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Daga Edita

Ina farawa da sunan Allah Mabuwayi kuma Maɗaukakin Sarki da ba shi abokin tarayya.Wanda cikin falalarsa da ni'imarsa ya sanar da al'umma abubuwan da ba su sani ba. Tsira da aminci su ƙara tabbata ga fiyayyen halitta cikamakin Annanbawa, Muhammadu ɗan Abdullahi. Ina cike da farin ciki da wannan dama ta rubuta taƙaitaccen bayani a kan wannan mujalla mai suna BIRAM, wadda Sashen Harsunan Nijeriya da Kimiyyar Harsuna ta Jami'ar Sule Lamiɗo ke fitarwa sau biyu cikin kowace shekara. Ɗabi'ar wannan mujalla ce tattara takardu na bincike ko tarihi ko sharhi kan wasu fannoni masu muhimmanci ga kyautata rayuwa da haɓakar tattalin arziƙi.

A wannan ɗab'i na uku fita ta farko, an sami takardu daga masana da manazarta masu tarin yawa. Domin haka takardun da aka tattara a wannan mujalla sun samu dubawa da tsefewar masana tare da tabbatar da masu takardun sun kiyaye tare da ɗabbaƙa shawarwari da gyare- gyaren da aka bayar. Shawarwari da masana suka bayar na daga matakan tabbatar da sahihancin binciken ɗaiɗaikun masu takardun domin kare ƙima da darajar mujallar. Saboda haka ba dukkan takardun da aka aiko mana muka sanya su cikin wannan mujalla ba.

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Muna godiya ga waɗanda suka aiko mana takardu, tare da ba da haƙurin jinkiri wajen bugawa. Sannan muna ƙara zawarcin takardu domin bugawa a mujalla ta nan gaba cikin amincin Allah.

Wannan ɗab'i ya saɓa da waɗanda suka gabata, domin mun yaɗa wannan ta yanar gizo saboda dacewa da zamanin da ake ciki da samun sauƙin tuntuɓa sannan kuma al'umma da yawa su amfana.

Muna godiya da gudunmuwarku.

Farfesa Ɗahiru Abdulƙadir
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Tsakure

A wannan takarda an dubi wani sashi na adon harshen Hausa kamar yadda aka yi amfani da su cikin littafin zube na Shaihu Umar. An yi amfani da hanyar zuzzurfan nazarin zube wajen gano muhimman adon harshe guda biyu. Adon harshen da aka gano a cikin littafin su ne na nanatau da na ƙulle bayani. An bibiyi shafukan littafin domin gano yadda mawallafin ya yi amfani da waɗannan adon harshe da kuma irin tasiri da amfani da su ya haifar, wajen tafiyar zaren tunanin mawallafi. ***Misali adon harshen nanatau yana da sigogi daban-daban: akwai masu ɗauke da sigar suka*** *da* ***aka*** *da* ***muka*** *da kuma mai ɗauke da siffar* ***masu,*** *shi kuwa adon harshen ƙulle bayani, akwai daga cikinsa waɗanda suke da siffofin karan ɗorin* ***sai ko, amma*** *da* ***wanda*** *da* ***tun da*** *da* ***tun*** *da har da* ***sa'an nan*** *da* ***inda*** *da kuma* ***dai.***

Keɓaɓɓun kalmomi: Anaphara-Adon harshen nanatau.
Polysendeton – Adon harshen ƙulle bayani.
Taƙaitawa: Shf-shafi.

1.0 Gabatarwa

An yi rubuce-rubuce da dama a harshen Hausa a kan wannan fage na Adon harshe. Masana da manazarta sun tofa albarkacin bakinsu dangane da ma'ana da ire-iren adon harshe a Hausa. Daga ciki akwai Gusau (2011) da Ɗangambo (2007) da Ahmad (1987) da Maciɗo da Dikko (1991) da Yaksai (2001) da Mukhtar (2004) da kuma Ɗan'iya (1997). Waɗannan aikace-aikace na adon magana, sun yi bayani a kan ma'anar adon harshe da ire-irensa. Wasu kuma sun kawo yadda ake iya fassara adon harshe ne daga Ingilishi.

A wannan takarda an yi nazarin adon harshe ne guda biyu, wato Adon harshen nanatau da adon harshen kulle bayani. An yi bitar su tare da fito da sigoginsu a cikin littafin zube na Shaihu Umar.

Littafin Shaihu Umar na Abubakar Tafawa Balewa, an fara buga shi a shekarar 1966, yana da shafi arba'in da takwas. Wannan littafi na ɗaya daga cikin littattafai ƙagagggu da suka sami tagomashi a wajen gasar da hukumar talifi ta shirya waɗanda 'yan ƙasa suka samar a shekarar 1933 domin samun abin karantawa da samun littattafan hira na labaran rubutun zube, Yahaya (1988:92).

Duk da cewa wannan littafin ƙirƙirarre ne kuma an jima da wallafa shi, amma ya taɓo wasu mas'aloli da ke faruwa a rayuwa ta zahiri a halin da ake ciki. Misali littafin ya taɓo maganganu da suka danganci safarar mutane daga gari zuwa wani garin domin yin aiyuka na wahala da halin ƙuntatawa a tsakanin yaro da mai gidansa da abin da ya shafi hassada a tsakanin al'umma da ƙulla kisisina da sharri domin samun shiga wajen shugaba. Sannan da halin dattako da wasu mutane kan nunawa baƙinsu ko a halin wani shagali da sauransu da yawa duk an kawo su a cikin wannan labari na Shaihu Umar.

1.1 Ma'anar adon harshe

Masana da marubuta daban-daban sun bayyana ma'anar adon harshe kamar yadda suka fahimce shi da ma'anoni kamar haka.

Gusau, (2011) ya bayyana Adon harshe da dabara ce wadda ake yi wa harshen waƙar baka kwalliya a yayin isar da ƙanannan saƙonninta a cikin ɗiya.

Usman da Dikko (1991) sun bayyana cewa "Adon magana a Hausa ya ƙunshi duk wasu kalmomi biyu ko fiye da haka wanda ke haifar da ma'ana ta bambanta da tasu kalmomin in an kallesu ɗai-ɗai, wani lokaci ma a iske sabuwar ma'ana ba ta haɗa kome ba da su kalmomin.

Ita kuwa Ɗan'iya (1997) cewa ta yi "Adon harshe dabara ce ta yi wa Magana kwalliya domin ƙara mata kwalliya da daɗi wanda shi ne ma'auni na gwada iya hikimar zance da balagar da ɗan adam ke da ita ga harshen sa da kuma sauran abubuwa da ke kewaye da shi. Domin Hausawa suna cewa "Idan ka na da kyau ka ƙara da wanka".

A littafin Encyclopedia Britannica (Vol. 9:257) an bayyana cewa Adon harshe dabaru ne na kauce wa miƙaƙƙiyar hanyar faɗar magana a rubuce ko a baka. Kamar dai yadda suka faɗa da Turanci. *"figure of speech is more or less intentional deviations from literal statement or common usage in formal or informal language"*

Funtua, (2010) cewa ya yi Adon harshe na nufin kalmomin ko dabaru da ake bi wajen kauce wa miƙaƙƙiyar hanyar faɗar magana a rubuce ko a baka.

A fahimtata Adon harshe shi ne kalmomi masu yawa ko kaɗan mabanbanta juna, wanda ake gwama su guri ɗaya domin fito da wata ma'ana da ta saɓa da kalmomin.

1.2 Ma'anar nanatau

An yi ayyuka da dama a kan wannan Adon harshen na Nanatau, amma mafi yawan ayyukan na harshen Ingilishi ne. Daga cikin irin ma'anar da aka ba wa wannan kalma akwai a aikin:

Francis da Scaffe (2004:2) cewa ya yi adon harshen Nanatau shi ne maimaita kalma ko yanki na jimla, a farkon yankin jimla ko ganguna ko layuka. Kamar yadda ya ce da

turanci. "*Anaphora is the repetition of word or phrase at the beginning of successive phrases, clauses, or lines"*

Shi kuwa Muhammad (1990) cewa ya yi Adon harshen Nanatau na nufin "yawan maimaita Rahma a cikin Magana ko rubutu na yau da kullum".

Abbey (2017) cewa ya yi Adon harshen Nanatau shi ne ana sane a maimaita wani ɓangare na cikin jimla ana cikin magana ko a rubuce domin a cimma wani saƙo, ga abin da ya ce da Ingilishi "*Anaphora in writing or speech is the deliberate repetition of the first part of sentence, in order to achieve an artistic effect"*

Klink (2016), cewa ya yi adon harshen Nanatau shi ne maimaita kalma ko kalmomi a farkon yanki ko ganguna ko layuka domin a isar da wani saƙo ga shi da Ingilishi. "*Anaphora is the repetition of a word or words at the beginning of successive phrases, clauses, lines to create a sonic effect"*

Ga wannan bincike, Nanatau, kalmomi ne da ake maimaitawa a farkon jimla ko wani ɓangare na jimla ko farkon ganga ko a yanki ko a cikin layuka, domin a isar da wani saƙo na jan hankali ko burgewa.

1.3 Ma'anar Kulle Bayani

Shi ma wannan Adon harshen na ƙulle bayani, kamar Adon harshen Nanatau, mafi yawanci ayyukan da aka yi kan sa daga harshen Ingilishi suke saboda haka, daga cikin waɗanda suka fassara ma'anar kalmar, akwai.

Baldick, (1990) cewa ya yi Adon harshen ƙulle bayani na nufin yawan maimaitawa da kuma amfani da kalmomin ɗori wajen ƙulla tsakanin kalmomi ko kuma tsakanin ganguna ko tsakanin ganguna ko tsakanin jimloli. Ga abin da ya ce da harshen Ingilishi. *"Polysendeton a rhetorical term for the repeated use of conjunction to link together a succession of words, clauses, or sentences"*

Shi kuwa Emerson (2011) cewa ya yi Adon harshen ƙulle bayani shi ne "haɗewa guri ɗaya", wato yawan maimaita kalmomin ɗori kamar su "da" "ko", "na" ko kuma "amma" musamman idan da yawa daga cikin kalmomin ɗorin, za su maye gurbin waƙafi.

Pinnock da wani (2016) sun bayyana cewa Adon harshen ƙulle bayani, shi ne yawan amfani da kalmomin ɗori musamman iri ɗaya domin haɗa tsakanin kalmomi ko ganguna. Ga abin da ya ce: "*Polysendeton is a figure consisting in the use of several conjunction in close succession, usually repetition of the same conjunction to connect a number of coordinate words or clause"*

Ga wannan bincike, Adon harshen ƙulle bayani shi ne amfani da kalmomin ɗori iri ɗaya ko daban-daban domin ƙulla tsakanin jimla ko yanki na jimla ko ganga ko ganguna, wani lokacin ma tsakanin kalma da kalma.

2.0 Adon harshen Nanatau da na ƙulle bayani a Shaihu Umar

Dangane da nuna nazari, an kawo misalan Adon harshe ƙwaya biyu. An ciro misalai daga shafuka na 1 da na 4 da na 11 da na 13 da na 14 da na 19 da na 21 da na 22 da na 23 da na 24 da na 26 da na 27 da na 31 da na 32 da na 33 da na 34 da na 35 da na 37 da na 41 da na 43 da na 46 da na 47 da na 48 da kuma na 49 a cikin littafin da a ka yi nazarinsu.

2.1 Nanatau a cikin Shaihu Umar

Adon harshe na Nanatau, ya ɗauki sigogi daban-daban daga cikin wannan littafi na Shaihu Umar. Ma'ana akwai kalmomi

daban-daban da aka maimaita ko dai a farkon Jimla ko a farkon ganga ko kuma a farkon layuka. Misali a farkon wannan littafin na Shaihu Umar, Shafi na farko, marubucin ya yi amfani da wannan adon harshen inda ya maimaita kalmar shi ne kamar yadda za'a gani.

1. Allah shí ne sarki ma fi ɗaukaka daga dukkan sarakuna, shi ne ma fi tsarki daga dukkan abubuwa, shi ne kuma sarki wanda ba shi da makamanci. (shf na 1).

Wasu misalan daga littafin su ne:

Akwai gurare daban-daban da dama da aka yi amfani da adon harshen Nanatau. Misali a shafi na 4 da na 14 da na 22 da na 23 da na 24 da na 49, an maimaita kalmar suka. Ga su kamar haka:

2. Da fadawan nan suka ji wannan Magana ta sarki, duka sai suka zama kamar mahaukata sabili da farin ciki, suka yi ta murna suna cewa…. (shf 4).

   Dukkan masu zuwa harin nan suka yi ta shiri, asubar fari súkà fita, suka miƙa zuwa ƙasar gwari suka yi ta tafiya har suka isa wani ɗan ƙauye na arna (shf 4).

   Bayan da mutanen Nan suka gama taɗi, suka tashi kowa ya ɗare bisa kan dokinsa suka kama hanya soasi da hanzari (shf 14).

   Sa'an nan suka tafi rafi, suka wanke jikinsu. Bayan da suka gama suka dawo gindin ɗorawa wajen da muke suka zauna domin a sha ruwa (shf na 23).

   Sai na daɗa kuka ban bari ba sai da suka iso gare ni. Yayin da suka zo suka ganni yaro ne ƙarami suka tambaye ni abin da ya same ni (shf 22).

   Sannan masu dawaki da dai suka ga haka, sai suka rufu bayan yan uwanmu, ban san yadda súkà ƙare ba (shf 24).

   Yawancinmu da suka tashi gudu, sai suka nufi inda suka fito (shf 49).

   Lalle waɗansu daga cikin mutanen Rabe ne waɗanda suka ɓarko bayan da Fulani suka Kama shi suka kashe (shf 49).

Sannan akwai wani misalin na adon harshen Nanatau, a shafuka na 31 da na 35 da na 43 da na 46, an maimaita Kalmar muka, kamar yadda za a gani:

3. Muka zo muka shiga cikin gidan muka iske shi yana karatun Alƙur'ani cikin suratul Baƙarati (shf 31).

   Yayin da muka iso garin nan da na faɗa maka, sai muka tsaya a bakin rijiyoyin, mu ka ɗebi ruwa, muka sha kowa cikinmu ya yi wanka (shf 35).

   Bayan da na gama da karatu, sai muka tashi kowannen ya yi alwala, na wuce gaba muka yi sallah, Da muka idar sai na ba su labari (shf 43).

   Cikin watan azumin tsofaffi da kwana tara muka ƙare shiri, muka tashi, muka shiga jirgi, muka bi igiyar kogi har muka kai birnin Masar. Daga nan sai Iskindariya inda muka sami babban jirgi (shf 43).

   Da muka sauka a Murzuƙ, ba mu sami ayari masu wucewa ba, sai muka zauna na watanni, sa'annan muka sami waɗansu muka wuce (shf 46).

Baya ga haka, kuma akwai inda aka yi amfani da kalmar aka wajen bayyana Adon harshen Nanatau a cikin littafin Shaihu Umar. Misali kamar yadda yake a shafuka na 26 da na 37 na cikin littafin.

4. Nan da nan sai aka kama kaji biyu, aka yanke, aka ɗebo shinkafa daga rumbun uwata, aka dake, ákà bushe aka wanke aka ɗanɗara tuwo da ita (shf 26).
   Ya sa aka kama shanu uku, aka yanka, aka soke raƙuma biyu, aka yanka da talo talo wajen tara (shf 37).

Har wa yau, an maimaita kalmar masu sau ɗaya, duk dai a ire-iren nau'in adon harshen nanatau, a shafi na 47 na cikin littafin. Misali,

5. Muka zauna, masu yawo suka tafi, masu barci suka yi, masu karatun Alƙur'ani suna yi, masu taɗin duniya kuma suna yi (shf 47).

Kamar yadda aka gani, misalin Adon harshen Nanatau kamar yadda yake a littafin Shaihu Umar iri biyar ne. Akwai inda aka maimaita kalamr shi ne da inda aka maimaita kalmar suka da kuma inda aka maimaita kalmar muka da kuma inda aka maimaita kalmar aka, sannan kuma akwai wianda aka maimaita kamar masu.

2.2 Kulle Bayani a cikin Shaihu Umar

Shi kuwa adon harshen ƙulle bayani, ya bambanta da adon harshen Nanatau, dalili kuwa shi ne kamar yadda aka ambata a baya cewa shi, ana gane shi ne ta hanyar yawan maimaita da kuma amfani da karan ɗori, wajen ƙulla tsanin kalmomi ko kuma tsakanin ganguna ko tsakanin jimloli da sauransu.

Akwai daga cikinsa waɗanda suke da siffofin karan ɗorin sai ko amma ko wanda ko tun da ko tun ko har ko sa'an nan ko inda ko dai a shafuka na 19 da na 21 da na 32 da na 33 da na 35 41 da na 43 na cikin littafin. Misali kamar yadda za a gani.

6. Ina kan kafaɗarsa tun wajen la'asar har goshin magariba (shf 19).
7. Mutanen Nan da suka isa gida sai suka gaya wa Amina (shf 21).
8. Ni kuwa na habarta mata labari na tun daga farko har ƙarshe (shf 32).
9. Asuba na yi sai na ji ana busa wani abu kamar ƙaho kuma ana buga kuge (shf 33).
10. Muka gusa kaɗan sai ga mu a ckin gari wanda ban taɓa ganinsa ba tun da uwata ta haife ni (shf 35).
11. Ya kwance ta amma duk da haka ranta ya ƙi kwanciya sai daɗa lalacewa take yi. (shf 41).

Duk misalan nan da aka kawo daga littafin, na adon harshen ƙulle bayani, an yi amfani da kalomin ɗori domin kulla tsakanin ganga ko jimla, saboda fito da misalan sosai. An yi amfani da alamar jan layi a ƙarƙashin Kalmar karan ɗorin.

Wasu misalansa kamar yadda yake a littafin sune kamar haka:

12. Da ya iso wurin mu sai muka gaishe shi (shf 19)
13. Suka yi ta taɗi har can tsakad dare sa'an nan inna ta taso ta dawo gida (shf.27).
14. Garin fa nan ne garin su Abdulkarimu inda zan zauna har shekara da shekaru (shf 35)

15. Daga Nan sai Iskandariya inda muka sami babban Jirgi (shf 43)
16. Bayan mutuwarsa da kwana biyu sai na tashi zuwa ƙasarmu a ƙasa (shf 49).

A waɗannan misalan ma akwai kalmomin ɗori da aka yi amfani da su kamar yadda aka gani, an ja musu layi su ma a ƙarƙashinsu. Kuma har wa yau, misalai ne na adon harshen ƙulle bayani.

Har ila yau waɗansu misalan dai na adon harhsen ƙulle bayani a cikin littafin da sune kamar haka:

17. Kai don wannan hali nasa har ya zama duk ƙasar babu wanda yake haye masa. (shf1).
18. Da ya ta da kai sai ya ga wani maharbi yana yawo daga shi sai kwari da baka (shf 11).
19. Tun da ya kama hanya bai waiwaya ma ya dubi garin ba (shf 13).
20. Muka yi ta tafiya har na gaji sai na yi kamar, zan yi kuka sai ya ɗauke ni a kafaɗarsa (Shf 19).
21. Asuba na yi sai naji ana busa wani abu kamar ƙaho kuma ana buga ƙuge (Shf 33).
22. Da muka nausa daga kuka dai bamu tsaya ba sai a wani sarari mai yawan yashi (Shf 33).
23. Sun zo sai sai su yi mamaki a gai baki amma Allah ya bani basira da fahimta mai yawa (Shf na 34).
24. Dagan an kuma sai naga wurin duk ya hargitse sai ciniki ake yi (Shf 35).
25. Ya kwance ta amma duk da haka ranta ya ƙi kwanciya sai daɗa lalacewa take yi (shf 41).
26. Kullum-kullum sai ya buge ta amma duk da haka ba ta bar halin ta ba (shf 41).

Duk waɗannan miaslai na sama, su na da sigogi irin na Adon harshen ƙulle bayani, dalili a nan kowanne misali da aka ciro, akwai kalmomin ɗori da ke shiga tsakanin kalmomi ko jimlolin ko yanki ko kuma tsakanin ganga da ganga. waɗansu misalan sune:

27. Da muka idar sai na ba su labarin cewa acikin wannan wata (Shf 43).
28. Ba a dai jima ba sai muka ga garin ya fashe kuma muka hango wuta ta kama gida (Shf 48).

3.0 Kammalawa

Wannan takarda ta ƙunshi nazarin Adon harshe guda biyu ne. Adon harshen Nanatau da Adon harshen ƙulle bayani, a cikin littafin zube na Shaihu Umar. An yi nazarinsu tare da fito da sigogi da siffofinsu. Misali Adon harshen nanatau yana da misalai ƙwaya biyar a cikin littafi. Haka shi ma adon harshen ƙulle bayani, yana da sigogi irin nasa kamar yadda aka gani daga misalan da aka kawo a sama.

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Fassarar Wasu Cututtukan Da Yara Suke Kamuwa Da Su

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Abstract

This research "Translation and Expansion of Hausa Lexicon: A Case Study of Acquired Diseases in Children" was carried out in order to contribute toward the Hausanization of medical field. In line with this, the research aims to translate some key terms of medicine into Hausa. Similarly, particular attention was given to areas of acquired diseases in children. Apart from bringing out such terms, words which do not have Hausa renditions were specifically selected from the fields and were translated into another word or group of words in Hausa. Explanations were sought from medical doctors, traditional herbalists as well as the people in academia. The research contributed towards the expansion of Hausa lexicon. It will also help doctors in their interaction with patients. It will serve as a bridge of language barrier to those studying the field of medicine.

Tsakure

Wannan bincike ya biyo bayan tunani da kuma yunkurin Hausantar da kowane fanni na ilimi zuwa Hausa. Binciken ya dubi wasu kalmomin likitanci na cututtukan yara domin fassara su zuwa Hausa. Aikin ya duƙufa wajen fito da wasu cututtukan yara waɗanda suke kamuwa dasu bayan haihuwarsu. An zaƙulo kalmomin ne saboda ganın cewa akasarinsu babu su a cikin harshen Hausa, sannan kuma ake cin karo da su. An ɗauki kowace kalma ce an yi bayanin ta dalla-dalla, daga bisani aka sama mata sabuwar kalma da Hausa. Hakan ya faru ne ta hanyar yin hira da likitoci da malamai masana da kuma masu maganin gargajiya. Binciken zai taimaka tare da sauƙaƙawa likitoci wajen bayanin irin wadannan cututtuka ga iyaye, musamman ma ga likitocin da ba Hausawa ba ne. Sannan zai taimaka wajen zaburar da sauran masu bincike wajen bayar da tasu gudunma wa wajen ciyar da harshen Hausa gaba.

1.0 Gabatarwa

Har kullum a kan ce wane ya yi Magana da harshe kaza, wane kuma ya fassara da harshe kaza. Ashe ke nan harshe ba shi ake fassarawa ba, Magana ake fassarawa, Magana kuwa a nan tana nufin ‘ma’ana’. Saboda haka ke nan ma iya cewa ma’anar fassara na nufin “Isar da ma’anar zance zuwa wani harshe, ta yadda marubuci yake son isar da saƙon”. Newmark (1988).

Wannan bincike ya ƙunshi wannan fannin ilimin na kimiyya domin kuwa an taɓo ɓangaren aikin likitancin zamani wanda ya shafi lafiyar yara. Ilimin likitanci, ilimi ne wanda duniya take alfahari da shi, domin haka ya zama wajibi mu tashi tsaye wajen raya wannan fannin ilimi a cikin al’ummarmu.

Binciken zai lalubo wasu kalmomi da suka jiɓanci cututtukan yara. Hausawa na cewa "yaro masomin mutum" kuma "yara manyan gobe". A iya cewa kowacce al'umma tana alfahari da tunƙaho da samuwar yara a cikinta. Musamman don ci gabanta. Saboda muhimmancin yara a cikin al'umma ya sa gwamnatoci da dama kan keɓe maƙudan kuɗaɗe wajen sayen magunguna da allurai na riga-kafin cututtukan yara da gina wuraren shaƙatawa na yara da gina asibitocin yara na musamman domin kulawa da su, da gina gidajen ajiya da renon yara marasa galihu da makamantansu.

Maƙasudin wannan bincike shi ne fito da wasu muhimman cututtukan yara daga cikin aikin likitanci na zamani domin a fassara su cikin harshen Hausa, wannan zai sauƙaƙawa iyaye da likitaci tare da al'umma baki ɗaya wajen fahimta tare da ɗaukar matakin da ya kamata kafin a kaiga zuwa asibiti.

1.1 Muhimmancin fassara

Fassara na iya zama fitilar haskaka tunanin mai tunani, domin daɗaɗɗiyar aba ce, haka kuma take tafiya da kowane irin zamani. Muddin al'umma za su ci gaba da rayuwa, haka ita ma fassara za ta ci gaba da bunƙasa.

Haƙiƙa idan muka duba wasu fannoni na rayuwar al'umma za a tarar fassara ta shigo cikinsu, in da take taka muhimmiyar rawa misali hulɗar jakadanci ba ta samuwa sai da aikin fassara. Haka nan wajen yaɗa ilimi da kyautata dangantaka tsakanin al'ummomi da wayar da kai da yaɗa labaru tare da bayyana manufofin gwamnati da ci gaba.

Kowane tsuntsu kukan gidansu yake yi, sakamakon burin da kowacce al'umma take yi na ganin cewa ta sama wa al'ummarta dukkan ilimin da za a iya samu a doron ƙasa tana da shi, sai fassara ta shigo ciki. Ta hanyar fassara litattafan ilimi cikin wannan harshe, al'umma za ta fahimta da amfana fiye da a wani harshen daban.

Dangane da waɗannan bayanai da muka yi a baya na muhimmancin fassara, shi ne zai ba mu damar tabbatar da muhimmancin wannan bincike kamar yadda Hausawa suke cewa "Da ganin kura an san za ta ci akuya". Binciken zai taimaka wajen bunƙasa rumbun kalmomin Hausa. Ma'ana binciken zai taimaka wajen fito da wasu tsofaffin kalmomi na Hausa waɗanda suka ɓace saboda zamananci.

Har ila yau binciken zai taimaka wajen sauƙaƙa koyo da koyarwa ga ɗaliban ilimi, tare da wayar da kan al'umar Hausawa wajen fahimtar abubuwan da suka shafi ɓangaren aikin likitancin zamani na yara a cikin Hausa.

Haka nan kuma binciken zai taimaka ƙwarai da gaske wajen yunƙurin nan da ake yi wajen Hausantar da kowanne fannin ilimi. Har wa yau ta wannan hanya ce za mu kai ga cimma burin mu na mayar da Hausa harshen ƙasa.

1.2 Ma'anar fassara

"Fassara na nufin maganar da aka juya daga wani harshe zuwa wani". Kamusun Hausa (2006:137). Nida 1974:12,

> *Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.*

Masana sun fassara da cewa:

"Fassara abu ce da ta ƙunshi bayyana ma'ana mafi kusanci da dacewa daga harshen farko zuwa harshen a biyu ta fuskar ma'ana da salo".

Shi kuwa Newmark (1988:5):

> *It is rendering the meaning of a text into another language in the way that the author intended the text*

Masana sun fassara da cewa:

Fassara ita ce isar da ma'anar zance zuwa wani harshe, ta yadda marubuci yake sun isar da saƙon.

Bello (1976:10), ya bayar da ma'anar fassara da cewa "A taƙaice, fassara it ace mai da ma'anar abin da aka faɗa da wani harshe zuwa wani harshe daban".

Mu kuma mun bayar da ma'anar fassara da cewa ta ƙunshi mayar da ma'anar saƙon da aka faɗa zuwa harshen a biyu tare da ma'ana mafi kusanci.

1.3 Ma'anar Cuta/Ciwo

Adamu (1998) a cikin littafinsa mai suna "Asalin Magungunan Hausawa da Ire-irensu" ya bayyana cuta da cewa "cuta tana nufin rauni da raɗaɗi tare da wahala da mutum kan gamu da su a sanadiyyar gazawar wata halitta a jiki ko kuma damuwa a zuci". Wada (1977), a kundin digiri na ɗaya mai suna "Magungunan Hausa" ya bayyana ma'anar cuta da cewa "A taƙaice cuta tana nufin duk wani yanayi ko wani abu da zai matsawa rai ko ya kawo rashin gamsuwa ga rayuwarsa". Saboda haka, cuta wani yanayi ne da mutum zai ji canji a jikinsa, sakamakon wata tangarɗa da aka samu a wajen gudanar da ayyukan da gaɓa ke yi a jikin ɗan-Adam, wato faruwar hakan kan haifar da ƙari ko ragi na abubuwa ta dukkan wani yanayi da mutum zai shiga wanda zai matsawa rai ko ya kawo rashin jin daɗi ga rayuwar ɗan-Adam.

Kamusun Hausa (2006), ya bayyana ciwo da cewa "rashin lafiya ko rauni ko kuma ɓacin rai". A wannan aikin an bayyana ma'anar ciwo da cewa, dukkan wani rauni ko raɗaɗi ko zugi da mutum zai ji wanda zai haifar wa mutum rashin jin daɗi ko ya kawo takura a rayuwarsa shi ake kira ciwo.

Dr. Zainab Ado Musa ta bayyana cuta da ciwo da cewa, "dukkan wani abu da zai taɓa lafiyar mutum wanda zai haifar da damuwa ko raɗaɗi ko zugi ko rashin lafiya ko rashin jin daɗi a jikin mutum".

1.4 Ma'anar Yara

Shekarun yarinta a al'adar Bahaushe ko ga likitocin zamani sun haɗe tun daga lokacin da aka haifi yaro har zuwa kimanin shekara sha ɗaya ko sha biyu, su ake kira yara.

Kamusun Hausa(sh:480) ya bayyana ma'anar yara da cewa:

"dan mutum ko dabba Wanda bai balaga ba."
"dan mutum ko dabba Wanda ba a dade da haihuwa ba"

2.0 Bitar Ayyukan da Suka Gabata

Ayyuka da dama sun gabata a kan fassara a fannuka da dama. Daga cikin irin waɗannan ayyuka sun haɗa da na Nida (1974) da Mohammed (1982) da mohammed (1983) da Munnir (1984) da Abdu (1985) da Mohammed (1988) da Newmark (1988) da Mohammed (1990) da Jinju (1990) da Sedler (1995) da Azubuike da Nkauginieme (1999) da kuma Azare (2002) dukansu sun dubi ɓangarori daban-daban waɗanda suka shafi fassara da kimiyya da kuma ɓangaren kiwon lafiya. Saboda haka suke da dangantaka da wannan aiki domin binciken ya shafi fassara wasu kalmomin cututtukan da suka shafi yara waɗanda suke kamuwa da su bayan haihuwarsu.

2.1 Tubalin ginin aiki

An gina wannan aiki ne a kan hanyoyin aikin Kabir, M. (1982 da 1983), da na Azare (2002). Dukkaninsu sun fassara kalmomin likitancin zamani. Tsarin da suka bi wajen gabatar da aikinsu, shi ne hanyar daidaito da fahimtuwa da miƙaƙƙen tsari tare da aro da ƙirƙira da adon Magana da kuma hanyar bayanin kalmar ta yadda za ta fito da ma'anarta. Domin kuwa wasu kalmomin ana iya fahimtarsu ne ta hanyar bayani kafin ma'anarsu ta fito.

Azare ya bayyana cewa ta hanyar daidaito dole ne mai fassara ya yi ƙoƙarin ganin cewa ya fitar da ma'anar batun daga harshen bayarwa ya shigar da shi harshen karɓa ta yadda za a fahimta. Ya ci gaba da cewa wajibi ne mai fassara ya bi duk wasu hanyoyin da zai iya domin ya tsabtace fassararsa ta yadda za a fahimce ta sosai. Watau ya fito da batun ƙarara ta yadda kowa da kowa zai fahimta domin tabbatar da daidaito a tsakanin harsunan biyu ta fuskar fitarwa da shigar da batu. Dole ne kyakkyawar fassara ta kasance mai miƙaƙƙen tsari, wato batun da aka fassara ya zamanto tamkar da ma tun asali an yi shi ne cikin harshen karɓa. Sannan kuma a ƙoƙarin samar da kyakkyawar fassara, dole ne a yi gyara a wuraren da ya dace, musamman a wajen salo da batutuwa masu tarin ma'ana. Misali:

"Green Revolution" an fassara shi da "Mu koma gona". Wannan ya samu ne sakamakon halin da aka shiga na son a juyar da hankalin jama'a zuwa ga aikin gona, domin bunƙasa ƙasa da abinci da rage yawan dogaro da Man Fetir.

Idan aka ɗauki kalmar "Ringworm" da "Polio" kuwa, za mu ga cewa dama can Hausawa suna da sunan da suke kiran irin waɗannan cututtuka. Misali *Ringworm* sun fassara ta da Makero, ya yin da aka ba *Polio* suna Shan Inna. Saboda haka, ba wasu sababbin ciwuka ba ne a wajen Hausawa, sai dai Bahaushe ya yi amfani da yanayin yadda cutar take ya ba ta suna.

3.0 Kalmomin Cututtukan Da Yara Suke Kamuwa Da Su Bayan Hauhuwa

Wannan ɓangare kuma, za a zuba kalmomin da aka zaɓo a wannan bincike daki-daki tare da fassarar su. Yara na kamuwa da irin waɗannan cututtuka ta hanyoyi da dama. Daga cikin hanyoyin sun haɗa da cin gurɓataccen abinci, ko abin sha, ko ta hanyar shaƙar ƙwayar cutar a cikin iska. Haka kuma ta hanyar haɗuwar yara masu lafiya da marasa lafiya waje ɗaya tare da cuɗanya da su kan haifar da irin waɗannan cututtukan.

Za a ga cewa wasu cututtukan da muka ambata Hausawa sun ba su suna, saboda haka, mun ƙara jaddada su, ta hanyar yin gwaji iri-iri wanda likitancin zamani ya tanada wajen fahimtar ainihin irin ƙwayar cutar da ta haddasa ta. Misali idan aka ce yaro yana ciwon ciki, a al'adar Bahaushe zai nemi kowanne irin sassaƙe wanda yake maganin ciwon ciki ya ba wa yaro, ba tare da sanin abin da ya taɓu a cikin yaro ba. Amma ta hanyar gwaji likita yake fahimtar inda ya taɓu tare da dalili, sannan ya bayar da maganin da ya dace.

Wasu cututtukan kuwa, Hausawa na alaƙanta su da aljanu, dangane da yanayin su misali kamar cutar *polio* da ake kiranta da shan inna da cutar *epilepsy* wato farfadiya da makamantansu wadanda a zahiri abin ba haka yake ba, ta hanyar likitancin zamani ne kawai, wajen amfani da gwaje-gwaje iri-iri ake gano

musabbabin cutar, kuma a iya yin maganinta sarai.

4.0 JERIN CUTUTTUKAN YARA MAZA

1. Masassarar Koda (Pyelonephritis/Pyelitis)

Wannan cuta mai suna pyelonephritis (masassarar ƙoda) ƙodar yara take kama wa, sai ta kumbura sakamakon shigar ƙwayoyin cuta ta hanyoyi uku. Hanya ta farko, ƙwayar cuta na shiga ta cikin jini zuwa ƙoda. Hanya ta biyu kuwa, cutar na yaɗuwa daga wani sashe na jiki wanda yake kusa da ƙoda kai tsaye, kamar uwar hanji ko hanta da sauransu. Hanya ta uku kuma ita ce, wadda ƙwayar cutar take shiga ta mafitsara zuwa ƙoda.

Yaron da yake da wannan cuta yana samun ciwo a kuiɓinsa wajen da ƙodar ta taɓu. Ana samun zazzaɓi, da amai, da canjawar launin fitsari ya yi duhu sosai. Fuskar yaro na kumbura har ya game jiki, idan an je asibiti likita na bayar da magani. An fassara ta da ***Masassarar Koda***.

2. Toshewar Rariyar Koda (Acute Glomerulonephritis)

Wannan cuta tana kama yara daga shekara uku zuwa takwas. Ciwon na kama yaro bayan ya warke daga wasu cututtuka. Ire-iren alamun wannan cuta sun haɗa da na fata, da jiri, da zazzaɓi mai zafi, da hawan jini, da ciwon kai, da kumburin fuska, da yin fitsari mai duhu sosai. Cutar na afkuwa saboda dakarun da jiki yake samarwa domin su yaƙi kowacce irin cuta, sukan dunƙule su cutar. Don haka sai su toshe bakin rariyar ƙoda wanda yake jawo rashin tace wasu muhimman abubuwa da ya kamata ƙoda ta tace. Wannan ne yake haifar da kumburi a ƙofar rariyar. Likita na yin gwajin fitsarin yaro, da sauran nau'o'in bincike wajen gano musabbabin ciwon. Ana bayar da magunguna waɗanda za su taimaka wa ƙoda wajen tace jini domin rage kumburin jiki. An fassara ta da ***Toshewar Rariyar Koda.***

3. Nau'in Cutar Daji ko ciwon daji na jijiya ko jijiyoyin jini (Lymphomas)

Ita wannan cuta tana ɗaya daga cikin nau'in cututtukan daji, cutar na bayyana a matsayin kumburi a wani sashe na jikin yaro. Wani sashe na jikin yaro na fin ɗan'uwansa girma. Hakan kuwa na faruwa ne sakamakon yawan ninnikawar da ƙwayoyin halittar jikin yaro suke yi da sauri. Alamomin cutar sun haɗa da rama, da yawan zufa, a wasu ɓangarori na jiki. Yaro yana ɗashewa, ga kuma saurin kamuwa da wasu cututtuka. Fatar yaro na yin dabbara-dabbara, idan kuma fari ne sai fatar ta yi shuɗi-shuɗi. Ana bayar da magani mai ƙarfi wanda zai narkar da rarar ƙwayoyin halitta da suka kawo kumburin. Sannan kuma su daƙile ƙwayoyin cutar daga ci gaba da hayayyafa. Ana shan maganin na lokaci mai tsawo, amma duk da haka yaran da suke da cutar ba su fiye daɗewa a raye ba. An fassara ta da ***Nau'in Cutar Daji. Ko ciwon daji na jijiya ko jijiyoyin jini***

4. Tsiron Koda (Wilms's Tumour (Nephroblastoma)

Wannan cuta mai suna *wilms's tumour* na tsira daga ƙodar yaro, wadda yara suke yawan gamuwa da ita. Daga cikin alamomin cutar sun haɗa da girman ciki, da ciwo sosai da taruwar fitsari ya ƙi fitowa da riƙewar mara, sannan cikin yaro na ci gaba da girma. Idan ba a yi maganin matsalar ba da wuri tana zarcewa ta toshe mafitsara ko ta haifar da wani tsiron a huhu. Likita na yin tiyata nan da nan domin

hana tsiron ci gaba da yaɗuwa zuwa sauran sassan jiki. An fassara da ***Tsiron Koda.***

5. Ciwon rashin wadatar isasshen sinadarin gina jiki (Hypotheroidism)

Cutar na kama yara saboda rashi ko ƙarancin sinadarin T3 da T4 (wato wasu sinadarai ne da suke timakawa yara wajen samun girma da ci gaban jiki da gudanar da kuzari) a jikin yara. Wannan na haifar da zazzagowar harshen yaro da ƙullewar ciki da kumburinsa. Yaron da yake da cutar idanunsa suna yin zuru-zuru ga rashin kuzari. Fatarsa ta kumbure, ga ƙanƙancewar laɓɓa. Yaro yana zama dolo, ya yi zuru ko dagwalo. Wani lokacin yanayin kan zama yaro ya gada daga iyayensa. Likita na yin gwaji ya gano dalilin ciwon. Ana ba wa yaro sinadari har iyakacin rayuwarsa. An fassara da **ciwon rashin wadatar isasshen sinadarin gina jiki.**

6. Buɗewar Rariyar Koda (Nephritic Syndrome)

Cuta ce wadda take kama rariyar ƙoda. Wannan cuta tana kama yara daga shekara uku zuwa takwas. Cuwon na kama ƙoda ɗaya ko duka biyun. Rariyar da take a jikin ƙoda wadda aikinta ne ta tace abincin da ya biyo domin fitar da fitsari da kuma raba sauran nau'in abinci zuwa sauran sassan jiki. Yayin da rariyar ta taɓu sai wajen ya buɗe, sai ta riƙa fitar da nau'in abinci wanda jikin yaro yake buƙata. Kamar 'protein' abinci mai gina jiki sai kuma kitse ya taru ya yi yawa a jikin yaro, domin ya wuce ƙa'idar da jiki yake buƙata. Wannan ne yake haifar da kumburin jiki da ciki, watau saboda taruwar ruwa cikin, da zazzaɓi, wani lokaci ma jinin yaro ya hau. Sannan ya sa ƙodar yaro ta kumbura, fitsarin yaro yana canjawa, yaro ya ɗashe sannan babu kuzari da rashin son yin wasa da 'yan'uwan shi. Yaro na samun ciwon kai da amai, fatar ido na kumbura.

Likita na hana yaro cin gishiri, sannan a rinƙa ba shi abinci mai ɗauke da sinadarin protein. Za a rage yawan adadin ruwan da yaro yake sha. Sannan a ba shi maganin yin fitsari a kai-akai domin rage kumburi. An fassara da ***Buɗewar Rariyar Koda.***

7. Gazawar Tsokar Jiki (Pseudo-Hypertrophic Muscular Dystrophy)

Wannan cuta tana bin tsokar jikin gaɓoɓin yara ta kama, inda take haifar da kumburin tsokar. A shekarun farko na rayuwar yaro, za a same shi lafiya sai daga baya kamar shekarun shiga makaranta, sannan ake fahimtar yaro yana da cutar. Alamomin cutar sun haɗa da saurin gajiya, da rashin son yin wasa ko motsa jikinsa. Hawa bene yana gagarar yaro, sannan ko yaya aka ture shi sai ya faɗi. Yaro na gaza ɗaga hannunsa domin ya kamo kunnensa. Tashi yana yi wa yaro wuya daga ƙarshe ma dai tsokar da take riƙe da kwankwason yaro tana janyewa, daga kwanciya sai kwanciya. Haka ne yake sa yaro ya samu nakasa saboda rashin motsa gaɓɓai. An fassara da ***Gazawar Tsokar Jiki.***

8. Ciwon Murfin Zuciya (Bacterial Endocarditis)

Wannan cuta tana kama murfin moɗar zuciyar yaro, wadda ƙwayar cutan nan ta bacteria mai suna *streptococcus viridians* take haddasawa. Kwayar cutar na lalata murafan, inda take cinye su, wanda kuma yake haifar da ciwuka kamar na maƙogoro, da na haƙora da kuma ciwon kunne. Alamomin cutar sune, idanuwan yaro za su yi zuru-zuru, zagayen

idon ya yi duhu daga ganin yaro za a fahimci yana cikin ciwo. Ɗumin jikin yaro na ƙaruwa, numfashi da bugun zuciya na ƙaruwa. Fatar yaro ta yamushe, fitsari na raguwa, harshen yaro ya yi fari fat da fitowar ɗigo-ɗigon baki a fatar yaro. Leɓen yaro na bushewa har ya rinƙa tsagewa. Ana samun magani a warke idan an je asibiti. Likita na yin tiyata domin dasa wani murfin moɗar zuciyar da ya lalace. An fassara da **Ciwon murfin zuciya.**

5.0 NAƊEWA

Komai ya yi farko zai yi ƙarshe. A Wannan takarda an yi ƙokarin fassara wasu daga cikin Cututtukan yara waɗanda suke kamuwa da su zuwa harshen Hausa.lrin waɗannan Cututtukan ba su da suna da Hausa, saboda haka ne aka yi ƙoƙarin fassara su dangane da yanayinsu sashen da take kamawa. An kawo abubuwan da suke haifar da waɗannan Cututtuka tare da kawo hanyoyin magance su da kuma wasu matakan gaggawa da za a iya ɗauka kafin zuwa asibiti. Cututtukan sun haɗa da na kafofin lska Dana Mafitsara da na ƙofofin jini da na fata da kuma na kashi.

