

Scene Description in Tour “The Target to Al-Jamahiriyatul Uzmah Wa Al-Sulf Fi Ziyarati Jamhuriyati Mali” by Prof. Sambo Wali Junaibu

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Abstract: The Tour Literature in Sokoto city emerged since 19th century A.D. by Usmanu bin Fodiyo who wrote a spiritual journey titled "Wamma Balaghtu". Then came after that the journey of Abdulkadir bin Mustapha Al-toraddy who wrote a fictional journey titled "Musamaratu al Habib wa musayaratu al- sahib". Then the trip made by Waziri Junaidu in the 20th century and his physical records which attracted the attention of the researchers. Then his son Sambo Wali Junaid stepped on the footsteps of his predecessors by writing his physical records in an exciting and attractive style. The two researchers had chosen one of the author's journeys wishing to make a literary analysis and focus on the scenes in his journey. This paper is aiming to highlight aesthetic of the scene description during the journey. The beauty of description will appear in the research while the reader imagines as if he is watching before him a cinema screen of the places and buildings described by the author. The researchers stopped at the following results:

- The Tour Literature exists in Sokoto Arabic Literature in particular and Nigerian Arabic Literature in general.
- Sambo Wali Junaidu is one of the genius authors who excelled in the Tour Literature and has good styles and expression.
- The author did well in describing the scenes in his journey, he did not only narrate it but presented it in a splendid manner in such a way that it fascinate the minds and link the brains in order to reach the utmost of what he saw, so that the reader will be excited in the scenes that he observed during his journey.

I. INTRODUCTION

In the name of Allah, the beneficent the merciful. May peace and blessing be upon the prophet (S.A.W).

Praise be to Allah, the lord of the world. Who said in his glorious book 'walk into the earth and see how Allah started the creation and Allah will emerge it final emergence. Verily God is able on everything' ⁽¹⁾

May peace and blessing be upon Prophet Muhammad who was sent as a mercy to mankind, as well as his family, companions and who followed his footsteps to the Day of Judgment.

After that: the trip is an attribute that Allah (S.W.T) distinguishes mankind and other creations. Previously people

concerned about tour by land and sea. This help to the development of geography and history. It's also regarded as source of stories and anecdotes.⁽²⁾ The erudite shows a great concerned by describing their excursion in prose and poetry in the past and nowadays in order to record their gathered abstract and materials results and to record also what they saw in Allah's creation. This is what brought about the emergence of trip literature in the list of Arabic literature.

Undoubtedly, Allah the Almighty has not specified any tribe against the other in terms of literature. The faultfinder ibn Qutaibah will prove this statement where he says, "Certainly God almighty has not limited the bounty of knowledge, poetry and rhetoric for the period against the other. He has also not limited it for other people by; he made it collective and shared."⁽³⁾ In order to ascertain this, the two researchers reviewed the tour made by the erudite in the environment of Nigeria and realized that the tour with its three circumstances is existing in Nigerian Arabic literature. Let us take an example of a book written by sheikh Usmanu Fodiyo titled "Wa lamma balaghtu" (when I reached). The writer made statement clear in atour he made spiritually and obtained spiritual merits and gifts-this is the mystical matte. This is an example of spiritual tour in Nigerian Arabic literature.

As for the factious or imaginary tour was a tour made by Ibn Ishak where he describe an imaginary world and met his dear ones and they made factious transactions. This confirmed the tour made by Abdul-Ala'I Al-ma'ariy in his book "Risalat Al-Ghufuran". These are example of imaginary tour made by Nigerian erudite.

As for realistic tour many Nigerians erudite participate including the late Waziri Junaid. What attracted the two researchers in this topic is that the erudite were describing the scenes they witnessed in a tangible and accurate manner which will make reader be delightful and attracted his desire to readings, arousing their skill in this field.

In order to make clear the two researchers selected one of those trips and studied there in scene description titled: ' SCENE DESCRIPTION IN A TOUR ' the target to Jamahiriyatul uzma' by professor Sambo Waliy Junaid'. So that the reader will get to understand the skills of these erudite

in the tour literature. After the introduction, the paper will be on the following outlines.

- Summary of the book
- A brief survey on the tour
- Description of the scenes in the tour
- Conclusion

II. A SUMMARY ABOUT THE AUTHOR

He is Muh'd Sambo Waliy. The son of Waziri Junaidu son of Bukhari son of Ahmad son of Waziri Usman. His lineage is linked with Musa jakolo, the great grandfather of usman Fodiyo and his father's grandmother, Amina was the daughter of an Islamic scholar Yarma, a scholar from Borno region.

