as, compare, resemble, and so on.²

The following are examples for the use of simile in “Princess Fauziyya”:

“Idanuwa ta suka koma kamar na tsogon doki”.

Translation: Her eyes look like an old horse eyes.

The author in this simile is comparing Fauziyya’s eyes and the old horse’s eyes, to show how exhausted Fauziyya is from taking care of her sick servant Sa’diyya, to the extent that her eyes look very tired, the author used “kamar” means “as” to emphasize this comparison.

“Rasib ya ji qiejinshi yana luguden uku-uku kamar ya yi gudun fanfalaqi”.

Translation: Rasib felt that his heart was beating three times from fear, as if it was running on the Day of Resurrection.

The writer in this simile is describing Rasib’s feelings when he saw fauziyya for the first time as if he is running on the resurrection day from fear and anxiety, she used “kamar” which means” as” to make the comparison between these two unlike things.

1- Robert DiYanni (2002): Literature Reading Fiction, Poetry and Drama, McGraw-Hill Higher Education, New York, p.709.

2- Murray Knowles and Ros Ound Moon (2006): Introducing Metaphor, Routledge Taylor & Francis Group, London and New York, p.8.

“Ta farka firgigi kamar an tsala ma ta bulala”

Translation: She woke up frightened as if I had been hit with a whip.

The author in this simile is describing Fauziyya’s feelings when she woke up and didn’t find her beloved Rasib in the room “as she saw in her dream” and her fears as if she was hit by a whip, the author used “kamar” means “as” to emphasize the comparison and to strengthen the feeling of intensive fear that Fauziyya had when she found herself alone in the room without Rasib.

“Sai ta ji kamar an soka mata mashi a qirji”.

Translation: Then she felt as if she had been stabbed in the chest by an arrow

The author in this simile is describing Fauziyya’s deep sadness when she didn’t find her beloved in the garden and knew that he is sick, as if she had been stabbed in the chest by an arrow, the author used “kamar” means “as” to compare between the pain of Fauziyya with someone who is wounded by an arrow in his chest.

“Idanuwa; farinsu kamar madara”.

Translation: The white of her eyes is like milk.

In this simile, the author is comparing the white of Fauziyya’s eyes and the milk, to describe the serenity and beauty of her eyes, the author used “kamar” means “as” to emphasize the comparison.

3- Metaphor:

The Metaphor is defined as the most important and widespread *FIGURE OF SPEECH, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two. In metaphor, this resemblance is assumed as an imaginary identity rather than directly stated as a comparison. The use of metaphor to create new combinations of ideas is a major feature of *POETRY, although it is quite possible to write poems without metaphors. Much of our everyday language is also made

up of metaphorical words and phrases that pass unnoticed¹. More than 2,300 years ago Aristotle defined metaphor as "an intuitive perception of the similarity indissimilar"². From this deceptively simple root, metaphor has come to mean different things to different people, so much so that specialists in the area are often temporarily confounded when asked for a definition of metaphor³.

“Ta tabattar ko shakka babu uwargijiyarta ta faxa cikin kogin soyayya”.

Translation: “she realized that her mistress fell in love’s river” love is not a river, as the river is something sensual that you can touch while love is something incorporeal, and the author used this metaphor to show how much the heroine fell in love.\

“Sai dai kawai satar kallon juna suke yi”.

Translation: “Then they turned to steal some looks”

The looks can’t be stolen as they are not sensual; the author used this metaphor to show how the two lovers were in passion to look at each other.

4-Metonymy:

Metonymy [met-on-imi), is a *FIGURE OF SPEECH that replaces the name of one thing with the name of something else closely associated with it, an important kind of metonymy is *SYNECDOCHE, in which the name of a part is substituted for that of a whole (e.g. hand for worker), or vice versa. Modern literary theory has often used 'metonymy' in a wider sense, to designate the process of association by which metonymies are produced and understood.⁴ In contrast with metaphor, metonymy is based on a transfer within a single conceptual domain. Staying

1- Chris Baldick (2001), op. cit, p.153

2- Robert DiYanni(2002, op. cit, p. 709

3- Sam Glucksberg (2001): Understanding Figurative Language: From Metaphors to Idioms, Oxford University Press, Oxford, p.3.

4- Chris Baldick (2001), op. cit,154

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within the boundaries of the same domain, metonymy involves transpositions between associated concepts, this commonly results in transfer between the part, and the whole - a trope known as synecdoche is found in expression like hired hand. Alternatively, construction where a location substitutes for the particular institution which it houses can be found in expression like " Buckingham Palace is thought to be furious" or “the pentagon refused to comment on a story "metonymies where the producing of something is associated with what is produced occur in expression like "have you read the Kate Aktinson?" or “ there is a good Spielberg on tomorrow night”¹ Like metaphor metonymies find their expressions in everyday discourse practices.