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Karin Harshe Na Matsayi: Nazarin Hausar Mata Hausawa

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Tsakure

Wannan maƙala ta yi ƙoƙarin bayyana rukunonin karin harshen na matsayi a bakin mata Hausawa, sakamakon haka an fito da karin harshe da dama inda aka bayyana su tare da kawo misalan kalmomin da ake amfani dasu a kowane karin harshe. Daga misalan da aka kawo za'a iya cewa lallai mata Hausawa na da ƙwarewa wajen bayyana kalmomi na musamman ko samar da kalmomi na karin harshe masu ma'ana da burgewa. A lokacin gudanar da wannan bincike an yi amfani da littattafai da maƙalu da masana da manazarta suka rubuta. Sannan kuma an yi hira da mata Hausawa domin jin wasu kalmomi masu alaƙa da karin harshe. Ana sa ran wannan maƙala ta ba da haske ga manazarta ilimin walwalar harshe ta fuskar karin harshe na matsayi a bakin mata Hausawa. Sa'annan wannan takarda za ta taimaka wajen nusar da manazarta domin faɗaɗa bincike a wannan ɓage. Haka kuma zai zama ma'adani ga nazarin karin harshen mata Hausawa.

1.0 Gabatarwa

A ilimin walwalar harshe karin harshe na da muhimmiyar rawa ko ma ace ginshiƙi ne a cikin kimiyyar harshe. In ana Magana a kan karin harshe ana bayani ne dangane da bambanci da ake samu na magana a cikin harshe ɗaya. Sakamakon yin haka bai sa a rasa fahimtar harshe a tsakanin masu maganar masana da manazarta ilimin walwalar harshe kan nazarci harshe ta fuskar ɓangaren yanki ko rukuni. Babban abin lura shi ne ta ɓangaren karin harshe a kan duba alaƙa cikin al'umma ko dai a samu ta fuskar shekaru ko matsayi ko ilimi ko addini ko jinsi ko aiki ko muƙami da makamantansu.

Cikin wannan maƙala an yi ƙoƙarin duba karin harshe ne ta fuskar matsayi (muƙami) ta yin la'akari da ɓangaren da kowace mace ta ɓullo da matsayinta a cikin zamantakewar Hausawa. Ita wannan Hausa za ta kalli irin ɓangaren da mata suka sami matsayinsu da yadda suke ta'ammali da harshensu a wajen magana.

A lokacin tattara wannan bayanai za mu yi ƙoƙarin tantance karin harshe da kowace mace ke amfani da ita ta fuskar matsayinta a cikin al'ummar Hausawa. Saboda haka mun nazarci wannan aiki ta yin la'akari da harshen mata ne kawai ta fuskar rukunin da suka ɓullo, ko kuma irin ayyukansu da sana'arsu.

2.0 Manufar Bincike

Masana da manazarta ilimin walwalar harshe sun gabatar da ayyuka da dama dangane da karin harshe, duk da haka bai hana a faɗaɗa da zurfafa bincike a wannan ɓangare ba, dalili shi ne bincike irin na tabbatar da sanin matsayi a harshen mata ginshiƙi ne ta fito da yadda mata ke nuna irin matsayinsu da kimarsu a cikin zamantakewar Hausawa. Aikin zai ƙoƙarin tabbatar mana da matsayin manyan mata a wajen al'ummar Hausawa da irin kalmominsu da basirarsu ta yau da kullum. Manufar wannan bincike ne ya kalli matsayin mata waɗanda suka yi karatun boko tare da kawo bayanai na irin kalmomin da suke amfani da su. Har yanzu za a kalli mata waɗanda suke karatun addini a cikin al'ummar Hausawa a duba irin rawar da suke takawa. Kamar yadda aka sani ne mata akwai su da son nuna mulki da iko da isa a cikin gida. Manufar wannan aiki ita ce a duba irin maganganun mata Hausawa masu jiɓi da sarauta ko kuma matan sarakai da 'ya'yansu. Bugu da ƙari, sana'a muhimmiyar al'amari ce wajen mata, yin alfahari da nuna isa da nusar da cewa mace na dogaro da kanta. Sakamakon haka mata na amfani da wasu kalmomi na musamman wajen gudanar da al'amurorinsu na yau da kullum. Sanadiyyar haka zai sa a zaƙulo da fito da irin Hausar da suke amfani da ita a karin harshe.

3.0 Ma'anar Harshe

Zarruk da wasu (1990:1) sun bayyana harshe da cewa: harshe magana ce nan, wadda ake ji a fahimta. Harshe shi ne abin da ya bambanta ɗan-Adam da sauran dabbobi. Harshe a wurin ɗan-Adam linzami ne na tunani, sauran dabbobi sai dai su yi kuka, ko gurnani ko haushi, ko haniniya, don su nuna fushinsu ko murnansu ko wuyarsu ko daɗin su.

CHNH (2006:197) harsuna ko harassa ko harussa, tsokar dake lallage cikin baki wadda ake tasar abu da ita kamar idan babu ita ba a iya magana. Hanyar magana tsakanin al'umma iri daya. Yakasai (2012:47) ya ce hanyar furta ma'anoni da tunane-tunane da suke ran ɗan-Adam. Wato hanyar sadarwa tsakanin mutane, ita wannan hanya kuma ba ganinta ake yi ba jinta ake kawai.

4.0 Karin Harshe

Haƙiƙa, al'amarin da ya shafi karin harshe abu ne wadda ba a taɓa raba ta da harasa a cikin al'umma. Bahaushe da kansa kan ce "Allah ɗaya gari bamban" ita zaman duniya cuɗa-ni-in-cuɗe ka ne. Saboda haka kowace al'umma kan ginu da harshenta, amma kuma cikin al'ummar a kan sami kowa da irin sana'arsa ko aikinsa da yake ba da gudummuwa ga al'ummar. Sakamakon haka, a kan sami bambancin karin harshen da kowane ke amfani, duk da cewa harshe ɗaya suke amfani da ita. Wani lokaci baka iya fahimtar abin da mai amfani da wani karin harshen ke nufi, sai in an bayyana maka ma'anarta a harshen. CNHN (2006:235) Magana ta musamman wadda sai an yi tsokaci ake ganewa.

5.0 Mace

Laurie (1988:58) Mace tana ɗaya daga cikin jinsin da Hausawa ke girmamawa da kuma

martabawa, musamman saboda gudunmuwar da suke bayarwa wajen inganta rayuwar al'umma ta fuskoki da dama. Duk da irin wannan gudunmuwa da suke bayarwa, wani lokaci a kan sami akasi. Ta yadda ake iya fito da wasu halaye da ɗabi'u dangane da yadda ake zamantakewa da su a cikin al'umma.

CHNH (2006:311) maataa, ko maataaye ko maatattaki, ko maataikuu ko matekuu. Jinsin halitta ta mutum ko dabba mai ɗaukar ciki ta haihu, kishiyar namiji.

Ishaq (2024:177) Mace wata halitta ce wadda Allah ya yi wa daraja da ɗaukaka a cikin jinsin al'umma, domin ta zama abokiyar zama da sutura a tsakani, sannan take da wani matsayi da kula a mahallin uwa ko ƴa da sauransu. Ɗanhassan (2024:220) ya bayyana cewa: mace tana da matsayi a al'ummar Hausawa wanda yasa har ake yi mata kirari da cewa "Mata ran gida, in baku ba gida, in kun yi yawa gida ya ɓaci" To, wannan matsayin da mata suke da shi a cikin al'ummar Hausawa ya sa aka yi musu wannan kirari.

Abin lura mace wata halitta ce da daga cikin jinsin ɗan-Adam kamar yadda aka sani akwai namiji akwai mace. Sai dai ɗabi'u da halaye sun bambanta. A wajen ɗabi'a mata na da wasu halittu da babu a jikin namiji kamar mama da farji. Sannan yawanci gaɓɓan jikinsu kan yi motsi da yadda za su jawo ra'ayin namiji. Sannan su kan yi jinin biki idan sun haihu ko kuma jinin al'ada duk wata. Abin da ya danganci halaye kuwa, muryar su na da sanyi ba kamar namiji ba. Mafi yawan lokaci suna da taushin Magana.

6.0 Matsayi

CNHN (Robbi:340) Matsaya, Matsayai, muƙami, Misali Ɗan Majalisa ya yi kiran taron. Hali misali yana cikin wani – wato yana cikin wani hali, gurbi misali an sa Bala a do.

A nan yunƙuri ne nazarin ya yi domin bayyana guraben karin harshen mata ta fuskar matsayinsu da kuma nuna inda suka yi fice da irin sana'ar da suke aiwatar wa, wadda sakamakon haka a kan sami karin harshe na musamman.

7.0 Ayyukan Da Suka Gabata

Amfani (1993:02) Nazarin karin harshe yanayin magana ne na harshen mutum ɗaya, waɗanda ke fahimtar juna, kuma suna da alaƙar hulɗa ta magana.

Chamo (2012:89) ana yin ingausa domin;

- Rashin kalma ɗaya a ɗaya daga cikin karin harsunan da ake maganar dasu.
- Wasu aikace-aikacen an fahimci su ne a ɗaya daga cikin harsunan.
- Wasu ma'anonin (concepts) an fi samun sauƙin bayyana su a ɗaya daga cikin harsunan.
- Bayyana abubuwa masu sarƙiya.
- Kawur da rashin fahimta da ruɗani.
- Samar da wata hanya ta sadarwa.
- Kafa hujja.
- Idan wani na son fitar da wani a cikin tattaunawar da ake yi da sauransu.

Abbas (2014:203) Karin harshe a Hausa yana da nau'o'i guda biyu, waɗannan kuwa kamar

yadda kalami suka bayyana su ne; karin harshe na yanki da kuma karin harshe na rukuni. Karina harshe na yanki, shi ne wanda ake samu dalilin wurin zama ko yanki da al'umma suka fito. A irin wannan hali yanki ko wurin zama ya na iya haifar da nau'in magana na daban ga al'umma. Dikko (2021:308) Wani abin ban sha'awa shi ne ba wai sai wanda ya 'iya karatu da rubutu ne kawai zai zama mai ilimi ba, wani lokaci a kan sami mutum ko wasu cikin al'umma da Allah (SWT) kan yassare masu wata hikima da basira a wani fage na musamman ya zama sun yi fice a wannan fage, ta haka za a ce suna da ilimin abin. A nan ne sai kuma a ga cewa harshe suke amfani da shi wajen cuɗanya da al'umma ko waɗanda suke yin hulɗoɗin da su saboda harshe na da fa'ida sosai a wajen ilimi da aiki da shi da kuma ilmantarwa.

Dikko (2022:246) Dangane da irin waɗannan kalmomi na sara na kiran samari da aikin ya gano, akwai na wajena da goyona da danƙo, da ƙarfe da kuma sabon kamu. "Na wajena" na nufin makusanci na, ko na kusa da ni 'yan matan Hausawa sai suka ari kalmar suke nufin saurayin da ake so. Su kan kira samarinsu da shi domin su nuna kusancinsu da ƙauna a tsakanin su da juna. "Goga" na nufin abin ƙwarai, yan matan Hausawa sun ɗauki wannan kalma suke laƙawa saurayin da ake so domin a tabbatar mishi da cewa shi mutumin kwarai ne ya cancanci a so shi. Dalha da wasu (2022:190) A lokacin da Makaɗa Salihu Jankiɗi yake son ya nuna tushen iyayen Ahmadu Bello (Sardaunan Sakkwato) daga Manzon Allah (SAW) yake ya ambato ɗiyar Manzon Allah (SAW) Faɗimatu (RA) da nufin nuna girman darajar da ake gani ta gidan Shehu Usmanu Ɗanfodiyo taliyanta daga can yake.

Jagora: Asalin Ahmadu Sardauna Bello
'Yan Amshi: Tun daga ya Rasulullah, Dab bisa Faɗima har Ahsanu,
Salihun Jankiɗi: wakar sardauna sakkwato

Ɓunza (2023:17) An ce a ko ina Bahaushe ya je da harshensa yake yawo. Idan ya yi kaka gida a wurin sai dai a koyi harshensa ba dai ya koyi na wasu ba. A wata riwayar 'yan kasuwar Legas da Ibadan da Aba, sun ce Hausawa ba koyon harshen suke yi ba, daga sarɓa-sarɓa har su ƙware, su kuwa 'yan ƙasa sai dai su zo su koya a wajen su. Akwai ɓurɓushin son kai ga wannan hasashe, na kawo shi domin a tattauna. Dan abin duba a nan shi ne, harshen Hausa ya yi naso sosai cikin harsunan Najeriya da yawa. Sulluɓawa (2024:76) Ya bayyana cewa; a Hausar kasuwanci ana samun dabarun faɗaɗa ma'anar kalmomin asali da kuma faɗaɗa ma'anar kalmomin aro, don samar da sabbin ma'anoni daga na asali da ke cikin harshe. Sani (2023:122) Teloli suna da wata hanyar sadarwa a tsakanin junansu wadda idan mutum bai san wannan sirrin magana ba, to ba zai iya fahimtar saƙon da ake isarwa ba. Duk da haka, salilai da sigogin da ake furta maganganun sun bambanta daga shago zuwa wani shago. Haka kuma, a kan samu bambancin ma'anar kalmomi tsakanin nau'ukan Teloi daban daban da ake da su. Haka kuma, na faruwa ne musamman sakamakon bambancin kayan aiki da yadda ake gudanar da aikin.

Bashir (2023:129) Kasancewar yana kuma da sanin rukuni na jama'a masu gudanar da hulɗoɗinsu da al'amuransu na yau da kullum a cikin al'ummar Hausawa. Sannan ga su da dubaru da hikimomi na karɓar kudi hannun mutane ya tilasta suka samar da nasu karin harshen rukuni wanda idan ba cikinsu ka ke ba, ko sun yi magana a gabanka, to da wahalar gaske ka iya fahimtar abun da suke nufi. Sun ƙirƙiri da jamloli masu tarin yawa domin sadarwar kalmomin nasu tare da ma'anar su a daidaitacciyar Hausa.

8.0 Nau 'O'in Karin Harshen Mata

Akwai manyan nau 'o'in karin harshe guda biyu a harshen Hausa kamar yadda masana da manazartar harshe suka bayyana. Na ɗaya karn harshen a yanki da na rukuni. Babban abin da ake la'akari da shi a karin harshe na yanki shi ne zamantakewar alumma , wato inda alumma sukafito, wajen da jama'a ke zama na haifar da nau 'in Magana ta musamman .

Shi kuwa Karin harshen a rukuni, a kan dubi rukunin da alumma suka fito sai ayi la'akari da irin maganganunsu da kuma yadda suke Magana, irin wannan rukuni na karin harshe kan yi tasirsi a wajen matsayi na sana'a ko wani al'amari wanda alumma ta keɓanta da ita, matan Hausawa ba'a barsu a baya ba wajen amfani da Karin harshen a rukuni. Dalilai da dama sun sanya mata yin amfani da matsayi wajen yin Magana a zamantakewarsu na yau da kullum. Sakamakon haka aka ga da cewar yin amfani da Karin harshen a rukuni a bakin matan Hausawa, wanda za'a kalli su ta fuskar matsayi. Daga cikin abubuwan da za'a nazarta sun haɗa da Manyan mata dattijai ko a cikin mata akwi bambance bambance na ilimi, da shekaru da daraja wanda ke haifar da fifiko. Hausawa kance "abin da baba ya hango yaro ko ya hau rimi ba zai hango ba", wajen magana a kan sami banbanci maganar mata masu ƙana nan shekaru da mata masu matsakaitan shekaru da kuma mata dattijai Hausar ta kan zama daban. Sakamakon irin maganganun da suke yin amfani dasu, za'a iske maganar ma ta banbanta ta fuskar jerin zance da nuna zalaƙar Magana.

8.1 Hausar Mata Hausawa

Wannan sashe shi ne aka bayyana irin Hausar rukuni waɗanda mata dabam-daban suke amfani da ita kamar yadda za mu gani a ckin jadawali dabam-daban.

Jadawali na 1: Hausar Manyan Mata Dattijai (Tsofaffi)

Wannan rukunin mata ne tsofaffi waɗanda suka manyanta wato daga shekaru 70 zuwa 85 waɗanda aka tattauna da su.

LAMBA	HAUSAR MANYAN MATA DATTIJAI	MA'ANA
1.	Manta suɗu	Malalaci
2.	Wancan taliyan	Mara laka
3.	Kazantar ɗaki	Yara
4.	Zara ba ta barin dami	Yau da gobe sai ya ƙare (kuɗi)
5.	Ya koma	Yaron da aka haifa ya mutu

6.	Hantsi ya dubi ludayi	Yunwa
7.	Aku	Mai surutu
8.	Gaiba	Mara natsuwa
9.	Kai canka	Baka ji daɗi bah

8.2 Mata Yan Boko

A ƙasar Hausawa ba kowace mata ke karatun boko ba, sai wadda Allah ya tarfawa garinta nono. Musammam a ƙauyuka, inda babu cikkakiyar wayewa, wani lokaci ko karatun addini sai an yi da gaske. A irin waɗannan yanayi da halaye mata kan fuskanci ƙalubale da dama. Amma matan da suka yi karatun boko sukan kai ga wani matsayi a cikin al'ummar Hausawa. In har sun samu yin aikin gwabnati, su kan cimma wani matsayi na musamman a gwabnati da sauran ayyukan da suka yi fice da zarra a kai. Waɗannan mata na da ƙima da daraja a idon al'umma, maza da mata. sanadiyar haka, a kan sami wani rukuni karin harshe da waɗannan mata ke amfani da shi.

Jadawali na 2: Hausar Mata 'Yan Boko

LA	**HAUSAR MATA 'YAN BOKO**	**MA'ANA**
1.	Faka faka	Da sauri – sauri
2.	Bota	'Yar hutu
3.	'Yar acan acan	'Yar gayu
4.	Wawan jin	Uwar Miji
5.	Mama	Uwa mahaifiya
6.	Ta shigo gari	Ta waye
7.	'Yar wanke – wanke	Amarya (a wurin uwargida)
8.	Zamu fantama	Za mu sha shagali
9.	ATM ɗina	Namiji mai bada kuɗi

Jadawali na 6: Hausar Mata Waɗanda ba 'Yan Boko Ba

Su kuwa waɗannan rukuni ne na mata waɗanda ba su yi karatun boko ba a rayuwarsu.

Su ma akwai Hausar da suke amfani da ita ta musamman daga ciki akwai kalmomi irinsu:

LAMBA	**HAUSAR MATA WAƊANDA BA 'YAN BOKO BA**	**MA'ANA**
1.	Ku zo mu wuce	Mu zo mu tafi
2.	'Yar lele	'Yar gata
3.	Tunkiyata	Kishiyata
4.	Falalata	Matar ƙani ko wan miji
5.	'Yar sharholiya	Mai son jin daɗi (wadda ta ke son jin daɗi)

6.	Kunbusa kamu	Mace mai ƙiba
7.	Innah	Uwa mahaifiya
8.	Tana wanki	Tana jinin al'ada
9.	Tallen miya	Tukunyan miya

8.3 Mata Masu Karantar da Addini da Koyar da Addini

Zamantakewar Hausawa na ba ilimin addini muhimmanci da kuma waɗanda Allah (SWT) ya ba su ilimin. Kamar maza, mata kan koyar da al'amura da suka shafi ilimin addini. Wani lokacin ma mata kan yi tafsirin al-ƙur'ani mai girma ga mata 'yan uwansu. Sakamakon irin wannan koyarwa a kan sami karin harshe na rukuni da waɗannan mata ke amfani da shi.

D: Jadawali na 3: Hausar Mata Masu Koyarda Addini

LAMBA	HAUSAR MATA MASU KOYAR DA ADDINI	MA'ANA
1.	Koma bayan waninsa	Kar ka bi kowa
2.	Al matsalatu	Na farko/na ɗaya
3.	Mai girma ya zo maki	Zuwan jinin al'ada
4.	Tuƙewa	Ya ƙare ko ya zo ƙarshe
5.	Tsuma	Tsan mani
6.	Ranan farko	Daran haduwan farko na saduwa tsakanin miji da mata

8.4 Mata Saraki

Sarauta na da muhimmiyar rawa da take takwa a cikin zamantakewar al'ummar Hausawa. Babu yadda za a zauna ba tare da shugabanni ba. Jagoranci shi ne ginshiƙin zaman lafiya da walwalar jama'a a gidajen Hausawa musamman masu jiɓi da sarauta, a kan sami mata da ke da sarauta daban – daban, kuma kowace na taka rawa da irin sarautar da take ɗauke da shi da kuma matsayin sarautar a cikinta gida, saboda haka a kan yi la'akari da irin maganarsu yayin gudanar da zamantakewarsu ta yau da kullum a cikin gida.

Jadawali na 4: Hausar Matan Saraki

LAMBA	HAUSAR MATA SARAKAI	MA'ANA
1.	Ja'e Hattara gimbiya Gyaran zance	Mace mai surutu kashiga taitayinka Ki kula / ki tuna macuciya ce Musamman idan wadda tayi mata laifi ta shigo

	Lafiya mai takalmin ƙarfe. Mai ɗaki da kuɗen dami 'Yar sarki mai dole 'Yar zauna gari ki tashi	Sanya matan sarki kyauta Sanya matan sarakai ko 'yar sarki taƙama Kwaifa a ɗakin matan saraki Ki zauna kar ki tashi

8.5 Mata 'Yan Kasuwa

Sana'a na da muhimmanci a rayuwar jama'a. Ita sana'ar nan ba wai sai maza kawai ba har da mata. Duk macen da take da sana'a na ɗauke da martaba da daraja a zamantakewar mata Hausawa. Da wannan ne ma Hajiya Barmani Coge ke cewa". Duk macen da bata da sana'a aura ce" wato mace da jaka. Dalilan sana'ar da mata ke yi, akwai maganganu da mata masu sana'a ke amfani da ita, duk da cewa akwai banbance-banbance na sana'o'i dabam-daban wannan bai hana mata yin maganganunsu dangane da irin Hausar da suke amfan da su na rukunin karin harshe.

Jadawali na 5: Hausar Mata 'Yan Kasuwa

LAMBA	HAUSAR MATA 'YAN KASUWA	MA'ANA
1.	Sarai	Ki karɓo na saye
2.	Nawa wannan jaka	Ta yi tsada
3.	Kafar murhu	Dubu uku
4.	Muna nan	Ina jira in saya
5.	Cinikin ruwa	Abin da ba zai sayu ba
6.	Wa hankalatu wa luratu	A yi hankali da sayen kayan (ƙila ta sata ce)
7.	Iya ruwa	Kar ki zura jiki wajansayen kayan
8.	Ka yi doki	Ka ɗauko ma wani kaya
9.	Ka yi mai fit	Ka ɗaura riba

9.0 Sakamakom Bincike

Wannan bincike ya tabbatar da cewa akwai rukunoni da suka shafi karin harshe a Hausar mata, sannan kuma akwai rukunin da ya keɓantu ga mata Hausawa.

Bincike ya gano akwai Hausar da mata ke amfani da su a kowani rukuni ko matsayi, wanda ya danganta da irin sana'arsu da kuma matsayin da suke da shi a cikin zamantakewar mata.

Bincike ya gano, lallai mata na da kalmomi a tsakaninsu waɗanda suke amfani da su na sirrinta maganganu wanda ya shafi sana'arsu ko matsayinsu a zamantakewarsu.

Bincike ya gano da bayyana mana karin harshe na matsayi a wajen mata na da matuƙar kima da muhimmanci ga al'ummar Hausawa, sannan kuma yana da fa'ida wajen gudanar da hulɗoɗi a tsakanin mata Hausawa.

10.0 Kammalawa

Idan an yi la'akari da misalan da aka kawo da bayanan ma'anoninsu sun tabbatar da cewa mata wasu gurbi ne na adana da bunƙasa kalmomin Hausa tare da nuna ƙwarewarsu. Misalan su nusar damu lalle mata na ɗauke da fasaha da zalaƙar amfani da harshe a cikin zantukansu. Bincike ya tabbatar mata na da rukunonin karin harshe da dama da suke amfani da su na yau da kullum kuma kowane rukuni da irin Hausar da suke amfani da ita.

Wannan maƙala ya bayyana cewa mata na amfani da basira da zalaƙa wajen fiddo da sababbin kalmomin da ake amfani dasu a karin harshe na matsayi. Babu shakka nan gaba za'a ci gaba da gudanar da bincike mai faɗi da yalwa a harshen mata Hausawa, wadda sakamakon haka za a samu harshe mai ƙayatarwa wajan ƙirƙira da sirrinta maganganu acikin al'umma.

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A Study of Lexical Borrowing from English into Hausa: Threat to Hausa Lexical Attrition

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Abstract
Attrition is a linguist concept that describes the loss of any language words by an individual speech community, specifically through declining use of first language (mother tongue) words by those caught/found in bilingual situation. This paper examines borrowing as a process of Hausa lexical attrition within the Hausa elite community in which some forms of lexical attrition is taken place. The purpose of this research is to identify and analyze some of the Hausa words that are prone to attrition. The study adopts communication accommodation theory (CAT) "convergence model" as its theoretical framework and survey research method as the source of data. The finding of the analysis identifies some of the Hausa lexicon that are prone to attrition under three important domains, namely: Hausa Kinship and Spousal terms, Hausa educational terms and other Hausa words. It also reveals that most of the borrowed terms are Hausanised by the Hausa language speakers. It also reveals that most of the lexicon that are prone to attrition are no longer known and use by the Hausa elite's children and some of the adult speakers. Finally, it shows that, bilingualism and lack of proper usage of the old Hausa lexicon among Hausa elites are the responsible factors for lexical attrition in Hausa. **Keywords**: linguistics, attrition, borrowing, lexical, Hausa.

Introduction

Borrowing is an abstract noun that could be described as a process of adopting words from a source language into a target language. Borrowing of words is a precipitate of cultural contact between two language communities in which words can go in both directions between the duo languages in contact. Language attrition refers to a declining use of mother tongue skills those caught in bilingual situation (Schmid and Trudgill 2002). According to Jaspert (1989:95) Language attrition is a process of the gradual loss of language skills due to limitation in use. Besides, Ammerlan (1996) explores language attrition as a kind of forgetting, decline or decrease in linguistic knowledge (competence) and control over that knowledge (performance). However, Musa states that language attrition is a term used by linguists to refer to language loss, language change, language shift, language decrease or decline and even to the extreme of language

death. Kopke (2004) describes that language attrition involves temporary or permanent changes to the first language as a result of over-use of second language, as a result of the domination of one language on other language through interaction and cross linguistic influence.

The term language attrition has been classified by Pousada (2007) into four, namely: Loss of L1 in L1 environment signifies (loss of words within dialect community), Loss of L1 in L2 environment signifies (loss of native language by migrant workers), Loss of L2 in L1 environment signifies (foreign language loss), and Loss of L2 in L1 environment signifies (second language loss by aging migrants).In addition, Pousada (2007) Lists six factors responsible for language attrition, thus: Expressions used by parents have already been lost even words used by parent get lost, Rural objects are fading of the language due to urbanization, Education leads to second language learning in schools (leading to the formation of bilingual elites), Technological change (ICT) may also be a cause for the loss of the words, Migration of people lead to loss of words. We can understand that each of the above mentioned factors have greatly contributed towards language loss across languages that could be used in analyzing some of the factors responsible in Hausa lexical attrition. Similarly, this paper studies borrowing as a process of Hausa lexical attrition among Hausa bilingual speakers. However, Most of the lexical attrition in Hausa by the native speakers is via language borrowing. Lexical attrition is a prevalent phenomenon happening in the language contact situation among the Hausa bilinguals, which leads to the loss of Hausa words among language speakers. Hausa like any other surviving languages, accepts and adopts lexicon of other languages it has contact with. The language borrowed many words from Arabic, English, Fulfulde, Kanuri, and Yoruba among others. In addition, most of the borrowed words are Humanized and adopted through daily usage by the Hausa speakers.

Hausa is the largest language in West Africa. It is the first language of tens of millions of people from West Africa to the Sudan. The main Hausa speaking area is Northern Nigeria and Southern Niger, but Hausa is also widely spoken in Northern Ghana and Northern Cameroon, and there are large Hausa communities in every major West African city. Most Hausa speakers are Muslims and Hausa is often a lingua franca among Muslims in non-Hausa areas.Greenberg (1963) classified African languages into four major groups, namely (i) Congo-Kodofanian (ii) Nilo-Saharan (iii) Afro-Asiatic and(iv) Khoisan,Hausa belongs to the Chadic family which is a sub-group of Afro-Asiatic.Newman (1966) supports Greenberg's claim that Hausa belongs to Chadic family of which Bole and Angas languages are among the closest languages to Hausa which also refer to a subdivision of Chadic. Some sources from International Mission Board SBC Go West Africa (2008) reported that current Hausa population is almost thirty million - a figure that is not at all unreasonable. According to www.JoshuaProject.net/peopleprofile, more than twenty million(20,000,000) Hausas live in the Northern Region of Nigeria, an area known as Hausaland.

Hausa today is widely used within Africa in both formal and informal contexts. It was recognized along with Yoruba and Ibo as an official language in the defunct Northern Region of Nigeria as a language for parliamentary debate at the Federal Level in the constitutions of the Second and Third Republics of Nigeria. It is also recognized as a language of debate in many Nigerian state Houses of Assembly and it is widely studied as an academic subject right from primary level to doctorate level. Zaria (1982) asserted that "Hausaland proper" can be said to cover much of Northern Nigeria outside the 'Middle Belt' and Borno, but it also extends North of Kano and Katsina provinces, and both North and considerably West of Sokoto into the Southern part of Niger Republic. Northern Nigeria comprises approximately 300,000 square miles (equivalent to 777,000square kilometres). From its border with the Republic of Benin in the West, to the Cameroon Republic in the East,Northern Nigeria is about 7,158.48 kilometres wide. From its neighbour in the North,the Republic of Niger to the East in the South, there is a distance of approximately 659.69 kilometres.

Musa (1996) claimed that, Hausaland is roughly located between 10 1/2 and 13 1/2 degrees North and 4-10 degrees East in thevast area of Savannah belt of West Africa. However, if a language is spoken by thousands or millions of people, then there are bound to be some differences of usage where these variations show some degree of correlation with the social and geographical structure of the society to which the speakers belong.

Methodology and Theoretical Framework

This research employs survey research method as the source of data where Hausa elites and students of college of education and legal studies Ringim were interviewed. Specifically, the researcher interviewed twenty (20) participants, ten (10) elites and ten 10 students of the Hausa Department. The respondents ranged in age from 20 to 30 years. This indicates that a significant portion of the participants were young, which may influence their perspectives and responses. In terms of educational attainment, the respondents held a secondary school certificates. Regarding status, 60%of the respondents were single, 40% were married. All the respondents were dwellers of Ringim local government Jigawa State. The essence of the use of survey method has been explored as "questioning individuals on a topic or topics and then describe their responses" (Jacson 2011:17). However, the study adopts the use of the Communication Accommodation Theory (CAT) "Convergence Model" formed by Giles (1978). According to Giles "convergence is a strategy whereby individuals adapt each other's communicative behavior". Similarly, Pousada (2007) cites Gumperz and Wilson (1981) stating that "convergence leads to language borrowing, semantic extension, calques and increased use of certain structures due to the influence of other source language". The theory is significant in identifying and analyzing the Hausa words that are prone to attrition as a result of lexical borrowing.

Data Presentation and Analysis

This section presents the data and analysis for the study in a tabular format. The data is divided into three segments, namely; Hausa kinship and spousal terms, Hausa educational terms, Hausa occupational terms and other Hausa terms. The sample of the Hausa lexicon and the borrowed equivalent terms are in a table format. Similarly, Hausa words are italicized in the analysis which is written under each table.

Hausa Kinship and Spousal Terms

Kinship and spousal are combination of terms that comprise list of different terms that are used in addressing parents, relatives and spouses for showing respect, love and intimacy. Like in other societies of the world, these terms endured attrition. Consider the following examples:

Table 1

S/No	Hausa Kinship & Spousal Terms	Borrowed Terms
1	Baba	Daddy/Abba/Abi
2	Iya	Mama/Mumy/Ummi
3	Kawu	Uncle
4	Maigida	Darling/ Hubbi/
5	Uwargida/Amarya	Sweetheart/Baby
6	“Yar’uwa	Sister/Cousin
7	Ɗan’uwa	Brother/Cousin
8	Yakumbo/Yadikko	Anty
9	Malam	My love
10	Ahmad	My son

In table 1 above, we can posit that the Hausa term *Baba* is a personal noun and masculine by gender with meaning a father. In recent time the word is replaced with an English term Dad Hausanized as *Dadi* or *Abba* which is also borrowed from Arabic via Kanuri. *Iya* is a Hausa term and feminine by gender with a meaning a mother. The term is replaced with an English term “Mama” and “Mumy” Hausanised to become *Momi* or *Ummi* borrowed from Arabic. In addition, a Hausa term *Kawu* meaning father’s or mother’s brother is replaced with an English term Uncle Hausanized to become *Ankul*. *Maigida* is another Hausa term, meaning husband or master of the house. The term is substituted with darling an English and Hubbi an Arabic Petnames. Similarly, the Hausa term *“Yar’uwa* with meaning, a female who shares one or both parents in common with another is substituted with an English term Sister. *Ɗan’uwa* is another Hausa term with meaning a male who shares one or both parents in common with another, is substituted with an English term brother being Hausanize in a short form to become *Buros*. Besides, the identified borrowed terms are being used among Hausa elites and their children in addressing one

another which leads to the attrition of Hausa words. In addition, From example 8-10 the Hausa terms are being replaced with that of borrowed terms by both Hausa parents and their children in addressing each other.

Hausa Educational Terms

These terms are described as educational terminologies used in the domain of teaching and learning by both teachers and students. Many of the Hausa educational terms are now prone to attrition because, they are not used in daily educational affairs as in the following table:

Table 2

S/No	Hausa Terms	Borrowed Terms
11	Jinga	Assignment
12	Gwaji	Test
13	Jarabawa	Exams
14	Sakamako	Result
15	Aji	Classroom/lecture hall
16	Darasi	Lecture/lesson
17	Alƙalami	Pen
18	Takarda	Paper
19	Allo	Notice board
20	Hatimi	Stamp

As presented in the above table, the usage of Hausa educational terms are substituted with those terms borrowed from English. The use of Hausa term *jinga* meaning asking student to write something related to the topic treated in the class, is replaced with an English term Assignment. The term *gwaji* refering to the setting up of questions in order to measure students' performance is replaced with another English equivalent term test. *Jarabawa* in Hausa is described as an activity designed to examine progress or knowledge of the students at the end of a semester. The term is replaced with a short form of an English term Examination as presented in the table. Similarly, the Hausa word *sakamako* meaning marks obtained by the students after examination is done, is replaced with another English term result as in examination result. *Aji* is another Hausa term with meaning a particular place where teaching activity take place, the term is substituted with that of English class. *Darasi* in Hausa could be explored as discourse delivered in class in front of students. The term also is replaced with an English educational term lecture. In addition, the use of Hausa educational term Akƙalami is replaced with an equivalent English term pen. Another Hausa term *Takarda* is also replaced with an English educational term paper. The usage of Hausa term *Allo* is replaced with an English popular educational notice board. A Hausa term *Hatimi* is now substituted with another equivalent English term stamp. Its well-known fact that many of the Hausa students are adopting these borrowed terms for showing identity as bilingual speakers that possess western education. But this is what

jeopardizes the Hausa educational term into the attrition.

Hausa Occupational Terms

This could be described as a term that is used to mark the bearer's status in the profession for identification and power differential. Occupation has been explored as a work-related term of address and as the one that a person receives or earns because of the academic degree he holds or because of the occupation he engages in (Parkinson in Chamo,2019:6).

Table 3

S/No	Hausa Terms	Borrowed Terms
21	Maishari'a	Mailord
22	Lauya	Barista
23	Makirayi	Masinja
24	Likita	Dokta
25	Marar lafiya	Feshant
26	Mai aikin Jinya	Nas
27	Dansanda	Folis
28	Sufeto	Insifecta
29	Mai shigar da kara	Firiskito
30	Mai gyaran takalmi	Shushaina

As illustrated on the table above, some of the Hausa elites recently are using the borrowed terms in substitute of the Hausa terms. Similarly, these terms (Hausa) are unknown to the elites' children who were born in the Hausa bilingual society. As a result of this change the Hausa terms are now prone to attrition.

Other Hausa Terms

This segment contains different Hausa terms that have undergone attrition with their English equivalent terms in the following table:

Table 4

S/No	Hausa Terms	Borrowed Terms
31	Rumbu	Store
32	Randa	Tank
33	Tabarau	Eyeglass
34	Madafa	Kichen
35	Magatakarda	Registrar
36	Gidan yari	Prison
37	Saƙo	Message

38	Likidiri	Bocket
39	Shiri	Program
40	Barkonon tsohuwa	Teargas

In table 4 above, an old Hausa word *Rumbu,* meaning a place where foodstuff and other valuable items are kept is replaced with an English term store. The Term is no longer known by the Hausa elite's children and some of the proletarian ones. A container used for reserving water is called *Randa*, the term is replaced with another English term Tank and the Hausa term faded away and therefore not known by the Hausa elite's children. *Tabarau* is also a Hausa term that is worn over eyes for protection or passion, being replaced with an English borrowed term Glass. Hausanised as *gilas* or *gilashi.* Besides, *Madafa* is a Hausa place name meaning a room where food is cooked. The term is now substituted with an English name Kitchen, and the Hausa term is no longer in use by the majority of the Hausa speakers. *Magatakarda* is a Hausa occupational term meaning a person responsible for keeping record, the term is also replaced with an English equivalent term Registrar. However, a place where lawbreakers are kept is called *gidan yari*, *gidan maza* or *gidan kaso*. But the Hausa term is replaced with an English equivalent term Prisonm being Hausanised to become *firzin. Sako* is another old Hausa term which is now prone to attrition by replacement of the term with English borrowed term message. The use of Hausa term *Likidiri* is replaced with an English equivalent term

bocket. A plan of somethings that are done for achieving a particular purpose is also replaced with another English term Program being Hausanised to become *furogiram*. Similarly, an old Hausa compound noun *barkonon tsohuwa* is also affected by the attrition, whereby the term is replaced with an English term Teargas. The term barkonon tsohuwa is not known among Hausa elite's children.

Conclusion

This paper studies lexical borrowing from English into Hausa as a threat to Hausa Lexical attrition. It proves the loss of Hausa lexicons that happens as a result of borrowing of Hausa equivalent terms from English and Arabic. Hausa, like any other surviving language, accepts and absorbs terms of other languages it has contact with through barrowing which is an inevitable and natural phenomenon that comes into existence through language contact. The finding of the research identifies some of the Hausa lexicons that are prone to attrition under three important domains, namely: Hausa Kinship and Spousal terms, Hausa educational terms and other Hausa words. It also reveals that most of the borrowed terms are Hausanised by the Hausa language speakers. It also reveals that most of the lexicons that are prone to attrition are no longer known and use by the Hausa elite's children and some of the adults speakers. Finally, it shows that, bilingualism and lack of proper usage of the old Hausa lexicons among Hausa elites are the factors responsible for the lexical attrition in Hausa.

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Kalmar Aikatau A Ma'aunin Nazarin Harshen Hausa

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Tsakure

Wannan takarda na da Kudurin yin nazari a kan Kalmar "Aikatau"]aya daga cikin rukununan azuzuwan Nahawu da ke taka muhimmiyar rawa wajen samar da tsarin ginin jimla a harshe. Kamar kowane harshe kalmomin aikatau na taka muhimmiyar rawa a harshen Hausa. Nazarin ya yi duba da za}ulo yadda kalmomin aikatau na Hausa ke ba da gudummawa a ginuwar harshen Hausa ta fuskar kirar kalma da furuci da ginin jimla da kuma ta fuskar ma'ana. Binciken ya yi amfani da Ra'in nazarin Kimiyar harshe.(Linguistics Theory).

1.0 Gabatarwa

"Kalmar Aikatau a ma'aunin Nazarin harshe" nazari ne da ya zurfafa bincike a kan kalmar aikatau,]aya daga cikin azuzuwan nahawu. Kalmomin aikatau kalmomi ne da ke da muhimmin tasiri a kowane harshe wajen ginin jimla domin samar da zance mai inganci. A harshen Hausa tasirin kalmomin aikatau wajen ginin jimlolin Hausa bai tsaya kawai a fannin ginin jimla ba, tasirin nasu ya ta~o sauran fannoni na {irar kalma da Furuci da kuma Ma'ana. Nazarin ya yi duba a kan kowane daga cikinsu don fito da ire-iren Tasirin da kalmomin aikatau ke takawa a kowane fanni.

1.1 Ma'anar Harshe;

Masana da Manazarta harshe (Lingiusts) sun bayar da Ma'anar harshe da dama, sai dai a nan an yi tsokaci ne ka]an daga cikin irin wa]annan ma'anoni kasancewar harshen shi ne tushen wannan bincike.