The author was born on 25th of December, 1947(AD) in Sokoto town few month before the the appointment of his father Dr Waziri Junaidu s Wazirin Sokoto.⁽⁴⁾

He was brought up by his father Waziri Junaidu in a house of prestige, knowledge, wisdom and honor. He raised under the generous culture and tradition of his based family. His father was Waziri of the sultan of Sokoto, Sir Abubakar III, then to sultan Ibrahim Dasuki and sultan Muhammad Maccido. The author always kept close to his father at home and over his journey until he was influenced by his father way of life.⁽⁵⁾

Professor Sambo started his early education in the hand of his father then furthers his learning from other Islamic scholars. He concluded the reading of Holy Qur'an from Malam Abdullahi Gidadawa and read the pricple of Tauhid (monotheism) and jurisprudence from Malam Ibrahim Mai gwandu Gidadawa. He also read some books of Hadith, Arabic language and literature from his father. He also studied from learned scholars, Malam shehu Naliman and Muhammadu Barmu Kofar Rini Sokoto. Prof. Junaidu Joined primary school called, 'Infancy school' where he obtained a primary school certificate between 1955-1962 A.D then he joined Sokoto Craft School for one year that was 1962-1963 he then change to collgr of Art and Islamic Studies where he obtained grade II certificate from 1964-1968. After his graduation from the college, he proceeded to A.T.C Zaria affiliated to ahmadu Bello University Zaria to obtain National Certificate of Education (NCE) in Arabic and English Languages from 1968-1973. He then joined Abdullahi Bayero College, a branch of A.B.U Zaria Kano where he obtained bachelor of Education in Arabic and English Language between 1972-1975. He was then appointed as a lecturer I in the Arabic Department at the University of Sokoto in 1975. Two years after he had made his decision to join the Khartoum, Sudan for Master Degree in Arabic Language from 1977-1979. He subsequently went back to the University of Sokoto as lecturer up to the year 1982. In 1985 he graduated from the Institute for West Africa studies, London to obtain a doctorate degree in Arabic language. He proceed in academic activities by undergoing researches and teaching at Usman Danfodiyo University until he was promoted to the rank of a

professor in 2001 and specialized in Nigerian Arabic Literature.

Professor Sambo contributed immensely in the field of research and teaching in the Department of Arabic, Usman Danfodiyo University since 1975 when he University was opened up to date. He supervises academic research in various levels

Professor Sambo Junaid devoted himself to the service of Arabic Language and his remarkable activities in production and writing in Arabic Education and Literature. He has a lot of writing that are not yet published. He discussed in hid witting about different topics such s Arabic Language, Literature, Sociology and Translation.

His writing include "*Al- rihlatu Al- mubarakati ila ardi Allahi Al- mudaharah*", "*Nuzhatu Al- mugtaribi min Qira Al- Magrib*", "*Al- Marmah ila Al- Jamahiriyyati Al- uzmah wa Al- sulu ila Al- Jamhuriyyati Mali*", "*Al-rihlatu ila Al- sharqi Al- ausat wa Al- aqsah*" and "*Al- rihlatu ila Gana wama biha Al- musafiru a'nah*".

He has numerous articles presented in different seminars with titles as follows: "*Al- makhdudu Al- nijeri bi Al- dad wa muhawalatu tahqiqihi, :Namuzaj li ma'di Al lugati Al- arabiyati wa hadiriha wa Al- tanaba.u fi A- mustaqabaliha fi Al- Nigeriya*", "*Al- lugati Al- Arabiyatu wasilatun ila Al- ta'alumi wa Al- tafawud Al- dauili fi khilafati Sokoto*" among others.

Professor Sambo has genus students well grounded in spreading of Arabic Language. Some of them are professors and others are on their way. Among them are: Prof. Abdulbaqi Shu'aibu Agaka, Prof, Muhammad Habibu Muhammad, Prof. Sani Umar Musa, Prof. S B Aljannare, Dr, Abdulkadir Sani, and Dr. Nasiru Ahmad Sokoto.

Prof. Sambo Junaidu is still alive contributing in spreading Arabic education. May Allah the almighty help him to fulfill what his remaining wishes and hopes.