“Can ta fara tunanin gogan nata” .

Translation: “and here she has started to think about her hero” the word “gogan” means hero and stands for “her lover”, and this metonymy is common in the Hausa culture.

“Babu shakka kin yi sari kan gava”.

Translation: “Undoubtedly, you cut off my finger”The metonymy in this sentence referring to achieving the target.

“Da ta ji ya yi shiru sai ta dago kanta ta yi ma sa wani irin kallon kallabin kishiya”.

Translation: “when she saw him stopped talking, she has raised her head and looked at him as if she was looking at her co-wife’s scarf (a look of disapproval).“The metonymy in “co-wife scarf” refers to the disapproval.

“wohoho! Nan da nan zai zuciyar ‘yan maza ta vaci”.

Taranslation: “who has a heart of a man who wants to die!” this metonymy refers to “the brave man”.

“Wane autan matsoratan ne mai matattar zuciya”.

1- Paul Simpson (2004) ; stylistics , Rutledge, USA and Canada, p.43.



Translation: “You, the last bunch of cowards, have a dead heart”. The compound “autan matsoratan” means “a bunch of cowards” refers to “the intense cowardice”.

5- Symbolism:

Symbol is a thing (could be an object, person, situation or action) which stands for something else more abstract. The word symbol derives from the Greek verb *symballein*, to throw together and its noun *symbolon*, "mark," or "sign." It is an object, animate or inanimate, that stands for or points to a reality beyond itself. According to Henderson, a symbol is an image used in such a way that it comes to mean more than it ordinarily would."¹

a. The symbolism of title:

The title of the Novel “Gimbiya Fauziyya” or Princess Fawziya symbolizes two things: first the Hausa women who have the power to fight for their love, second the stratification of Hausa society as the Princess who is the heroine of the novel fell in love with a poor man.

b. The symbolism of names :

The author used the name “Asad” which means “Lion” for the king to symbolize power, braveness, governing and controlling as well as used the name “Dasibu” for his prime minister to symbolize his greediness, evilness and hate.

c. Symbolism of Vocabulary:

Fanfalaqi: which means “panic or fear” and it symbolize the severity of the heart disorder that Rasib has from the power of his love to Fauziyya; as “fa” means “Rock” , and “falaqi” is the name of a town in Nigeria.

Tozali: which means “kohl” to symbolize “beauty as the Hausa women use the “kohl” as a tool of beauty to show their beautiful

1- Gloria Mason Henderson (2003): Literature and Ourselves, Fourth Edition, Pearson Education, Inc, New York, p.17. 20

eyes, the author used the word “Tozali” to symbolize the charm of Rasib as a “kohl” that is put in the women eyes.

“Yaro man kaza”: which means “chick” to symbolize the rest and quietness, as “yaro” means “son” and “kaza” means “chicken”

“Yatsu zara-zara”: which means “long fingers” to symbolize the beauty to Hausa women, as yatsu means “figures” and zara-zara means “long”.

• **Conclusion**

After analyzed the Hausa novel “Princess Fauziyya” by Tambaya L.s Guga; the researcher has conclusion that romanticism concept was taking place through all the novel elements starting from the themes, characteristics of romanticism and the language.

The author focused on Love as a major theme which is typically the romantic novel theme then comes separation and reunion, as we can figure out that the main concern of the author is to emphasize how love can fight and finally win after all difficulties, conspiracies and stratification, as we see the heroine of the Novel “Fauziyya” became destructive and brought her beloved one to kidnapping, isolation and torture, till the end came with reunion, happiness and victory.

As well as, the characteristics of romanticism were obvious throughout the whole novel as following:

- The Interest in the common man which was presented in the character of the hero of the novel “Rasib”.
- Personification and Pathetic Fallacy which took place from time to time in inner dialogues and imagination of the main characters of the novel.
- Celebration of isolation and melancholy which was obvious in the feeling of sadness and grieving of the two lovers through the whole story till the reunion.

- Idealization of women which was represented by Fauziyya the ideal princess who believes in love and equality no matter what are the circumstances of her beloved whether poor or rich, whether prince or common man, she broke all traditional thoughts of stratification in her society and kept fighting for her love till the end.
- Celebration of nature was very common through the novel as the author described the beauty of nature accurately celebrating every place in it, using all language tools to enrich the imagination of the reader.

In her novel “Princess Fauziyya ”the author used figures of speech successfully to support Romanticism elements contained: Personification, Simile, metaphor, metonymy and symbolism. These figures of speech are used to build and support Romanticism elements which dominated by emotion.

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