Harshe; wani shiryayyen tunani ne da mutum ke furtawa da fatar baki ko ta hanyar nuni da ga~o~in jikinsa ko kuma aiwatarwa a rubuce }ar}ashin wani daidaitaccen tsari da shimfi]a]]un dokokin isar da sa}o. [antumbushi (2008), ya nuna irin wannan tunani da yake fitowa cikin fa]a]]iyar ko rubutacciyar magana wanda ke nuna cewar shi ne yake bambanta Mutum da Dabba. Zarruk (1996), ya kamanta harshe da *tunani da Ilimin Al'umma da kan bayyanu cikin Al'adu da sauran harkokin rayuwa ta Yau da* kullum.Yakasai,(2012), ya bayyana harshe da cewa; *"Wata baiwa ce da]an-Adam ke amfani da ita wajen sadarwa, wadda itace babban abin da ya bambanta shi da sauran halittu.* Domin fito da Ma'anar harshe a fili da kuma bambancinsa da sauran hanyoyin sadarwa na wasu halittu, ya bayyana harshe da cewa yana da wasu siffofi da ya ke~anta da su kamar haka; (Yakasai; 2012).

(i) Harshe hanyar sadarwace ta [an-adam; Wadda babu wata halitta da ke amfani da ita, sai [an-adam.

(ii) Harshe ba a gadonsa, koyonsa ake yi a duk inda mutum ya tashi., zai koyi irin harshen da ya tarar ana amfani da shi wajen sadarwa,

(iii) Harshe wasu alamomi ne da ake furtawa ta hanyar ba su ma'anoni ba tare da wata dangantaka tsakanin alamomin da ma'anoninsu ba. Misali kare, dog, kalbu, dukkaninsu na nufin wata dabba ce mai kafa hu]u da ke yin haushi.

(iv) Harshe furuci ne ba rubutu ba, domin rubutu rumbu ne kawai na ma'ajiyar harshe.

(v) Harshe wani abu ne da yake da tsari da }a'idoji da suka shafi tsarin furuci da sautuka na kalmomi da kuma na ginin jimloli.

(vi) Harshe kammalalliyar magana ce, wadda masu magana da harshen ke iya bayyana duk abin da suke son bayyanawa.

1.2 Nazarin Harshen Hausa

Harshen Hausa na]aya daga cikin fitattun harsunan Nahiyar Afirka, wanda yake yin kafa]a da kafa]a da harsunan Larabci da kuma na Siwahili a Nahiyar. Kalmar 'Hausa' itace yaren da Al'umar Hausawa ke amfani da shi a matsayin harshen uwa ko harshen farko da suke magana da shi. Ana samun]inbin Hausawa da masu jin harshen Haussa a]aukacin fa]in Afirka, musamman ma a }asashen Afirka ta Yamma. Asalin {asar Hausa itace ta mamaye yawancin Arewacin Najeriya, idan aka cire Arewa ta tsakiya da kuma yankin Daular Borno, sai kuma Kudancin Jamhuriyar Nijar, wa]anda suke sune farfajiyar }asar Hausa, wuraren da Hausawa da Takwarorinsu suka fi yin magana da harshen fiye da ko'ina. Farfajiyar }asar Hausa ta kai kimanin murabba'in mil dubu]ari uku (300,000) na kusurwowi guda hu]u. Bello,(1992).

1.3 Kalmomin Aikatau

Wannan nazari ne da ya }unshi yin tsokaci a kan]aya daga cikin kalmomin azuzuwan Nahawu da ke fayyace yanayi yadda kalmomin aikatau suke da kuma irin rawar da suke takawa wajen ginin jimla. Nazarin ya }unshi batutuwan da za a tattauna kamar haka;

1.3.1 Ma'anar aikatau da ire-irensa

Aikatau kalma ce da ke]auke da aiki a cikin jimla, ma'ana duk wata kalma da ke nuna aiki a cikin jimla ta zama ta aikatau. Kalmomin aikatau a harshen Hausa na da yawa ga ka]an daga cikin misalansu kamar haka;

ci, sha, tafi, karanta, ban, rubuta, zaua, gudu, wanke, wanku, gina , gine, ginu, tafiya, bacci, tsaya, tsaye,

Misali; Musa ya **<u>ci</u>** abinci
Amina ta **<u>wanke</u>** tukunya
Amarya ta **<u>gudu</u>**
Gidan ya **<u>ginu</u>**

1.3.3 Ire-iren Kalmomin Aikatau

Kalmomin aikatau sun ka su kashi biyu; Aikatau so kar~au da kuma Aikatau }i-kar~au.

(i) **Aikatau So-kar~au;** kalmomin aikatau ne da ke da bu}atar }arin wata kalma da ke nuna irin aikin da aka yi ko abin da aikin ya fa]a a kansa. Misalin wa]annan kalmomi sun }unshi, karanta, rubuta, tafi, ci, wanke da sauransu.

Misali; (a) Musa ya **karanta** littafi — Musa yana **karanta** littafi
(b) Amina ta **ci** abinci — ina **wanke** hannu
(c) muna **rubuta** jarabawa — Yana **gina** gidaje.

(ii) **Aikatau }i-kar~au;** kalmomin aikatau ne da ba su bu}atar wata kalma a gabansu da ke nuna aikin da aka yi ko wanda aikin ya fa]a a kansa. Misali, gudu, wanku ginu, tafiya, bacci, da sauransu.

Misali; (a) Musa ya **gudu** (b) Gidan ya **ginu**
(c) yaron yana **tafiya** (d) Yaran suna **bacci**

1.5 Ma'aunan Kalmomin aikatau

A bisa ka'idar nazarin harshen Hausa, akwai ma'aunai da mai nazari zai iya amfani da su wajen gane kalmomin aikau da kuma nuna bambancinsu da sauran kalmomin azuzuwan nahawu, , musamman na Suna da kuma Sifa. Wa]annan ma'aunai su ne Lamiran suna da kuma lamiran lokaci.

(i) **Lamiran Suna;** wa]annan kalmomi ne da ake amfani da su domin nuna wanda yake yin aiki a cikin jimla tilo ne ko jam'i, namiji ne ko mace. Misali ni/mu, kai/ke/ku, shi/ita/su, suma sun kasu kashi biyu. Masu yin aiki da masu kar~ar aiki.l lamiran suna masu yin aiki suke nuna wanda yake yin aiki a cikin jimla. Su kuwa masu kar~ar aiki suke nuna wanda aiki ya fa]a a kansu. Lamiran suna na zuwa ne a matakai guda uku. Mutum mai magan na farko da na biyu da kuma na uku. Kowannensu kuma yana da tilo da kuma Jam'i.

		Tilo	**Jam'i**
Misali;	Mutum Mai magana na farko	na/ni	mu/mu
	Mutum Mai magana na biyu	kai/ke- ka/ki	ku
	Mutum Mai magana na uku	ya/ta/shi	su

Za a iya sanya misalansu a cikin jimla kamar haka;

Misali;	**Masu yin aiki**	**Masu kar~ar aiki**
	Na ba ka ku]i	ka ba **ni** ku]i
	Mun ba ka ku]I	ka ba **mu** ku]i
	Ka ba mu ku]I	mun ba **ka** ku]i
	Kin ba mu ku]I	Mun ba **ki** ku]i
	Kun ba ni ku]I	na ba **ku** ku]i
	Ya ba ni ku]I	Na ba **shi** ku]i

Ta ba ni ku]I	Na ba **ta** ku]i
Sun ba ni ku]I	N a ba **su** ku]i

(ii) **Lamiran Lokaci;** wa]annan kalmomi ne da ke nuna lokacin da aiki ya gudana a cikin jimla. Lokutan gudanar da aiki a cikin jimla kuwa su ne Shu]a]]en lokaci da Lokacin ci-gaba da Lokaci mai zuwa da kuma Lokacin sabo. Ga jadawalin yadda tsarin wa]annan lokuta suke kamar haka;

1. Zibin Shu]a]]en lokaci na I	**Zubin Shu]a]]en lokaci na II**
(a) Na**a** karanta littafi	Ni na karanta littafi
Mu**n** karanta littafi	Mu mu**ka** karanta littafi
(b) Ka**a** karanta littafi	kai **ka** karanta littafi
Ki**n** karanta littafi	Ke ki**ka** karanta littafi
Ku**n** karanta littafi	Ku ku**ka** karanta littafi
(c) Ya**a** karanta littafi	Shi ya karanta littafi
Ta**a** karanta littafi	Ita ta karanta littafi
Su**n** karanta littafi	Su su**ka** karanta littafi
(d) A**n** karanta littafi	A**ka** karanta littafi (Jemage)
2. Zubin lokacin ci-gaba na I	**Zubin lokacin ci-gaba na II**
(a) I**na** karanta littafi	Ni na**ke** karanta littafi
Mu**na** karanta littafi	Mu mu**ke** karanta littafi
(b) Ka**na** karanta littafi	Kai ka**ke** karanta littafi
Ki**na** karanta littafi	Ke ki**ke** karanta littafi
Ku**na** karanta littafi	Ku ku**ke** karanta littafi
(c) Ya**na** karanta littafi	Shi Ya**ke** karanta littafi
Ta**na** karanta littafi	Ita ta**ke** karanta littafi
Su**na** karanta littafi	Su su**ke** karanta littafi
(d) A**na** karanta littafi	A**ke** karanta littafi (Jemage)
3. Zubin lokaci mai zuwa na I	**Zubin lokaci Mai zuwa na II**
(a) **Za**n karanta littafi gobe	Ni na**a** karanta littafi gobe
Za mu karanta littafi gobe	Mu mu**n** karanta littafi gobe
(b) **Za** ka karanta littafi gobe	Kai ka**a** karanta littafi gobe
Za ki karanta littafi gobe	Ke ki**n** karanta littafi gobe
Za ku karanta littafi gobe	ku ku**n** karanta littafi gobe
(c) **Za** ya karanta littafi gobe	Shi ya**a** karanta littafi gobe
Za ta karanta littafi gobe	Ita ta**a** karanta littafi gobe
Za su karanta littafi gobe	Su su**n** karanta littafi gobe
(d) **Za** a karanta littafi gobe	A**n** karanta littafi gobe (Jemage)
4. Zubin lokacin sabo Tilo	**Zubin lokacin Sabo Jam'i**

(a) Na **kan** karanta littafi — Mu mu**kan** karanta littafi
(b) Ka **kan** karanta littafi — Ku ku**kan** karanta littafi
Ki **kan** karanta littafi
(c) Ya **kan** karanta littafi — Su su**kan** karanta littafi
Ta **kan** karanta littafi — „ „ „
(d) A**kan** karanta littafi (Jemage)

A nazari na nahawu abin da ya haifar da bambancin da ake samu tsakanin zubin lamirin lokaci na I da na II shi ne, zubi na farko magana ce ta kai tsaye daga bakin mai yin ta, zubu na biyu kuwa amsa ce ake bayarwa a dalilin tambaya a maganar da ta gabata.

Zubin Lamiran lokacin a ta}aice

Lokaci	Lamirin lokaci na I	Lamirin lokaci na II
1. Shu]a]]e	-a Naa karanta littafi	- Na karanta littafi
„ „	-n Mun karanta littafi	-ka Muka karanta littafi
2. Ci-gaba	-na Ina karamta littafi	-ke Nake karanta littafi
3. Mai zuwa	za zan karanta littafi	-a Naa karanta littafi
„ „	Za za mu karabta littafi	-n mun karanta littafi
4. Sabo	-kan Nakan karanta littafi	
5. Umurtau	Karanta littafi	

Wa]annan su ne a ke kira da suna *"Zagagen aikatau"* da kan zo Kafin aikatau a cikin jimla, idan har aka samu wata kalma ta zo a tsakaninsu to wannan kalmar ta tashi daga matsayinta na aikatau ta sauya zuwa suna,

Misali, Naa **karanta** littafi

Naa yi **karatu** N a }i **karatu**

Saboda haka idan aka samu kalmar aitau an gina ta a cikin jimla ba tare da zagagen aikatau sun gabace ta ba makusanci, to wannan ta sauya daga asalinta na aikatau ya zuwa suna ko sifa abin day a zo kusa zagagen aikatau shi ne aikatau.

1.6 Naou'oin kalmomin Aikatau

Kamar yadda muka fa]a a bayanin da ya gabata kalmomin aikatau dangane da nau'insu sun kasu kashi uku.

(i) Kalmomin aikatau masu sauyi(Transformational verbs)

Wa]annan nau'oin kalmomin aikatau ne da kan iya samun sauyi daga ajinsu na aikatau zuwa ajin suna ko sifa ko kuma bayanau a dalilin]afin da ake iya yi masu.

Misali;

(a) kalmomin Aikatau masu sauyi zuwa Suna

Akwai kalmomin aikatau da akan yi masu]afin]afa goshi 'ma' da]afa }eya da kan sanya su sauya zuwa *'Suna aikatau'*

Misali;

1. Aikata ma + aikata = ma'aikata / ma'aikaci/ma'aikaciya
2. Buga - ma +buga = mabuga / mabugi
3. Bu]e - ma + bu]i = mabu]i
4. Burka - ma + burki = maburki
5. Cuta - ma +cuci = macuci /macuciya/macuta
6. Damfara - ma + damfari = madamfari/madamfariya/madamfara
7. Duba - ma + dubi = madubi
8. Gada - ma + gaji = magaji/magajiya/magada
9. Gini - ma + gini = magini/maginiya/magina
10. Guga - ma + gogi = magogi
11. Hora/horo - ma + hora = mahora/mahori
12. Li}a -` ma +li}i = mali}i
13. Noma - ma +nomi = manomi/manomiya/manoma
14. Rataya- ma +rataya = marataya/maratayi
15. So - ma +soyi = masoyi/masoyiya/masoya
16. Tasa - ma +tashi = matashi/matashiya//matasa

Kalmomin aikatau da akan yi masu]afin [afa }eya su sauya zuwa suna.

Misali;;

(1) Danne - dann +iya` = danniya
(2)]aure -]aur + iya =]auriya
(3) Goce - goc + iya = gociya
(4) Gode - god + iya = godiya
(5) Toge - tog + iya = togiya
(6) Zame - zam + iya = zamiya
(7) Aika - aik + kekeniya = aikekeniya
(8) Amsa - amshe +sheniya = amshesheniya
(9) Birki]a- birki +]e]eniya = birki]e]eniya
(10) Yarda - yar + jejeniya = yarjejeniya
(11) Ni}a - ni} +au = ni}au
(12) Wanki - wank + au = wankau
(13) }era - }er + au = }erau
(14) Mayar - may +au = mayau
(15) Salla - sall +au = sallau
(16) Bayar - bayar + wa = bayarwa
(17) Ciyar - ciyar + wa = ciyarwa
(18)]aura -]aura + wa =]aurawa

(19)	Fara	-	fara +wa	= farawa
(20)	Gayar	-	gayar +wa	= gayarwa
(21)	Hayar	-	hayar +wa	= hayarwa
(22)	Mayar	-	mayar +wa	= mayarwa
(23)	Jiyar	-	jiyar +wa	= jiyarwa
(24)	Kai	-	kai +wa	= kaiwa
(25)	Nema	-	nemo +wa	= nemowa
(26)	Raina	-	renu +wa	= renuwa

(b) Kalmomin Aikatau masu sauyi zuwa Sifa

Akwai kalmomin aikatau da sukan sauya daga ajinsu na asali zuwa ajin sifa da suke yin }arin bayani a kan suna.

Misali;

(1) Dafa	=	dafaffe /dafaffiya / dafaffu
(2) Fasa	=	fasasshe / fasasshuy / fasassu
(3) Buga	=	bugagge / bugaggiya / bugaggu
(4) Gina	=	ginanne / ginanniya / ginannu
(5) }ira	=	}erarre / }erarriya / }erarru
(6) Karanta	=	karantacce / karantacciya / karantattu
(7) }una	=	}onanne / }onaniya / }onannu
(8) Rubuta	=	rubutacce / rubutacciya / rubutattu
(9) Rina	=	rinanne / rinanniya / rinannu
(10) Sa}a	=	sa}a}}e / sa}a}}iya / sa}a}}u

(c) kalmomin aikatau masu sauyawa zuwa Bayanau

Wa]annan kalmomi ne da kan iya sauyawa daga ajinsu na asali zuwa ajin Bayanau da ke yin }arin bayani a kan yadda aiki ya faru a cikin jimla. Idan aka yi amfani da kalmomin aikatau a ganga-bayanau ko jimla bayamau, wa]annan kalmomin sun sauya daga matsayinsu na aikatau zuwa na bayamau.

Misali;

(1) Bu]e	=	}ofar **a bu]e take**
(2) ,,	=	yana bacci ido **a bu]e**
(3) Rufe	=	}ofar ta **rufe**
(4) Tsaye	=	amina tana bacci **a tsaye**
(5) Gudu	=	ya ruga **a guje**
Rubutu	=	ya zo da wa}ar **a rubuce**

(ii) Kalmomin aikatau mara sauyi(Untransformational verbs) Wa]annan nau'in kalmomin aikatau ne da ba su sauyawa daga ajinsu na asali zuwa wani aji na daban a nahawu.

Misali;

1. Tashi = Musa ya tashi daga Kano. Tashi daga zaune.
2. Tafiya = tafi /tafiya / tafiye /tafiye

Misali; Musa ya tafi kasuwa Musa yana tafiya kasuwa, Musa yana tafiye-tafiyen kasuwa

3. So = so / soyayya

Misali; Ina son yin karatun allo Musa yana soyayya da Amina

4. Gaba = Musa yana gaba da Amina
5. Tara = Musa ya tara ku]i da yawa

1.7 Matakan kalmomin aikatau (Verbal grade) kalmar domin tabbatar da ko za ta iya hawa a kan wasulla guda biyar da ake da su.

Wa]annan matakai ne da akan auna kalmomin aikatau a kan wasalin }arshen

Misali; 'a' " I ' 'o' 'u' 'e'

Mataki (Grade)	1 a	2 i	3 0	4 u	5 e
"	aika	Aiki	Aiko	aiku	Aike
"	buga	bugi	Bugo	bugu	buge
"	duba	dubi	Dubo	dubu	Dube
"	]aura	]auri	]auro	]auro	]aure
"	gina	gini	Gino	ginu	Gine
"	harba	harbi	Harbor	harbu	Harbe
"	jingina	Jingini	Jingino	Jinginu	Jingine
"	kar~a	kar~i	kar~o	kar~u	kar~e
"	karanta	karanci	Karanto	karantu	karance
"	lauya	lauyi	Lauyo	lauyu	Lauye
"	rubuta	Rubuci	Rubuto	rubutu	Rubuce

„	saya	sayi	Sayo	sayu	Saye
„	tambaya	tambayi	Tambayo	tambayu	-

Misali;

1. Musa ya aika da ku]i kasuwa
2. Musa ya aiki Jummai kasuwa
3. Musa ya aiko da ku]I kasuwa
4. Musa ya aiku yau a kasuwa
5. Musa ya aike da kayan kasuwa

1. Musa ya karanta littafi
2. Musa ya karanci littafin Tauhidi
3. Musa ya karanto lissafi a jami'ah
4. Musa ya karantu a makaranta
5. Musa ya karance littafin {awa'idi

1.8 Tsarin Ga~ar kalmomin Hausa

Masana irinsu Bolinga(1968) da Arronof, (1976) sun bayyana ma'anar kalma da cewa wasu }wayoyin ma'ana ne da ke]auke da ga~o~i masu bayar da ma'ana a cikin zance. Kalmmin Hausa na da tsarin ga~a iri uku; Ba}i –wasli (BW), Ba}i–wasali-ba}i (BWB) da kuma ba}i-wasali-wasali (BWW).

(i) BW (Ba}i-wasali) Wannan ga~ar kalma ce ta Hausa da ke]auke da haruffan ba}i da wasali. Misali; ci(bw), sha(bw), masu ga~a]aya. Baba, taya, masu ga~a biyu inda kowace ga~a ke]auke da BW. Ba+ba (bw+bw). Ta+ya (bw+bw)

(ii) BWB (ba}i-wasali-ba}i). Wannan ga~ar kalma ce da ke]auke da haruffan ba}i da wasali da ba}i. misali, nan(bwn), can (bwb) a masu ga~a]aya da kuma Babba – bab+ba (bwb+bw), gwangwan – gwan+gwan (bwb +bwb) masu ga~a biyu.

(iii) BWW (ba}i-wasali-wasali). Wannan ga~ar kalma ce da ke]auke da haruffan ba}I da wasali da wasali. Misali ai=?ai (bww), au = ?au (bww) masu ga~a]aya da kuma aiki ?ai+ki(bww+bw) aikau= ?ai+kau (bww+bww) a masu ga~a biyu.

1.8.1 Kalmomin Hausa na da tsarin ga~o~I kamar haka;

(i) Kalmomi masu ga~a]aya; .e.g. nan, can, ci, sha, yau, zo, kai, so, }i e.t.c.
(ii) Kalmomi masu ga~a biyu e.g. nawa, hawa, ina, kallo, harbi, tafi,
(iii) Kalmomi masu ga~a uku; e.g. karatu, talaka, ma}era, malami, rubutu,
(iv) Kalmomi masu ga~a hu]u e.g. makaranta, karantawa, jarabawa,
(v) Kalmomi masu ga~a biyar e.g. masana'anta, malalaciya, }e}asasshiya

1.9 Kammalawa

Kalmomin Aikatau a ma'aunan nazarin harshe ne da aka zurfafa bincike a kan su tare da fito da muhimmancinsu a tsarin ginin jimlolin Hausa. A wannan bincike an fito da yadda ake samun ma'aunan nazarin aikatau da aka fi sani da suna zagagen aikatau da sukan gabaci kalmomin aikatau a cikin ginin jimla. Haka nan kuma an bayyana yadda akan samu wasu kalmomin aikatau da kan sauya daga azuzuwansu na asali zuwa

suna ko sifa ko kuma bayanau. Sannan kuma da fito da matakan da kalmomin aikatau na Hausa kan iya hawa ya samar da ma'ana a cikin kalma.

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Plural Formation in Maga Language

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Abstract

Maga language is one of the minority languages spoken in Yobe State. Maga is a West Chadic language spoken in Gulani local government area. Specifically, it is a member of the Bole-Tangale subgroup of West Chadic. Manga is one of the minority, and potentially endangered, languages whose morphological and writing systems have not been fully explored by linguists. As such, this paper analyses pluralisation in Maga language. In order to achieve this, available materials related to the language were reviewed with the aim of identifying possible rules governing the formation of plurals and the apparent pluralisation processes in the language. This research found out that, in the course of plural formation, Maga language uses suffixes like: -lai, -shee, -ana and others which are affixed in the last and initial position of the new words. Typologically, this confirms the findings of previous studies that postulate that Maga language is a Chadic language given the fact that prefixes and suffixes (affixes) are used for plural formation in the language.

INTRODUCTION

Language, as the name implies is an important segment of human life which varies from society to society. As we know there are different languages spoken in this our great country Nigeria. Many languages like the minority languages are being influenced by Hausa especially in the Northern part of the country, where these languages were in totally dead or merely surviving. Hausa has become dominant because of its high level of development and codification, government policies that make it a language of wider communication and issues around language loyalty among the speakers of endangered languages. This domination by Hausa has enormously endangered these languages.

Also, language is a very important tool or means that enhances communication between human beings, it assists in conveying ideas, emotions, beliefs and feelings among human lives. However, it gives a way of understanding

the varieties of languages that exist, and how they go about explaining all the content of the language. This brought about how some scholars view the meaning of language from different perspectives. Here are some of definitions made by scholars to what language means:

a) "Languages are the principal systems of communication used by particular groups of human beings within the particular society (linguistic communication) of which they are members." Lyons (1970)
b) "Language is a symbol system based on pure or arbitrary conventions… infinitely extendable and modifiable according to the changing needs and conditions of the speakers." Robins (1985)

Based on the definitions of language provided above, one may conclude that without language, communication cannot effectively take place. Although there are other means of communication, it becomes difficult to communicate clearly without language. It is because of this importance attached to language that this study attempts to investigate the processes of plural formation in Maga language. It is apposite to state that Maga is one of the minorities languages spoken in the Southern part of Yobe State, Nigeria.

Plural is a part of how something is seen in more than one. That is, it deals with number formation which was created from singular which serves as the root of causing the plural to be formed. Plural can occur in gender that touches some parts of speech like noun, pronoun and the rest.

Being a Chadic language, the plural formation of Maga happens as a result of adding a morpheme or vowel like that of Hausa language, which gives birth to the formation of a new words its plural form. That is to say that the plural words of Maga language are formed by the using affixation that can be prefixes or suffixes of the morpheme. So, this paper is going to look at the brief history of Maga language, the formation of plural in the language, conclusion and ends with references.

BRIEF HISTORY OF MAGA LANGUAGE

Maga, Maka, Maha or Magha is a West Chadic language spoken in Gulani Local Government Area in the Southern part of Yobe State, Nigeria. More especially, it is a member of the Bole-Tangale subgroup of West Chadic. A preliminary estimate suggests that within Bole-Tangale, it is a distinct language, differing in many respects from other languages in the Bole-Tangale group, and it is not mutually intelligible with any of them according to Schuh (2007).

However, some people claimed that Maga language share some common words with Kanakuru dialect. Kanakuru is spoken in Shani Local Government Southern part of Borno State, Nigeria and it was believed that they are the people who migrated to settle near the present site of Gulani town at the beginning of the 17th century.

Furthermore, scholars like Paul Newman (1965) and Russell G. Schuh (2007) come to conclusion that, Maga belongs to the West Chadic language group but Linguistic evidence does not support the assertion of a

particularly close historical relationship between Maha and Kanakuru. Rather, the proper Linguistics position of Maha is within the Bolewa-Ngamo-Karekare cluster. As we can see this view is closely with the above first view which said that Maha is within the Bole-Tangale axis.

According to sources from three persons consulted in the local government, namely: Malam Musa Maina, Malam Muhammad Manaja, and Malam Isa Baba Yaro, confirmed that, there are two different dialects spoken within the Maga group. The Maga spoken in Gulani town and that spoken in Bara the Headquarter of the local government. They said, there are minor differences that occur in the pronunciation of some words. That is why it classify Bara dialect different from that of Gulani dialect. Also, Maga languages as estimated over ten thousand (10,000) people speak the language in Gulani local government area and some part of Yobe state, towns like Potiskum, Gujba, and Damaturu.

With this brief historical and sociolinguistic background on Maga language it can be stated that it is a minority language. As a result, sometimes the media houses in Yobe State air programmes anchored its the native speakers. It is interesting to note that the language has been researched by the same scholars mentioned above, where many words the speakers used had been gathered and documented.

PLURAL FORMATION IN MAGA

In Yobe State, Maga language is one among the minority languages spoken in the state, but it receives less attention in term of research despite it has more than 10,000 speakers in Gulani Local Government Area and some part of Gombe state. This paper tries to look at some possible noun plural formations that are found operating in the language. Maga language can be classified as one of the endangered languages in Yobe, because it is only language that has a few documented materials one by Newman (1975) *Maka Word list* and Schuh (2007) *Maka Dictionary.*

Maga language is like other languages which has it noun plural formation either through suffixation or pre-fixation. In the plural formation in the language bound morphemes had been identified as plural marker in the language, which are attached to an existing lexeme or word. Examples of these bound morphemes are *lai, ana and she*. The first morpheme *lai* has a high tone pattern, and the *ana* have a high and low tone pattern where *shee* have a high tone pattern.

Let us now consider how noun plural is formed in the language. In the examples below throughout, the high tone pattern is left unmarked while low tone are marked.

- ***–lai suffix***

Plural marker in this class is associated or characterized with high tone pattern. For examples:

1. Bege begelai
   Gloss gloss
   'room' 'rooms'
2. Gàm gàmlai
   Glosss gloss
   'ram' 'rams'
3. Kadakàa kadakàalai
   Gloss gloss
   'wall' 'walls'
4. Mootakàa mootakàalai
   Gloss gloss
   'car' 'cars'
5. Kerwò kerwòlai
   Gloss gloss
   'fish' 'fishes'
6. Buɗi ɓuɗilai
   Gloss gloss
   'place' 'places'
7. Wòdi wòdilai
   Gloss gloss
   'knife' 'knifes'
8. Nàje nàjelai
   Gloss gloss
   'rat' 'rats'
9. Somɓoɗì somɓoɗìlai
   Gloss gloss
   'day' 'days'
10. Zòori zòorilai
    Gloss gloss
    'rope' 'ropes'

- **–shee suffix**

The plural marker in this category is associated with high tone pattern. For examples:

1. Àdà àdàshee
   Gloss gloss
   'dog' 'dogs'
2. Najè najèshee
   Gloss gloss
   'rat' 'rats'

3. Ngerâu ngerâushe
   Gloss gloss
   'guest' 'guests'

In the case of this plural marker is very rare in the language, based on the data collected.

- **–ana prefix**

In this category of plural marker found in the language are used by pre-fixation to derive a plural form of agentive noun. This type of plural marker is different from the other two exemplified so far. Because the singular nouns are derived from different grammatical class of a word. Such as noun, verb, verbal noun. For example:

- Boshirì anàshirì
  Gloss gloss
  'Thief' 'thieves'
- Bogìnan anàginan
  Gloss gloss
  'butcher' 'butchers'
- Bomàra anàmàra
  Gloss gloss
  'farmer' 'farmers'
- Bobànan anàbànan
  gloss gloss
  'singer' 'singers'
- Bowanà anàwanà
  Gloss gloss
  'dance' 'dancers'
- Bodeyì anàdeyì
  Gloss gloss
  'pastoralist' 'pastoralists'

In these plural formations in Maga, *bo* is an agentive marker in the language which are prefix to this class of words mentioned above in order to derive the agentive nouns. And also, the plural form of the agentive noun is derived by prefix i.e. by using the *ana* bound morpheme.

CONCLUSION

In conclusion, it is clearly seen from the discussion presented so far, how the Maga language plural is formed and when it is shown, the three morphemes are used as the suffixation and prefixation in forming the plural words mostly from noun only. This study has also provided a brief history of the language. It is envisioned that the brief history of the language provided in this study will serve as an eye opener to those that they are just knowing Maga language for the first time. Furthermore, this study has contributed to existing knowledge by exposing the rules governing

plural formation in Maga language which confirms the fact that it is a Chadic language. Typologically, in Chadic languages words inflect for plural by using affixes. Given that Maga uses affixes in plural formation, it is evident that it is a Chadic language.

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Fitattun Hanyoyin Nazarin Ginin Kalma a Hausa, Duba Cikin Ra'in Jumla-Sak

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Tsakure

Nazarin ginin kalma fage da ya samu shahara a wannan lokaci, kuma fage ne mai cin gashin kansa duba da yadda harshen Hausa yake }ara bun}asa a duniya. Wannan dalili ne ya haifar da samar da wannan takarda domin futo da yadda ake nazarin samar da kalmomi a Hausa, ta hanyar amfani da ra'in jumla-sak. Jumla-sak mazhaba ce ta nazarin yadda ake samar da kalomomi a harshe, musamman duba da irin dokokin da ake amfani da su wurin samar da kalmomi. Kasancewar a wannan mazhaba sun fi mayar da hankali ne a kan duba yadda }wayoyin ma'ana suke ha]uwa su samar da kalma a harshe, wannan ne ya ba da damar samar da wannan takarda domin duba wasu muhimman dokoki da suka danganci yadda ake samar da kalma cikin ra'in jumla-sak. Takardar ta duba wasu fitattun hanyoyi da ake amfani da su domin samar da kalma a Hausa wađanda suka hađa da; sanyawa mai jinkiri (late insertion), }alailaicewa (underspecification) sai kuma]orawa a kan bishiya (syntactic structure syntax all the way dawn). Wa]annan hanyoyi su ne fitattun hanyoyin nazarin ginin kalma a ra'in jumla-sak, wađanda sune }ashin bayan wannan takarda.

1.0 Gbatarwa

A wannan takarda za a yi }o}arin futo da yadda nazarin jumla-sak ya nuna yadda ake nazarin ginin jumla a Hausa, musamman yadda ake amfani da wasu matakai da suka ha]a da yadda ake samar da kalmomi a harshe. Kasancewar a fannin nazarin }irar kalma an fi mayar da hankali ne a kan duban yadda ƙwayar ma'ana take samar da kalma bayan ta samarwa kanta jiki, da ƙwayoyin ma'ana ne ake samar da mafi yawan kalmomin harshe, sai kuma sauran hanyoyin da suka ha]a da ninki, da kuma kumbura. Amma a wannan ~angaren, musamman wannan ra'in, za a ga cewa an fi mayar da hankali ne a kan abin da ya danganci ma'ana kawai, idan kuma aka ce ma'ana to ana mufin abubuwan da suka ha]u suka samar da kalmar (Muhammad 2018), wa]annan abubuwa kuwa su ne *jinsi, adadi* da kuma *ajintau*. Wato ra'in ya fi mayar da hankali a kan duban ma'anoni maimakon a tsarin }irar kalma yadda ake duban]afi a matsayin hanyar da ake samar da kalma. Haka kuma, takardar za ta bayyana yadda

Hausa take amfani da wannan ra'i domin nuna yadda ake samar da kalmomi da kuma nuna wurin da kowace kalma take akasin yadda a da ake amfani da rumbun kalmomi. Sannan kuma za a fito da yadda ake }alailaice kalma har ta kai ga bayar da wani aji a cikin azuzuwan kalmomi da ake da su a harshen Hausa. Haka kuma ra'in zai nuna yadda ya bambanta da ra'in kalma sak, yayin da za a kawo misalai da dama suka danganci yadda ake }irar kalma a wannan ra'in na jumla-sak, daga }arshe za ta rufe da sakamakon bincike da kuma kammalawa.

1.1 Dabarun gudanar da bincike

A wannan bincike an yi amfani da tsarin ra'in jumla-sak (Distributed Morphology) domin fito da yadda ake nazarin ginin kalma a Hausa. Haka kuma an ta}aita bincike ga duba iya dabarun da ake amfani da su wurin ginin kalma a Hausa, wanda hakan ne ya bada damar duba wasu muhimman kalmomi da suka danganci yadda ake samar da kalma a Hausa ta hanyar amfani da ra'in jumla-sak.

Haka nan, an yi amfani da ƙananan hanyoyi da suka ha]a da ziyartar]akunan karatu da kuma shiga wasu daga cikin shafukan intanet domin samun bayanai da suka danganci wannan bincike. Da]in da]awa bincike ya ta}aita ga yin amfani da wasu matakai da suka danganci nazarin ginin kalma a Hausa, wa]anda sune manyan tubalai da za a yi amfani da su domin fito da yadda ake nazarin a Hausa.

1.4 Jumla Sak

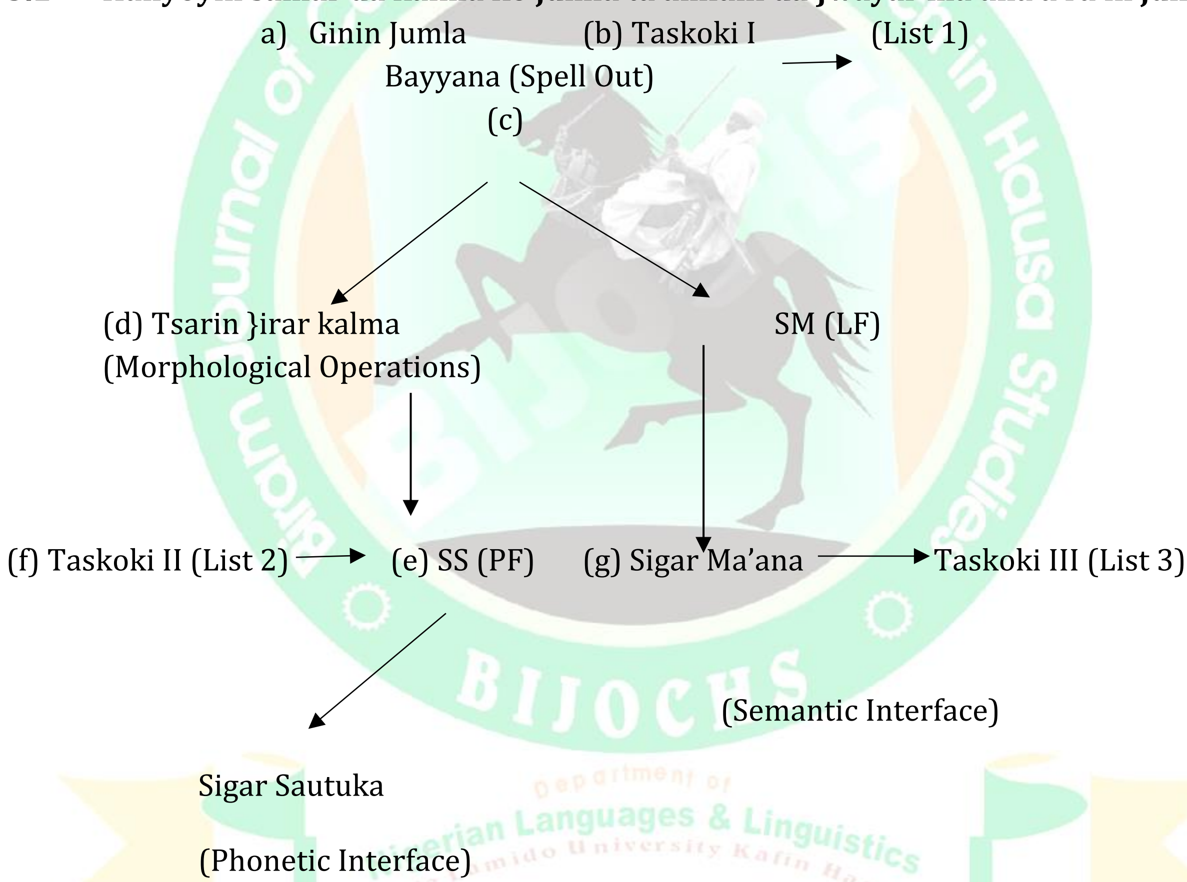
Kowace mazhaba ta nazarin harshe, tana da fagen da ya fi burge ta. Saboda haka, shi za ta fi ba wa muhimmanci. Alal misali, mazhabar nahawun samau, babban abin da aka gina ta a kan sa, shi ne 'Ginin jumla' (Syntax). Don haka, duk abin da ba ginin jumla ba, yana daga cikin masu sharhi (Interpreters). Wato dai, tsarin sauti da }irar kalma da kuma ma'ana duk suna cikin 'yan sharhin kanun labarai ne, na tsarin ginin jumla. Wannan ya sa wasu gungun masana na wannan mazhaba suke ganin ana iya amfani da fasahar nazarin ginin jumla domin a nazarci }irar kalma a harshe Muhammad (2017). Wata}ila yana daga cikin dalilan da suka haifar da wannan salo na nazari.

Fasahar nazarin jumla-sak da Ingilishi ita ce 'Distributed Morphology'. Fasaha ce, da take ganin babban aikin }irar kalma shi ne samar wa ma'anonin tsarin ginin jumla furuci (Embick & Noyer 2007, daga bakin Muhammad 2017). Sannan tana matu}ar adawa da zancen cewa akwai wani zango da ake }era kalmomi kafin ginin jumla wato 'Lexicon' Maimakon haka, an rararraba shi zuwa sauran ~angarori na nahawu. Fahintar wadda ta yarda cewa akwai wani zango na }irar kalma kafin ginin jumla, da Ingilishi ita ce 'Lexicalism' Masu wannan ra'ayi kuma 'Lexicalists'. Kamar yadda Marantz (1997: 202) yake cewa: "Ra'ayin kalma sak, ya mutu murus! Sannan ya zama gawa, ya bar duniya, a yau, kuma ya zama tsohon ya yi"

Wannan nazari na jumla-sak a jumla ce, ya samo tushe ne daga ayyuka masu yawa, na

magabata. Daga cikin na gaba-gaba, su ne: Halle (1990,1997) da Bonet (1991) da Noyer (1992,2006) da Halle & Marantz (1993, 1994)da Harley 1995, 2009) da Marantz (1997) da Pfau (2000) da Fabregas (2005) da Volpe (2005) da Siddiqi (2006, 2009) da Embick (2010) da Kelly (2013). Da sauransu. A ganin wa]annan masana babu wani bambanci tsakanin tsarin ginin kalma da ginin jumla, duk abu]aya ne. Sannan alhaki ne na fagen ginin jumla }ulla ala}a a tsakanin sauti da ma'ana. Wato dai, Jumla a wurinsu ita ce kawai injimi mai sadar da sauti da ma'ana a nahawun harshe, da Ingilshi shi ne 'Single Generative Engine' Muhammad (2017).

3.1 Hanyoyin samar da kalma ko jumla ta amfani da }wayar ma'ana a ra'in jumla-sak



Embick da Noyer, 2007:292)

Wato a ta}aice, akwai wasu muhimman matakai (List) da ake bi wajen samar da }wayar ma'ana (Embick 2015:33). Akwai wasu dokoki iri]aya wa]anda kowane harshe na duniya yake amfani da su domin ya samar da }wayar ma'ana. Wa]annan matakan su ne kamar haka

Mataki na farko wanda ake bi wajen samar da }wayar ma'ana, wanda ya }unshi wata taskar gundarin ma'anoni ta gama-gari

sakayau (Narrow Lexicon), wanda a nan ne kowane harshe na duniya yake shiga ya za~o gundarin ma'anonin da yake so domin amfaninsa. A matakin wannan taskar harsuna ba sa bambanta ba ta fuskar gundarin ma'anoni marasa jiki. Wannan taskar kamar yadda Muhammad (2018a:83) ya bayyana 'rumbu ne wanda duk wata doka ta gina kalma a nan take aiki'. A ra'in jumla sak ana kiran wannan taska 'narrow lexicon' wadda Muhammad (2018a:83) ya fassara da 'rumbu sakayau'.

Sai mataki na biyu, wanda ya }unshi ke~a~~un gundarin kalmommi na]ai]akun harsuna, wato bayan harshe ya za~o gundarin ma'anoni daga taskar ma'anoni na gamagari sai a shigo da su cikin wani ke~antanccen harshe, (kuma a wannan matakin ne harsuna suke bambanta da junansu). Abin da yake faruwa shi ne, idan harshe ya za~o gundarin ma'anaoni ya shigo da su cikinsa, to sun zama nasa, don haka sai mataki na gaba.