III. ABOUT THE TRIP

The title of the trip is "*Al- Marmah ila Al- Jamahiriyyati Al- uzmah wa Al- sulu ila Al- Jamhuriyyati Mali*" the trip was in response to an invitation sent by Commander Moamer Kadhafi to attend a meeting to cherish the Prophet (peace and blessings of Allah be upon him) and celebrate his birth in the Great Jamahiriya. The writer took the trip in a delegation representing Sultan of Sokoto Alhaji Mohammad Maccido in the year 2008 AD. Although the writer had received the special invitation before for this trip, the delegation was under the leadership of emir of Maradun, Alhaji Mohammad Tambari. The delegation moved from Sokoto, Kano city and then moved to N'Djamena, the capital of Chad Republic, and then continued to Tripoli airport. The delegation arrived at an elegant hotel called "Bab El Bahr"

The following day, the delegation traveled to Zintan, a town in Libya, to visit historic places. The writer described the city in a fascinating way. The next morning, the delegation moved to Tumbuktu in Mali, where they were told that the celebration would take three days. The celebration was held in addition to receiving some new converts to Islam at his hands. Then the delegation returned to Tripoli and held some celebrations there and then returned to Nigeria and landed in Kano and then to Sokoto. The writer tried an elegant attempt to describe the scenes that passed through this trip as will be shown below.

IV. SCENE DESCRIPTION ON THE TRIP

The writer tried to describe the scenes that he experienced in his journey a good description clearly so that the reader can imagine it in his mind, and often portrayed by the writer in a fictional and painted in an attractive painting that makes the reader follow with those scenes and picture is also accurate.

Qaa'ilan: Ja'altis sayyarata tahta qiyadati sa'iqiha takhtariquq fayafi, wa ka anna hararatal-shamsi tafuhu min jahannama. Wa kanal katibu jalisana alal maq'adil amami tashubuhul sakkhana, wa swara ;a'annahu kharufan mashwiyyan amama narin muqidatin, wa kana yatahassa hararataha bi sabrin hatta mudinnin hatta waswalna ila maradun.

One of the scenes described by the writer was the beginning of the journey, where he entered the car to the leader of the delegation emir of Maradun, and pictured his condition on his way to him, saying: "the car was made under control of the driver penetrates the cavity as if the heat of the sun swells from hell and the writer sitting on the front seat "In this paragraph, the writer describes a scene from the environment, explaining his condition amidst the heat of the sun,

And the heat of the engine of the car made it very hot like a burning fire, and here, the writer was able to portray the scene in a fictional form through which the reader may recognize the harshness of this scene, like the heat of the sun the heat of hell, which believes that the most severe and heat heard about the human ears, God Almighty said: "The fire of the Hell is fiercer in heat, if only they could understand" Taubat: 81. The case of the writer in front of that fire was in the form of a ram slaughtered in front of a fire stalled only to make it grilled good to eat, the writer was feeling that heat like that lamb. It cannot escape and flee, or to extinguish that fire, and the writer does not rejoice in the situation that he found himself, although silent, he did not utter a word to explain the extent of hardness that he encountered.

And the fire is not part of his happiness and its temperature is low. The writer was sitting in front of the car moving and the sun was very hot. It did not go down for him to comfort and he did not get out of the car to rest and yet he was eager to reach his destination. This wonderful description of the scene makes the reader depicts in his mind the situation of the writer and not to pass it just as if he was reading the newspapers, and perhaps so he inherits his situation and adapts reality.

Qa'ilan: "walamma rahhaba bina qadana binafsihi ilal mad'am lil fudur, wa wajadna fil mad'ami ma tash tahihil anfusu wa talazzul a'ayun, tanawalnal khubza wa afkhzil dawajin al- magmusatu fi maraqin yasilu lahul-lu'abu sailal araq."

One of the scenes described by the writer on the journey is what he ate at the emir of Maradun's palace of delicious food, he did not mention it in a static way, but wanted to share with the reader in understanding the extent of the pleasure of that food and drew him in a sensitive scene, saying: "Welcoming us led us to the restaurant for breakfast and found in the restaurant is what the people crave and delights the eyes. We ate the bagels and the chicken thighs dipped in broth which makes person to slobber like a pouring sweat. "And usually whenever the person saw the food he desired drools. And this is why he portrayed the scene with drooling and he did not suffice with this imaginary picture but added another picture for the reader to perceive what he was trying to describe better.

"Fil mad'ami ma tash-tahihil anfusu wa talazzul a'ayun"

He mentioned that the saliva does not flow in small amount, but it flows in the human body like that of sweat and the sweat if caused will not be stopped by anything except the sensual or moral coldness and so this saliva will not stop it except the taste of that banquet. The writer portrayed the scene for what stimulates the human instinct of eating such as chicken thighs dipped in broth. To sum up the poet in summarizing the scene, he says: "In the restaurant, what the soul desires and delight the eyes" as it entails everything scrumptious, delightful and delicious.