Bayan harshe ya za~o gundarin ma'anonin da yake bu}ata daga taskar ma'anoni na gama-gari sun shigo cikinsa sun zama nasa, to mataki na gaba shi ne, sai ya kasa su gida gida a bisa la'akari da }wayoyin ma'ana da jituwarsu domin tara su wuri]aya a matsayin }wayar ma'ana]aya. Akwai wasu adadin gundarin ma'anonin (features) da ake }ullawa, a wuri]aya sai su zama }wayar ma'ana]aya. Abin da (Embick, 2015:33) ya kira ya kira 'bundling of features'.

Mataki na gaba shi ne, bayan wani ke~antaccen harshe ya samar da gundarin ma'anoninsa, an kuma }ulla su ta la'akari da jituwar }wayoyin ma'anonin, za a samu }wayar ma'ana]aya. ita wannan }wayar ma'ana da za a samar a wannan mataki bata da jiki na furuci, wato ba a bayyane take ba a harshe. A duk lokacin da ta bayyana, to ta tashi daga matakin }wayar ma'ana ta koma zuwa matakin }wayar kalma.

Sai kuma, matakin samar da }wayoyin kalma (Vocabulary Item): A wannan matakin, bayan an samar da }wayar ma'ana, }wayoyin ma'anonin da ba a furta su, kuma ba a bayyane suke ba. Don haka idan aka samu }wayoyin ma'ana a }alla uku suka ha]u za a }ulla su a wuri]aya a matsayin }waya]aya, sai su za~o wani furuci da zai wa}ilce su a matsayin }wayar kalma wadda ba ta nahawu ba a bayyane. Wato, a wannan mataki ne }waya take fara bayyana a fili. Ga misali, a kalmar 'gidaa' }wayoyin ma'ana uku suka samar da }wayar ma'anarta ta nahawu, sai suka za~o furucin /gid/ ya wa}ilce su a matsayin }wayar kalma a bayyane.

A ta}aice, a wannan matakin ne ake samar wa }wayoyin ma'ana furuci da kuma sauran ma'ana wadda ba ta nahawu ba, sai su zama }wayoyin kalmomi. Daga nan kuwa, sai a ri}a]aukar }wayoyin kalmomin ana gina kalmomi da jumloli a bisa la'akari da jituwar }wayoyin ma'anarsu. Dangane da abubuwan da suke faruwa a mataki na gaba ga ginn jumla kuwa, Siddiqi (2006:41) ya kira su mataki na gaba ga ginin jumla (Post-syntactic). Masana ilimin kalma-sak kamar su Halle da Marantz (1993:116) da Siddiqi (2006:21) da Embick da Noyer (2007:311) da Muhammad (2016:4) sun fito da wasu

daga cikin abubuwan da suke faruwa a lokacin ginin kalma. Wa]anda Muhammad (2018a:100) ya tattara a wuri]aya ya fassara zuwa harshen Hausa.

3.2 Sanyawa Mai Jinkiri (late insertion):

Dangane da ma'anar wannan batu sanyawa mai jinkiri, Halle da Marantz (1994:275) sun warware wannan matsala cikin bayaninsu kamar haka: "Ana samar da furuci bayan aikin tsarin ginin jumla ta hanyar sanya tubulin }wayar kalma a muhallinsa"

Daga wannan ma'anar da aka samu za a iya fahintar cewa sanyawa mai jinkiri, tana nufin yadda harshe yake samawa }wayoyin ma'ana na ginin jumla jiki na furuci wato daga baya. Wato a wannan ra'in ma'ana ita ce ake fifitawa bisa ga siga, saboda sigar sai daga baya take zuwa. Da wannan, za a iya samun }wayar ma'ana iri]aya amma wajen sanya furuci sai a samu furucin ya bambanta. Ga misali dubi }wayoyin ma'ana iri]aya ne, suka samar da ma'ana ta nahawu a wa]annan kalmomin 'mootaa' da 'goonaa'. A wajen bayyana a matsayin }wayoyin

i.	/√Gid/	+	<sn, tl, nmj>	⟷	/Gid-/ + /-aa/
ii.	/√Mot/	+	<sn, tl, mc>	⟷	/Mot-/ + /-aa/
iii.	/√Kuk/	+	<√>	⟷	/Kuk-/ + /-aa/
iv.	/√Shar/	+	<√>	⟷	/Shar-/ + /-aa/
v.	/√Far/	+	<sn, tl, nmj>	⟷	/Far-/ + /-ii/

Idan aka duba misalan da suke sama, za a ga yadda }wayoyin ma'ana suka ha]e wuri]aya suka samar da kalmomi mabambanta 'yan rukunin suna, aikatau da kuma sifa.

kalmomin kuwa, sai suka bayyana da sigar /-aa/ a kalmar 'mootaa' da kuma sigar /-aa/ a kalmar 'goonaa'.

Wato, abin nufi a nan shi ne, a wannan ra'in ma'ana ake fara samowa, sannan daga baya sai a sanya furuci. Dan haka ma'ana ita ce mafi muhimmanci. Kenan ana iya cewa wa]annan hanyoyin su ne hanyoyin da wannan ra'i yake bi domin samar da kalma a Hausa, misali:

1. Gida
2. Mota
3. Kuka
4. Shara
5. Fari dis

Idan aka dubi wa]annan kalmomin za a ga cewa kowacce an samar da ita ne ta hanyar ha]a }wayoyin ma'ana guda uku, wa]annan }wayoyin ma'ana su ne suka samar da kalmomin da suke sama. Misali idan an duba za a ga kowace kalma tana }unshe da abubuwa guda uku kamar haka; *Jinsi*, *Adadi* da kuma *Ajintau*, wa]annan abubuwa sune suka ha]u suka samar da wa]annan kalmomi. Misali;

3.3 {alailaicewa (Under-specification):

Dangane da batun }alailaicewa Halle da Marantz (1994:276) da Ingilishi sun bayyana cewa: "Kamin a sanya }wayar kalma a muhallinta, wajibi ne }wayoyin

ma'anarta su kasance sun dace da muhallin da za a sanya ta. sanyawar ba za ta yiwu ba idan }wayoyin ma'anar suka sha bamban".

Idan aka yi duba da wannan bayani za a aga cewa '}alailacewa' tana nufin samar da daidaito tsakanin }wayoyin ma'anonin da za a saka }wayoyin kalmominsu a wuri]aya. Rashin samun hakan kuwa, zai haifar da cikas a wajen ginin kalma ko jumla. Ga misali dubi wanan jumlar 'moota yaa tafi' idan aka dubi jumlar za a ga cewa tana da tasgaro, saboda ba ta bada cikakkiyar ma'ana ba, dangane da yadda ake fa]an jumlar a harshen Hausa. Saboda }a'ida, idan aka samu kalmar da ta ke]auke da }wayoyin ma'ana na nahawu 'ya', to, mafayyaci da lokata} na 'taa', ne yafi dacewa ya biyo bayan kalmar a cikin jumla. Idan kuma }wayoyin ma'anar suka samar da }wayar kalmar, to takan za~o mafayyaci da lokata} na 'yaa' ya biyo bayanta. Wannan shi ne '}alailaicewa' a ra'in }irar ha]aka.

Idan kuma aka dawo batun ginin kalma za a ga cewa }wayoyin ma'ana da suke ha]uwa su samar da kalma wajibi ne su dace da jikin da suka samarwa kansu, haka kuma kowace }wayar ma'ana dole ne ta dace da }wayar ma'ana 'yar uwarta. Misali idan aka samu }wayar ma'ana mai nuna ajintau na suna, sai kuma a samu mai nuna jinsin namiji ko mace, sannan kuma sai adadi na kalmar. Misali;

1. /√Gid/+ <sn, tl, nmj> ⟷ /Gid-/ + /-aa/
   *b) /√Gid/ + <sn, jmi, mc> ⟷ /Gid-/ + /-aa/
2. a) /√Mot/ + <sn, tl, mc> ⟷ /Mot-/ + /-aa/
   *b) /√Mot/ + <sn, tl, nmj> ⟷ /Mot-/ + /-aa/
3. a) /√Kuk/ + <√> ⟷ /Kuk-/ + /-aa/
   *b) /√Kuk/ + <sn, tl, mc> ⟷ /Kuk-/ + /-aa/
4. a) /√Shar/ + <√> ⟷ /Shar-/ + /-aa/
   *b) /√Shar/ + <sn, jmi, mc> ⟷ /Shar-/ + /-aa/
5. a) /√Far/ + <sn, tl, nmj> ⟷ /Far-/ + /-ii/
   *b) /√Far/ + <sn, tl, mc> ⟷ /Far-/ + /-ii/

Dangane da misalan da suka gabata, za a ga cewa dukkan misalan da aka sanyawa tauraro a farkon su, suna da tasgaro kasancewar ba a }alailaice }wayoyin ma'anar da suka samar da kalmar ba. A misali na (ib) }wayoyin ma'anar da suka dace su samar da kalmar *gida* su ne 'sn, tl, nmj' amma kuma sai aka yi amfani da 'sn, jmi, mc' wanda hakan yake nuna cewa ba a }alailaice kalmar ba, hakanan sauran kalmomin da aka sanyawa tauraro suke. A ta}aice idan aka ce }alailaicewa ana }o}arin nuna yadda kowace }wayar ma'ana za ta dace da }wayar ma'ana 'yar uwarta sannan kuma da jikin da aka sanya mata.

3.4 [ora Tubalan Ginin Kalma Kan Bisiya (Syntactic structure all the way down)

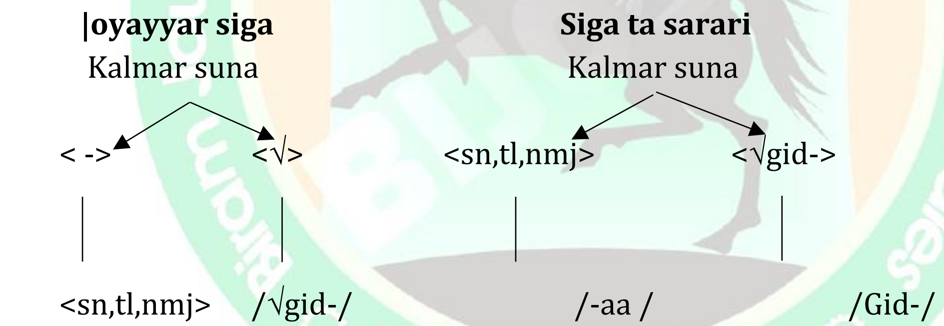
Sai kuma sifa ta uku, wanda take nuna yadda ake]ora kalma a kan bishiya dan tabbatar da cewa ginin jumla shi ne wuri guda]aya tak

da ake samar da kalmomin harshe, wannan sifa ita ce, ‘]ora tubalan gina kalma bisa bishiyar li’irabi’. Kamar yadda Halle da Marantz (1994:276) suke cewa; “Muhalllin da za a sanya }wayoyin kalma ne, ana tsara su tiryan-tiryan a bisa tsarin dokokin ginin jumla”.

Wato a nan, ana nufin, a tsarin ginin kalma na ra’in jumla-sak yana bin tsarin sarrafa }wayoyin ma’ana iri]aya, wajen ginin kalma da kuma ginin jumla. Wato tsarin da ake bi wajen ginin jumla shi ake bi wajen ginin kalma. Kamar yadda za a zo nazarin ginin jumla, ace wannan jumla ta }unshi yankin suna da yankin abin da aka fa]a game da suna, haka za a zo nazarin ginin kalma ace kalmar ta }unshi yankin }wayar kalma wadda ba ta nahawu (saiwa) ba, da kuma }wayar kalma ta nahawu (]ofane). Misali, a duba wa]annan kalmomin;

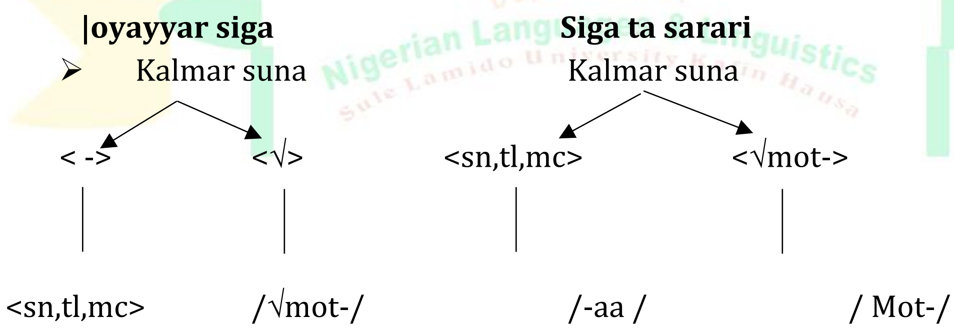
A kalmar /Gidaa/

1. /-aa/ ↔ <sn, tl, nmj>
2. √GID- ↔ √gid-



A kalmar /Motaa/

3. /-aa/ ↔ <sn, tl, mc>
4. √MOT- ↔ √mot-

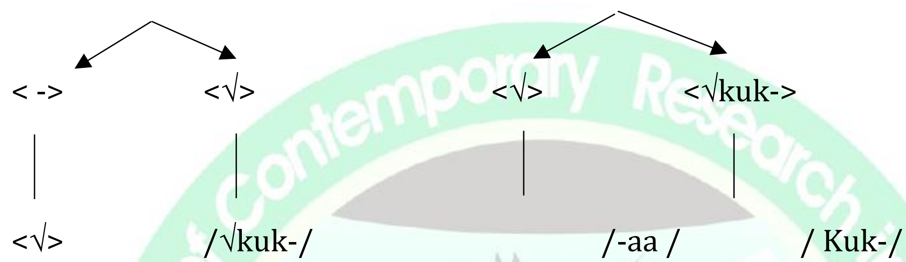


A kalmar /Kuka/

5. /-aa/ ↔ <√>
6. √KUK- ↔ √kuk-

|oyayyar siga — **Siga ta sarari**

➢ Kalmar aikatau — Kalmar aikatau

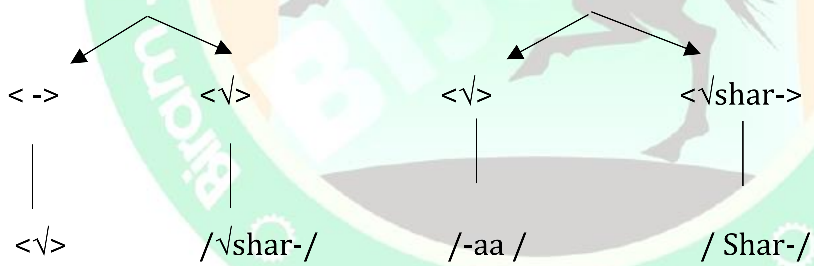


A kalmar /Shara/

7. /-aa/ ↔ <√>
8. √SHAR- ↔ √shar-

|oyayyar siga — **Siga ta sarari**

➢ Kalmar suna — Kalmar suna

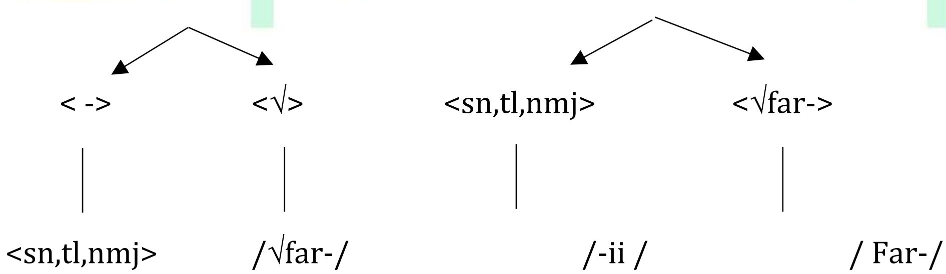


A kalmar /Fari/

9. /-ii/ ↔ <sn, tl, nmj>
10. √FAR- ↔ √far-

|oyayyar siga — **Siga ta sarari**

➢ Kalmar sifa — Kalmar sifa



Kamar yadda misalai suka gabata dangane da yanayin yadda ake]ora kalma a kan bishiya domin nuna yadda ake nazarinta a tsarin ra'in kalma sak. Wannan dalili ne yake nuna cewa da tsarin ginin jumla da tsarin ginin kalma dukka suna amfani ne da dokoki iri]aya wurin samar da kalma a Hausa, musamman idan aka duba yadda ake]ora kowace kalma kan bishiya domin nuna yadda }wayoyin ma'anar suka ha]u suka samar da ita, da kuma yadda aka rarraba kowane ~angare kan bishiya domin nuna muhallinsa.

4.1 Sakamakon bincike

- Binciken ya gano cewa a Hausa ana nazarin kalma ta amfani da tsarin ra'in jumla sak domin samar da kalmomi a Hausa, wanda hakan ke nuna cewa nazarin yadda ake gina kalmomi a Hausa ya koma kochamkan zuwa fagen nazarin ginin jumla, kamar sauran harsunan Turawa.
- Haka nan binciken ya gano yanayin yadda ake iya amfani da }wayar ma'ana ta hanyar ha]a su wuri guda domin samar da kalmomi a Hausa, wanda hakan ya samu ne ta hanyar za~owa kowace kalma jiki da kuma }wayoyin ma'anarta.
- Binciken ya gano cewa }waoyoyin ma'ana ake fara samarwa a harshe kafin samarwa da kalma jiki, sai daga bisani ne ake samarwa da kalma jiki.
- Daga }arshe binciken ya gano cewa, dukkan kalomin harshe suna samuwa ta hanyar ginin jumla kawi, ginin jumla shi ne hanya]aya ta samar da kalma a Hausa.

4.2 Shawarwari

Akwai bu}atar samun }arin abubuwan karantawa a wannan ~angare, musamman idan aka yi duba da yadda fagen ya kasance wani fage mai cin gashin kansa a cikin sauran harsunan Turawa. Duk da cewa bincike masu yawa sun gudana a harshen Hausa, sai dai kawai za a ga cewa sun fi mayar da hankali ne kan abun da ya danganci kirar kalma a mazahabar kalma sak, akasin yadda yake a mazahabar jumla sak, wanda hakan yake nuna cewa akwai bu}atar samun }arin takardun karantawa domin fa]a]a nazarin dan inganta harshen Hausa. Haka kuma akwai bu}atar samun }amusoshi da suka danganci kalmomin fannu na ~angaren nazarin harshe, musammanin ganin yadda ake samun wasu kalmomin da suka ke~anta ga ~angaren domin samun sau}in fahimtarsu a Hausa.

4.3 Kammalawa

Daga }arshe, an gudanar da wannan takarda ne kan wasu fitattun abubuwa da suka danganci ginin kalma a Hausa, duba cikin ra'in kalma sak, wanda wa]annan hanyoyi suna daga cikin hanyoyi na dole domin nazarin yadda ake samar da kalma a Hausa. Takardar ta duba yadda ake fara samar da kalma daga babu, ta hanyar fara samar mata da }wayoyin ma'ana kafin a samar musu da jiki, daga nan kuma sai a duba yadda ya kamata kowace }wayar kalma ya kamata ta kasance, wato dai a duba jitiwarta da }wayar

ma'ana 'yar uwarta da kuma jikin da za a samar mata domin zama kwayar ma'ana ta nahawu. Idan wa]annan abubuwa sun gudana sai kuma a koma wurin]ora wannan kalma kan bishiya domin tabbatar da cewa dokokin da ke samar da jumla su ke samar da kalma a Hausa, inda aka kawo musalai daga wasu daga cikin kalmomin Hausa.

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Dandalin Baje Kolin Sassauƙan Naso (Simple Assimilation) Na Hausa: Nazari Daga Wasu Waƙoƙin Kassu Zurmi Na Ɓarayi

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Tsakure

Wannan maƙala nazari ne da ya bibiyi wasu daga cikin waƙoƙin ɓarayi na Kassu Zurmi domin gano yadda sassauƙan naso ya riƙa faruwa a cikinsu, abin da yake haska irin gwanintar mawaƙin wajen sarrafa Hausa, musamman ma Hausar Yamma wadda ta yi ƙaurin suna wajen yawaitar faruwar irin wannan naso a cikinta. An zaɓi biyu ne kawai daga cikin waƙoƙin ɓarayi da mawaƙin ya rera a lokacin rayuwarsa aka nazarce su. Bayan binciken ƙwaƙwaf da aka yi wa waƙoƙin biyu, an gano faruwar sassauƙan naso birjik a cikin kowacce, kamar yadda wasu kalmomi (a duba jadawaloli na 3 zuwa na 6) da aka tsattsakuro daga cikin waƙoƙin suka nuna, wasu ɗiyoyin waƙoƙin suka gaskata, sannan alƙaluman ƙididdiga kuma suka ƙara jaddadawa. Don haka, wannan maƙala ta kai bantenta na gaskata cewa lallai adabin Kassu Zurmi tamkar wani dandali ne na baje kolin sassauƙan naso na Hausa.

Ginshiƙan Kalmomi: *Dandalin baje koli, sassauƙan naso na Hausa, Kassu Zurmi, waƙoƙin ɓarayi.*

1. Shimfiɗa

Adabi yana taka muhimmiyar rawa wajen ba majiya wani harshe, musamman fasihai kamar **mawaƙa** da makamantansu, damar gwada irin naƙaltar da suka yi wa harshen. Wannan ya sa ake ganin matanonin yawancin irin waɗannan ayyukan fasaha, kamar **waƙoƙi**, suke ƙunshe da wasu fitattun sigogi na harshe, akasarinsu masu ban sha'awa, a duka ko kuma a wasu ɓangarori nasa, kamar **sautuka** da **kalmomi** da **jumloli** da **ma'anoni** waɗanda yawancinsu tamkar da sani kuma a tsare fasihan suke saka su lokacin da suke sarrafa harshe domin tsara/gabatar da fasahohinsu. Don haka, adabi a dukkan nau'o'insa tamkar wata taska ce mai adane da tarin irin waɗannan sigogi waɗanda da bazarsu duk tsarin wani harshe yake rawa, wato da su ingancin tsarin kowane harshe ya dogara. A Hausa, kamar a sauran harsuna musamman ma na Afirka, adabi yana da manyan rukunai guda uku ne, wato **zube** da **waƙa** da **wasan kwaikwayo** waɗanda ake iya aiwatarwa da **baki** ko da **rubutu**. Ko da ta wace hanya aka aiwatar da wani nau'i na adabi, yana iya ƙunsar sigogin harshe dangin **saut**i ko **kalma** ko **jumla** ko **ma'ana**, wani lokaci da

yawa ainun. Irin waɗannan sigogin harshe da yadda ake sarrafa su a adabince manuniya ce ta irin ƙwarewa ko baiwar fasihai ta iya sarrafa harshensu, baya ga kasancewarsu ma'aunai na auna irin muhimmanci ko tasirinsu a kan adabin. A bisa wannan shimfiɗa ce a wannan maƙala aka zaɓi wasu daga cikin **waƙoƙin ɓarayi** na Kassu Zurmi, aka bibiye su sannan aka gano tare da tsattsakuro duka wuraren da **sassauƙan naso** (*simple assimilation*) ya faru a lokutan da mawaƙin yake rera waƙoƙin, abin da yake haska tare da jaddada muhimmancin waƙoƙin a matsayin wani muhimmin dandali na baje kolin wannan muhimmiyar siga ta tsarin sautin Hausa.

2. Kassu Zurmi da Tushen Adabinsa

Kassu Zurmi sananne kuma shahararren mawaƙin baka na Hausa ne wanda ya yi zamani da tashe a ƙarni na 20 na shekarun miladiyya. Waƙoƙinsa da kwatankwacinsu na wasu mawaƙa irinsa sun samar da wani babban rukuni ko nau'i na waƙoƙin Hausa da masana adabi suka lak'aba wa suna **waƙoƙin maza** yayin da su kuma mawaƙan aka laƙaba masu **mawaƙan maza** (Gusau, 2003, sh. 21 – 22; Ɗangambo, 2008, sh. 11 & 28; Magaji, 2016). Saboda haka, Kassu Zurmi dai mawaƙin baka ne na maza kamar **mafarauta** da **'yan tauri** da **ɓarayi**. Shaharar Kassu Zurmi a fagen adabin Hausa ba kawai ta ta'allaƙa a kan gwarzontaka da shu'umancin rukunonin mutanen da ya riƙa yi wa waƙoƙi gami da irin yadda ya riƙa koɗa ko kambama su a cikin waƙoƙin ba ne, a'a, har ma tana da nasaba da irin hikimomin da ya riƙa amfani da su yana sarrafa harshe (Hausa) a cikin waƙoƙin, kamar yawaita yin amfani da salon **sassauƙan naso** (*simple assimilation*) da shaddantawa (*gemination*), d.s.

Sunan Kassu Zurmi na yanka shi ne Abubakar, kuma shi haihuwar garin Magarya ne na ƙasar Zurmi a Karamar Hukumar Zurmi ta Jihar Zamfara, amma ya rayu ne a ƙauyen Kadawa kusa da Zurmi. Sunan mahaifinsa Muhammadu, mahaifiyarsa kuwa Maimuna. Allah bai sa Kassu Zurmi ya yi karatun boko ba, sai dai ya taɓa na Mahammadiya musamman ma haddar Kur'ani (mai girma). A wancan lokacin an fi sanin mahaifinsa da suna Muhammadu Ganga, wanda sanannen mawaƙin mafarauta ne. Daga gare shi Kassu Zurmi ya gaji sana'ar waƙa/kiɗa, domin tun da ƙuruciyar Kassu ya fara bin mahaifinsa suna tafiya fagen waƙa, kuma ta haka ne ya fara rungumar waƙa a matsayin sana'a inda ya soma da **kiɗan/waƙar farauta** wanda ya ɗore da shi har tsawon rayuwarsa a matsayin sana'arsa. Sai dai daga bisani ya riƙa yin kiɗan noma jefi-jefi, sannan kuma saboda alaƙar da take tsakanin sana'ar farauta da ta tauri d.s., a wasu lokutan Kassu ya riƙa yi wa 'yan tauri da ɓarayi kiɗa/waƙa, kuma ire-iren waɗannan waƙoƙin ne suka sa ya sami tagomashi a fannin adabin Hausa (Magaji, 2016, sh. 9 – 12).

3. Naso

3.1 Wasu Ra'ayoyin Masana game da Naso

Katamba (1996, sh. 36 & 80) ya ce, naso shi ne sauyawar da wani sauti yake yi domin furucinsa ya koma daidai ko kuma kusa da na wani sautin da suke tare daura-da-daura ko kusa-da-kusa ["assimilation is the modification of a sound in order to make it more similar to (or identical as) some other sound in its neighbourhood"]. Ya yi ƙarin hasken cewa (sh. 84), naso yana iya faruwa ta gaba ko ta baya. A ganin Katamba, idan sautin da yake a gaba (wato sauti na biyu) ya nashe sautin da yake

baya (wato sautin farko), wannan shi ne **nason baya** (*regressiɓe assimilation*), amma idan sautin da ke baya (wato sautin farko) ya nashe sautin da ke gaba (wato sauti na biyu), **nason gaba** (*progressiɓe/anticipatory assimilation*) ke nan.

Schane (1973, sh. 49 – 52) ya bayyana cewa, **naso** yana faruwa ne a tsakanin sautuka biyu makusanta, ko dai tsakanin **baƙi da wasali** (*consonant-ɓowel*) ko **wasali da baƙi** (*ɓowel-consonant*) ko **baƙi da baƙi** (*consonant-consonant*) ko kuma **wasali da wasali** (*ɓowel-ɓowel*) ["In *assimilatory process* a segment takes on features from a neighbouring segment. A consonant may pick up features from a ɓowel, a ɓowel may take on features of a consonant, one consonant may influence another, or one ɓowel may haɓe an effect on another"]. Ya yi ƙarin hasken cewa (sh. 50 – 52), **naso** na faruwa a harsuna daban-daban kamar **Ingilishi** (*English*) da **Rashanci** (*Russian*) da **Catinanci** (*Chatino*) da **Jamusanci** (*German*) da **Turkiyanci** (*Turkish*) d.s., abin da ke haskaka cewa faruwar naso ba ta tsaya a kan Hausa kawai ba, wato lamari ne **ratsa-harsuna** (*a cross-linguistic phenomenon*).

Waɗannan ra'ayoyi, da ma sauran makamantansu da maƙala ba ta kawo ba, sun samo asali ne daga sakamakon nazarce-nazarce a kan yadda naso yake faruwa a harsuna daban-daban na duniya, don haka ra'ayoyi ne da akasarin manazarta naso a harsuna suke ɗora nazarce-nazarcensu a kai, sannan kuma ra'ayoyi ne da suke jaddada cewa lallai naso na faruwa a tsarin sautin harsuna, in ba ta wannan fuska ba, ta waccan.

3.2 Naso a Hausa

Sani (2012, sh. 33) ya ce, **naso** na nufin inda wani sauti ya canja zuwa wani a dalilin zuwansu waje guda cikin kalma, kamar a wurin da aka sami baƙaƙe biyu sun zo a daidai inda iyakar gaɓa biyu na kalma suka haɗu.

Baba da Azare (2021, sh. 37) cewa suka yi, "**Naso** shi ne tasirin da wani sautin magana yakan yi [a] kan furucin ɗan uwansa da suka haɗu a kalma guda, a dalilin haka sai su yi daidai (*identical*) ko su yi kama (*similar*) da juna."

Duka ɓangare biyu na masanan sun hujjanta faruwar naso ta hanyar kawo wasu misalai waɗanda wannan maƙala ta haɗa hancinsu, ta sake gabatar da su a cikin jadawali na (1), sai dai an yi wa tsarin asali na misalan 'yar kwaskwarima domin dacewa da yadda wannan maƙala take warware zaren bayaninta:

Jadawali na 1: Misalin Sassauƙan Naso na Cikin Kalmomi a Daidai Mahaɗar Gaɓar Kalma Biyu

Zubi na A	**Zubi na B**	**Ma'ana da Ingilishi**
a) harda 12	hadda 22	memorization
b) tufka 12	tukka 22	plaiting of rope or string

c) ba<u>rc</u>i 12	ba<u>cc</u>i 22	Sleep
d) ƙa<u>rn</u>i 12	ƙa<u>nn</u>i 22	unpleasant odour, as that of milk
e) riga<u>rs</u>a 12	riga<u>ss</u>a 22	his gown or shirt

Tushen Bayani: (Sani, 2012, sh. 33 & 34; Baba & Azare, 2022, sh. 37)

Idan aka yi wa jadawali na (1) duban tsanaki, za a ga yana ɗauke da misalai ne na wasu kalmomin Hausa inda ake samun faruwar naso. Idan aka duba da kyau, za a ga an kasa misalan zuwa zubi biyu, **Zubi na A** da **Zubi na B**, inda a kowane zubi aka kaurara rubutun wasu baƙaƙe tare da jan layi a ƙarƙashinsu. A zubi na (A), baƙin farko an ba shi lamba ta **1**, na biyu kuma aka ba shi lamba ta **2**, abin da ke nuna cewa baƙaƙe ne mabambanta. A zubi na (B) kuwa, lambar da aka ba baƙaƙen farko ta sauya daga **1** zuwa **2**, kamar yadda baƙaƙen suka sauya suka zama kamar baƙaƙe na biyu. A taƙaice dai, irin wannan sauyawa da wasu sautuka a cikin wasu kalmomin Hausa suke yi shi ne naso. Schane (1973) ya kira irin wannan naso **nason baƙi-da-baƙi** (*consonant-consonant assimilation*), Katamba (1996) ya kira shi **nason gaba** (*progressiɓe/anticipatory assimilation*), Sani (2012) ya kira shi **naso na kai tsaye** (*simple assimilation* [Sani, 2005, sh. 37]), Bello (2015) ya kira shi **nason cikin kalmomi** (*assimilation within words*), su kuma Baba da Azare (2021) suka kira shi **naso sassauƙa** (*simple assimilation*). Shi ne kuma wannan maƙala ta kira **sassauƙan naso**. Ban da sassauk'an naso, a Hausa akwai wasu nau'o'in naso waɗanda wannan maƙala ta kawar da kai daga gare su, kamar **nason baƙi ɗan hanci** (*nasal assimilation*) da **nason ziza** (*ɓoicing assimilation*) da **nason wasali** (*ɓowel assimilation*). Maƙala ta zaɓi ta nazarci sassauƙan naso ne kaɗai saboda shi ne faruwarsa a cikin waƙoƙin Kassu Zurmi na ɓarayi ta fi rinjaye ko mamaya.

3.3 Sassauƙan Naso a Matsayin wata Fitacciyar Siffar Hausar Yamma

Hausa harshe ne mai karuruwa iri-iri waɗanda aka kasafta zuwa manyan rukunai biyu; akwai Hausar Gabas, akwai ta Yamma. Hausar Gabas ta ƙunshi Kananci da Bausanci da Dauranci da Guddiranci da Zazzaganci. Ita kuwa Hausar Yamma ita ce Katsinanci da Sakkwatanci da Kurhwayanci da Arewanci ko Aranci (Bello, 2015, sh. 17). A cewar Newman da Newman (2001, sh. 263), duka waɗannan karuruwa na Hausa suna da muhimman sigogi da suka bambanta a kai, kamar a ta fuskar furuci/tsarin sauti da nahawu da kalmomi. A kan doron wannan da'awa ta Newman da Newman ne shi ma Bello (2015, sh. 19) ya yi da'awar cewa, karuruwan Hausar Yamma sun yi ƙaurin suna wajen yawaitar naso a cikinsu, ko dai **naso na**

kan iyakar kalmomi (*assimilation across morpheme/word boundaries*) ko kuma **naso na cikin kalmomi** (*assimilation within words*) inda ya misalta yadda nau'in farko yake faruwa kamar haka, ko da yake a nan ma an yi wa tsarin asali na misalan da ya bayar 'yar kwaskwarima domin dacewa da yadda ake jan zaren bayanin maƙalar:

Jadawali na 2: Misalin Sassauƙan Naso na Daidai Kan Iyakar Kalmomi a Hausar Yamma

Hausar Yamma	Daidaitacciyar Hausa	Ma'ana da Ingilishi
a) hwáadà<u>s</u> <u>s</u>árkíi	fáadà<u>r</u> <u>s</u>árkíi	emir's palace
b) rìigá<u>m</u> <u>m</u>állâm	rìigá<u>r</u> <u>m</u>áalâm	teacher's shirt

Tushen Bayani: Bello (2015, sh. 19)

Bello (2015) ya misalta cewa, a Hausar Yamma **hwáadà<u>s</u> <u>s</u>árkíi** ake cewa ba **fáadà<u>r</u> <u>s</u>árkíi** ba, kamar yadda abin yake a Daidaitacciyar Hausa. Idan aka kwatanta kalmar **hwáadà<u>s</u>** ta Karin Yamma da kalmar **fáadàr** ta Daidaitaccen Kari za a ga da ya kamata a ce **hwáadà<u>r</u> <u>s</u>árkíi** ne, amma a Karin Yamma ba haka ake cewa ba, **hwáadà<u>s</u> <u>s</u>árkíi** ake cewa, saboda baƙin **-r** (mahad'in nasaba na asali) na ƙarshen kalmar **hwáadà<u>r</u>** yana nashe baƙin farko na kalmar **<u>s</u>árkíi**, wato **s-**, abin da yake sawa baƙin **-r** ya sauya zuwa baƙin **s-**. Haka yake faruwa a tsakanin **rìigá<u>r</u> <u>m</u>áalâm** ba da **rìigá<u>m</u> <u>m</u>állâm**, saboda baƙin **-r** na ƙarshen kalmar **rìigá<u>r</u>** yakan nashe baƙin **m-** na farkon kalmar **<u>m</u>állâm**, sai kawai baƙin **/r/** ya sauya zuwa **/m/**. Irin wannan sauyi, wato naso, yana faruwa birjik a Hausar Yamma. Saboda haka, bai zama abin mamaki ba idan an sami faruwar irin wannan naso da yawan gaske a waƙoƙin Kassu Zurmi, domin Hausar Yamma ita ce karin harshensa na asali. Dangane da naso na cikin kalmomi kuwa, bayani/misalin Bello (2015) a kai iri ɗaya ne da na Sani (2005) da na Baba da Azare (2022). Don haka, a daidai wannan gaɓa akwai buƙatar a ɗan waiwayi jadawali na (1) don a ƙara gani da fahimtar yadda naso na cikin kalmomi yake faruwa. Wannan fahimta ce aka dogara da ita a wannan maƙala wajen bibiyar wasu **waƙoƙin ɓarayi** na Kassu Zurmi domin gano wurare daban-daban da aka sami faruwar sassauƙan naso a cikinsu, abin da ya zama hujja ga da'awar maƙalar cewa waƙoƙin ɓarayi na Kassu Zurmi tamkar wani dandali ne na baje kolin sassauƙan naso na Hausa.

4. Hanyoyi da Dabarun Bincike

An bi hanyoyin **bincike bayanau** (*ƙualitatiɓe research design*) da **bincike ƙididdigau** (*ƙuantitatiɓe research design*) ne wajen assasa wannan nazari saboda ta waɗannan manyan fuskoki ne aka sarrafa ginshiƙai da sauran bayanai da suka haɗu suka gina nazarin. An yi amfani da wasu zaɓaɓɓun waƙoƙin b'arayi na Kassu Zurmi da Magaji (2016) ya baddala zuwa rubutattu a matsayin ginshiƙan hanyoyin (*primary sources [of data]*) samun ginshiƙan

bayanai, sannan aka yi amfani da litattafai a matsayin sauran hanyoyin (*secondary sources [of data]*) samun sauran bayanai. Don haka, duka wuraren da aka sami faruwar sassauƙan naso a cikin waƙoƙin da aka nazarta su ne ginshiƙan bayanai (*primary data*) na wannan maƙala, su kuma ra'ayoyi da bayanai da misalan masana da aka kalato daga litattafai su ne **sauran bayanai** (*secondary data*). Bayan haka kuma, an tantance ginshiƙan bayanan binciken ta hanyar gabatar da su a cikin jadawaloli. An yi amfani da dabarar kaurara rubutu da jan layi a ƙarƙashin baƙaƙen da sassauƙan nason ya shafa domin nuna haka ƙuru-ƙuru. An kuma yi ƙoƙari an nuna daidai wuraren (wato **ɗiyan waƙa** da **ɗan waƙa**) da aka sami faruwar sassauƙan naso a cikin kowace waƙa da aka nazarta ta hanyar yin amfani da alƙaluman ƙirga, misali, **5:1** na nufin nason ya faru ne a ɗiyan waƙa na biyar (5) kuma a ɗansa (wato layinsa) na ɗaya/farko (1).

5.1 Waƙoƙin Ɓarayi

Da farko dai, kalmar **ɓarawo** (sn. tl. nj.) na nufin "mutum mai satar kayan jama'a (*Kamusun Hausa*, 2006, sh. 63)." Kalmar **ɓarayi** kuwa jam'in **ɓarawo** ne. Da wannan ma'ana (ta ɓarawo), ana iya cewa **waƙoƙin ɓarayi** su ne waƙoƙin da aka/ake rera wa wani mutum mai satar kayan mutane. A al'adance, zama ɓarawo abu ne mai buƙatar ta-kife ko gwarzantaka. Ko da yake kasancewar wani mutum a matsayin ɓarawo a duka al'ummomi/al'adu wani abin assha ne, duk da haka a al'ummar Hausawa ana samun wasu mawaƙa/makaɗa suna yi wa ɓarayi waƙa, abin da ya sabbaba samuwar waƙoƙin ɓarayi a adabin Hausa. A adabince, waƙoƙin ɓarayi wani nau'i ko rukuni ne na waƙoƙin Hausa da masana kamar Gusau (2003) da Ɗangambo (2008) da Magaji (2016) d.s. suka laƙaba wa suna **waƙoƙin maza**. Wannan maƙala ta taƙaita ne ga nazarin waƙoƙin maza amma na ɓarayi waɗanda makaɗa Kassu Zurmi ya yi wa wasu mashahuran ɓarayi da suka yi ƙaurin suna a yankin Sakkwato na ƙasar Hausa.

5.2 Sassauƙan Naso a wasu Waƙoƙin Ɓarayi na Kassu Zurmi

Domin ganowa tare da tabbatar da cewa lallai waƙoƙin ɓarayi na Kassu Zurmi wani dandali ne na baje kolin sassauƙan naso, an zaɓi waƙoƙi biyu ne aka nazarta, kamar haka:

a) Waƙar Adamu Dodo
b) Waƙar Iro sai Mame

Ban da waɗannan waƙoƙi, akwai sauran wasu waƙoƙin ɓarayi na Kassu Zurmi kamar "Waƙar Sale na Gidan Goga" da "Waƙar Garba Zakokin Zanhwara" d.s. waɗanda su ma suna maƙare da faruwar sassauƙan naso (na Hausa) a cikinsu.

5.2.1 Sassauƙan Naso a "Waƙar Adamu Dodo"

"Waƙar Adamu Dodo" waƙar Kassu Zurmi ce wadda ta ƙunshi ɗiyan waƙa guda **34** waɗanda a cikinsu aka gano faruwar sassauƙan naso a wurare daban-daban, kamar yadda za a iya gani a jadawali na (3):

Jadawali na 3: Shaidar Faruwar Sassauƙan Naso a "Waƙar Adamu Dodo"

Lamba	Lafazin Kassu	Daidaitacciyar Hausa	Ɗiya/Ɗan Waƙa inda Sassauƙan Naso ya faru
1.	ƙahwakka (ɗ 2)	Kafarka	1:5 & 6:4
2.	ajiyaɗ ɗaka	ajiyar ɗaka	2:4
3.	marag gaskiya	maras gaskiya	5:1
4.	sakam mai	sakar mai	5:2
5.	maganad da	maganar da	7:1
6.	ɓantalat tasoshi	ɓantalar tasoshi	10:1
7.	mala'ikam Bugaje	mala'ikan Bugaje	12:1
8.	jam banza	jan banza	12:3
9.	jirgim bisa (ɗ 2)	jirgin bisa	13:4 & 30:2
10.	'yatc tcelen (ɗ 2)	'yar tselen	13:4 & 30:2
11.	uway yaya (ɗ 2)	uwar yaya	13:4 & 30:2
12.	rigimakka	Rigimarka	13:5
13.	(ba su) ƙamnah haske	(ba su) ƙaunar haske	14:2
14.	dukiyab bahili	dukiyar bahili	16:1
15.	ɓanna (ɗ 4)	Ɓarna	16:2; 16:3; 29:5 & 34:2
16.	uwaz zaci	uwar zaci	18:3
17.	gobarah hannu	gobarar hannu	24:5
18.	'yam ɓace-ɓace (ɗ 2)	'yan ɓace-ɓace ('yan zage-zage)	25:2 & 32:3
19.	ɗam bura (uba)	ɗan bura (uba)	25:3

20.	ginat tama	ginar tama	26:2
21.	baƙad dabba	baƙar dabba	26:3
22.	bautag godiya	bautar godiya	28:1
23.	hay yau	har yau	28:3
24.	motakka	motarka	29:2
25.	dilat turamen	dilar turamen	29:2
26.	’yam ɓurme-ɓurme	’yan ɓurme-ɓurme	31:5

Bayani/Sakamako

Jadawali na (3) da ya gabata ya haska hoton faruwar sassauƙan naso a wurare daban-daban a cikin “Waƙar Adamu Dodo” ne. Idan aka yi wa bayanan (wato kalmomin) da jadawalin ya ƙunsa kallo na tsanaki, za a ga cewa a wannan waƙa an sami faruwar irin wannan nau’i na naso aƙalla sau **34.** An nuna haka ne ta hanyar kaurara rubutun sautukan/baƙaƙen da abin ya shafa tare da jan layi a ƙarƙashinsu. Daga wannan adadi, **26** (kamar a lambobi na 2 zuwa 11 da 13 da 14 da 16 zuwa 23 da 25 da kuma 26) naso ne na kan iyakar kalma biyu inda sautukan/baƙaƙen farko (na baya) suka nashe baƙaƙen da suke gaba (na biyu). A ƙididdige, adadin irin wannan naso ya kai kaso **76%** cikin **100** na duka faruwar naso a waƙar. An kuma sami faruwar sassauƙan naso na cikin kalma a wasu wurare cikin waƙar har aƙalla sau **8** (kamar a lambobi na 1 da 12 da 15 da 24), daidai da kaso **24%** cikin **100** na duka nason da ya faru a cikin waƙar.