Fa yaqul: " Qaddamal lahmal- mashwiyya wa kisal-lahmi fi yadihi: khuz al- mashwiyya ya doctor, fa asra'atu wa qad gamaranil khajal, wa lau kuntu abyadwal- launi au asmarahu la ru'iya ihmirari wajnati haya an was'ti'izaman lil amiri, wa kunna ka annana ashahul qasri wa huwa el-khadim."

The writer describes another scene that took place between him and the leader of the delegation, saying: "He gave me grilled meat and a takeaway and said: "Take the grilled one, Doctor." I rushed to take it and I was overwhelmed by shyness. Had been it that I was white or brownish he would have seen redness of my cheeks and the shyness of the emir. "The writer was surprised by this scene, which shows the generosity of their host and nobility and humility for his kindness, magnificence and reverence to them. He did not find a way to draw this scene only after the use of fictional pictures and said:" It was as if we were bosses and he was a servant."

In these simple words, the writer described the scene to the reader. The reader now has to imagine in his mind how the servant is with his master, the palace owner, and what are the differences between them. Perhaps he is aware of the honor that the palace owner has given them, and the servant serves the master above his capacity and does all that his master wants and even more to satisfy his desire so as not to be

replaced. the scene depicts the utmost honor, as the host is emir and guests are the subjects. And moreover he is the leader of the delegation.

Summa mararna bi mabaniya aniqa wa shahiqa wa bihandasatiha el- ajiba, wa qanadira rasikha waka annaha min sun`i maradati jinni sulaiman alaihissalam, hatta waswalna ila funduqi babil bahri, wa haqqa lil funduqi hazihil tasmiya li`annaha aqrabu ilal bahri min gairiha minal mabani, wa ka`annaha babun yadkuluhul sayyahuna ila al-bahri al- abyad”

Also the writer's skill in describing the scenes as he described some of the tall buildings he went through: "Then we passed the elegant buildings, high and amazing architecture, archways as well as the manufacture of the genie of Prophet Sulaiman, peace be upon him, until we arrived at the Bab Al Bahr Hotel, the hotel deserved this name because it is nearer to the sea. "The writer passed the high and wonderful buildings perhaps it could be a door through which the tourists pass through. Possibly the writer had not ever seen it in his life so his pen could not describe it until he realize how beautiful and elegant scenes are. The writer describes scene saying:

Wa qala: “waka annaha min sun`i maradati jinni sulaiman.”

"As if it were the creation of the rebellion genie of Prophet Suleiman" and Allah has made genie, mankind, birds as well as wind too obedient to Suleiman peace be upon him

So these apostles of the jinn are the ones who do the wonders of these gigantic works, and they build the palaces of luxury that mankind cannot reach to their summit and is unparalleled in history. With this wonderful visual description, the reader can photograph these buildings and compare them with what is known in reality, and so these buildings admire him and amaze him as it took the heart of the writer.

The writer continued to describe the scenes he passed through at the moment until he arrived at the hotel. He was surprised by the architecture and admired it. It was depicted by a door that the tourists enter into the Mediterranean Sea. And the wisdom in describing the scene as such: The writer considered this hotel a landmark of civilization, and tourism to such seas, which is usually mentioned by civil civilization, the hotel considered a door that only civilized can get into it for its beauty and urbanization. From here it is noted that the hotel building is a magnificent building characterized by all the qualities of beauty, civilization and progress.

Fa qala” wa lamma jama`atu quwwati tanabbahtu ila annal bahra bi babi hujrati haqqan, wa ra`aitul ma`a yasuddu ufuqas sama`i au qul mum taddun maddal basar, hatta yatakhayyalu al- naziru annal ma`a iltasaqa bissama`i wa amwajil bahri, ta mujju bi zabadiha wa yabdu li annas sufuna al-kabira la tanzilu ala haza el- janib minal shadi`I, lam ara el- sayyahin yazhabuna wa ya`uduna ala el- hadwabati allati daga alaihal bahru wa jawazaha wa huwa yuridu an yantaqima alal funduqu li dugyanihi alaihi wa zahara li annal bahra yuridu an yastaridda ardwahu allati igtasabaha al funduq minhu”

The good professionalism described by the writer as saying after sitting in the hotel and looking at the sea, he said: "When I gathered my strength, I noticed that the sea by the door of my room really, and I saw the sea water fill the horizon of the sky or to extend the horizon until the viewer sees that the water stuck to the sky and waves of the sea are producing bubbles. And it seems to me that the large ships do not descend on this side of the beach. I have not seen but the tourists go back and return to the hills that dominated the sea and beyond it and wants to take revenge on the hotel for tyranny and it appeared to me that the sea wants to recover the land that the hotel usurped it.

The writer describes a wonderful scene he saw from the environment, i.e. a sea rippling with large ships sailing surrounded by tourists, which is behind a large hotel, and portrayed the scene in a fantastic display, that like a quarrel between the sea and the hotel, the hotel was originally built at the beach to form an appropriate atmosphere for the picnic. When the writer observed the sea through the windows of the hotel, he saw water outstretched eyesight as if it stuck to the cloud, and this indicates the capacity of that sea because you hardly see limits. The writer could not distinguish anything in this wide space, but spumes ripple as if dancing to hit the shore .

As if he wants to disassociate from the restrictions and the writer could draw the cause of this quarrel in the visions of fantasy also where he indicated that the sea wants to take revenge on the hotel of its tyranny towards it. This is the hotel raped the origin of the land from the sea in order to possess this high buildings and seal the sea fresh air, and the hotel was not far away from the ground in such a way that the sea will abandon it. But it stop where the sea can notice it and arouse its sentiment and get angry from its adversary, so it hit right and left and ripples in anger, and then gather its strength to hit the hotel strongly and leave that place. And the strike does not disturb the hotel because it has established a firm footing and the sea feels helpless and dwells, then remembers that it is oppressed.

It also thinks that it will overcome the sea and recover the land. It will later move and hit the beach hard and realize that the hotel is still in its established state and will live. This conflict still exists between them.

Wa min wasfil mashahidi aidan qaulul katibi yasifu mashahida minal bi`ati: summa taharrakatil hafilatu bina fil wahidati wal`ishrina bit tauqitin naijeri wal- rihul baridat tamilu auraqa ashjaril- nakhil yumnatan wa yusratan ka`annaha tarqusu lana taudian.”

The narrator also describes scenes from the environment saying: "Then the buses took us at 09:00pm and the cold wind blew and swayed the palm trees as if we were dancing to bid farewell." The reader imagines the wind blowing in the right and left. But the writer drew the situation in another form and draw the image of the reader that the movement of these trees was a dance for them and bid farewell, and because the

branches of trees are the hands were moving right and left, saying goodbye and in this scene the writer could draw for the reader a fictional image showing the range the wind blows in that environment surrounded by trees from each side.

V. CONCLUSION

The above is an attempt to study description of the scenes in a journey written by Nigerian writer, Professor Sambo Wali Junaidu entitle "**Scene Description in Tour "The Target to Al-Jamahiriyatul Uzmah wa Al-Sul fi ziyarati Jamhuriyati Mali"**" the two researchers began by presenting the character of the writer and then describing the journey. They presented the scenes described by the writer and analysed. The researchers noted during the study that the writer made valuable efforts in describing the scenes that he witnessed in the journey until it vividly became obvious in the eye of the reader.

The researchers also reached the following results:

- The trip literature of all kinds is found in Nigerian Arabic literature.
- Professor Sambo Wali Junaidu is one of the great writers who produced valuable productions in the

Nigerian Arabic literature whose style was characterized by qualify and good expression especially in the trip literature.

- The writer tried his best in the description of the scene in his journey where he was not only narrating the story but presented it in a fiction at form in order to attract and connect the minds of the readers to reach the end of what he saw in the scenes during the trip.

Finally the researchers hope that they have given the subject the right

ENDNOTE

- [1]. Suratul Ankabut: v.20)
- [2]. Atiku Balarabe, *el- Rihlatu e- kanakariyah wa ma fiha mina el-hidayah* published by Dar el- Ilmi 2011 A. H p.4.
- [3]. Ibn Qutaibah, Abu Abdullahi, *el- shi'ru wa el- shu'arah*, p.62.
- [4]. Uwaisu Ibrahim, *Diwanu el- ustazu el duktur Sambo Wali Junaidu: Jam'an wa dirasatn adabiyah*, PhD Thesis, Usmanu Danfodiyo University, Sokotio, 2017, p.7
- [5]. Op-cit, p. 8
- [6]. Op-cit, p.9.
- [7]. A S Agaka, *el- mudarahah baina el- Waziri Junaidu wa najlihi Sambo wali Junaidu*, a paper published in *Al-Nahdah: Journal of Islamic Heritage*, vol.4 Nos.1&2, March 2007 Centre for Islamic Studies, UDU, Sokoto, ISSN 10794-4829 Pp. 220-231