Domin daɓen wannan da'awa da muƙalar ta yi ya ji makuba, ya dace a daidai wannan gaɓa a tsakuro wasu ɗiyoyi na wannan waƙa a matsayi samfuri da za a ga hoton wasu wurare da sassauƙan naso ya faru, kamar haka:

Misali na 1(a): Sassauƙan Naso a 1:5 (Ɗiyan Waƙa na 1, Ɗan Waƙa na 5)

Jagora : Taken masu hwaɗa dai,
: Ka ji kiɗin kare gambu,
: Kwamshe tahi duƙe,
: Giwa kada ka yi motci,
: *Ɗauke ƙahwakka,
: Adamu Dodo kai mai hana ƙarya na Gwamma.

Misali na 1(b): Sassauƙan Naso a 5:1 da 5:2 (Ɗiyan Waƙa na 5, Ɗan Waƙa na 1 da na 2)

Jagora : *In ka ga marag gaskiya na jayayya,

: *Saka**m** **m**ai wallahi.
: Adamu Dodo kai mai hana ƙarya na Gwamma.
: Na koma ga ɓarayi,
: In kun samu ku ishe ni,
: In ku tas samu a shamama,
: Sai an dawo – ka a biya man.

Misali na 1(c): Sassauƙan Naso a 10:1 (Ɗiyan Waƙa na 10, Ɗan Waƙa na 1)

Jagora : *Sai ƙoƙarin ɓantala**t** **t**asoshi,
: Shegen ɓarayi an nan,
: Gama ba ka zanen suna.

Misali na 1(d): Sassauƙan Naso a 16:1 da 16:2 da 16:3 (Ɗiyan Waƙa na 16, Ɗan Waƙa na 1 da na 2 da na 3)

Jagora : *Dukiya**b** **b**ahili ƙare ta sai masu ci sun kawo,
: *Allah ya sa maka ɓa**nn**a ta dare,
: *Mahammadu Allah shi sa maka ɓa**nn**a kullum.

Misali na 1(e): Sassauƙan Naso a 24:5 (Ɗiyan Waƙa na 24, Ɗan Waƙa na 5)

Jagora : Mahammadu hwatake na dare,
: Sugugum ɗaka madugun cikin ƙorai,
: Mai hwatauci ana nasari,
: Ban raina mai gahwata ƙyaure,
: *Ban dai rena gobara**h** **h**annu ba,
: Tun da ni ba ta cin komi ba.

Waɗannan su ne samfurin ɗiyoyin waƙa da ke haska faruwa sassauƙan naso a "Waƙar Adamu Dodo" ta Kassu Zurmi. An yi wa kowane ɗan waƙa da nason ya faru a cikinsa alamar tauraro (*), sannan aka alamta baƙaƙen da abin ya shafa ta hanyar kaurara rubutunsu da jan layi a ƙasansu. Wannan hujja ce da ke tabbatar da faruwar irin wannan nau'in naso na Hausa a cikin waƙar.

5.2.2 Sassauƙan Naso a "Waƙar Iro sai Mame"

"Waƙar Iro sai Mame" waƙar baka ce mai adadin ɗiyan waƙa guda **30**. Ita ma tana a jerin waƙoƙin Kassu Zurmi na ɓarayi. Akwai faruwar sassauƙan naso da yawa a cikin wannan waƙa, kamar yadda za iya gani a jadawali na (4):

Jadawali na 4: Shaidar Faruwar Sassauƙan Naso a "Waƙar Iro sai Mame"

Lamba	Lafazin Kassu	Daidaitacciyar Hausa	Ɗiya/Dan Waƙa inda Sassauƙan Naso ya faru
1.	gida**m** **M**amman (ɗ 4)	gida**n** **M**amman	1:1; 7:2; 26:9 & 30:1
2.	ka**sh** **sh**eri	ka**r** **sh**eri	1:4
3.	hanya**sh** **sh**ririta (ɗ 2)	hanya**r** **sh**ririta	2:1 & 2:2
4.	hi**d** **d**a	fi**t**(ar) **d**a	5:3
5.	hanya**n** **n**an	hanya**r** **n**an	8:2
6.	ba**j** **j**an (ɗ 4)	ba**r** **j**an	9:1; 9:2; 14:1 & 14:2
7.	'ya**m** **b**anza (ɗ 2)	'ya**n** **b**anza	9:2 & 14:2
8.	kuwwa**n** **n**an	kuwwa**r** **n**an	13:2
9.	ɓarawo**m** **m**i!	ɓarawo**n** **m**e!	14:6
10.	ɗaki**m** **m**utum (ɗ 2)	ɗaki**n** **m**utum	18:1 & 22:7
11.	sa'a**kk**a	sa'a**rk**a	22:2
12.	kama**z** **z**a (ka)	kama**r** **z**a (ka)	23:1
13.	kama**k** **k**arnai	kama**r** **k**arnuka	23:4
14.	du**y** **y**a	du**k** **y**a	25:2
15.	ki**kk**imtsa[1] < ki**mk**imtsa	ki**kk**imtsa< ki**mk**imtsa	25:2
16.	yanya**kk**e[2] < yanya**nk**e	yanya**kk**e < yanya**nk**e	26:3
17.	'ya**g** **g**itta	'ya**g** **g**itta	26:5
18.	'ya**g** **g**ora	'ya**r** **g**ora	26:7
19.	yanya**kk**a[3] < yanya**nk**a	yanya**kk**a < yanya**nk**a	26:7

[1]. Wannan kalma ce da ta samo asali daga kalmar ***kimtsa*** saboda ninki ragagge da ya same ta. Gavar farko na kalma ce, wato ***kim-*** , ta ninka kanta sai kalmar ta sauya zuwa ***kimkimtsa*** a matakin farko, sannan a mataki na gaba ta koma ***kikkimtsa*** bayan baqin **/m/** na qarshen gavar farko ya nashe baqin farko na gava ta biyu, wato baqin **/k/** ke nan (wato a sigance abin da ya faru shi ne, ***kim-*** + ***kimtsa*** = ***kimkimtsa*** → ***kikkimtsa***).

[2] Ita ma wannan kalmar ta samo asali ne daga kalmar ***yanke*** saboda ninki ragagge da ya same ta. A nan ma gavar farko ce, wato ***yan-***, ta ninka kanta sai kalmar ta koma ***yanyanke*** a matakin farko, daga bisani kuma ta sauya zuwa ***yanyakke*** bayan baqin qarshe na gava ta biyu, wato **/n/**, ya nashe baqin farko na gaxar qarshe ta kalmar, wato **/k/** (a sigance abin da ya faru shi ne, ***yan-*** + ***yanke*** = ***yanyanke*** → ***yanyakke***).

[3]. Wannan kalmar ma ta samo asali ne daga kalmar ***yanka*** saboda ninki ragagge da ya same ta. A nan xin ma gavar farko ce, wato ***yan-***, ta ninka kanta, don haka kalmar ta koma ***yanyanka*** a matakin farko, daga bisani kuma ta

20.	ba**k** **k**a	ba**r** **k**a	27:1
21.	wuƙa**g** **g**utsu	wuƙa**r** **g**utsu	27:3
22.	awazzu**m** **m**utun	awazu**n** **m**utum	28:1
23.	’ya**g** **g**untuwas	’ya**r** **g**untuwar	28:2
24.	guntuwa**s** **s**anda	guntuwa**r** **s**anda	28:2
25.	’ya**tc** **tc**elen (uwa)	’ya**r** **ts**elen	28:7

Bayani/Sakamako

Kamar yadda jadawali na (4) ya tabbatar, sassauƙan naso ya faru aƙalla sau **34** a wurare daban-daban a cikin “Waƙar Iro sai Mame”. Sassauƙan naso irin na daidai kan iyakar kalmomi ya faru har sau **30** (kamar a lambobi na 1 zuwa 10 da 12 zuwa 14 da 17 da 18 da kuma lamba ta 20 zuwa 25), wato kimanin kaso **88%** cikin **100** na duka fauwar naso a cikin waƙar. Haka kuma an sami faruwar sassauƙan naso irin na cikin kalma sau **4** kaɗai (kamar a lamba ta 11 da 15 da 16 da ta 19), daidai da kaso **12%** cikin **100** na duka nason da ya faru a waƙar.

An nan ma ya dace a kawo tsakuren wasu ɗiyoyi na wannan waƙa a matsayi samfuri domin ganin hoton wasu wurare da sassauƙan naso ya faru, kamar haka:

Misali na 2(a): Sassauƙan Naso a 1:1 da 1:4 (Ɗiyan Waƙa na 1, Ɗan Waƙa na 1 da na 4)

Jagora : *Won a gida**m** **M**amman abin tsoro,
: Ga ɗan kusa karen Kado,
: Kai mai kwana zanka hwalkawa,
: *Don ka**sh** **sh**eri ya hwaɗa ma,
: Yaro bai san sherin ɓarawo ba,
: Sai in ya iske shi ɗakina,
: Wallahi ɓarawo bila’i ne in dare ya yi.

Misali na 2(b): Sassauƙan Naso a 5:2 da (Ɗiyan Waƙa na 5, Ɗan Waƙa na 2)

Jagora : In dai ka ɗauka ka iske ni,
: *His ni ka hi**d** **d**a dangina,
: Wallahi ɓarawo bila’i ne.

sauya zuwa *yanya**kk**a* bayan baqin qarshe na gava ta biyu, wato **/n/**, ya nashe baqin farko na gavar qarshe ta kalmar, wato **/k/** (a sigance abin da ya faru shi ne, ***yan-*** + ***yanka*** = ***yanyanka*** → ***yanyakka***).

Misali na 2(c): Sassauƙan Naso a 14:1 da 14:2 da 14:6 (Ɗiyan Waƙa na 14, Ɗan Waƙa na 1 da na 2 da na 6)

Jagora : *Ku baj jan su,
: *Su kau 'yam banzan su baj jan ku,
: Ka yi dagumma da lawaye,
: Da takobi ga hannunka,
: Ka ji ɗan tauri ya ce, "Ɓarawon mi!"
: *Ka jin ɗan tauri ya ce, "Ɓarawom mi!"
: Wallahi ɓarawo bila'i ne in dare ya yi.

Misali na 2(d): Sassauƙan Naso a 18:1 (Ɗiyan Waƙa na 18, Ɗan Waƙa na 1)

Jagora : *Sai ya ɗago ɗakim mutum sannu,
: In kaɗɗan hwalka ya dakanta,
: Ɗan banza ka ka gane shi,
: Wallahi ɓarawo bila'i ne in dare ya yi.

Misali na 2(e): Sassauƙan Naso a 23:1 da 23:4 (Ɗiyan Waƙa na 23, Ɗan Waƙa na 1 da na 4)

Jagora : *Kuma in yaj ji kamaz z aka ganewa,
: Sai ya yi ma allo,
: Ruwanga yakan motsa da hannunai,
: *Wai ya yi sha kamak karnai,
: Nan kau ba kare ne ba,
: Sai ya motsa da hannunai ruwan,
: Kacal-kacal-kacal.
: "Ke kin aje ƙwaryar ruwa,
: Kin ji karen gidan wane can ɗan nema yana sha".

A misali na 2(a) zuwa na 2(e) za a ga wurare (ɗiyoyi da ɗan waƙa) daban-daban da aka samu faruwa sassauƙan naso a "Waƙar Iro sai Mame" ta Kassu Zurmi. A nan ma an yi wa kowane ɗan waƙa da nason ya faru a cikinsa alamar tauraro (*), sannan kuma aka alamta baƙaƙen da abin ya shafa ta hanyar kaurara rubutunsu da jan layi a ƙasansu, duk dai da nufin hujjanta faruwar lamarin a cikin waƙar.

6. Kammalawa

Ya zuwa yanzu wannan maƙala ta sami nasarar bibiyar wasu daga cikin waƙoƙin ɓarayi na Kassu Zurmi kuma ta gano yadda sassauƙan naso ya riƙa faruwa a cikinsu, abin da yake haska irin gwanintar mawaƙin wajen sarrafa Hausa, musamman ma Hausar Yamma wadda ta yi ƙaurin suna wajen yawaitar faruwar sassauƙan naso a cikinta. A duka waƙoƙi biyu da aka nazarta, an gano faruwar irin wannan naso birjik, kamar yadda wasu kalmomi (a

duba jadawaloli na 3 zuwa na 6) da aka tsattsakuro daga cikin waƙoƙin suka nuna, wasu ɗiyoyin waƙoƙin suka gaskata, sannan alƙaluman ƙididdiga kuma suka ƙara jaddadawa. Don haka, wannan maƙala ta kai bantenta na gaskata cewa adabin Kassu Zurmi tamkar wani dandali ne na baje kolin sassauƙan naso na Hausa.

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Adabi (Literature)

Amfani Da Tasirin Ka]e-Ka]e Da Wa}o}in Gargajiya Ga Al'umma

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Tsakure

Wa}o}in gargajiya musamman wa]anda ke zuwa tare da ki]a, duk da cewa akwai wa]anda ba a aiwatar da su da ki]a, su ne ake son a san amfaninsu, a walwalar wannan ma}ala. Abin sha'awa a nan shi ne, ko tsayawa ka]ai aka yi ga fa]in cewa ki]a da wa}a suna sanya nisha]i da aika sa}onni ga masu sauraro, to ba za a samu mai tanbabar hakan ba, koda kuwa shi soja ne wanda ba ya son wasa, to amma ko sojoji suna wartsakewa da wa}o}i. Idan aka nemi mutane suka fa]i irin tasirin da wa}o}i suka yi musu a rayuwarsu, a kuma fahimtar yadda wa}a ta sauya tunani, da wa}o}i suka ilmantar suka fa]akar da al'umma, a nan ma an samu dabarar yadda za a tattara bayanai na wannan bincike. Wa}a tarihin samuwarta ga Hausawa yana komawa ga ginuwar al'ummar Hausawan su kansu.

1.0 Shimfi]a

Wannan ma}ala an shirya ta domin gabatarwa ga majalisin murnar kafuwar zauren Maka]a da Mawa}an Hausa, da kuma cikar shekaru goma da kafuwar zauren4. Abinda aka shawarta in yi magana a kai shi ne yadda ki]a na gargajiya ya amfani al'ummar Hausawa. A wannan tattaunawa zan tsaya ga ki]an gargajiya.

Idan aka bayyana abinda aka fahimta da ki]an gargajiya, sai a turke bayannan da za su biyo baya bisa ga wannan fahimta, sannan za a samar da misalai daga ka]e-ka]en gargajiya.

Ma'anar ki]a da wa}a. da kashe-kashen ki]a da wa}a da misalan ki]an da wa}a da amfanin ki]an da wa}a su ne za a bayyana ta}aice a wannan ma}ala.

In ance ki]a, wasu na nufin wa}a. in ance wa}a wasu suna ayyana wa}a ce da ta zo da ki]a.

Daga cikin gabatarwa kan wannan take an fahimci babu wanda ya san sadda Hausawa suka fara aiwatar da wannan fasahar baka wato ki]a da wa}a. Har Hausawan kansu duk wanda aka tunkara zai shaidarda koda na tashi na ga ana ki]a da wa}a a garimmu ko }auyemmu. Daga wannan fahimtar masana

4 . Shekarun Zauren Maka]a da Mawa}an Hausa goma da kafuwa (13th Disamba, 2014)

daga cikin Hausawan, suka ga ya fi dacewa da su dogara da fa]ar ki]a da wa}a tarihin samuwarsu ga Bahaushe, yana komawa ga tarihin kafuwar al'ummar Hausawan su kansu inda suka fara }o}arin gina sana'o'insu na gargajiya domin gina al'umma wanda sakamakon wannan hobbasa ce, aka samu kai yadda ake a yanzu. Da wannan shimfi]ar za fara baje kolin abinda bincike kan wannan taken ya samar. Kafin a fara tattauna amfanin wa}a da tasirinta, yana da kyau a bayyana yadda ake kallon wa}a ko ki]a, da kuma yadda masana suka bayyana fahimtarsu kan wa}a da ki]an. Sa'annan yana da kyau a gabatar da tarihin wa}a a ta}aice, wanda shi ne kan gaba. Sanin tarihin zai bayar da haske da gabatar da abin da aka yi guzurin gabatarwa a cikin wannan tattaunawar.

1.1 Hanyoyin Gudanar da Bincike

A cikin wannan aiki an nemi wasu wa}o}i daga hannun wasu mutane wa]anda masu sha'awar wa}o}in baka na Hausa ne, kuma an nema a gidajen Rediyo (Gidan Rediyon Rima, da Gidan Rediyon tarayyar Nijeriya na Kaduna) wanda na samu wa}o}in a faya-fayin garmaho da tsofaffin kaset-kaset, da kuma wa}o}in da aka shifce wato aka rubuta su domin gabatar da wannan ma}ala.

Duk wani]an wa}a da ba a fahimci ma'anarsa ba, sai a nemi mawa}i a nemi sanin abinda ba a fahimta ba a cikin fasaharsa. Idan kai wa ga mawa}in da ake nazarin wa}arsa ya gagara, }ila ya yi wafati, ko ya yi ma mai nazari nisa, to sai a nemi 'yan'uwansa da abokaninsa da masu sha'awar wa}o}insa domin a ji nasu tafsiri. Duk mawa}in da aka ci karo da wa}o}insa a cikin wannan ma}ala, to lallai an sha tattanawa da shi, wasu kuma hakan ba ta samu ba, an nemi iyalansu, da masoyansu domin a ji daga bakinsu.

A duk lokacin da ake rubutu kan wani maudu'i, to ana karkata kan wa}o}in da suka ta~a wannan ~angare. Kasancewar tasirin da wasu wa}o}in baka suka yi ga al'ummar Hausawa, sai aka dubi fuskokin tafiyar da rayuwa da ake amfani da wa}o}in baka, wanda }umshiyar wannan ma}ala za ta bayyana abinda aka kalato.

A lokacin da nake sauraron wa}o}in da nayi aiki da su, na hardace wasu wa}o}in, na kuma taskace su inda nake rarrabe wa}o}in nisha]i da na addini da kuma na fa]akarwa da na ilmantarwa, akwai na yara da na maza da na mata.

1.2 Ra'in Bincike

Amfani da Ra'i na daga cikin dubarun gudanar da bincike, ana iya cewa Ra'i na daga cikin hanyoyin tattara dubarun bincike. Ra'i a fahimtar wannan bincike ya zama tamkar wani silale da zai jagoranci aikin bincike irin na kundin bincike. Nason ra'i ya kamata a ganshi a cikin kowane bangare na tsokacin da ake yi. A wannan aiki sai aka]auko "Motivational Theory" ({arfafawa / {arfafa Guiwa) na Abraham Maslow. Tarihin samuwar wannan ra'i daga wannan manazarci shi ne a shekarun 1940-1950, ya fahimci kowace al'umma tana da rukunin mutanen da suke da bu}atu da gurace-gurace daban-daban (Ado, A. 2002). Misali wani a cikin al'ummarsa babban gurinsa shi ne ya zama babban manomi, wani ko hamsha}in]an-kasuwa. Wani ya zama]an dambe, wani ya zama wanzami

wani kuma ya samu abinci ta hanyar ki]a da wa}a. Baya ga samun cikar buri, wani yana iya ha]a abubuwa biyu su zama su ne gurace-guracensa ko ma fiye da biyu. A wannn ra'in ne ake ganin a al'ummar Hausawa wasu rukunin jama'a suna bu}atar su ri}a nisha]antarwa ta hanyar yin wa}e da ki]a domin samar da amoo na sauti, domin a saka nisha]I a motsa hankalin]an-kallo, ko mai sauraro.

Nazari a cikin }umshiyar *Motivational Theory* ya sa aka waiwayi hikamar baka ta Hausawa abinda ya danganci wata karin magana ko take ko kirari wa]anda tarihin ginuwarsu yana da na kusanci da *Motivational Theory*. Su kansu wa]annan hikimomi na baka, sun zama wasu ra'o'i da ake fassara rayuwar Hausawa da su.

1.3 Mene ne Ki]a?

Daga jin kalmar ki]a abinda zai]arsu a zuciyar mutum shi ne, amo na sauti da ake samarwa ta amfani da kayan ki]a. Ma'anar ki]a ta zahiri da ta lugga da kuma yadda aka nazarceta a rayuwa ta yauda kulum shi za a gani a cikin wannan tattaunawar da ke biye. Sanin ma'anar ki]a zai zama tamkar shimfi]a ga dukkanin abinda za a fa]i a cikin ma}ala.

1.4 Ma'anar Ki]a ta Zahiri

Ki]a kamar yadda bayani ya gabata, wani amo ne na sauti. Ki]a a rayuwa ta zahiri bai tsaya ga rayuwar nisha]i ka]ai ba, yana iya]aukar ma'anoni da dama a muhallai daban-daban. Idan Sarki zai yi wata sanarwa ga jama'arsa ko mutanen garinsa, ana ka]a kuge (wani }arfe mai amo) domin jama'a su taru kofar mai gari ko shugabansu domin a yi musu wata sanarwa. A nan an yi amfani da ki]a a kan Kuge, domin sanarwa. Idan jama'ar da suka tafi yawan fatauci suka yada zango domin su huta. Idan suka tashi za su]ora da tafiya, sai ka ga an buga wani }arfe domin duk inda mutum yake ya hanzarta dawowa cikin jama'a kar a tafi ba da shi ba. Idan aka juyo a zamanin da aka kafa makarantun boko a }asar Hausa, a kowace makaranta akwai wani }arfe da ake kira Gwarje, wanda ake bugawa domin a sanar da]alibai da malamai cewa lokacin cin abinci da lokacin canjin aji da lokacin tashi daga karatu ya cika. Wannan fa na nuna ana ka]a wani abu domin sanarwa ba domin ki]a na nisha]i ba. Idan aka samu nasara a wurin ya}i, ana yin ki]a idan masu ya}i sun dawo gidajensu domin shaida wa jama'ar gari cewa an samu nasara. Daga wannan za a ga cewa a zahiri sauti ne ko]aukar wani abu a buga shi kan wani abu, shi ake nufi da ki]a.

1.5 Ma'anar Ki]a a Luggance

Ma fi yawa wa}ar baka, musamman wacce muka tashi muka ga ana aiwatarwa a cikin al'umma tana tafiya tare da ki]a. wannan ki]a shi ne abokin tafiyarta, domin yana }ara mata armashi da sanya nisha]i da }ara ri}e mai saurarontа na tsawon lokaci ba tare da ya gaji ba. Da za a cire ki]an da ke tattare da wa}o}inmu, ba shakka wa}o}in za su zama lami, su yi saurin gundurarwa a rage saurarensu. To idan haka ne ko, ki]a yana da muhimmanci, musmman ga wa}o}in baka

A cikin {amusun Hausa (CNHN, 2006:243) 5an bayyana cewa:

> "Ki]a yana iya nufin bugun ganga ko kalangu, ko }warya, ko goge, ko garaya, (ko taushi ko kotso) da hannu ko da maka]i ko da wata ko da wani abu,"

1.6 Ma'anar Ki]a Bisa Fahimtar Shaihunan Malaman Hausa

Ki]a wani amo ne da ake samarwa ta hanyar amfani da abin bugu ko sarrafawa don tafiyar da wa}a. Ki]a mafi yawa an fi yin sa da wa}a, amma akwai lokuttan da ake yinsa zallarsa a matsayin alama ta wani ke~antaccen al'amari ko take na abu. Akwai ka]e-ka]e da ke alamtar da wani tarihi ko wani abu da ake wanzarwa wa]anda ke }unshe da bayanai ko kuma ana fassara su da wata ma'ana tun asali a cikin al'ummar Hausawa, kamar ka]a tamburra a lokuttan ya}i da sanarwa da sauransu. Bayan samun ci gaba na zamani, aka samu ki]i na garuruwa (misali ki]an Sakkwato) da na gidajen rediyo irin na bu]ewa da rufewa misali (ki]an gidan rediyo na BBC) da ki]an taken }asa (National anthem) da sauransu da dama.

Ki]a a duniyarmu ta yau musamman a wasu al'ummomi da suka ci gaba a rayuwa, yana zuwa shi ka]ai a matsayin alamar nuna wani al'amari ke~antacce. Ka]e-ka]en sun shafi ~angarori da yawa na rayuwa kamar na tarihi da farin ciki da soyayya da ba}in ciki da sauran ~angarori na rayuwa. Ga yadda masana suka bayyana ki]a:

A cewar Gusau (2008:54)6

> "Ki]a wani amo ne (sauti) da ake samarwa ta amfani da kayan ki]a, a samar da sauti wanda kan ratsa jikin mai saurare, ya saka masa karsashi har ya dinga rausayawa yana tattakawa ko jujjuyawa."

1.6 Ma'anar Ki]a Bisa Ra'ayoyin Masana

Tarihin ki]a da wa}a yana komawa ga tarihin zaman al'ummar Hausawa na farko. Ana fara kowane al'amari da dalili, kan haka ne aka kintaci ki]a da wa}a ya samu ne lokacin da mutum yake gabatar da wani aiki mai wahala ko mai sau}i, sai ya ri}a rera wa}o}i domin samun sau}in tafiyar da wannan aiki cikin sau}i. Wanda ya ke zaune yana huce gajiya, kan rera wa}a domin ya nisha]antar

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5Sa'id, B (ed). (2006) {amusun Hausa. Wallafar Cibiyar Nazarin Harsunan Nijeriya. Jami'ar Bayero Kano. Ahmadu Bello Uni~ersity Zaria. Shafi na 243.

6Gusau, S. M (2008) Wa}o}in Baka a {asar Hausa: Yanaye-yanayensu da Sigoginsu. Benchmark Publishers Limited, Kano. Shafi na 54

da rayuwarsa. Haka zalika wanda yake zaman ka]aici kan rera wa}a don ya cire wa kansa ka]aici da rage dogon zango na tsawon lokaci. Wannan wa}ar tana fara zuwa ma mutum ta fuskar guna-guni, daga baya ne wa]ansu kalmomi gajeru ke biyowa baya. Wasu lokuta wa]annan kalmomi suna zama a matsayin yabo da kirari ko gwarzantawa, a yayin da mutum ya yi wani abin azo-a-gani ko ya burge kansa. Zai yi kirari don nuna bajinta da gwaninta tare da gwarzanta kan shi.

Daga haka wa}a ta zama al'adar Bahaushe. Al'adar al'umma kuma ita ce hanyar da suke tafiyar da rayuwarsu a kai. Kamar yadda masana suka bayyana irin su Bunza (2006:ii)7 da ya ce 'Al'ada na nufin dukkanin rayuwar [an adam na abin da ke wakana ga rayuwar tun daga haihuwa har zuwa kabari. Al'adar mazauna wuri ko yanki tana tasiri ga rayuwar mutum domin nan ya tashi, ya tar da ana aiwatar da ita, ya rayu da ita, kuma a kanta za a yi masa hukunci'. Kenan idan muka yi la'akari da bayanin da ya gabata, za mu fahimci cewa kowace al'umma tana da ke~antacciyar al'adar da ta ginu a kanta, wadda al'ummar ke rayuwa bisa wannan tafarki. Wannan tsarin rayuwa shi ake kira tsari na gargajiya. Ita kuwa gargajiya tana tafiya ne bisa abin da rayuwar]an adam ke so, da wanda ya dace da shi, don rayuwar ta yi da]in gudanarwa.

Wa}a na daga cikin abubuwan da rayuwa ke so da sha'awa, tare da ganin tasirinta ga tafiyar da zuciya da saurin isar da sa}o ga masu saurarenta. Wannan ya sanya ta samu kar~uwa a cikin al'ummar Hausawa, kuma suka taso da ita a cikin jini. Wanda har ma ba a iya cewa ga lokacin da suka fara yinta sai dai a yi hasashe ko kuma a iya rarrabe wa}a da sashe na al'adun Hausawa. Wannan ya ba wa}a damar ratsa al'adu daban-daban na rayuwar al'ummar Hausawa cikin }an}anen lokaci.

Sannu a hankali har duk wani al'amari in za a gudanar da shi, sai an nemo mawa}i domin ya wa}e wannan al'amarin. Tarihi ya nuna ko mutuwa ta faru, in za a kai mutum makwancinsa, sai an raka shi da ki]a da wa}a. Sarkin Sudan (2008:335)8 ya bayyana cewa, wannan ki]an da wa}a ma fi yawa jikoki suka fi yin shi ga mamacin domin su samu damar cashewa da yi masa sha}iyanci. Sa'annan wata dama ce na ha]uwar 'yan uwa na kusa da nesa, wa]anda aka da]e ba a ha]u da su ba, domin sada zumunci. Jikokin nan ba lallai sai wa]anda mamacin ya haifa kai tsaye ba, har da jikokin 'yayyensa da }annensa da 'yan uwa da abokan arziki, tare da abokansu.

7Bunza, A. M (2006) Gadon fe]e Al'ada. Tiwal Nigeria Limited, Lagos. Shafi na ii.

8Sarkin Sudan, I. A (2008) Jiya Ba Yau Ba: Waiwayen Rayuwar Maguzawa na Aure da Haihuwa da Mutuwa. Kundin Digiri na Uku, Jami'ar Usmanu [anfodiyo, Sakkwato. Shafi na 335.

Ki]a da wa}a wani babban al'amari ne ga Bahaushe domin daga lokacin da aka haifi jinjiri ake fara wa}e zuwansa, har renonsa ta hanyar tawai, har ya fara yin wa}o}i da kansa a dandali. Idan ya zama ango nan ma sai an wa}e shi, kuma idan ya zama attajiri ko basarake ko sarkin noman garinsu, zai samu mawa}an da za su wa}e shi. Kenan wa}a kamar yadda Gusau, (2013)9 ya bayyana, wa}a tana wakana daga haihuwa da }uruciya da balaga da manyanci da tsufantaka da mutuwa har zuwa rayuwa ta bayan mutuwa.

Ibrahim (1974:vii-viii)10 ya bayyana ra'ayoyi uku na samuwar wa}a a }asar Hausa da ya ha]a da danganta wa}ar da Sasana da ake yi11 na suna da dangantaka das hi. Sai ra'ayin wa}a ta samu daga wajen tsofaffin daulolin Afirka na Mali da Shonghai, wa]anda dauloli ne da suka yi tashe a }arnukan da suka gabata. Ra'ayi na uku kuwa shi ne na sun sami wa}a daga ki]an farauta, sai kuma na ya}e-ya}e na tsakaninsu da }abilun da ke kewaye da su.

Har wayau a wata fa]a ta Gusau (2014:3)12 inda yake bayanin faruwar wa}a, ya jaddada cewa, al'adu na Hausawa su ne ke yin jagoranci wajen gina wa}o}in baka na gargajiya, ta yadda masu gina wa}o}in suke amfani da tunaninsu wajen shirya wa}o}in ta la'akari da abubuwan da ke zagaye da su da yanayin zamantakewar rayuwarsu. Haka zalika ya tabbatar da cewa wa}o}in baka sun faro ne a }asar Hausa a lokacin da Bahaushe ya fara kafa iyali, musamman lokacin da suka fara wayewa da farauta ta tudu da ta ruwa har zuwa lokacin da suka fahimci dabarar noma da sauran sana'o'i na tattalin arziki.

Kasancewar wa}a tana da da]a]]en tarihi a cikin al'ummar Hausawa na tsawon zamani da ba a iya iyakancewa ba, wannan ya sa ta samu zama a matsayin babban rukuni daga cikin rukunnan al'adun Hausawa, wadda Hausawa suka gina ta hanyar amfani da tunaninsu da imaninsu da zamantakewarsu da tsarin rayuwarsu da amfani da kayan amfaninsu da la'akari da yanayin }asarsu da halittun da ke rayuwa a cikin muhallinsu. A

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9. Gusau, S. (2013) Dangantakar Wa}o}in Baka da Al'adun Hausawa,in E[cerpts of International Seminar on ***Deterioration of Hausa Culture***, Organize by Katsina State History and Culture Bureau in Collaboration with Ummaru Musa 'Yar'aduwa Uni~ersity, Katsina ,Pages 743-58, ISBN-125-633-8

10Ibrahim, M.S (1974) *Kowa Ya Sha Ki]a* . Roukhba Publishers, Kano. Shafi na vii-viii.

11Mawa}i zamanin Manzon Allah. Ya yi wa}a a zamanin Jahiliyya, daga baya ya musulunta ya ci gaba da kare Manzon Allah a duk lokacin da ake jefe shi ta hanyar wa}a, sai ya mayar da raddi. Sunansa na asali Hassanu Ibn Thabit, saboda bakin Hausawa da yawan fa]a yau da gobe, sai sunan ya koma Sasana.

12Gusau, S. M (2014) Wa}ar Baka Bahaushiya (The Hausa Oral Song). Bayero University Kano, Inaugural Lecture Series no.14.

ta}aice dai wa}a na dun}ule da rayuwar Bahaushe ciki da bai, da]a]]iya wacce lokacinta ya shu]e, tarihinta ya ~ace, wa}a ta adana cikin hikima da azanci.

2.0 Amfani da Tasirin Ka]e-ka]e ga Rayuwar Hausawa

Idan aka]auki fannoni daban-daban na rayuwar Hausawa, aka nazarci yadda ake shiryawa da aiwatar da su, sai a fahimci wa}a musamman ta baka ko ta gargajiya tana da matsayi babba a cikin tunanin Hausawa. Ga misalai nan biye:

1. Matakan rayuwar Bahaushe wanda ya }unshi haihuwa, aure, mutuwa ana sanar da su ta hanyar sautin gu]a da ki]in turmi domin sanar da ma}wabta cewa an haihu. Idan aure ne, sai an gayyato masu ki]a maza da masu ki]n }warya mata domin sanarwa da nuna murnar aure. A nan ki]a da wa}a sun yi amfani wajen sanarwa, kuma sun yi tasiri domin ta hanyar ki]a da wa}a wasu sun taka rawa, sun motsa jiki, sun nisha]antu.

2. Wasanin Gargajiya na dandali ba su tafiya sai tare da taafii (amon sauti daga tafin hannu / hannaye) na yara ko na 'yan mata, wasu ko in wasanni na Asawwara ne, ai sai an gayyato maka]i domin a wataya da kyau. A wajen wasannin gargajiya na nisha]i, koda kuwa na tashe ne a watannin azumi daga tayar da jama'a su yi sahur zuwa fara tashe a kwanakki goma na }arshe, sai da ka]e-ka]e da wa}e-wa}e. Ga dai sa}onni na fa]akarwa a cikin wa}o}in ga]a da tashe. Ga kuma wartsakarwa ga masu wasannin da masu azumi.

3. Sarautun gargajiya na]insu sai da bushe-bushe, da gangumma, da wa}e-wa}e. Matsayin Saraki a al'ummar Bahaushe ya sanya ki]a da wa}a ya zama wajibi a Fada da Basarake. A nazarn kason maka]a da mawa}an baka, akwai mawa}an da gidan sarautar suke yi ma ki]a ba ma sarkin da ke kan karaga ba. A }asar Hausa da wuya ka ga Basarake ko mai Mulki ko Attajirin da ba shi da mawa}i. Amfanin ki]a da wa}a ga Basarake shi ne ta adana tarihinsa, ta bayyana matsayinsa ta sanya masa nisha]i. Al'umma kuma ta tasirantu da samun rukunin ki]an gagajiya na sarakuna da gidan sarauta.

4. Sana'o'in Gagajiya na Hausawa suna tafiya da ki]a da wa}a. Sana'o'in noma da }ira duk suna tafiya da wa}a. Wanzamai suna da wa}o}insu, Mahauta suna da nasu. Kusan duk masu manyan sana'o'in gargajiya a cikin al'ummar Hausawa za a tarar suna da wa}o}insu na gargajiya wa]anda suka gina da kalmomin da suka ke~anta ga masu yin sana'o'in da sunayen kayayyakin da ake amfani da su wajen gudanar da wannnan sana'ar da kuma sirrurrukan sana'ar kanta. Amfanin wa]annan wa}o}i na sana'o'in Hausawa shi ne sun zama rumbun kalmomi na harshen Hausa. Tasirinsu kuma shi ne, yadda ake aron kalmomin wajen kwatatntawa a cikin maganganu na yau da kullum, ko a cikin wa}e domin a bayyana

wani salo da zala}ar harshen a mawa}i13.

5. Tarihi da wa}a sun na]e da]a]]iyar al'ada kan yadda Hausawa ke gudanar da addinin gargajiya. A cikin addinin ne ake yin bukukuwan bu]in daji, da tsafin }asa-da-}asa kamar na Burbushe a dutsen Dala, da gari kamar na Dur~i-ta- Kusheyi, akwai tsafin gida kamar kafin gida inda ake yi ma Iskoki kirari da wa}a domin su ba da labarin yadda shekara za ta kasance. A wannan huska an ga cewa ko addinin gargajiya ma sai da ki]a da wa}a.

3.0 Na]ewa

Na]ewar da zan yi wa wannan ma}ala shi ne, ni kaina wa}ar baka ta yi mini tasiri domin ta tarbiyantar da ni a cikin zamana na duniya. Daga cikin ribar da niyyi da wa}ar baka sun ha]a da:

Addini:

1. Ana samun tarin ilmi a cikin }umshiyar wa}o}in baka. Wasu daga cikin wa}o}in baka, suna ilmantar da mutum / mai saurarensu da masu nazarinsu yadda ake zaman duniya. Ta fuskar addini kam wanda ya saurari [an}wairo ya san ana yin babba}u da wsulla wato }idan ba}i, ana mayyaze su har a iya tada ba}i a iya karatu a sabka (a cilin Al}ur'ani). [an}wairo ya yi wannan wa}ar, a duba matanin wa}ar a shafin Rataye: Rataye na I

2. Wa}ar Maka]a Abdu Inka Bakura ta ta'aziyar Sarkin Musulmi Abubakar III wanda ya yi sarauta 1938-1988 tana fa]akar da mutum cewa ya yi shiri wajen samun guzurin zuwa lahira, domin kwanciyar kabari babban abu ne. Akwai Matanin Wa}ar a cikin Rataye na II

Zaman Duniya:

3. Idan kuma ilmin zaman duniya ne, a lokacin da duk ka saurari Alhaji Sani Sabulu na Kanoma, a wa}arsa ta Fa]akarwa to zaka iya ma'amala da kowane irin mutum, na }auye da na birni, A wa}arsa ta *Allah mai kowa mai komi…..* ya nuna yadda zaka yi mu'amala da mutan }auye, haka nan in ka shigo birni, sai ka saje da mutanen birni ku yi sha'aninku na jin da]i. A duba Matanin wannan wa}a a shafin Rataye. Rataye na III.

Dogaro da Kai:

4. Idan sana'a da tattalin arziki ne, zaka ga tamkar da kai ake idan baka tashi tsaye ba ga noma abincin da zaka ci. Ko kuma idan ka na]e }afafunka ka }i ka nemi Sana'a.

Maka]a Audu Karen Gusau Minjibir ya bayyana a cikin wa}ensa duk wanda ba shi da sana'a to shi ba kowa ba ne, ko ga

13 Misali Sani Sabulu ya yi amfani da ***Awartaki*** Ma]aukar Zahi a cikin wa}arsa ta yau da gobe gonar Allah ba mai gama ta sai dai shi]ai

kansa, balle ga iyalansa da jama'arsa baki]aya. Wa}arsa ta mu kama Sana'a 'yan Nijeriya tana ashafin rataye. Rataye na IV

Kiwon Lafiya:

5. Idan Rashin lafiya yassami Malam Bahaushe, to a cikin Wa}en Gargajiya ake nuna masa ya tashi ya nemi magani kamar a cikin wa}ar Maka]a Idi [angiwa Zuru inda aka kawo maganar *Lafiya Uwar Jiki* a kan muhimmancin lafiya a jikin [an'adam.

Da tanbihin da wa]annan wa}o}in gargajiyar suka yi mini, nake auna lamurrana na zaman duniya. Saboda haka, wa}a ta yi mini tasiri a rayuwata, kuma duk wanda ya ga cewa ni wani zarumi ne, har ya nemi mu yi mu'amala, to ya tabbata wa}o}in Hausa, musamman na baka (wa}o}in gargajiya) }umshiyarsu ce ta yi mini tasiri.

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RATAYEN WA{O{I

Rataye I

Jagora: Batun ki]i, ko ba kunan yi mukai,
Kun karantar da mu,
Mun yi }idan ba}i,
Mun yi wasulla,
Mun yi tayi,
Yanzu ilmi mukai tunda mun sabka,
In hwa wa}a ce,
Duk mun san wada za mu }ulla ta,
In an ce mutum mai tujara ne,

Sai ya haihi]a mai tujaran nan,
In Allah yaw wa mutum }azo
Ya bar haihwa]anai ya lalace,
Tunda gado ne,
Mun gani tun ga]iyan masara,
Ga abu goye, kowa da gemu nai

Gindi: Shirya kayan hwada mai gida Tcahe, Ali [an Iro Baka [auki reni ba (wa}ar [andoton Tcahe Aliyu na II ya yi sarauta daga shekarar 1960-1991)

Rataye II

Jagora: Dauri mun ji da]in zama da kai,
Yanzu mun yi kukan rabo da kai,
Garba]an Hassan koda baka nan,

'Yam amsh: Darajakka ta jicce duniya
Sarkin Musulmi Abubakar
Allah Ya gammai da gahwara,

Jagora: Zaman duniya masafarta ne,
In ka yi hairi kana gani.
In ka yi sharri kana gani,

'Yan amshi: Ya }are ka isko shi lahira
Jagora: Zama duniya kasuwammu ta,
In mun ci riba cikinta na,
In hwa]uwata cikinta na,
Jagora da 'Yan amshi: Ka dai ka]auki salati,
ka kamma hanys ta tcishi, ka zan ibada,
Kanda ruwa su }are a aiko Mala'ika,

Gindin wa}a: Sarkin Musulmi Abubakar, Allah ya gammai da gafara ta Audu Inka Bakura wadda ya rera domin ta'aziyar Sarkin Musulmi Abubukar III bayan rasuwarsa a shekarar 1988

Rataye na III
Allah mai kowa mai komi jalla waazza ma fi girma,
Ya Sarkin daraja, Allah mai jin }ai ga mutane nai,

Allah mai jin }ai ga mutan }auye,
Kuma mai jin }ai ga mutan birni

Kauna ba ta ganin wahala Sani,

Haske mai/na kore duhu
{auna ba ta ganin wahala Sani

Gangata bari korata, ban so ki zo da garaje ba

A cikin sana'ar wa}a,
Ban san }auye da }auna ba,
Tahiya }asa ba ta hana *man*, in je }auye da gangata,
{auye an yi min suna, }auye anka yi yayena,
Sannn nis san jama'ar birni.
Ba ni mance mutanen }auye, don na san jama'ar birni,
A cikin sana'ar ban san }auye da }auna,

{auye in an yi kira Sani, Al'adunsu nike kallo,
Sai in mur}ushe hullata,
In bi]i }walelen goro,
In gwabce ga bakina,
In bi] Maizobe kwali,
Sai in sa ta ga aljihu,
Sai in ~alle aninnaina,
In bi]i takalmin rob sabbi,
Sai in sa ga }ahwahuna,
In sun ba ni taro sisi,
Sai in yi ta jin da]i
Mui sha'animmu na jin da]i
Ban rena musu wayo basu basu rena irin nau ba,
Birni in an yi kiran Sani,

Al'adunsu nike kallo,
In samu Hulla {ube, Sabuwa
In soke ta ka goshina,
In bi]i agogon mai kyawo,
In]aura ga wuyan hannu,
In bi]i riga mai kyawo
In sa ga wuya Sani,
…………………..
Insamu ku]in Nera Sabbi,
In soka su ga aljihu,
Mui Sha'aninmmu na jin da]I,
Ban rena musu wayo ba, su ba su rena irin nau ba,
1990 aka rera wannan wa}ar daga Bakin Alhaji Sani Sabulu na Kanoma daga cikin wao}in da yake rerawa na nisha]i.
Gindin Wa}a: Allah Mai Kowa Mai Komi Jalla………………

Rataye IV

Jagora: Mu kama Sana'a 'yan Nijeriya,
Zaman banza ba bamu ne ba,
'Yan Amshi: Mu kama Sana'a 'Yan Nijeriya,
Zaman Banza ba namu ne ba,
Jagora: Mu kama Sana'a 'yan Nijeriya,
Zaman banza ba bamu ne ba,
'Yan Amshi: Mu kama Sana'a 'Yan Nijeriya,
Zaman Banza ba namu ne ba,
Jagora: Zamanin nanwanda muke ciki,
Babu banza sai mara yin Sana'a,
'Yan Amshi: Mu kama Sana'a 'Yan Nijeriya,
Zaman Banza ba namu ne ba,

Rataye na V

Jagora : Na taho in gaisheki lahiya uwar jiki,
Babu mai hushi da ke,

'Yan Amshi: Sai da ke aka cin duniya ana ta walkami,
Jagora / 'Yan amshi: har ana rawar jiki,
Na taho in gaisheki lahiya uwar jiki.

Tasirin Kalmomin Addinin Musulunci A Cikin Littafin Uwar Gulma

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Tsakure

Wannan bincike mai taken "Tasirin Kalmomin Addinin Musulunci a Littafin Wasan Kwaikwayon Uwar Gulma" ya yi ƙoƙari wajen zaƙulo waɗansu kalmomi na addinin musulunci daga cikin irin mu'amaloli da tattaunawa tsakanin taurarin wannan littafi wanda Alhaji Mohammed Sada ya rubuta a shekarar (1968). Har wa yau, wannan bincike ya yi kokari wajen hakaito da kuma kawo ayoyin Alƙur'ani mai tsarki da Hadisan Annabi Muhammad tsira da amincin Allah su tabbata gare shi domin tabbatar da lallai waɗannan kalmomi na addinin musulunci ne. Wannan bincike kamar yadda sunan ya nuna ya kawo ma'anar wasan kwaikwayo daga bakin masana da kuma shinfida ko gabatarwa ta wannan littafi na wasan kwaikwayo rubutacce. Haka kuma, wannan bincike ya tabbatar da tasirin kalmomin addinin musulinci a dukkanin wannan littafi na wasan kwaikwayo na uwar gulma, domin nuna amo da kuma hakaito ayoyi da hadisan manzon tsira da amincin Allah su tabbata a gareshi. Wannan bincike har wa yau, ya tabbatar da cewa, duk inda aka ambaci wata magana ko tattaunawa mai alaƙa da addini ya kawo aya ko hadisi a kan haka.

Fitattun Kalmomin: *Tasiri, Kalmomi, Addini, Musulunci.*

1.1 Gabatarwa

Ma'anar wasan kwaikwayo wani abu ne mai faɗin gaske domin shi wasan kwaikwayo ya taɓo dukkan harkokin rayuwar ɗan'adam ta yau da kullum. Kuma shi ginshiƙin rayuwar al'umma ne saboda ta hanyarsa ana koyon yadda mutum zai rayu da yadda zai yi shige da ficensa daga nan zuwa can. Masana da dama sun bayyana ma'anar wasan kwaikwayo, amma ga kaɗan daga cikin su.

Yahaya da wasu (1992) sun bayyana wasan kwaikwayo da cewa: "wasan kwaikwayo kamance ne na halaye ko yanayin rayuwa da mutane masu hikima suka shirya gudanar da shi don jama'a su gani da idon su, ko su ji, ko kuma su karanta".

Yahaya da Ɗangambo (1986) sun ce ko da ji sunansa ya bayyana kansa wasan kwaikwayo, watau akwai alamar wasa da kuma kwaikwayo a cikinsa, tare da raha don wani ko waɗansu su gani su gane kyansa ko muninsa.

Saboda haka, bisa ga bayanin waɗannan masana an bayyana, wasan kwaikwayo wasa ne wanda ba gaskiya ba ana yinsa ne domin a kwaikwayi waɗansu ɗabi'u ko halaye da ake gudanarwa a zahiri, da hannunka mai sanda. Don haka, wasan kwaikwayo makaranta ce ga mai sauraro, ko mai karatu ko kuma uwa uba mai kallo.

Littafin wasan kwaikwayo na uwar Gulma littafi ne da marigayi Alhaji Mohammed Sada ya rubuta tun a shekara ta (1968) wanda kamfanin Northern Nigerian Publishing Ltd. Zaria ya wallafa. Wannan wasa ya ƙunshi karantarwa a kan munanan ɗabi'u na shaye-shaye da harkar bariki kamar yadda muka ga Hayatu ya samu kansa a ciki.

Kuma yana nuna mana halayen waɗansu masu kuɗi na harkar ba da kuɗin ruwa, kamar yadda aka bayyana a wannan wasa. Haka kuma an nuna matsayin iyaye masu bincike da hangen nesa, domin lokacin da Halima ta taho gida yaji kafin mahaifiyarta ta ce komai, sai da ta tambaye ta abin da ya baro ta daga gidanta. Kuma shi ma mahaifinta wato Mallam Haruna, kafin ya amince da labarin da aka ba shi na Hayatu yana shan giya, sai da ya je gidan Mama mai sayar da giya, da kansa ya kuma kama shi kace-kace cikin giya sannan ya amince da abin da aka faɗa masa.

Haka zalika a wannan wasa an nuna mana halayen waɗansu azzaluman Alƙalai masu karɓar rashawa da kuma yaransu masu ɓoye abin da aka ba su.

An kuma nuna mana illar tsofaffin mata dillalai magulmata masu zuwa gidajen matan aure da sunan talla, domin su juya masu hankali su kuma kitsa munafurci kamar yadda aka gani a gidan Halima lokacin da tsohuwa (Uwar Gulma) ta shigo domin kawo mata talla.

Don haka, wannan littafi lallai ya amsa sunan wasan kwaikwayo domin a cikinsa akwai abubuwa masu yawa da aka gabatar ta sigar wasa amma kuma ba gaskiya ba ne, an shirya ne domin ilimantarwa da kuma faɗakarwa. Littafin yana ɗauke da shiga da fita har guda shida.

Wannan nazari ya yi duba ne a kan tasirin waɗansu kalmomi masu ɗaukan hankali na addinin musulunci da marubucin ya yi amfani da su ya kuma kawo su a wurare daban-daban ta bakin taurarin wannan wasa. Waɗannan kalmomi sun haɗa da Kalmar shahada (Lailahaillallah) da Sallama, da faɗin Subhanallah da dai sauransu. Saboda haka lallai waɗannan kalmomi ne na addinin muslunci, don haka wannan nazari ya kawo waɗannan wurare da kuma yadda aka yi amfani da su a cikin wasan kwaikwayon da kuma tabbatar da su cikin nassosin Alƙur'ani mai tsarki da Hadisan Annabi tsira da amincin Allah su tabbata a gareshi.

Musulunci shi ne addinin da Allah Maɗaukaki ya sauƙar daga sama zuwa ga Annabinsa Muhammad (S.A.W) ta hanyar ɗan aike Mala'ika Jibril. Kuma babu wani addini amintacce sai addinin Musulunci, kamar yadda Allah ya faɗa a cikin littafin-sa Mai Tsarki (Alƙur'ani) a cikin Suratul Ali Imrana: 9), inda yake cewa:

"*Haƙiƙa addini a wurin Allah shi ne musulunci"*

Allah Maɗaukakin Sarki ya ƙara faɗa a cikin Suratul Ali Imrana:85)

"*Duk wanda ya riƙi wanin Musulunci a matsayin*
addini, Allah ba zai karɓa masa ba kuma a lahira
Yana cikin hassararru.

Haka kuma, domin tabbatar da wannan bauta ta Allah shi kaɗai, kada a yi masa kini (Kishiya) a yayin wannan bauta, Allah (S.W.A) ya ƙara faɗa a cikin Suratul Nahli: 36)

"Kuma haƙiƙa mun aika Manzo a cikin kowanne al'umma a kan su bauta wa Allah"
(Fassarar Sheikh A. Gumi)

Ya kuma ce:

"*ku bauta wa Allah, kuma kar ku yi shirka da shi da komai* (suratul Nisa'i :36).

Wata rana Annabi (S.A.W) yana zaun w zo ya yi masa tambayoyi, a cikinsu akwai, Mene lah (S.A.W) ya ba shi amsa da cewa:

"*Musulunci shi ne ka shaida babu abin bautawa da cancanta sai Allah, kuma Annabi Muhammad (S.A.W) Manzon Allah ne (wato Allah ne ya aiko shi zuwa wannan al'ummar) kuma ka tsai da Sallah, kuma ka ba da Zakka, kuma ka yi Azumi, kuma ka yi aikin Hajji idan kana da ikon zuwa.*
(Fassarar Sheikh I. Abdullahi)

Saboda haka a wannan gaɓa za a iya bayyana waɗansu wuraren da aka sami wata alama ko tasiri na addinin musulunci a wannan wasan kwaikwayo na *Uwar Gulma* kasancewar shi wannan littafi akwai wurare masu yawa da aka kawo wani abu na alamar addini.

Yin sallama da amsa sallama <u>(Salamu alaikum)</u>

A yayin wannan bayani kuma, za a yi amfani da waɗansu ayoyi na Alƙur'ani da Hadisan Manzon Allah (S.A.W), domin tabbatar da lalle abin da ake magana ya shafi addinin Musulunci, kuma akwai madogara mai ƙarfi a kan duk abin da za a kawo. Daga cikin wuraren da aka samu tasirin addinin Musulunci, akwai wurin da Malam Hayatu ya je neman bashin kuɗi gidan wani attajiri mai suna Uban Ba'u, an hakaito Malam Hayatu kafin ya shiga sai da ya yi sallama. Ga yadda abin yake daga cikin littafin a shafi na 4

Hayatu: <u>*Salamu Alaikum*</u> *(sai ya shigo cikin zaure)*

Mudi: <u>*Alaikum salam*</u>*, a'a, Malam Hayatu, kai ne ke tafe, yaya ka zo ga maigida ne? ai ko ina zaton yana ciki.*

Don haka, wannan tattaunawa ta malam Hayatu da Mudi, akwai tasirin addinin Musulunci, domin a Musulunci ba a yarda ka shiga wani gida ba ko da naka ne sai ka yi sallama ka nemi izini a wurin masu gidan. Wannan ya tabbata a cikin littafin Allah (Alƙur'ani) a Suratul Nur aya ta 27, inda Allah yake cewa:

"Ya ku waɗanda kuka yi imani, kada ku shiga gidan da ba na ku ba, har sai kun nemi izini, kuma kun yi sallama ga masu gidan"
Fassarar Sheikh A. Gumi

Haka kuma, mayar da sallamar ma tasirin addinin Musulunci ne kamar yadda Mudi ya amsa da cewa: Alaikum Salam. Allah (S.W.T) ya faɗa a littafinsa mai Tsarki a Suratul Nisa'i aya ta 86

"idan aka gaishe ku da wata gaisuwa, ku mayar da wadda ta fi ta ko, kuma, ku mayar da irin wadda aka yi muku".
Fassarar Sheikh A. Gumi

Fadin Kalmar <u>subhanallah</u> da <u>Sulhu</u>

Faɗin kalmar *subhanallahi* da Hayatu ya yi, da kuma kalmar sulhu da ya ambata a shafi na 4 duk tasiri ne na musulunci, misali:

Hayatu: *(sai ya samu wuri ya zauna a cikin zauren, shi na jiran …. Sai ya fara ƙulle-ƙulle a cikin zuciyarsa). Subhanallahi, ka ga dai yadda yarinya ta ci min mutunci. Bari dai in yi sauri in ci bashin nan na koma gida, ko a yi ta ta kwashe. Allah dai ya sa ba ta bar gidan ba, baicin ina ciwon son ta, ai da na sake ta tun kafin na baro gidan. Kai amma fa in na koma gida da wuri, sai ta zaci ina jin tsoron ta ne. zai fi kyau in koma gida mu sulhunta wa juna.*

Wannan kalma ta subhanallahi kalma ce ta addinin Islama mai nuna tsarkake Allah da kuma bayyana wani abin mamaki da ya faru. Domin mafi yawan lokaci, ana faɗin ta ne yayin faruwar wani abin mamaki, kamar yadda Allah (S.W.T) ya faɗa a cikin Suratul Isra'i ayata 1, yana cewa:

"*Tsarki ya tabbata ga Allah wanda ya yi tafiyar dare da bawansa a cikin ɗan ƙanƙanin lokaci a cikin dare*".

Fassarar Sheikh A. Gumi

Da kuma inda yake cewa a suratul Nisa'i aya ta 35:

"*Tsarki ya tabbata ga Allah, wanda ya halicci nau'oin halitta daga cikin abin da ƙasa ke fitarwa da kuma mace da namiji".*

Fassarar Sheikh A. Gumi

Kalmar sulhu kalma ce ta Larabci kuma ta zo a cikin Alƙur'ani ne domin Allah (S.W.T) yana faɗa a suratul Nisa'i aya ta 128.

"*Idan mata ta ƙi jituwa da mijinta ko ta bijire masa, ba laifi ku je ku yi sulhu a tsakaninsu, yin sulhun ya fi alkhairi*".

Fassarar Sheikh A. Gumi

Kalmar Adalci

A littafin *Uwar Gulma* shafi na 11, an ji lokacin da Halima ta yi ƙaran Hayatu gidan Shari'a (wurin Alƙali), lokacin da suka haɗu da Hayatu da yaron Alƙali suna tattaunawa yadda abin zai kasance sai aka ji yaron Alƙali yana ce masa ai wannan Alƙalin mai adalci ne, to wannan kalma ta adalci tasirin addinin Musulunci ne. Wannan ya fito a littafin kamar haka;

Yaron Alƙali: *Kai kar ka damu, ai alƙalin mai Adalci ne. bari in je in mai da kalami da ita, ta yiwu a daidaita, kafin a kai ga ƙiran ku gaban Alƙali.*

Allah (S.W.T) yana faɗa a cikin suratul Ma'ida aya ta 8.

"Ya ku waɗanda suka yi imani, ku kasance masu tsayawa a wajen shaida da yin adalci, kada wata gaba da adawa ta wasu ya hana ku yin adalci, ku yi adalci shi ne abin da zai kai ku kusa da tsoron Allah"

Fassarar Sheikh A. Gumi

Haka kuma a Suratul Nisa'i a aya ta 135 Allah (S.W.T) yana cewa:

"*Ya ku waɗanda kuka yi imani ku kasance masu adalci a kan yin shaida ko da zai shafe ku, ko iyayenku ko makusantanku"*

Fassarar Sheikh A. Gumi

Rantsuwa da Allah

Daga cikin alamomin addini a wannan littafi na wasan kwaikwayon *Uwar Gulma,* an samu wurare da dama da aka yi rantsuwa da Allah wanda yin hakan, addini islama ne. Ga misalan wuraren:

Da farko, a lokacin da yaron Alƙali ya je, domin ya rarrashi Halima ta haƙura ta koma gida, ba sai Alƙali ya ƙira su ba, amma ta ƙi yarda, sai ya dawo wurin Hayatu yake ba shi labarin abin da ya faru a tsakaninsu a shafi na 11:

Yaron Alƙali: *Ta ce min kashi ka ba ta, wai har ka kusa kashe ta. To wallahi, in ba kai sannu ba, sai Alƙali ya ɗaure ka a kan wannan magana!*

Hayatu: *Karya take, wallahi ƙarya take, marin ta kawai na yi.*

An kuma sake samun rantsuwa a shafi na 12, inda Hayatu yake ba yaron Alƙali kuɗi, domin a mayar masa da matarsa.

Hayatu: *Wallahi iyakar abin da ke gare ni ke nan. Su ma tun jiya na ranto su a wajen Uban Ba'u.*

An kuma sake samun rantsuwa da Allah a shafi na 13, a wurin da Alƙali yake tambayar yarona, a kan wani zancensu da suka yi, yake tuhumar sa, yaya bai ganshi ba jiya da daddare? sai yaron Alƙali ya rantse kamar haka:

Yaron Alƙali: *Gafarta malam wallahi mijin ta ne ya ke dawowa.*

Haka nan an sake samun rantsuwa da Allah a lokacin da Dogari da Alƙali suke tuhumar Hayatu da cewa ya doki matarsa, sai aka ji yana rantsuwa da Allah kamar haka:

Hayatu: *Wallahi ni dai ban yi mata duka ba, ingiza kafaɗarta kurum na yi. Don Allah ka taimaka ka mai da min da matata. A shafi na 14.*

Wannan ya sanya a kawo Hadisin Annabin rahama (S.A.W) a kan maganar rantsuwa da Allah a cikin littafin Sahihil Bukari a kitabusshahada kitabi na 52, babin yadda ake yin rantsuwa da hadisi mai lamba, 267, Hadisin Abdullahi ɗan Umar inda yake cewa.

"*Wanda duk zai rantse, to ya rantse da Allah ko ya yi shiru*".

Fassarar Sheikh I. Abdullahi

Faɗin Kalmar La'ilaha Illallah

Haka zalika, a ci gaba da kawo wuraren da aka samu tasirin addinin Musulunci a wannan littafi, an sami kalmar *"La'ilaha illallah"* ta fito, wato kalmar shahada. An samu wannan kalmar a wurare da dama, ga kaɗan daga ciki:

A shafi na 7 wurin da Halima take ba wa mahaifiyarta labara, kan wai Hayatu yana yin wani abu, kamar mahaukaci idan ya sha giya, wai har tana cewa jiya ma da kyar mutane suka dawo da shi gida cikin dare, yana ta yin amai yana sambatu, yana kiran sunan mama ta gidan giya. Wannan abu ya ba wa mahaifiyarta mamaki, sai nan da nan ta ce:

Uwar Halima: *La'ilaha illallahu, ga dai inda yaro ya lallace*!

A shafi na 15, an sake samun bayyanar kalmar la'ilaha illallah, a inda aka mayar da Halima gidan Hayatu. Bayan da dawo, ta shiga ɗaki, abin Duniya ya ishe ta, sai kawai cikin al'ajabi aka ji tana faɗin wannan kalmar:

Halima: *(ta mike tsaye ta nufi bakin kofar ɗakin) La'ilaha illallahu? to ga gidan mijin na dawo, ga shi shegen, har yanzu bai dawo gida ba. Na tabbata shina gidan mama shina shan giya.*

An kuma sake, samun wannan kalmar a shafi na 16, wato a lokacin da Halima ta nemi ta kwanta, ta runtsa, saboda abubuwa na damuwa da ɓacin rai, sun yi mata yawa. Sai barci ya ƙi zuwa, amma a nan take, sai ta hango wani magani a kan tebur mai sanya barci, sai ta ɗauko wannan magani ta shanye su gaba ɗaya. To bayan Hayatu ya shigo, sai ya yi mata Magana, ta ce, ya rabu da ita, barci take ji.

Amma kash! sai wannan maganin ya fara hargutsa mata ciki ta fara sowa tana salati kamar haka:

Halima: *"Hankalinta ya fara fita, sai ta yafuto Hayatu ta fara yi mashi magana ƙasa-ƙasa, ga su nan sun zo, Hayatu sai mu yi sallama ga su nan na gafarce ka. Allah na gode da za ka raba ni da duniya daga bakin ciki, sai baƙin ciki, Lailahaillallahu sai ta fadi ta mutu".*

Saboda haka, mutuwa da kalmar la'ilahaillalllahu, ko kuma furta ta kawai tasirin addinin musulunci ne.

Domin an samu wani Hadisi da Manzon Allah S.A.W yake cewa,

"wanda duk kalmar sa ta ƙarshe ita ce la'ilahaillallah zai shiga Aljannah".

Fassarar Sheikh I. Abdullahi

An kuma rawaito Hadisin Bukhari manzon Allah (S.A.W) ya ce,

"Allah ya haramta wa wuta cin naman wanda ya ce La'ilahaillah".

Fassarar Sheikh I. Abdullahi

Kammalawa

A ƙarshe, lallai akwai abubuwa masu yawa a wannan littafi, waɗanda tasire-tasiren addinin Musulunci ne. Misali ambatar sunan Allah, da ambatar Masallaci da neman yafiya da bincikar laifi da neman a yi maka wani abu domin Allah da ambatar sadaki da yin kyauta idan an yi maka wani abu na alheri da sanya lulluɓi da Halima ta yi a gidan shari'a da dai sauran abubuwan da suka shafi addinin Musulunci. Dukkaninsu tasiri ne na addinin Musulunci a wannan littafi na wasan kwaukwayon *Uwar Gulma.*

Wannan bincike zai taimaka wajen fito da tasirin kalmomin addinin musulinci a wasan kwaikwayo da kuma yadda taurari ke tattaunawa a junansu, musamman wajen furta waɗannan kalmomi da addini, da wannan muke haskawa manazarta kan su maida hankali wajen zaƙulo irin waɗannan ɗinbin ilimai a wasannin kwaikwayo rubutattu kamar yadda wannan nazari ya binciko. Wannan bincike ya samar da sabon ilimi wanda manazarta ba su yi wani rubutu a kansa ba, don haka wannan kusan shi ne binciken da ya kawo tasirin kalmomin addinin musulunci a wani wasan kwaikwayo rubutacce, duk da masana sunyi rubuce-rubuce a kan abubuwa masu yawa: kamar su salon wasan kwaikwayo, ko zubi da tsari na wani wasa, ko tasirin al'adu na gargajiya a wani wasa. Amma wannan bincike shi ne binciken da ya yi ƙoƙari wajen tabbatar da kalmomin addinin Musulunci a wasan kwaikwayo da kuma kawo ayoyin alƙur'ani da hadisan manzon Allah da suka da ce tattaunawar waɗannan taurari a cikin wannan wasan kwaikwayo. Kamar irin su: yin sallama, Kalmar subhanallah, Kalmar lailahaillallah, Kalmar adalci da dai sauransu.

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Rerawa a waƙar Baka: Nazarin Tsarin Rerawa a Wasu Waƙoƙin Makaɗa Sa'idu Faru

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Tsakure

Tsarin rerawa yana ɗaya daga cikin rassan awon baka da masana da manazarta suke yin nazari a cikin waƙoƙin baka na Hausa. Makaɗa Sa'idu Faru yana cikin makaɗan ƙungiya waɗanda suke amfani da tsarin rerawa na ƙungiya (+jagora+ƙulli+'Y/amshi+ƙari+tarbe+rakiya+bayayyeniya+ɗani+kiɗa) wajen isar da saƙonnin waƙoƙinsu. Babbar manufar wannan takarda ita ce yin nazarin tsarin rerawa a cikin wasu Waƙoƙin makaɗa Sa'idu Faru domin fayyace nau'o'in tsarin rerawa na+Kulli(takidi)+ƙari-bayeyeniya+karɓeɓeniya+kiɗada+ƙulli+ƙari(tarbe)bayayyeniya+ɗani(+ƙulli)+kiɗa da ta +ƙulli+ƙari da kuma ta +ƙulli+Kari+-karɓeɓeniya+bayeyeniya+kiɗa. a cikin waƙoƙin nasa. An yi amfani da hanyar bincike ta bi-bayani wajen yin bayani da sharhi da kuma ƙalailaice ɗaiɗaikun ɗiyan waƙoƙi waɗanda Makaɗa Sa'idu Faru ya tsara su bisa wannan tsarin rerawa na ƙungiya. Haka kuma, an yi amfani da mazahabar Waƙar Baka Bahaushiya ta Gusau (2003 da 2014 da kuma 2023) a matsayin ra'in da aka ɗora wannan takarda a kansa. Takardar ta gano cewa, Makaɗa Sa'idu Faru yana rarrabe kowane ɗan waƙa, sannan ya keɓance shi da wani nau'i na tsarin rerawa, saɓanin ragowar makaɗa da suke tafiya bai-ɗaya a tsarin rerawar.

Fitilun Kalmomi: Rerawa, Tsari, Sa'idu Faru, Waƙar Baka.

1.1 Gabatarwa

Waƙoƙin baka na Hausa waƙoƙi ne waɗanda suke buƙatar ƙullawa da shiryawa da rerawa da kuma sadarwa a wurare daban-daban. Waɗannan na daga cikin manyan sigogi da suka raba waƙar baka ta Hausa da kuma rubutacciya. Gusau (2023) ya raba makaɗan baka na Hausa zuwa gida uku, wato makaɗan bege da makaɗan sarauta da kuma makaɗan game-gari. Dukkanin waɗannan rukunonin makaɗa da aka ambata, suna da tsarin yadda suke shiryawa da ƙullawa da kuma rera waƙoƙinsu. Ko dai waƙoƙin su kasance a sigar kaɗaita ko ƙungiya ko kuma jemagu.

Makaɗan ƙungiya su ne waɗanda suke tafiya tare da mutane daban-daban dangane da aikace-aikacen da kowane mutum yake yi a yayin da kuma bayan shirya waƙa. Wasu daga cikin tawagar makaɗan ƙungiya, wasu mutanen kiɗa suke yi, wasu amshi suke yi,

wasu kuma dako suke yi na kayan kiɗa da na sauti. Saboda haka, waɗannan ɗaiɗaikun mutane masu yin ɗaiɗaikun ayyuka, su ne suka haɗu suka haɗa ƙungiya ta kiɗa da waƙa.

Makaɗa Sa'idu Faru makaɗin ƙungiya ne wanda yake tafiya da yaransa duk inda zai je domin yin kiɗa da waƙa. Saboda haka, wannan takarda ta mayar da hankali ne wajen yin nazarin waƙoƙinsa da kuma bayyana yanayin yadda yake ƙulla waƙoƙinsa dangane da tsarin rerawa. Wato takardar ta yi nazarin nau'o'in tsarin rerawa guda huɗu a cikin waƙoƙin Makaɗa Sa'idu, inda aka ciro misalai daga cikin wasu zaɓaɓɓun waƙoƙi guda shida (6). Wato waƙar 'Kana Shirye Baban 'Yanruwa' da waƙar 'Farin Cikin Musulmin Duniya' da waƙar 'Muzakkarin Sarki' da waƙar 'Tsakin Tama na Abashe' da waƙar 'Bajimin Gidan Bello' da kuma waƙar 'Koma Shirin Yaƙi'.

Gusau (2003 da 2014 da kuma 2023) ya shimfiɗa wasu matakai da ake bi domin yin nazarin tsarin rerawa a cikin waƙoƙin baka na Hausa. wannan ya sa aka ɗora wannan takarda a kan mazahabar Waƙar Baka Bahaushiya (WBB), kuma aka yi nazarin waɗannan waƙoƙi bisa tsari da ƙa'idojin da wannan mazaha ta tanada.

Nazarin tsarin rerawa, bincike ne wanda ya shafi nazarin tunanin yadda makaɗa suke ƙullawa da shirya waƙoƙinsu tun a ƙwaƙwalwa, sannan su sadar da su ga al'umma ko wanda abin ya shafa. Wannan dalili ya sa aka yi amfani da hanyar bincike ta bi-bayani wajen yin bayani da fayyace hanyoyin da makaɗan suke amfani da su wajen shirya ɗaiɗaikun ɗiyan waƙoƙin nasu.

1.2 Tarihin Makaɗa Sa'idu Faru

An haifi Makaɗa Sa'idu Faru a cikin shekara ta 1915[14] a cikin garin Faru na cikin ƙasar Maradun, a Karamar Hukumar Maradun. Makaɗa Alu mai kurya[15] shi ne ya haifi Makaɗa Abubakar Kusu ɗan Abdu, shi kuma shi ne ya haifi Makaɗa Sa'idu Faru. Asalinsu Gobirawa ne na cikin Sabon Birnin Gobir. Dukkanin waɗannan Makaɗa, Makaɗan iko ne, kuma an yi su ne a garin Faru. Amma mahaifiyar Sa'idu Faru mutuniyar Banga ce ta cikin Kasar Kaura-Namoda[16]

Makaɗa Sa'idu Faru yana da matan aure guda biyu: Zahra'u da Aminatu. Kuma yana da 'ya'ya maza da mata guda goma sha biyu (12). Mazan su ne ; Ibrahim Abamu da Ibrahim Dage da Lawali da Haruna da Bello da Salihu. Matan kuma su ne: Hadija da Rabi'atu da Lubabatu da Hadazatu da Rabi'atu ta biyu da Faɗimatu. Zuwa yau, Makaɗa Sa'idu Faru yana da jikoki guda arba'in da biyu (42).

Makaɗa Sa'idu Faru Makaɗin shiri ne. Wato, yana zama da shi da yaransa su shirya waƙa kafin su sadar da ita (Furniss 1996, sh.177). Haka nan idan waƙa ta samu, yana yin ta a

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[14] Akwai saɓani a kan shekarar da aka haifi Makaɗa Sa'idu Faru. Amma a duba shafi na 5, za a ga ƙarin bayani.

[15] Alu mai kurya Makaɗin Sarakunan Gobir ne wanda ya yi musu kiɗan yaƙi a lokacin da ake yaƙe-yaƙe. Bayan Turawa sun ci Arewa da yaƙi a shekara ta 1903, sai aka canja yanayin kiɗan yaƙi da na noma, ya koma kiɗan fada. Wannan ya sa kakan Makaɗa Sa'idu Faru da mahaifinsa, Abubakar mai kotso, suka koma kiɗan kotso suna yi wa Sarakunan Maradun da na Faru da sauran Sarakuna na wannan yanki nasu waƙa.

[16] A garin Banga ne aka yi jegon cikin Makaɗa Sa'idu Faru kuma a nan ne aka haife shi

ko'ina ba tare da ya zauna ya shirya ta ba (hira da Ibrahim Sa'idu Faru, 2020).

Saboda haka, Makaɗa Sa'idu Faru Makaɗin shiri ne kuma na ƙire. Daga cikin yaran Makaɗa Sa'idu Faru akwai Mu'azu da Muhammad Ɗandodo da Kwaɗo da Aliyu da Ɗandada da Bawa da kuma 'ya'yansa guda biyu, Ibrahim Abamu da Ibrahim Dage.

1.2.1 Fasalin Kayan Kiɗan Makaɗa Sa'idu Faru

Sa'idu Faru Makaɗi ne na kotso, kuma yana haɗa amfani da icen tofanni. Gusau (2017) ya bayyana kotso da cewa, " Ana yin kotso ne da itacen ƙirya ko gawo ko kaɗanya ko kolo. Da farko za a fafare cikin itacen, a daidaita tsayinsa gwargwadon buƙata, a fitar da bakunansa biyu, na sama da na ƙasa. Daga nan, sai a sami fatar tayi ko damo ko guza a rufa baki ɗaya na saman. A yi masa ƙangu a ɗaure da tsarkiya ta yadda za a tsuke saman da ƙasan. Za a manna wa saman fatar nake, sai kuma a ɗaura zaga wato zare mai ƙara amo da diri. Akwai kuma huda wadda ake liƙonta da saƙar zuma. Kayan haɗa kotso sun ƙunshi itace na ƙirya ko gawo ko kaɗanya ko kolo da fata ta tayi ko damo ko guza ko akuya ko gada da tsarkiya da zaga da nake da tsumma da ƙusa da ƙaro da kibiya da daddawa da fari na Hausa da sauransu. Ana kaɗa kotsi ne da yatsun hannu, ana yi ana matse shi a ƙarƙashin hammata. Haka kuma ana yi wa kotso maratayi ta yadda za a iya rataya shi a kafaɗa.". kotso iri biyu ne, akwai na Fulani da kuma na Hausawa. Ana amfani da kotso ne wajen kiɗan sarauta da sauransu.

Makaɗa Sa'idu Faru ya koyi waƙa ne a wurin mahaifinsa Makaɗa Abubakar Kusu. Tun Sa'idu Faru na da shekara goma (10), aka fara zuwa yawon kiɗa da shi gari-gari. Bayan da ya cim ma shekara goma sha shida (16) ya fara soma tarɓi. Sa'idu Faru da ƙanensa Mu'azu da Muhammad sun dubi tsufan mahaifinsu, wannan ya sa suka dakatar da shi a fagen kiɗa, sai Sa'idu ya ci gaba da jan ragamar gidan a fagen kiɗa da waƙa yana shekara ɗan shekara ashirin da uku (23). Bayan mahaifinsu ya rasu a shekara ta 1952, sai Sa'idu Faru ya ci gaba da jagorantar gidansu a fagen kiɗa da waƙa. Sa'idu Faru yana amfani da kotso wajen kiɗa.Sa'idu Faru ya fara cin gashin kansa ne a lokacin da ya shirya wata waƙa wadda take ƙunshe da tarin hikimomi[17].

1.2.2 Iyayen Gidan Makaɗa Sa'idu Faru

Gusau (2023^{b}) ya kawo cewa, " Kalmar *Ubangida* tana da tsagi biyu *Uba+ngida*, an haɗa kalmomin biyu da alamar (*–n*) mai nuna wata dangantaka. An kuma ɗauki kalmomim su zama ɗaya a wata ƙa'ida ta rubutu na daidaitacciyar Hausa (Galadanci, MKM 1976). *Uba* kalma ce ta suna wato *Mahaifi* ko *Shugaba* ko *Jagora. – n gida* kuwa wani haɗi ne mai nuna dangantaka (CNHN, 2006:461).

Ma'anar Kalmar *Ubangida* ta fuskar fannin ilimi ko isɗilahi wato bisa ganowa ko ƙiyasin Malamai ko masana ko manazarta ita ce:

Shugaba ko Sarki ko wani jami'i ko attajiri ko masani ko ma'aikaci ko soja ko ɗansiyasa ko

[17] Wannan waƙa ta Sa'idu Faru ta farko ita ce wadda ya yi wa Sarkin Yamman Faru Alhaji Ibrahim. Gindin waƙar shi ne :

G/Waƙa : Bi da maza Ɗanjoɗi na Iro,

: Iro magajin Shehu Bello.

sauransu, manya, masu kamala, masu matsayi ko wata daraja, waɗanda kuma makaɗin baka ya yi wa wata waƙar baka ta Hausa bisa daidaitaccen shiri da rauji da rerawa da sadarwa (Gusau, S.M. 2008:459)".

A fagen kiɗa da waƙa, Makaɗa Sa'idu Faru yana da iyayen gida aƙalla guda huɗu, tun daga fara waƙarsa zuwa rasuwarsa. Ga dai jerin sunayen iyayen gidan Makaɗa Sa'idu Faru daga na farko zuwa na ƙarshe, kamar haka:

1. Dagacin Banga, Sarkin yaƙin Banga, Alhaji Sale Abubakar, ya yi Sarauta daga 1934-1960).
2. Sarkin Kiyawan Kaura-Namoda, Alhaji Abubakar Garba, ya yi Sarauta daga 1952-1960.
3. Sarkin Zamfarar Zurmi, Alhaji Suleiman Muhammadu Sambo. Ya yi Sarauta daga 1961-1971/2
4. Sarkin Kudun Sakkwato, Alhaji Muhammadu Macciɗo. ya yi Hakimta daga 1956-1958. Daga baya aka yi masa sarautar Sarkin Musulmi.

Makaɗa Sa'idu Faru ya ci gaba da riƙar Sarkin Musulmi Muhammadu Macciɗo a matsayin uban gidansa har rasuwarsa. Makaɗa Sa'idu Faru ya yi wa Muhammadu Macciɗo waƙoƙi masu tarin yawa kuma masu ma'ana.

Bayan waɗannan iyayen gida na Makaɗa Sa'idu Faru, ya tsallaka wasu masarautu kamar Kano da Wurno da Kwantagora da Dutsin-Ma da sauran ƙasashe ya yi musu kiɗa.

1.2.3 Rasuwar Makaɗa Sa'idu Faru

Makaɗa Sa'idu Faru ya rasu a shekara ta 1987. Idan aka yi la'akari da shekarar haihuwarsa, wanda shi Sa'idu Faru ya ayyana da kansa a 1976, wato an haife shi ne a 1937, ya rasu ke nan yana da shekara 50. Idan kuma aka yi la'akari da cewa an haife shi ne shekarar 1932, kamar yadda Dutsin-Ma 1981 da Gusau (1988 da 2011) da Furniss (1996) suka kawo, to Makaɗa Sa'idu Faru ya rasu yana da shekara 55 ke nan a duniya. Idan kuma aka yi la'akari da abin da Ibrahim Ɗanmadami ya faɗa a 2019 da Ibrahim Sa'idu Faru a 2020 da Jaridar Leadership Hausa 2020 cewa an haifi Sa'idu Faru ne a shekara ta 1915/16, ya rasu ke nan yana da shekera 71/72 a duniya. Allah shi ne Masani.

Bayan rasuwar Makaɗa Sa'idu Faru, ya samu magada a fagen kiɗa da waƙa guda biyu.An samu ƙanensa Mu'azu, kuma bayan rasuwar Mu'azu, sai Ibrahim ɗan Sa'idu Faru ya ci gaba da jan ragamar gidan a fagen kiɗa da waƙa har zuwa yau (Labaran 2024, sh.4-7).

2.1 Waƙar Baka ta Hausa

Waƙoƙin baka na Hausa sun samu tun farkon kafuwar Hausawa. Wannan ya sa waƙoƙin suke ƙunshe da hikimomi da fasahohin al'ummar Hausawa da kuma al'adunsu daban-daban. Waƙoƙin baka na Hausa sun sha bamban da rubutattun waƙoƙi ta hanyar rerawa da ƙullawa da kuma sadarwa (Labaran 2025, sh.5).

Akwai hasashe-hasashen daban-daban a kan asalin samuwar waƙoƙin baka na Hausa. Wasu masanan na ganin waƙoƙin baka na Hausa sun samu ne a sanadiyar kirare-kirare da ake yi wa jarumai ko dodanni musamman a lokacin bauta. Haka kuma, wasu na ganin cewa, waƙoƙin Hausa sun samu ne a sanadiyar kirare-kiraren yaƙi da na noma da sauransu.

Amma duk da waɗannan ra'ayoyi na masana, a bisa kyautata bincike da zato, waƙoƙin baka na Hausa sun samu hasken faruwa ne a sanadiyar kira-kiren farauta, sannan waƙoƙin

sun ƙara bunƙasa a sanadiyar bunƙasar noma da kiwo a ƙasar Hausa.

A lokaci daɗaɗɗe da Hausawa suka iso Kasar Hausa ne, suka sami dabara ta gwama abubuwa biyu da za su iya bayar da wani amo. A kuma tafiye-tafiyensu cikin dazukan Kasar Hausa ne suka ci karo da ƙaho na dabba shekararre wanda kayan cikinsa suka zagwanye, sai suka dinga busa shi da baki, yana ba da wani amo.

Daga nan ne Hausawa suka yawaita busa ƙaho rarakakke yana fitar da amo mai tafiya bisa dogon zango, musamman ma domin sadarwa da faɗakar da junansu daga faɗawa cikin wata halaka.

Lurar da Hausawa suka yi daga amon da suke samu ta busar ƙaho, sai kuma suka fari gwama amon suna sarƙa take ko kirari.

A kwana a tashi ne kuma suka cim ma dabara ta haɗa amon da furucin baki na ƙwayoyin sautin da suke amfani da su a kalami. Ta haka ne suka wanzar da waƙoƙin baka ta furucin baki a sarƙe da amo da busa ƙaho.

Illa kuwa, Hausawa suna a kan hake ne, suka cim ma wani zango da suka ci gaba, suka ƙagi gwama abubuwa waɗanda su ma suka dinga haɗawa suna samar da amo. Wannan ne ya janyo Hausawa suka fahimci dabaru na sarrafa kiɗa da suke kaɗawa a tare da rera waƙoƙin baka (Gusau 2025, sh.1-2).

Waƙoƙin baka na Hausa sun biyo zanguna aƙalla guda huɗu. Zango na farko shi ne, zaman farko na Hausawa (lokacin Maguzanci), zango na biyu bayan zuwan addinin Musulunci da zango na uku bayan zuwan Turawa, musamman na mulkin mallaka da kuma zango na huɗu zamanin siyasa da na sojoji. Duk a waɗannan zanguna, waƙoƙin na tafiya ne bisa al'adu da hikimomi da fasahohin al'ummar Hausawa, ta fuskar aiwatarwa da rerawa da sadarwa. Haka kuma, waƙar baka tana tafiya ne da sauye-sauyen al'adu a rayuwar Hausawa (Labaran 2024, sh. 18).

3.1 Ɗan Waƙa a Waƙar Baka ta Hausa

Ɗan waƙa wani mazubi ne da makaɗan baka na Hausa suke zubawa, su kuma shirya manya da ƙananan saƙonni a cikinsa. Wannan ya sa ɗan waƙa ya zama babban ma'auni da masana da manazarta suke auna hikima da fasaha da kuma ƙwarewar makaɗi ta kallon yadda yake ɗan shirya waƙa. Ɗan waƙa shi ne ruhin duk wata waƙar baka ta Hausa. Ashe kenan, ɗan waƙa ya zama tamkar wata ma'ajiyar saƙonni ne, manya da ƙanana waɗanda suke fita daga zuƙatan Makaɗan baka na Hausa su kuma zuba su, tare da shirya su a cikin ɗan waƙa domin isarwa ga waɗanda abin ya shafa, ta hanyar rerawa da gwamawa da amon kiɗa (Labaran 2024[b], sh.7).

Ɗan waƙa (tilo), ɗiya (jam'i), su ne suke haɗuwa su gina gangar jikin waƙar baka ta Hausa. A yayin da makaɗan baka suke shirya ɗaidaikun ɗiyan waƙoƙinsu ne suke tsara yadda tsarin rera ɗiyan za su kasance, ko dai kaɗaita ko kuma na ƙungiya.

4.1 Makaɗan Baka na Hausa Dangane da Tsarin Rerawa

Makaɗan baka na Hausa wasu mutane ne masu hikima da fasaha da azanci waɗanda kuma suke shiryawa da ƙulla waƙoƙinsu na baka, kuma su gwama su da amon kiɗan. Gusau (2025) yana cewa " Makaɗan baka na Hausa su ne masu tunani tun daga ƙwaƙwalwa da shiryawa da aiwatarwa da sadarwar waƙoƙin baka na Hausa. Su makaɗan Hausa ne masu gwama amon furuci na baki da amo na kaɗa wasu abubuwa biyu, kamar busa ƙaho da baki

ko kaɗa ganga da gula da makamantan waɗannan."

Gusau (2003 da 2009 da 2014 da 2023 da kuma 2025) ya yi bayanin makaɗan baka na Hausa dangane da tsarin rerawa. Akwai makaɗan kaɗaita da kuma makaɗan kungiya.

Makaɗan kaɗaita su ne irin makaɗan da suke shirya waƙoƙinsu su kaɗai, kuma su sadar da ita su kaɗai ba tare da 'yan amshi ba. Amma irin waɗannan makaɗa suna da 'yan dako, masu ɗaukar musu kayayyakin kiɗansa zuwa wurin da za su sadar da waƙar. Wasu kuma su kaɗai suke tafiya. Wato su ne +jagora+ƙulli-G/waƙa+-karɓeɓeniya-bayayyeniya+kiɗa-ƙari da +ƙulli-ƙari-Gindin Waƙa-karɓeɓeniya-bayayyebiya+kiɗa da kuma +ƙulli-ƙari+bayayyebiya-karɓeɓeniya-Gindin waƙa+kiɗa.

Haka kuma, akwai makaɗan ƙungiya su ne makaɗan da suke tafiya tare da 'yan amshinsu da masu dako, kuma ana yi musu ƙari ko tarbe ko rakiya ko zagi ko kwaikwayo a cikin waƙoƙinsu. Irin waɗannan makaɗa suna kasancewa kamar haka;+ƙungiya+jagora+'Y/amshi+ƙari+/-karɓeɓeniya+/-zagi+ ɗani+rakiya+tarbe+kiɗa.

Bayan waɗannan rukunonin makaɗan baka na Hausa dangane da tsarin rerawa, an samu wani sabon rukuni wanda aka kira su da 'jemagun makaɗa'. Jemagun makaɗa su ne makaɗan da suke siffantawa da yanayi biyu dangane da tsarin rerawa. Wato suna iya zama makaɗan ƙungiya, wani lokacin kuma su zama makaɗan kaɗaita yayin da suke sadar da waƙoƙin nasu.

Saboda haka, Makaɗa Sa'idu Faru yana cikin rukunin makaɗan ƙungiya waɗanda suke da tsarin rera waƙoƙinsu kamar haka; +jagora+'Y/amshi+ƙari+tarbe+rakiya-+bayeyeniya+karɓeɓeniya+kiɗa+gindin waƙa/tushen waƙa.

4.1.1 Kalmomin Fannu[18] na Tsarin Rerawa a Waƙar Baka

Tsarin rerawa na waƙoƙin baka na Hausa, ya keɓanta da wasu kalmomi waɗanda ake amfani da su wajen fayyace irin rerawa da makaɗi yake yi a cikin zubin waƙoƙinsa. Masana irin su Gusau (2002 da 2003 da 2009 da 2014 da 2023 da 2024 da kuma 2025) da Buba (2015) da Ammani (2019) da Labaran (2024[a]) sun kawo waɗannan kalmomi na rerawa a cikin ayyukansu tare da yin bayaninsu.

Kulli

Kulli shi ne furucin da jagora (maiwaƙa) yake fara yi kafin furucin 'yan amshi. Furuci ne wanda yake ɗauke da wata ma'ana cikakkiya ko kuma ragaggiya wadda 'yan amshi suke ƙarasa furta ta. Kulli yana iya kasancewa a cikin kalma ɗaya ko saɗara ɗaya ko biyu ko sama da haka a cikin ɗan waƙa.

Kari

Kari na nufin furucin 'yan amshi wanda suke yi wa jagora bayan ya yi ƙulli. Wannan fucuri na 'yan amshi yana kasancewa mai ɗauke da ƙarashen ma'ana wadda jagora ya fara furtawa ko kuma da sauransu. Kari yana iya kasancewa kalma ɗaya ko saɗara ɗaya ko biyu ko sama da

[18] Kalmomin fannu wasu keɓantattun kalmomi ne kuma na musamman, waɗanda suka shafi wani fannin ilimi ko rayuwa waɗanda makaɗa da mawaƙa suke amfani da su, kuma su gina gangar jikin waƙoƙinsu da su, domin su dace da wani wani saƙo da suka gina waƙar a kansa. Kowane fanni aka ɗauka akwai kalmomin da suka keɓanta da shi, kuma da waɗannan kalmomi ne mawaƙan suke amfani don su shirya matanoni daban-daban waɗanda suka dace da muradansu.

haka. Kari yakan ƙunshi 'Tushen Waƙa' (Gindin Waƙa) ko 'Tarbe' ko kuma'Rakiya'

Tarbe

Tarbe wata dabara ce wadda 'yan amshi suke yi a cikin furuci ta hanyar ƙarasa iyar da ma'anar da jagora ya fara ƙullawa a ɓangarensa, domin su cikasa ta. Tarbe yana iya ƙunsar saɗara ɗaya ko fiye da ɗaya, wani lokacin ma kalma ɗaya ce take zama tarbe.

Rakiya/Karɓeɓeniya

Wannan dabara ta tarbe wani furuci ne wanda 'yan amshi suke yi ta hanyar sake rera ko maimaita ƙarin da suka yi wa jagora har zuwa wani ɗan lokacin domin ba shi damar daidaita kari ko tayar da tunani ko kuma kintsawa. Wasu masanan sukan kira tarbe da 'karɓeɓeniya',

Bayayyeniya

Bayayyeniya wani salon amshi ne ko karɓi wanda 'yan amshi suke yi wa jagora, ta hanyar maimaita rera duk abin da ya furta a ɓangarensa na ƙulli, ba tare da yin ragi ko ƙarin wata kalma ba.

Ɗani

Ɗani wata dabara ce wadda ɗaya daga cikin 'yan amshi yake rera wani ɗan waƙa ko ɗiya a mazaunin jagora. Wato a wannan wuri, ɗan amshi ne yake yin ƙulli, wato shi yeke fara ƙulla wata ma'ana. Daga bisani kuma ragowar 'yan amshi su ƙarasa iya masa da ma'anar.

Ana yin ɗani ne ta hanyar amfani da kari da rauji da hawa da saukar makaɗi ba tare da sauya komai ba. A irin wannan ne, idan makaɗi ya rasu, akan samu wasu mutane su dinga hawa suna rera waƙoƙinsa a matsayin magadansa. Wani lokacin ma ba a iya bambance rerawar jagora da ta 'yan amshin.

Zagi

Zagi na nufin wani yanayi ne ko salo ko wuri wanda wani daga cikin 'yan amshi zai fara yin furucin farko na ɗan waƙa a maimakon jagora, daga bisani kuma jagora ya cafa ya ɗora da kansa, sannan amshi su yi masa ƙari. Ana yin wannan salo ne da nufin yin zagi ga wani makaɗi.

Kari na bayayyeniya da ɗani da zagi da tarbe da rakiya duk ana samunsu ne a cikin waƙoƙin da suke da tsarin reran a ƙungiya. Wato ba a samun waɗannan dabaru a cikin waƙoƙin kaɗaita.

4.2 Tsarin Rerawa a Waƙoƙin Makaɗa Sa'idu Faru

Masana da manazarta sun bayyana ma'anar tsarin rerewa dangane da azuzuwan makaɗan baka na Hausa. Gusau (1988 da 2003 da 2022) da Muhammad (2012) da Gwammaja (2018) da Lawal (2016) da Ammani (2019) da sauransu, sun yi bayar da ma'anar tsarin rerawa a waƙoƙin baka na Hausa. idan aka ɗauki Gusau (2014) za a ga yana cewa,

> Rerawa a fannin waƙar baka ita ce dabara ta daidaita rauji da kiɗa a furta kalmomi na waƙa. Ana rera waƙoƙin baka na Hausa a cikin ƙungiya, inda za a sami jagora da 'yan amshi ko kuma kaɗaita, inda jagora ne kawai zai dinga rera waƙa ba tare da 'yan amshi ba. Ke nan, rerawa ita ce take kula da saɗaru da ɗiya a

zubin matanonin waƙar baka.

Tsarin rerawa wani tsari ne musamman wanda makaɗan baka na Hausa suke amfani da shi wajen tsara yadda za su rera waƙoƙinsu domin su sadar da su da kuma isar da saƙonnin da ke cikinsu ta hanyar furucin jagora da na 'yan amshi, wato a yi ƙulli ko/da ƙari ko bayayyeniya ko karɓeɓeniya da ko zagisauransu.

Makaɗa Sa'idu Faru, yana tsara ɗiyan waƙoƙinsa ne bisa mabambantan tsarin rerawa na ƙungiya, wato kowane ɗan waƙa yana ɗauke da tsarin rerawarsa ta daban. Makaɗa Sa'idu Faru, yana amfani da tsarin rerawa na +Kulli (takidi)+ƙari-bayeyeniya+karɓeɓeniya+kiɗa da +ƙulli+Kari (tarbe)-bayeyeniya + ɗani (+ƙulli) + kiɗa da ƙulli + ƙari da kuma +ƙulli+Kari+-karɓeɓeniya+bayeyeniya+ kiɗa a cikin waƙoƙinsa.

4.2.1 Tsarin Rerawa na +Kulli (Takidi)+Kari–Bayeyeniya +Karɓeɓeniya+Kiɗa

Wannan ita ce rerawa da Makaɗa Sa'idu Faru yake yi ta fuskar yin ƙulli, 'yan amshi kuma su yi masa amshi ta hanyar yin rakiya ko tarbe ko karɓeɓebiya. Ga misalan wasu ɗiyan waƙa masu ɗauke da irin wanann tsarin rerawa:

Kulli	: In wani na kwana,
Kari/Rakiya	: Wasu na zamne, in ji Ɗan'umma uban kiɗi,
Kulli	: In wani na inuwa,
Kari/Rakiya	: Wani na rana, inji Ɗan'umma uban kiɗi,
Kulli	: In wani ya samu,
Kari/Rakiya	: Wani ya rasa, ita duniya haka nan take,
Kulli	: Mutum guda ka ga mai riga dubu,
Kari/Rakiya	: Mutum dubu ba su da ko kwata,
Takidi/Kulli	: Mutum guda ka ga mai mata dubu,
Kari/Rakiya	: Mutum dubu ba su da bazuka,
	: Ita duniya haka nan take,
Takidi/Kulli	: Mutum guda ka ga mai jikka dubu,
Kari/Takidi	: Mutum dubu ba su da ko kwabo,
	: Ita duniya haka nan take,

(Waƙar '*Farin cikin Musulmin duniya*' , ɗa na 4).

Wannan ɗan waƙa ne wanda Makaɗa Sa'idu Faru ya tsara shi bisa tsarin ƙungiya na ƙulli da ƙari na karɓeɓeniya kawai, wato babu bayayyeniya a cikinsa. Wannan ɗan waƙa yana ƙunshe da saɗaru goma sha huɗu, wanda a cikinsa an sami saɗarun ƙulli guda shida na ƙari kuma guda takwas. A wannan tsarin ɗan waƙa, makaɗan ne ya fara yin furucin saƙo a

saɗara ta ɗaya, ‘yan amshin kuma suka ƙarasa iyar da ma’anar a saɗara ta biyu ta hanyar yi masa rakiya. Kamar yadda bayani ya gabata, Makaɗa Sa’idu Faru ya yi furucin saƙon ɗan waƙar ne a saɗara ta 1,3,5,7,9 da kuma ta 12, ‘yan amshin suka yi masa rakiya a saɗara ta 2,4,6,8,10 da 13 da kuma ta 14.

A wannan ɗan waƙa, an samu rerawa bisa tsarin ƙulli da ƙari, wato furucin jagora da furucin ‘yan amshi waɗanda suka yi wa jagora rakiya. Idan aka yi la’akari da ɗan waƙar, za a ga ‘yan amshin suna maimaita wasu kalmomi a kowace saɗara da suka yi wa jagora ƙari a cikinsu.

Haka kuma, idan aka yi duba da ɗan waƙar da ke ƙasa, za a ga yana bin wannan tsarin rerawa na ƙulli (takidi) da ƙari da karɓeɓeniya:

Kulli	: Ɗan Sarkin da ka kyautaj jikka,
Kari/Karɓeɓeniya	: Ɗan Hashim Kano ɗai a haka,
Kulli/Takidi	: Ɗan Sarkin da ka kyautar riga,
Kari/Karɓeɓeniya	: Ɗan Hashim Kano ɗai a haka,
Kulli/Takidi	: Ɗan Sarkin da ka kyauta bawa,
Kari/Karɓeɓeniya	: Ɗan Hashim Kano ɗai a haka,
Kulli/Takidi	: Ɗan Sarkin da ka kyautar mata,
Kari/Karɓeɓeniya	: Ɗan Hashim Kano ɗai a haka,
	: Duk wanda yaz zam irin haka,
	: Ko badaɗa shina Sarkin Kano,
Kulli	: In duk,
Kari/Tarbe	: Wanda yaz zam shina haka,
	: Ko badaɗa yana Sarkin Kano,
Kulli	: In Allah ya yi ma babban rabo,
	: Turki a ce ma San Kano,
Kari/Tarbe	: Da mun ji daɗi da janar lardin Kano sai hamdala,
	: Nijeriya ta Arewa babu Jiha irin birnin Kano
Kulli	: Nijeriya,
Kari/Tarbe	: Ta Arewa babu jiha irin birnin Kano

(Waƙar ‘*Tsakin Tama na Abashe*,’ ɗa na 6).

Shi ma wannan ɗa, jagora ne ya fara ƙulla saƙon da ɗan waƙar yake ɗauke da shi a saɗara ta ɗaya. Jagoran ya yi ta maimaita saɗarar farko a gurbin saɗara ta 3 da 5 da ta 7, idan ban da kalmomin ƙarshe na kowace saɗara domin isar da saƙonnin da ke cikinsu. Su kuma ‘yan amshi suna yi masa ƙari, domin ƙarasa iyar masa da saƙonni da yake ƙulluwa ta hanyar maimaita wasu kalmomi a saɗara ta 2 da ta 4 da ta 6 da kuma ta 8. Haka nan a saɗara ta 11, jagora ya yi furucin ƙulli sai ‘yan amshi suka ƙarasa iyar da ƙaramin saƙon a saɗara ta 12, wanda ya fara ƙullawa a saɗara ta 11. Wato, jagora ya yi furucin

ƙaramin saƙo ne a saɗara ta 11 da ta 14 da ta 15 da kuma ta 18, su kuma 'yan amshi suka ƙarasa iyar da ƙaramar ma'anar a saɗara ta 12 da ta 13 da ta 16 da kuma ta 19.

Ga ƙarin wani misalin yadda Makaɗa Sa'idu Faru ya ƙulla irin wannan nau'in tsarin rerawa a wannan ɗan waƙa da ke tafe a ƙasa:

4.2.2 Tsarin Rerawa na + ƙulli +ƙari (+tarbe)−bayayyeniya +ɗani[19] (+ƙulli)+rakiya(+takidi) +kiɗa

Wannan ita ma rerawa ce wadda Makaɗa Sa'idu Faru yake tsara wasu ɗiyan waƙoƙinsa a kanta. Wannan rerawa ta sha bamban da wadda bayaninta ya gabata. A tsarin wannan rerawa, jagora ne ke fara ƙulli, sannan 'yan amshi su yi ƙari (tarbe), an sami wani ƙulli ta hanyar ɗani da ɗaya daga cikin yaransa (Mu'azu) ya yi a cikin wannan ɗan waƙa. Ga misalin wasu ɗiya masu ɗauke da wannan rerawa:

Kulli	: Zaure mijin gida,
Kari/Tarbe	: Ɗan Amadu koway yi gum da kari bai cin riba,
Kulli	: Zamna kiɗi ga Alhaji Shehu,
Kari/Tarbe	: Allah ya sa muna maimaitawa,
Kulli	: Sa'idu Allah,
Kari/Rakiya	: Ya sa muna maimaitawa,
Kulli/Ɗani	: Ga furata mai nono,
	: Ga tuwona mai nama,
	: Ga gidana ga matana,
Kari/Tarbe	: Da ni da yarana,
	: Kowa kag gani da ingarman doki,
Kulli	: Duk da ni da yarana,
Kari/Tarbe	: Kowa kag gani da ingaraman doki,
	(Waƙar '*Koma Shirin Yaƙi*, ɗa na 8).

A wannan ɗan waƙa, jagora ya fara yin furucin ma'ana a saɗara ta 1 da ta 3 da kuma ta 5. Sai a saɗara ta 6 aka samu ƙulli na biyu, wato na ɗani. Bayan ƙulla saƙonnin da jagora ya yi a saɗarar da aka ambata, sai aka samu cikar ma'ana tasu a saɗara ta 2,4,6,7,10, da kuma ta 13 a sanadin ƙarin da 'yan amshi suka yi wa jagora na tarbe da rakiya.

Wannan ɗan waƙa da ke ƙasa, shi ma yana ƙunshe da wannan tsarin rerawa ta ƙulli da ƙari (tarbe) da ɗani da kuma rakiya. Ga yadda ɗan waƙar yake:

Kulli	: In ban yada zuwa Kano ba, ina shawak Kano,
Kari/Tarbe	: Amma ciki ɗan Hashim Kano shi nis sani,
Kulli/Takidi	: Amma ciki ɗan hashim Kano shi nis sani,
	: Cikin mahwalaki nig ga shi,

[19] Ɗani kamance ne ta hanyar aron rauji da hawa da saukar murya da wani daga cikin 'yan amshi yake yi a wurin jagora domin ya rera wani ɗan waƙa ko ɗiya ko ma waƙar bai ɗaya. Gusau (2014) yana cewa, ɗani wuri ne inda ɗaya daga cikin masu amshi zai nemi ya rera wani ɗa a waƙa, a wannan rerawa ɗan amshi yakan wakilci jagora ne, jagora ya sami dama ya huta kafin ya ci gaba. Mai ɗani yana aiki ne irin na jagora.

	: Ko shi ba sanina yay yi ba,
	: Cikin mahwalki nikan ga shi,
Kari/Rakiya	: Ko shi ba sanina yay yi ba,
Kulli	: Na so zuwa birnin Kano,
Kari/Tarbe	: Sai anka ce in za a zuwa waƙa Kano kaiwa akai,
Kulli	: In ni,
Kari/Tarbe	: Ban sayen tabarma in aika su su gun Sarkin Kano,
Kulli	: In waƙa,
Kari/Tarbe	: Nikai ita na iya ita za na wa kowa Kano,
Kulli	: In waƙa nikai,
Kari/Takidi	: Kakai ita ka iya, ita za ka wa kawa Kano,
	(Waƙar : *Tsakin tama na Abashe*, ta Tijjani ɗa na 4).

Shi ma wannan ɗan waƙa, idan aka duba, za a ga makaɗin ya tsara shi bisa tsarin furucin jagora da na 'yan amshi masu yi masa tarbe da takidi da kuma rakiya kawai. A taƙaice, an samu furucin jagora na ƙulli a saɗara ta 1,3,7,9,13 da kuma ta 15. Sannan kuma, an samu ƙulli na ɗani a saɗara ta 9. An samu tarbe a saɗarata ta 2,4,5,6 da ta 10, sannan 'yan amshin sun yi masa rakiya a saɗara ta 8,12,14,16 da kuma ta 18.

4.2.3 Tsarin Rerawa na +Kulli+Kari+−Karɓeɓeniya+Bayeyeniya+Kiɗa

Wannan tsarin rerawa ya bambanta da duk waɗanda aka kawo a baya. Ita wannan rerawa ta ƙunshi bayayyeniya tsakanin jagora da 'yan amshi. Wato, a wannan rerawa ce 'yan amshi za su dinga maimaita rera duk abin da jagora ya furta a ɓangarensa na ƙulli.

Ga misalin wannan rerawa a ƙasa kamar haka:

Kulli	: Sarkin Sudan na Wurno zaki,
	: Sarkin Sudan na Wurno zaki,
Kari/Bayayyeniya	: Sarkin Sudan na Wurno zaki,
	: Sarkin Sudan na Wurno zaki,
	(Waƙar "*Muzakkiru Sarki ɗan Abdu*,' ɗa na 10).

Idan aka duba wannan ɗa, za a ga duk furucin da jagora ya yi a ɓangarensa na ƙulli, irin sa ne sak 'yan amshi suke maimaita rerawa a ɓangarensu na ƙari, irin wanann rerawa, ita ce ake kira da rerawa ta bayeyeniya.

Ga ƙarin wasu misalan kamar haka:

Kulli	: Da mutum da dabba da tsuntsu da ƙwaro,
Kari/Bayeyeniya	: Mutum da dabba da tsantsar da ƙurna,
	: Da ƙasa da abin da duk ag ga bayanta,
	: Komai na duniya na almuɗɗa na,

: Garai Shehu yas sami girma da yarda, : Kamai na gun Shehu shi ag ga Bello, : Komai na gun Bello shi ag ga Garba, : Komi na gun Garba kai ad da shi Bello, : Ko Labari ko muna ta ƙamatai. (Waƙar "*Bajimin gidan Bello Mamman na Yari*,' ɗa na 5).

A wannan misali da aka kawo, za a ga 'yan amshi ne suke maimaita duk abin da jagora ya furta a ɓangarensa. Jagora ya yi furucin ma'ana a saɗara ta ɗaya, sai 'yan amshi suka maimaita furucin da jagora ya riga ya yi a saɗara ta biyu, a matsayin ƙari na bayayyeniya.

4.2.4 Tsarin Rerawa na +ƙulli + ƙari (+tarbe)+takidi

Wannan rerawa ce wadda ake samun furucin jagora na ƙulli sau ɗaya kawai a cikin ɗan waƙa a cikin saɗara ɗaya ko sama da haka, da kuma furucin 'yan amshi na ƙari (tarbe) sau ɗaya kawai, su ma a cikin ɗan waƙar. Ga misalin irin wannan rerawa a ƙasa:

Kulli	: Muhamman dalilinka niz zo Talata,
Kari/Takidi	: Muhamman dalilinka niz zamni Hausa,
	: Kwas san mu gidan ga nan anka san mu,
	: Kuma ba mu wuce nan ba nan munka dage,
	: Ban zo gidan ɗanbita niy yi roƙo ba,
	: Ko ya raba lafiya ba ruwana.
	(Waƙar "*Bajimin Gidan Bello*", ɗa na 6).

Idan aka duba wannan rerawa, za a ga jagora ne ya fara ƙulla saƙon ɗan waƙar a saɗara ta ɗaya da kuma saɗara ta ɗaya. Daga nan sai 'yan amshi suka yi maza suka cafke, wato suka tarbe shi ta hanyar yin takidi, kuma suka ƙarasa iyar da ma'anar ɗan waƙar har zuwa ƙarshensa.

Ga wata rerawa ta +ƙulli +ƙari, wadda furucin jagora yake kasancewa tun daga farkon ɗan waƙar har zuwa saɗara ta biyun ƙarshe, sannan 'yan amshi su ƙarasa iyar da ma'anar a cikin saɗara ɗaya kuma ta ƙarshe, kamar haka:

Kulli	: Diba ƙafarka zuwa bisa hannuwa,
	: Zaman Shaihu ne ba wata za'ida,
	: Sarkin Musulmi wata ran kake,
	: Da imani da mu'ujjiza,
Kari/tarbe	: Na nan ga Malam Macciɗo.
	(Waƙar "*Kana Shirye Baban 'Yanruwa*", ɗa na 13).

Idan aka kalii wannan ɗan waƙa, za a ga furucin jagora na ƙulli (furucin ƙulla saƙo) ne ya mamaye ɗan waƙar tun daga saɗara ta ɗaya har zuwa ta huɗu. Sai daga bisani kuma, 'yan amshi suka ƙarasa iyar masa da ma'anar ɗan waƙar a saɗarar ƙarshe kuma a cikin saɗara ɗaya.

5.1 Kammalawa

Waƙar baka aba ce wadda take buƙatar shiryawa da tsara batutuwa a samar da gangar jikinta cikin azanci da hazaƙa da naƙaltar harshe da ake amfani da shi. A duk lokacin da makaɗin baka na Hausa ya ta shi zai shirya waƙa, to ana sa ran a ga wannan waƙa cike da fasaha da ƙwarewa ta hanyar amfani da adon harshe da sarrafawa.

Wannan takarda ta ƙunshi bayani a kan tarihin Makaɗa Sa'idu Faru da waƙar baka da nau'o'in makaɗa dangane da tsarin rerawa da kuma kalmomin fannu na tsarin rerawa. Haka kuma, ta yi nazarin nau'o'in tsarin rerawa a cikin wasu waƙoƙin Makaɗa Sa'idu Faru guda shida (6). Haka kuma, a ƙarƙashin kowane nau'in tsarin rerawa an kawo misalan wasu ɗiyan waƙa.

Wannan takarda ta gano cewa, akwai tsarin rerewa guda huɗu da Makaɗa Sa'idu Faru yake tsarawa, kuma ya rera ɗaiɗaikun ɗiyan waƙoƙinsa da su. Wato, akwai rerawa ta *+Kulli(takidi)+ƙari-bayeyeniya+karɓeɓeniya+kiɗa* da ta *+ƙulli+Kari (tarbe)-bayeyeniya+ɗani (+ƙulli)+kiɗa* da ta *+ƙulli+ƙari* da kuma ta *+ƙulli+Kari+-karɓeɓeniya+bayeyeniya+kiɗa.* Haka kuma, an fahimce Makaɗa Sa'idu Faru ba ya yi amfani da zagi da kwaikwayo a cikin waƙoƙinsa. Sannan karɓeɓeniya da ake samu a cikin waƙoƙinsa ba sa wuce ta saɗara biyu.

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Manufofin Sarrafa Tamka Yabo A Waƙoƙin Muhammadu Bawa Ɗan'anace

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Tsakure

Wannan aiki ya ƙunshi salon sarrafa tamka a waƙoƙin makaɗan baka na Hausa, inda aka yi ƙoƙarin fito da waɗansu muhimman sigogi na salon ginin tamka a waƙoƙin Muhammadu Bawa Ɗan'anace. Makaɗan baka na Hausa shahararrun makaɗa ne waɗanda suke shiryawa da aiwatar da waƙoƙinsu a kan manufofi da matakai daban-daban. Tamka adon harshe ne wanda ya ƙunshi kamanta abubuwa guda biyu mabambanta damin fito ko bayyana dangantaka ko alaƙar da ke tsakaninsu. Makaɗan baka na Hausa sukan tsara waƙoƙinsu ta amfani da sigogin tamka domin su ƙawata waƙoƙin su kuma ja hankalin masu sauraro. Manufar wannan bincike ita ce fito da irin gudunmuwar da makaɗan baka na Hausa suke bayarwa ta fuskar amfani da sigogin tamka wajen yabon gwarzayensu da kushe abokan hamayyarsu, domin su ƙawata su kuma inganta waƙoƙinsu. Don haka wannan aiki zai yi ƙoƙarin cim ma manufofi kamar haka: Zaƙulo manufofin sarrafa tamka a waƙoƙin maza da Tsattsefe sigogin tamka dangane da sigoginta. Haka kuma a Fito da sigogin tamka da makaxan suka fi sarrafawa wajen shirya waƙoƙinsu. Sannan an Fayyace sigar da ta fi ƙarancin sarrafawa waɗanda ba a fiye amfani da su a waƙoƙin ba. Haka kuma wasu manufofin na sarrafa sigogin tamka sun haɗa da: Ƙawatawa da munantawa da yiwuwar abu da nuna halin da abu yake ciki ko wani yake ciki da nuna adadin abu da sauransu: Wajen samo muhimman jawaibai na gudanar da wannan aiki, an ziyarci manyan kasuwanni domin samo waƙoƙi waɗanda aka ɗora aikin da su. Inda aka samo kasa- kasai na waƙoƙin daga waɗannan gurare. Inda aka juyi waƙoƙin domin shigar da su cikin wannan aiki. Haka kuma an samo wasu muhimman bayanai daga malamai da manazarta na jami'o'i da sauran makarantu na ilimi an kuma ziyarci gidajen rediyo domin samo waƙoƙin aka kuma yi amfani da bayanan wajen gudanar da aikin.

1.1 Gabatarwa

Makaɗan baka na Hausa musamman makaɗan maza sukan tsara waƙoƙinsu ta yin amfani da manufofi na sarrafa tamka yabo wajen kwatanta waɗanda suke wa waƙa, domin su yabe su ko su koɗa ko kuma su zuga su. Akan sarrafa tamka domin ƙawatawa ko muzantawa ko ƙasƙantarwa. Makaɗan sukan yi hakan ne domin su adonta waƙoƙinsu, su burge su kuma ja hankalin masu sauraro. Yabo ya ƙunshi ambaton kalmomi na sambarka da halaye da nufin nuna amincewa da hali ko ɗabi'u kyawawa na mutane. Makaɗa da mawaƙa suna tsara waƙoƙi ta yin amfani da kyawawan halaye da ɗabi'u na mutanen da suke wa waƙa, domin su yabe su, su kuma zuga su a kan

abubuwan da suke aikatawa. Salon tamka na ɗaya daga cikin ginshiƙan salon sarrafa harshe da makaɗa kan yi amfani da su a cikin waƙoƙinsu domin adonta harshen waƙa da kuma isar da saƙo ga mai sauraro. Amfani da salon tamka a waƙoƙin baka na Hausa yakan nuna ƙwarewar makaɗi wajen iya sarrafa harshe da adonta shi da kuma ƙawata waƙa. Saboda haka salon sarrafa tamka yabo na daga cikin hikimomi da fasahohi da makaɗa kan zaɓa su gina basirarsu ta tsara waƙa cikin nishaɗi da raha.

1.2 Manufar Bincike

Babbar manufar wannan bincike ita ce gano irin gudunmuwar da makaɗan baka na Hausa suke bayarwa ta fuskar amfani da sigogin tamka wajen yabon gwarzayensu da kushe abokan hamayyarsu, domin ƙawatawa da inganta waƙoƙinsu. Don haka binciken zai yi ƙoƙarin cim ma manufofi kamar haka:

i. Zaƙulo manufofin yabo da kushe ta hanyar amfani da sigogin tamka a waƙoƙin maza.
ii. Tsattsefe sigogin tamka dangane da yanayinsu.
iii. Fito da sigogin tamkar da makaɗan suka fi sarrafawa a waƙoƙinsu
iv. Fayyace sigar da ta fi ƙarancin sarrafawa a waƙoƙinsu
v. Zaƙulo tasirin tamkar a waƙoƙin wannan rukuni na makaɗan Hausa.

vi Gano waɗansu tubalai ko ginshiƙai na ginin sigogin tamka waɗanda sai da su ake sarrafa tamkar.

1.3 Hanyoyin Gudanar Da Bincike

Kowane bincike yana da muhimman hanyoyi waɗanda ake amfani da su wajen samo bayanai da suka dace da shi. Wannan aiki an yi amfani da waɗannan hanyoyi wajen gudanar da shi kamar haka:

A wannan aiki, an bi waɗannan hanyoyin wajen samo bayanai waɗanda aka ɗora aikin da su, inda aka ziyarci kasuwanni waɗanda suka haɗa da: Kasuwar Ƙofar Wambai da Sabon Gari da Malam Qato da kasuwar Kurmi. Inda aka samo kasai na waƙoƙin daga waɗannan gurare. Inda aka juyi waƙoƙin domin shigar da su cikin wannan aiki. Haka kuma an yi ƙoqarin kalato ginshiƙan bayanai na nazari ta hanyar samo waƙoƙin makaɗi Muhammadu BawaƊan'anace wanda aka ɗora aikin a kai. Haka kuma an daɗa samo waƙoƙin wannan makaɗi inda aka tattaro su daga gidajen radiyo na Kano da gidan rediyon Kaduna da Sokoto. Haka kuma an samo wasu daga wasu jami'o'i da ake da su a Arewacin Najeriya, kamar su Jami'ar Bayero da ke Kano da Jami'ar Ahmadu Bello da ke Zaria da sauransu.

Sauran hanyoyin da aka samo waɗannan bayanai sun haɗa da nazartar ayyukan magabata musamman kundayen bincike da littattafai. Haka kuma an tattauna da mutane daban-daban domin ƙara samun haske da ƙarin bayani a kan wannan aiki. Haka kuma an ziyarci masana da manazarta adabin baka na Hausa, musamman na ɓangaren waƙoƙi, a makarantu daban-daban.

1.4. Ra'in Bincike

Wannan aiki an ɗora shi ne a kan rai'n Ƙawanci/ƙawa (Aesthetics theory) wanda masana irin su Alexandar Baumgarten (1735) da Theodor Adonor (1970) da Oscar Wilde a ƙarni na (19) da sauransu, suka samar da ra'in suka kuma yi aikace aikace masu yawa ta amfani da ra'in. Masanan sun ƙikƙiro ra'in ne

domin su nuna cewa kyau yana gaba da komai ta fuskar ƙiƙƙirarrun labaran zube da waƙoƙi da wasannin gargajiya da wasannin kwaikwayo da sauransu, domin kyau shi yake jan hankali a sami mabiya ayyukan cikin sauƙi. An yi amfani da wannan ra'i domin fito da yadda makaɗin yake ƙawata waƙoƙinsu ta amfani da salon sarrafa tamka, da yadda yake shirya waƙoƙinsa da kalmomi masu jan hankali da birge mai sauraro.

2.1. Tamka

Yahya (2001:7) ya ce: Tamka, wani ɓangare ne na babban salon siffantawa wanda ke bayyana sifar wani abu ta fuskar kwatanta shi da wani abu daban tare da amfani da kalmomin mizani. Tamka faɗaɗɗiyar abu ce, ma'ana ta bunƙasa ta kuma yaɗu ƙwarai da gaske domin ta bazu a gurare da dama, inda babu wani harshe da za a ce ba a amfani da ita. Domin kusan dukkanin maganganu da ake yi ana amfani da tamka, saboda haka sarrafa tamkar ya zama ruwan dare a wajen al'umma. Mutane da dama suna amfani da tamka a zantukansu na yau da kullum, wanda da wuya kaga mutum yana magana bai sako kalmar tamka a maganarsa ba.

2.2. Tubalan Ginin Tamka a Waƙoƙin Baka Na Hausa

Kamar yadda aka bayyana a baya cewa akwai wasu muhimman tubalai na sigogin tamka waɗanda suke tabbatar da samuwar tamka. Khatibƙazwini (2003:58) da Al gundi (1952:94) sun amince da Larsen (2006) a kan cewa tamka kamanci ne na abubuwa guda biyu inda ɗaya yake kama da ɗaya. Haka kuma sun bayyana cewa tamka ta ƙunshe wasu ginshiƙai ko tubala guda huɗu waɗanda sai da su tamka take sarrafuwa. Waɗannan tubalai sun haɗa da:

a) Al-mushabbah (likeness) wato wanda ake kamantawa (kamantau)

b) Al- mushabbah bihi (the likened) wanda ake kama da shi (makamanci)

c) Adat Al – tashbih (tool of simile) Kalmar kulla kama ko (mahaɗi)

d)Wajh Al – Shabah (similarities) fuskar kama (mahaɗa).

Masanan suna ganin ana sarrafa tamkar da waɗannan abubuwa da aka kawo a sama, wanda dole wajen gina tamkar sai wasu daga cikin waɗannan ginshiƙai ko tubalai sun bayyana a cikinta. Wannan ya dogara ne da iri-iren sigogin tamkar da za a yi amfani da su. Misali wata tamkar akan gina ta da tubalai guda uku wato wanda ake kamantawa da wanda ake kama da shi sai kuma mahaɗi wato kalmomin ƙulla kama. Haka kuma a wasu lokutan akan sarrafa tamkar da wanda ake kamantawa da wanda ake kama da shi da kuma kalmomin ƙulla kama da fuskar kama. Ga yadda suke kasancewa ko fitowa a jimla.

Laila kyakkyawa ce kamar mahaifiyarta

Ko

Lailai kamar mahaifiyarta wajen kyau

A wannan misali da aka kawo za a iya ganin yadda waɗannan ginshiƙai ko tubalai suka fitowa a cikin jimlar. Idan aka duba abu na farko da ya bayyana a cikin jimar shi ne:

a) Lailai, Laila a nan tana a matsayin wato wanda ake kamantawa.

b) mahaifiyarta, mahaifiyarta a nan tana a matsayin wanda ake kama da shi.

c) Kamar, kamar a nan tana a matsayin mahaɗi ko kalmar ƙulla kama kalmomin kamanci/mizani

d) kyakkyawa, kyakkyawa a nan tana a matsayin mahaɗa, wato fuskar kama ko wajen da suka haɗu suka yi kama da juna.

ga misalin yadda waɗannan ginshiƙai ko tubala suke fitowa a cikin jimloli, inda akan sami dukkan guda huɗun su bayyana a cikin jimlar ko a sami uku sun fito a ciki ko a sami biyu sun fito a ciki. Ga su kamar haka:

1) Ali kamar zaki yake wajen jarumtaka.
2) Ali kamar zaki yake
3 Ali zaki ne .

A misali na farko jimlar na ɗauke da baki ɗayan ginshiƙan. A misali na biyu jimlar na ɗauke da ginshiƙan guda uku a misali na uku jimlar na ɗauke da ginshiƙai guda biyu.

Yahya (2001) ya yi ƙarin bayani a kan cewa wajen sarrafa tamka akan yi amfani da mahaɗi wajen ƙulla kamancin tsakanin wanda ake kamantawa da wanda ake kama da shi waɗannan kalmomi na mahaɗi suna taka muhimmiyar rawa wajen gina tamka. Amma Jarin da Amin (1971) sun bayyana cewa akan sarrafa tamka ba tare da an rubuta kalmomin ƙulla kama ba, amma akan yi hasashen kalmomin ya yin sarrafa tamkar.

3.1 Sigogin Sarrafa Tamaka

Dangane da sigogin sarrafa tamka kuwa, Masana irin su Jarim da Amin (1971:25) sun kalli sigogin kamanci (tamka) zuwa gida tara inda suka kawo su kamar haka:

a) Mursal wanda aka ambaci kalmar kamancin a cikinsa. Masanan sun yi ƙarin bayani da cewa idan kalmomin kamanci wato mahaɗi suka fito a cikin jimla ana kiran kamancin da Mursal. misali :

"Binta kamar rana a wajen haske".

b) Mu'akkad wanda aka cire kalmar kamanci a cikinsa, Idan aka sami jimla mara ɗauke da kalmomin kamanci ko mahaɗi ana kiranta da mu'akkad. misali

"Halima Rana ce a wajen haske".

c) Mujmal: Wanda aka cire fuskar tarayya. Idan jimla ta zo babu fuskar tarayya wato mahaɗa inda aka yi tarayya, ana kiran kamancin da mujmal misali

"Halima kamar rana take"

d) Mufassal: Wanda aka ambaci fuskar kwatancin misali

"Halima kamar rana take a wajen haske"

e) Albaleegh: Wanda aka cire kalmar kwatance da fuskar kwatance misali

"Halima rana ce"

f) Almaƙloob(Almaƙloob): Juya kwatancin tsakanin wanda ake kwatantawa da wanda aka kwatanta da shi. Misali

"Rana kamar Halima take a wajen Haske"

g) Gairil maƙloob daidaitaccen kamanci wato wanda aka yi shi a daidai tsakanin wanda aka kwatanta da wanda aka kwatanta da shi misali

Binta kamar rana take wajen haske

h). Al- Tamthiliy: Wanda aka yi amfani da fuskar da akai tarayya biyu ko fiye da biyu misali:

"Halima kamar rana take wajen haske da zafi da ƙuna".

i) Gairil Tamthilliy. Wandea aka yi amfani da fuskar da a kai tarayya wacce tai daidai da abin da aka kwatanta misali

Rigar Halima kamar fure take wajen launi.

Dangane da waxannan sigogi na ginin tamka da Jarim da Amin (1971) suka kawo, ba kowanne ne akan yi amfani da su a harshen Hausa ba, illa kaxan daga cikin su. Misali akan yi amfani da Sassauqar tamka da dunqulalliyar tamka da taqaitacciyar tamka da fayyatacciyar tamka da sauransu.

3.2. Tamka Ta Sigar Yabo a Waƙoƙin Bawa Ɗan'anace

Wannan aiki ya shafi sigogin tamka yabo a waƙoƙin Muhammadu Bawa Ɗan'anace. Inda aka fito da yadda makaɗin yake shigar da wasu kalmoimi ko dabaru cikin hikima a cikin waƙoƙinsa domin ya ƙawata waƙoƙin ya yi musu ado domin ya ja hankalin masu sauraro. Makaɗan baka na Hausa sukan tsara waƙoƙinsu ta yin amfani da sigogi na sarrafa tamka yabo wajen kamanta waɗanda suke wa waƙa domin su yabe su ko su ƙoɗa su ko kuma su zuga su a kan wani abu da su aikatawa. Kamar yadda Yahya (2001:7) ya ce: Tamka, wani ɓangare ne na babban salon siffantawa wanda ke bayyana sifar wani abu ta fuskar kwatanta shi da wani abu daban. Gusau (2003) ya ce yabo ya ƙunshi ambaton kalmomi na sambarka da nufin nuna amincewa da hali ko ɗabi'u kyawawa na wani mutum ko dabba ko wani abu.

Makaɗan baka na Hausa sukan yi amfani da salon tamka saboda wasu manufofi daban-daban su gina waƙoƙinsu da su. Manufofin na iya kasancewa yabon wanda suke wa waƙa ko muzanta wanda suke wa waƙa.

Dangane da sigogun tamka da aka ɗora wannan aiki a kansu, sun kasu zuwa ajujuwa kamar haka :

4.1 Tamka Sassauƙa

Tamka Sassauƙa tana ɗaya daga cikin sigogin tamka waɗanda ake amfani da su wajen kamanta wani abu da wani ta fuskoki daban-daban. Sassauƙar tamka ita ce kamantawar da ke zuwa a sauƙaƙe, inda mai sauraro zai fahimci abin da mai magana yake ƙoƙarin kamantawa inda za a fito da maganar ko saƙon zuwa mai sauraro a sauƙaƙe a kuma bayyane a kuma shigar da kalmoimi na yabo a ciki. A sassauƙar tamka ana la'aka`ri da kalmar ƙulla kama wato mahaɗi. Mahaɗi su ne kalmomin da ake amfani da su a tsakanin kamantau da makamanci. Kamantau shi ne wanda ake kamantawa. Makamanci shi ne wanda ake kama da shi. Makaɗan maza da na jama'a suna amfani da sassauƙar tamka wajen tsara waƙoƙinsu domin fito da basira da hikimar da suke da su. Misali: *Binta* <u>*Kamar*</u> *Halima.* A wannan jimla Binta kamar Halima, kamar a nan ita ce mahaxi. Wajen gina jimlar anyi amfani da kalma mai sauqi, wacce ta mayar da tamkar ta zama sassauqa. Haka kuma kalmomin na zuwa daban-daban irin su kamar da tamkar da duk xaya da yafi da tafi da sauransu da yawa

Makaɗi Muhammadu Bawa Ɗan'anace ya yi amfani da tamka sassauƙa a waƙarsa ta Shago kamar haka:

Jagora :Ɗan Audu sun aza maka kaya,
:Amma fa ba ni sauke ma su,
:Sun ce da doguwa kaka dambe.
:To tahi ɗauki doguwarka gaba ɗai,

:Da duniya da barzahu duɗ ɗai.
:Abin da kay yi shi ka isam ma,
:In sallah ka kai, ka aske dambe,
:Sallah ba ta yiwa ga danbe,
:In kau tsahi ka kai, ka yo shi gaba ɗai,
:In ka yi tsahi kat tuba sai a gafarce ma,
:Amma fa ban da sallah kullum,
:Gama yawan sallan nan,
:Yana rage maka ƙarhi.
(Ɗan'anace,waƙar Shago. Audiyo na waƙoƙin Ɗan'anace)

A wannan ɗan waƙa Ɗan'anace ya yi amfani da sassauƙar tamka inda ya tsara ɗan waƙar ya fito da kamancin da kuma saƙon da ke cikin ɗan waƙar kai tsaye a kuma sauƙaƙe, Tsarin tamka shi ne, ana yin amfani da kalmar mahaɗi wato kalmar ƙulla kama, kamar yadda ya zo a ɗan waƙar kamar haka: "Da duniya da barzahu duɗ ɗai". Makaɗin ya daidaita duniya da barzahu inda ya ce duɗ ɗaya suke. Haka kuma ya yi amfani da mahaɗi wato kalmar ƙulla kama na duk ɗai a ɗan waƙar. Masana sun bayyana ma'anar duniya da cewa: Duniya guri ne da ɗan'adam da sauran halittu suke rayuwa a ciki, Kishiyar lahira, Ƙamusun Hausa (2006:113). Barzahu kuwa na nufin ƙabari Ƙamusun Hausa (2006:39) Barzahu ita ce rayuwar da akan yi bayan mutuwa a cikin kabari. A wannan ɗan waƙa, Makaɗin ya yi ƙoƙarin kamanta rayuwar duniya da rayuwar kabari inda ya nuna cewa dukkannin rayuwar iri ɗaya ce. Hikimar da ke ciki ita ce makaɗin yana ƙoƙarin ya nuna cewa idan mutum ya aikata alheri a duniya zai sami sakamako mai kyau a lahira, Makaɗin ya yi amfani da kwarewarsa ta isar da saƙo kamar yadda ya zo a ɗan waƙar cewa: 'Da duniya da barzahu duɗɗai, 'Abin da kay yi, shi ka isam ma' A nan makaɗin yana ƙoƙarin ya fito ya bayyana wa Shago cewa duk abin da ya aikata a duniya shi zai girba a lahira. Duk da dai ya zuga shi a ɗan waƙar da cewa: in sallah ka kai ka aske dambe, sallah ba ta yiwu wa ga zanko, in kau tsahi ka kai, ka yo shi gaba ɗai, amma fa ban da sallah kullum,

Makaɗin ya yi amfani da kwarewarsa na iya sarrafa kalmomi masu jan hankali da burge mai sauraro. Ɗan'anace ya yi amfani da tamkar a muhallin da ya dace musamman inda ya yi amfani da kalmomin duniya da burzahu ya kuma ce duɗ ɗaya suke . Haka kuma ya yi amfani da sigar ta yabo da zuga domin ya zuga gwanin nasa.

4.2. Taƙaitacciyar Tamka

Taƙaitacciyar tamka ita ce kamantawar da take zuwa a taƙaice. A wannan zubi na tamka ana tsara tamkar ne a taƙaice a ɗan waƙa. Tsarin tamkar shi ne ana shafe fuskar ƙulla kama wacce ake kira da kalmar mahaɗa wajen gina ɗan waƙar. Kalmar mahaɗa kalma ce da take nuni da fuskar tarayya wato ta fuskar da abubuwan biyu suka haɗu suka yi kama da juna. A wannan zubi na tamka kamancin na zuwa ne a taƙaice ba tare da cikakken bayani a kan mahaɗar ko cikakken bayani a kan yadda abubuwan suka haɗu suka yi kama da juna ba.

Misali Binta kamar Halima take. A nan babu wani ƙarin bayani ta inda Binta da Halima suka yi kama da juna, an dai ce suna kamar, amma ba a san ta wajen da suka yi kamar ba.

Makaɗi Ɗan'anace ya yi amfani da tamka taƙaitau kamar haka:

Jagora :Ka ji gari da yawa kamar wanga
:Ina ta kiɗi kamar hauka.
:Har yau ba a ba ni doki ba,
:Giwa in ba ka ba ni doki ba,
:Shiyyar ba ta runtsawa,
:Kuma ko kai ba ka runtsawa,
:Ko ni ba ni runtsawa,
:Da ni da giye,
:Sai dai mu kwan zaune.
(Ɗan'anace, waƙar Giye Sarkin Noma. Gusau 1998)

Ɗan'anace a wannan ɗan waƙa ya yi amfani da tamka taƙaitacciya. Makaɗin ya tsara tamkar a taƙaice. Haka kuma wajen tsara ɗan waƙar ya shafe fuskar ƙulla kama a ciki. A tsarin ɗan waƙar babu mahaɗa, wato ba a shigar da fuskar kama ba, fuskar da suka haɗu suka yi kama da juna. Rashin shigar da mahaɗar shi ya mayar da tamkar ta zama taƙaitacciya. Makaɗin ya kamanta kiɗansa da hauka, wato ya kamanta yanayin yadda yake kiɗa a wannan waje domin wani abu da yake nema a ba shi. Hauka na nufin rashin hankali. Wata ma'anar ta hauka ita ce zaɓaɓɓaka kamar yadda tukunya ke zaɓaɓɓaka a kan wuta Ƙamusun Hausa (2006:198) Makaɗin a nan yana ƙoƙarin ya kamanta yanayin yadda yake gudanar da kiɗansa da yadda tukunya ke zaɓaɓɓaka a kan wuta. Wanda yake yin sa da zafi babu sassauci, babu kuma hutu duk domin a san yana nan yana kuma tuni na a ba shi wani abu da yake buƙata, kamar yadda ya kawo a ɗan waƙar. Kamancin da makaɗin ya yi ya sosawa mai sauraro zuciyarsa na kallon yanayin yadda makaɗin yake kiɗan, yana kallo yanayin da makaɗin yake gudanar da kidansa da yadda yake burge masu sauraron waƙar da yanayin da yake buga kayan kiɗan da har ya kira kiɗansa da Hauka. Haka kuma mai sauraron yana daɗa kamanta kiɗan yana kuma kallo da idonsa kyautar da makaɗin ya samu a sakamakon kiɗan da yake yi kamar hauka, inda ya riƙa kallon abubuwan da aka ba wa makaɗin.da kuma yadda suke ɗiban kyautar suna ajiyewa cikin farin ciki da annushuwa. Manufar makaɗin a nan ita ce yana son ya bayyana ƙwazonsa na iya waƙa da yadda yake burge jama'a, da kuma dabarun da yake amfani da su wajen roƙon wanda yake wa waƙar. Makaɗi Ɗan'anace ya nuna ƙwarewarsa musammn yadda ya sarrafa kalmomin da ya yi amfani da su wajen sakaya tamkar, waɗanda da zarar an saurari waƙar za a fahimci abin da yake nufi. Amma makaɗin bai fito ya bayyana fuskar da kiɗan nasa ya yi kama da haukan ba. Ya dai ce ina ta kiɗi kamare hauka amma ba a nuna ta yaya yake kiɗin ba. Kalmomin sun burge mai sauraro kuma sun ja hankali, sun kuma dace da muhallin tamkar, Saƙon ya gamsar.

4.3. Tamka Fayyatacciyar

Tamka Fayyatacciyar, kamantawa ce ta baro-baro wacce take bayani a bayyane ta inda abubuwan guda biyu suka haɗu suka yi kama da juna. Fayyatacciyar tamka ita ce kamantawar da aka yi amfani da fuskar kama a cikin ta, haka kuma fuskar kamar ta ƙara fito da wuri ko mahaɗar da abubuwan guda biyu suka haɗu suka zama iri ɗaya. A fayyatacciyar tamka akan yi cikakken bayani a kan abin da ake kamantawa da cikakken bayani a kan wanda ake kama da shi, da cikakken bayani akan fuskar da aka haɗu aka yi kamar. A wannan siga na tamka kusan duk ginshiƙan tubalan sarrafa tamka sukan fito a cikin ɗan waƙa. Makaɗa kan yi amfani da fayyatacciyar tamka wajen kamanta abubuwa ta fuskoki mabambanta. Misali Binta kamar Halima wajen kirki. Kirki a nan shi ne mahaɗa wato fuskar ƙulla kama, fuskar da Binta da Halima suka yi kama da juna. Ta kirki suka haɗu. Binta da Halima suna da kirki.

Ɗan'anace ya yi amfani da fayyatacciyar tamka kamar haka:

Jagora :Da in ɗauki bugunka duna,
'Y/Amshi :Gwamma a harben da bindiga.
Jagora :Bindiga in kashi takai,
'Y/Amshi :Ko hannu kashi yakai.
:Ba tsoro garai ba,
:Ɗandunawa maƙi gudu.
(Ɗan'anace, waƙar Ɗandunawa, Audio na Waƙoƙin Ɗan'anace)

A wannan ɗan waƙar, makaɗi Ɗan'anace ya yi amfani da fayyatacciyar tamka inda ya yi ƙoƙarin kamanta dukan Ɗandunawa da harbin bundig, kamar yadda ya zo a saɗara ta farko zuwa ta biyu ta ɗan waƙar, kamar haka: 'Da in ɗauki bugunka duna, Gwamma a harben da bindiga.

Makaɗin a nan ya kamanta bugun Dandunawa da harbin bundiga. Makaɗi Ɗan'anace yana so ya nuna wa al'umma yadda hannun Ɗandunawa yake kasancewa a lokacin da yake aiwatar da dambe, ya bayyana cewa yadda bindiga take kisa faraɗ ɗaya haka hannun Ɗan'dunawa yake kisa faraɗ ɗaya. Wato da bindiga da hannunƊandunawa duk aikin su ɗaya ne. Kamanta hannu Ɗandunawa da bindiga da Ɗan'anace ya yi, ya ba wa mai sauraro damar sarrafa idon zuciyarsa ya kallon yadda bindiga ke kashe mutum cikin sauƙi a lokacin da aka harbe shi da ita. Saboda haka sai mai sauraro ya gano irin yadda Ɗandunawa yake sarrafa hannunsa wajen kashe ko raunana abokan karawarsa, da kuma irin yadda yake musu ko yake buge su nan take ya illatasu wasu lokutan kuma ya kaahe su har lahira . Haka kuma kamancin da makaɗin ya yi ya sa mai sauraro sarrafa idon zuciyarsa ta yadda zai riƙa kallon kamar ga su tare da 'yan damben yana gani a zahiri abin da yake wakana. Ɗan'anace ya bayyana cewa da Ɗan'dunawa ya buge shi gwanda an harbe shi da bindiga, domin idan bindiga kashi take hannun Ɗan'dunawa ma kashi yake. Saboda haka ya zaɓi a harbe shi ya mutu faraɗɗaya da a ce an

dake shi ya sha wahala daga baya kuma ya mutum. A nan makaɗin ya yi amfani da kalmar "gwamma" a matsayin kalmar ƙulla kama Haka kuma Makaɗin a nan yana ƙoƙarin ya bayyana irin haɗarin da hannun Ɗan'dunawa yake da shi, da kuma irin yadda yake illata 'yan'uwansa 'yan dambe ko ma yake kashe mutum har lahira idan aka buge shi da hannun.

Manufar Ɗan'anace a nan bayan kamancin da ya yi, yana ƙoƙarin ya fito ya bayyana ƙarfi da gwanintar Ɗandunawa da kuma kwarjinin da yake da shi a filin daga, da kuma yadda 'yan damben suke kallonsa. Ɗan'anace ya yi amfani da tamkar a muhallin da ya dace musamman kalmomin da ya shirya tamkar da su. Ɗan'anace ya yi amfani da siga ta yabo da zuga a ɗan waƙa domin ya zuga Ɗandunawa, ya zuga hannun da yake amfani da shi wajen dambe. Makaɗin ya yi amfani da ƙwarewarsa a fili musamman yadda ya riƙa amfani da kalmomi wajen sarrafa tamkar waɗanda suka burgemai sauraro .

4.4. Tamaka Dunƙulalliyar

Tamka Dunƙulalliyar na ɗaya daga cikin sigogin tamka, tamka dunƙulau ita ce kamantawar da ake yin ta ta amfani da abubuwa sama da ɗaya. Wannan tsari na tamka ya ƙunshi kamanta wani abu da wani ta fuskoki da dama. Inda ake dunƙule kalmomin waje guda. Haka kuma a wasu wuraren akan maimaita wasu kalmomi wajen kamanta abubuwan. A tamka dunƙulau akan yi amfani da rukunai ko tubulan ginin tamka waɗanda suke taimakawa wajen sarrafa tamkar. A na dunƙule kalomi masu yawa a cikin ɗan waƙar. sannnan a jero kalmomi waɗanda za a kamanta abin da su, inda ake kawo su da yawa ko a maimaita wasu daga cikinsu. Makaɗa da mawaƙa sukan yi amfani da wannan dunƙulalliyar tamka domin su nuna gwanintar sarrafa harshe da kuma nuna ƙwarewarsu a fagen waƙa. Misali Binta kamar Halima take wajen kirki da fara'a da son mutane. ko Binta kamar Halima wajen kirki kamar Halima wajen fara'a kamar Halima wajen dariya. A nan an dunƙule kalmomi a ɗan waƙa ɗaya, aka kuma maimaita kalmar mahaɗi ta ƙulla kama a ɗan waƙar

Makaɗi Ɗan'anace ya yi amfani da wannan siga ta tamka dunƙulau kamar haka:

Jagora :Duna kiɗanka ba kamar na mutum ba,
:Kuma naɗin hannunka ba kamar na mutum ba,
:Ɗan Audu dud da idanunka ba awa na mutum ba.
(Ɗan'anace waƙar Shago)
(Audiyo na waƙoƙin Ɗan'anace)

A nan Ɗan'anace ya yi amfani da tamka dunƙulau a wannan ɗan waƙar da ke sama, ya tsara ɗan waƙar ta amfani da kamantau ko makamanci sama da ɗaya. Sannan ya maimaita kalmar mahaɗi a ɗan waƙar. Ɗan'anace a nan ya kamanta kiɗan shago da naɗin hannun Shago da kuma idanun Shago inda ya kamanta su da na sauran 'yan dambe, wanda ya nuna fifikon da yake tsakanin Shago da na sauran 'yan damben. Makaɗi Ɗan'anace a nan yana ƙoƙarin nuna yadda kiɗan jarumin nasa yake, da yadda yake naɗa hannunsa idan an zo dambe, da kuma yadda idanuwansa suke kasancewa duk a filin fama. Makaɗi Ɗan'anace ya yi amfani ne da tamka ta fifiko, wajen nuna cewa gwanin nasa ya fi sauran

abokan sana'arsu iya sarrafa dambe. Makaɗin ya fito ya bayyana yadda kiɗan gwanin nasa yake, da yadda naɗin hannunsa yake da kuma yadda idanuwansa suke musamman idan ana damben. Mai sauraro a nan ya kalli hoton da makaɗin yake ƙoƙarin kaɗa wa ɗan damben ya kuma kalli hoton yadda ɗan damben yake naɗa hannunsa da kuma hoton yadda idanuwansa suke. Sannan kuma mai sauraron ya kalli hoton yadda idanuwan mutum suke, sannan ya rin ƙa kallon hotunann abubuwan da aka kamanta ɗan damben da su, yana kuma kallon yadda idanun ɗan damben suka da suka fi na mutum, duk da cewa shi ma mutum ɗin ne, saboda haka mai sauraro ya riƙa kallon ɗan damben a matsayin wani na daban a cikin mutane. Saboda yadda aka kamanta Shagon da cewa naɗe hannunsa da kuma idonsa sun bambanta da na mutum ɗin. Saboda haka sai mai sauraron yake jin kamar ga shi nan yana ganinsa a zahiri yana kuma kallon bambancin da yake tsakanin sa da sauran mutane, hakan ne ya sa Shago ya zama abin tsoro ga mutane.

Manufar Ɗan'anace a nan bayan kamantawar da ya yi a kan waɗannan abubuwa wato kiɗansa da naɗin hannunsa da idanunsa, makaɗin yana son ya nuna ƙarfi da iya kokawa na Shago, da nasarar da yake samu a lokacin dambe. Wanda an tabbatar cewa kodayaushe yana samun nasara. Makaɗin ya yi amfani da kalmomin a inda suka dace, saƙon ya isa, haka kuma kalmomin da aka yi amfani da su sun dace da tamkar. Makaɗin ya yi amfani da ƙwarewarsa ta yadda ya riƙa shigar da wasu kalmomi da suka ƙara wa tamkar ado suka kuma ƙawata ta, musamman inda ya riƙa nuna yadda Shago ya ke yi wa abokan karawarsa a filin dambe. Saƙon ɗan waƙar ya isa ya kuma ja hankalin masu sauraro, musamman iunda makaxin ya yi amfani da dunqulalliyar tamkar, inda ya riqa maimaita wasu daga cikin kalmomi na xan waqar,. Kamar haka . "Duna kiɗanka ba kamar na mutum ba, kuma ya ce " Kuma naɗin hannunka ba kamar na mutum ba, kana ya ca "Ɗan Audu dud da idanunka ba awa na mutum ba.

5.1 Sakamakon Bincike

A wannan aiki mai suna Manufar Sarrafa Tamka Yabo a Waƙoƙin Muhammadu Bawa Ɗan'anace, Binciken ya yi ƙoƙarin fito da wasu muhimman manufofi na yabo a waƙoƙin Ɗan'anace waɗanda yake amfani da su wajen shirya waƙoƙinmsa. Manufofin sune: *Ƙawatawa da munantawa da yiwuwar abu da nuna halin da abu yake ciki ko wani yake ciki da nuna adadin abu* da sauransu:

- A wannan aikin an yi ƙoƙarin fito da wasu sigogin tamka da makaɗin yake shirya waƙoƙinsa da su , domin ƙara bunƙasa da yaɗa sigogin tamkar domin ƙarin haske ga masu sauraro

Haka kuma aikin ya fito da wasu sigogin tamka da makaɗan suka fi sarrafawa a waƙoƙinsu na maza da na jama'a, saboda ƙwarewa da iya sarrafa tamkar ta amfani da kalmomi a muhallin da suka dace. Sigogi sun haɗa da sassauƙar tamka da taƙaitacciyar tamka da fayyatacciya tamka da dunƙulalliyar tamka.

Haka kuma aikin ya gano wasu sigogin tamka da suke da ƙarancin sarrafawa a waƙoƙin baka na Hausa waɗanda suka haɗa da: tamka mai azanci da juyayyiyar tamka da ƙarfaffar tamka da sauransu Waɗannan sigogi suna da ƙarancin sarrafawa saboda rashin dacewar tamkar a harshen Hausa, haka kuma ba su fiya karɓuwa a harshen ba.

5.2. Kammalawa

Awannan aiki an yi ƙoƙarin kawo wasu muhimman rukunai guda huɗu waɗanda ake amfani da su wajen sarrafa salon tamka. Rukunan sun haɗa da wanda ake kamantawa da wanda ake kama da shi da mahaɗi da kuma mahaɗa. Haka kuma an kawo waɗansu sigogin na salon sarrafa tamka waɗanda suka danganci amfani da waɗannan rukunai ko tubalai wajen sarrafa su, sigogin sune kamar haka: sassauƙar tamka da taƙaitacciyar tamka da fayyatacciyar tamka da dunƙulalliyar tamka. Haka kuma an kawo misalai na kowane ɗaya daga cikin sigogin tamkar. Makaɗi Ɗan'anace yakan yi amfani da sigogin tamka mabambanta wajen tsara waƙoƙinsa. Makaɗin yakan yi amfani da waɗannan sigogi domin ya ja hankalin masu sauraro. Haka kuma sigogin na ƙara fito da hikimar waƙar da ƙara jawo hankalin masoya wajen sauraron waƙoƙin.

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Zuga a Waƙoƙin Makaɗa: Nazarin Sigoginsa a Waƙoƙin Sani Aliyu Ɗandawo

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Tsakure

Babu shakka zuga babban tubali ne a waƙoƙin fada, musamman waɗanda suka danganci yabo. Haka kuma sanannen abu ne cewa Sani Aliyu Ɗandawo ya shahara a wajen shirya waƙoƙin fada da kuma rera su a muhallai da dama, waƙoƙinsa suka yi fice wajen koɗa saraki da kumbura su, masamman ta hanyar zuga. Waƙoƙi Sani Aliyu Ɗandawo sun naɗe duk nau'o'in zuga kamar yadda masana suka kawo, wato zuga kumburau da zuga kariyau da kuma zuga ingizau. Sannan zugar da ya riƙa tsarmawa a cikin ɗiyan waƙoƙinsa, sun fito zati da muhimban saraki a lokacin da yake waƙar. Muƙalar ta gano cewa Sani Aliyu Ɗandawo ya yi amfani da zuga cikin waƙoƙinsa domin ya kumbura gwaninsa ko koɗa shi. Sannan yakan yi zuga domin ya kare gwaninsa daga hawan ƙawarar abokan hamayya ko kuma talakawa, wato ya ba zama masa garkuwa, haka kuma a wasu lokutan Sani Aliyu Ɗandawo yakan yi zuga domin ya tunzura ko harzuƙa gwaninsa, ko kuma ya ingiza shi ya aikata wani abu, da bai yi niyyar aikawa ba. duka duka a iya cewa kwalliya ta biya kuɗin sabulu, domin Sani Aliyu Ɗandawo ya yi zuga, kuma zugar ta zugu har an aikata abin da aka yi zugar a kai.

1.1 Gabatarwa

Makaɗa Sani Aliyu Ɗandawo shahararren makaɗi fada ne da ya ƙware wajen yabon saraki da zuga su game da wasu hidimomin mulki na yau da kullum. Waƙoƙin da yake gudanarwa kuwa sun shura wajen zalaƙa da azancin sarrafa harshe. Zuga babban tubali ne makaɗan fada suka fi amfani da ita wajen kumbura basarake da kare shi daga gangancin daga magabta ko kuma talakawansa. Zuga ya yi tasiri matuƙa a waƙoƙin Sani Aliyu Ɗandawo, domin ya koɗa ko cicciɓa gwaninsa a cikin waƙa. Wannan muƙala ta yi ƙudurin ɗora wa ce daga nazarce-nazarcen magaba dangane da zuga a cikin wasu waƙoƙin makaɗan fada. Za a yi nazarin sigogin zuga kumburau da zuga kariyau da kuma zuga ingizau kamar yadda Dunfawa (2004) da Ayuba (2012) suka kawo.

2.1 Taƙaitaccen Tarihin Makaɗa Sani Aliyu Ɗandawo

Makaɗa Sani Aliyu Ɗandawo shahararren makaɗin fada ne, haifaffen garin Argungu ne a jihar Kebbi a yau. Makaɗa Sani ɗa ne ga shahararren makaɗin Taushin nan na ƙasar Hausa wato Alhaji Aliyu Ɗandawo. (Bala, 1982 da Gusau, 1996) sun nuna cewa an haifi Sani a shekara ta 1949 bisa ƙiyasi. Mahaifin Sani Aliyu Ɗandawo ya yi ƙoƙari sosai ya ga ya ɗora Sani a kan tarbiyya kyakkyawa, haka kuma Allah ya biya masa buƙatarsa, domin Sani ya taso yaro mai ladabi da biyayya ga magabata.

Sani Aliyu Ɗandawo ya fara karatun allo ne tun yana ƙanƙani, domin haka ko da girmansa ya ci gaba da karatun littafan addinin Musulunci a wajen malamansa (Bala, 1982). Daga bisani Sani Aliyu Ɗandawo ya fara karatun boko, sai dai Sani Aliyu Ɗandawo bai yi nisa ba ya bari, domin gadaddiyar sana'arsa ta kiɗa ta fara ɗauke masa hankali. Sani Aliyu Ɗandawo ya fara waƙa ne da yarantarsa a wurin mahaifinsa Aliyu Ɗandawo. Kodayake makaɗa Sani Aliyu Ɗandawo bai fara waƙa ta ƙashin kansa ba, sai da mahaifinsa Aliyu Ɗandawo ya rasu (Gusau, 1996).

Da farko Sani Aliyu Ɗandawo ya mayar da hankalinsa ne wajen yi wa sarakuna waƙa, wato waɗanda suka jinin sarauta kaɗai, domin shi makaɗin fada ne. Sai dai daga baya ya riƙa sirkawa da sauran jama'a da attajirai, ama duk da haka Sani Aliyu Ɗandawo ba ya waƙoƙin noma ko fawa da sauran waƙoƙin sana'a. waƙoƙin Sani Aliyu Ɗandawo sun haɗa da:

Gusau (1996:165) ya kasa waƙoƙin Sani Aliyu Ɗandawo gida biyar kamar haka:

- Waƙoƙin Sarauta waɗanda su ne tushe da asalinsa.
- Waƙoƙin Jama'a waɗanda suka biyo daga baya.
- Waƙoƙin Siyasa
- Waƙoƙin Ta'aziyya
- Waƙoƙin Faɗakarwa (Gusau, 1996: 165).

Saboda haka a iya cewa Sani Aliyu Ɗandawo ya kasance gawurtaccen makaɗin fada a ƙasar Hausa, wanda ya yi fice wajen shirya waƙoƙi cikin azanci domin yabo ko zuga sarakai da wasu attajirai. Sani Aliyu Ɗandawo ya rasu a ranar Lahadi 4 ga watan Afrilu, 2016 (Salihu, 2016, Lawal, 2016, Tijjani, 2023).

3.1 Zuga A Waƙoƙin Sani Aliyu Ɗandawo

Akwai alaƙa ta ƙud-da-ƙud tsakanin zuga da yabo, ta fuskar ambaton abubuwan ƙwarai ga mutum, sai dai abin da ya bambanta su shi ne, yabo ya taƙaita ga faɗin abin da yake gaskiya ce kaɗai babu ƙari, yayin da zuga akan sami ƙarin gishiri a kan gaskiya. Zuga ta jiɓanci hura mutum ko rura shi, harguja ko kuma kumbura shi. Bello (1976: 29) ya bayyana cewa babba tubalin da ake gina zuga da shi, shi ne nuna cewa basaraken da ake zugawa ya fi kowa, babu kamarsa a duk ƙasarsa, sannan shi ne mutum ɗaya tilo da zai iya aikata wani abu da babu wanda zai iya sai shi.

A iya cewa zuga salo ne da mawaƙa suke amfani da shi domin su sa karsashi da kuma sanya ƙwazo ga wanda suke yi wa waƙa, da nufin ya aikata wani abu da ake buƙata da shi ya aikata. Salo ne da yake ba mawaƙi damar wasa gwani ko kambama shi, ya tsima, ya yi aikin jarunta ko ƙarfin hali, sannan kuma ta

sanya shi ya yi kwarjini a wajen abokan hamayya da sauran mutane.

Zuga wata hanya ce da makaɗan fada suke amfani da ita a cikin wasu zaɓaɓɓun kalmomi na koɗa mutum, da cicciɓa shi, a n una fifikonsa a kan kowa. Harwayau zuga ta ƙunshi wani sashen waƙa da yake ƙoƙarin sosa zuciyar basarake, har ya riƙa jin ya fi kowa, sannan zai iya aikata komai, a duk lokacin da ya so, ba tare da wani ya ja da shi ba. Jigo ne wanda kalmomin da aka yi amfani da su suke kambama basarake, su cicciɓa shi, sannan su ingiza shi ya aikata wani abu, wataƙila in ba domin zugar ba ba shi ya mafarkin aikatawa. Zuga tana hura mutum ko kumbura shi, wani lokaci takan ingiza mutum ko harzuƙa shi (Gusau, 2002:302, Yahaya, 1997: 131, Dunfawa, 2004, 223-225).

Dunfawa (2004, 222) ya kasa zuga gida uku wanda shi ma Ayuba (2012: 257) ya bi bayansa game da wannan kaso, masana sun haɗu a cewa zuga a waƙoƙin fada nau'in uku ce, wanda suka kawo su kamar haka:

- Zuga Kumburau
- Zuga Kariyau
- Zuga Ingizau

Wannan muƙala ta bi sawun Dunfawa (2004) da Ayuba (2012) wajen kasa zuga zuwa gida uku, domin sharhin waƙoƙin Sani Aliyu Ɗandawo kamar yadda za a gani nan tafe:

3.1.1 Zuga Kumburau

Zuga kumburau ita ce nau'in zuga da take bai wa makaɗin fada damar kumbura wanda suke wa waƙa, wanda sakamakon zugar takan sanya wanda suke zuga wa jin daɗi, ya riƙa cika yana batsewa, ya ji tamkar an hura shi. Zuciyarsa ta kumbura ya riƙa ji ya kai wani matsayi da babu kamarsa. Saboda haka sai zuciyarsa ta riƙa yi masa wasu 'yan saƙe-saƙe (Dunfawa, 2004: 225, Ayuba, 2012: 257).

Har wa yau zuga kumburau tana nufin zuga gwani ko gwarzo (wanda ake wa waƙa), domin kumbura shi, ta hanyar fasa masa kai da wasu kalamai ko zantuka da za su faranta masa rai. Makaɗan fada su ne suka fi amfani da wannan nau'in zuga a waƙoƙinsu. Suna amfani da zuga kumburau ne domin su kumbura basarake ya riƙa cika yana batsewa. Sani Aliyu Ɗandawo gwani ne a wajen tsarma zuga kumburau a waƙoƙinsa, za a ga haka a wasu ɗiyoyin waƙarsa da suke tafe:

Jagora: To tsaya kai Faruƙu Minna yau sai wada kay yi,

Karɓi: Yanzu kai ka kiran kowa ka faɗa mai ya ji sarki.

Jagora: Ummaru jikan Umar,

: Yau kai kaz zama sarki, kar ka ji tsoron kowa,

: Kai kowa ke shakka,

Karɓi: Don kai ke bisa hujjak ka yi ba wani ya yi ma ba.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Minna Ummaru Faruƙu).

A wannan ɗiya Sani Aliyu Ɗandawo ya yi ƙoƙarin kumbura gwaninsa ne, da hura kansa ya ji cewa ya fi kowa, ya zarce kowa a iko, shi ne kaɗai zai iya kirar kowa ya ba shi umurni, kuma tilas ya bi umurninsa, sannan babu wanda yake shayi ko shakka, domin shi ake tsoro kuma ake shakka. Haka kuma sarki shi ne kaɗai wanda yake da ikon ya yi komai a lokacin da ya so. Irin waɗannan kalamai na zuga su ne suke kumbura basarake, su hura shi, ya yi tim, tamkar biredi a wuta, ya ji shi ne kaɗai basarake, sannan ya zarce kowa. Sani Aliyu Ɗandawo ya yi amfani da zuga kumburau a ɗiyar da yake koɗa sarkin Sudan na Kwatangora inda yake cewa:

Jagora: Mai ƙarfi baban su **firezdan**,

Jan zaki baban **Gadanasko**,

Zaki baban **Sani Bello**,

Baban **Janar Muhammadu Sarki**,

Yaya yake jikan Atiku,

Baban su **Garba** duba Sarki.

'Y/Amshi: Giwa buwayi masu ja ma, Sarkin sarakuna na Maska,

Mai martaba na Madawaki.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Sudan na Kwantagora).

A wannan ɗiya Sani Aliyu Ɗandawo ya yi ƙoƙarin kumbura kai Sarki ne, ta hanyar kambama ƙarfin ikonsa da kuma alaƙarsa da wasu manyan ƙasa, inda ya nuna babu wani sarki day a haɗa manyan mutane a masarautarsa kamarsa, shugabannin ƙasa ne ko kuwa manyan sojoji da sauran shahararrun manyan gwamnati a ƙasa, kasancewarsa uba gare su shi babban nasararsa da zai kumbura shi, ya ji ya ɗararwa kowane sarki a ƙasar nan.

Bugu da ƙari Sani Aliyu Ɗandawo ya sake kumbura sarki da nasabarsa, inda ya danganta nasabarsa da sarkin Musulmi Atiku. Har ila yau Sani Aliyu Ɗandawo ya yi amfani da salon kamanci, domin ya kwatanta wasu siffofi na sarki, da farko ya kwatanta sarki da jan zaki, domin ya nuna juriya da ƙarfi, sai kuma zaki, domin ya fito ƙarfin mulki na sarki, a ƙarshe ya kira shi da giwa, domin ya gwada buwaya ko gagarar abokan hamayya. Haƙiƙa jin wannan zuga sarki, zai ji ya kumbura, ya riƙa hura kai cewa ya fi kowa. Sani Aliyu Ɗandawo ya sake kumbura sarkin Minna da irin wannan nau'in zuga inda yake cewa:

Jagora: Ummaru jikan Umar,

Kyawon sarki tsawa in yaro yat takai,

Karɓi: Sarki bai sake fuska ka da yara su ga dama.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Minna Ummar Faruƙu).

A wannan ɗiya an ji yadda Sani Aliyu Ɗandawo ya yi ƙoƙarin kumbura sarki da ƙarfin ikonsa, da kuma nuna masa cewa ya wuce ya a ja da shi, duk wanda ya yi ba daidai ba, tsawa kawai ya kamata ya yi masa, dole ya bari, domin ya wuce rainin duk wani mahaluki a ƙasarsa. Saboda da haka sarki ka da ya riƙa sakin fuska ga talakawa, domin hakan yakan kawo raini a tsakani. Irin wannan zuga takan kumbura basarake ne ya yi ƙasaita da isa, saboda an hura shi. Har ila yau Sani Aliyu Ɗandawo ya yi amfani da zuga kumburau a waƙarsa da ya yi wa sarkin Zazzau Shehu Idris inda ya ce masa:

Jagora: Kai ake shakka sa kar ka ji sauran kowa.

Karɓi: Abin da duk kac ce shi za a yi sai dai mahaɗi.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Zazzau Shehu Idris).

A wannan ɗiya an ji yadda Sani Aliyu Ɗandawo yake kumbura sarki cewa a duk masarautarsa babu wani mai faɗa a ji sai shi, sannan duk abin da ya faɗa babu wani mai ja, ko ya yi kwaskwarima, sai dai a bi kawai, in ba haka ba, ya hukunta mutum, yadda ya so. Irin wannan zuga ita ce takan sanya basarake jin cewa ya kai wani matsayi da zai iya komai, babu mai hana shi, saboda ya fi ƙarfin kowa a ƙasarsa. Harwayau zuga ita ce Sani Aliyu Ɗandawo ya kumbura ubangidansa Shu'aibu Dangalin Dangi inda yake cewa:

Jagora: Taka da hattara zaki,

Sarki bai tafiyar soja, yana gudu kamar yaro,

Karɓi: Da sannu sannu dattijo, kai ke kira a sheƙo yau.

(Sani Aliyu Ɗandawo: Waƙar Shu'aibu Dangalin Dangi).

A wannan ɗiya Sani Aliyu Ɗandawo ya amfani da zuga kumburau ne, domin ya hura ubangidansa, yayin da ya nuna cewa shi ubangidansa ya bambanta da duk wani mai jin kansa, saboda haka idan zai yi tafiya ma, dole ne ya bambanta kansa da saura, wato ya riƙa yin tafiya a hankali ta ƙasaita da natsuwa, ba tafiya irin ta soja ba cikin gaggawa da rashin natsuwa, ko kuma yaro da kan yi gudu, irin na yara da babu natsuwa cikinsa. Irin wannan zuga zai sanya sarki ya hura kai ya kuma riƙa cika yana batsewa, shi sarki ne, ba daidai yake da kowa ba, wannan shi ne manufar zuga kumburau.

3.1.2 Zuga Kariyau

Zuga kariyau nau'in zuga ce da mawaƙan fada suke amfani da ita kare wanda suke yi wa waƙa daga hawan ƙawarar abokan hamayya. Haka kuma sukan yi wannan zuga domin kare wanda suke yi wa waƙa daga rashin raini ko rashin biyayya daga waɗanda yake wa shugabanci. Ta hanyar wannan zuga ce mawaƙan sukan bayar da tsoro game da gwaninsu (wanda suke wa waƙa) su riƙa nuna cewa gwaninsu ya gagara, shi gagarau ne, sannan duk wanda bai yi biyayya gare shi ba, zai wahala, wato kalamansu yakan yi daidai da cewa *duk wanda bai ji bari ba zai ji hoho*, sukan tsarmo wasu batutuwa da suke nuna nasarori da gwaninsu ya taɓa samu a baya a kan wasu abokan hamayyarsa. Domin ya zama izina gare su, su kiyayi ja da shi (Dunfawa, 2004: 228, Ayuba, 2012: 258).

Zuga kariyau a iya cewa ita ce zuga garkuwa wato nau'in zuga da take zama garkuwa ga basarake game da hawan ƙawarar abokan hamayya, sannan ta kare basarake daga raini ko rashin biyayya daga talakawansa, kenan zuga kariyau tana kare basarake ne ko wanda ake zugawa daga raini ko jayayya daga abokan hamayya ko sauran talakawa da yake shugabanta. Sani Aliyu maƙaɗin fada ne da ya shahara a waƙoƙin yabo, wanda a manufar yabo ne yakan tsarma zuga kariyau domin kare gwaninsa daga raini na abokan hamayya. Za a ga haka a waɗansu ɗiyoyi da aka bayar da misalai kamar haka:

Jagora: Ina **Giwa** mai karya itace, Sarkin sarakuna na Maska.

Karɓi: **Gwanki sha bara** uban Tukura Garba, ko sun yi harbe-harbe banza,

Yau Rabbana yana ciki nai.

'Y/Amshi: **Giwa** buwayi masu ja ma,

Sarkin sarakuna na Maska,

Mai martaba na madawaki.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Sudan na Kwatangora)

Idan aka lura da wannan ɗiya za a fahimci cewa Sani Aliyu Ɗandawo ya yi amfani da nau'in zuga kariyau ne, domin ya tsoratar da abokan hamayyar sarki, ya nuna masu cewa sarkin Sudan ƙasaitaccen sarki, kuma wandara ne, duk abin da ya so, a yi a ƙasarsa, dole ne a yi, yayin fito wannan manufa ta sa ta zuga sarki, sai ya kwatanta sarki da wasu manya haluttun dawa masu kwatankwacin matsayinsa, da farko ya kwatanta sarki da *giwa a dawa* babu mai ja da ita, sannan ga ƙarfi na tafi da kowa, kamar yadda giwa take iya kayar da kowane irin itace komai ƙarfinsa.

Har lia yau Sani Aliyu Ɗandawo ya ƙara yi wa magabtan sarki gargaɗi cewa sarkin Sudan gagarau ne ta kowace fuska, domin baya ga

ƙarfi ko kuma ƙarfin mulki, sarki yana da Allah, saboda haka duk tsafe-tsafen da suke masa ba za ta kai su da komai ba, domin sarki a shirye yake, ya kama Allah, Allah ne yake kare shi ya bas hi nasara a kan maƙiya.

Ya yi ƙoƙarin fito da wannan sifa ta sarki, inda ya kwatanta sarki da gwanki wanda ake wa kirari da *gwanki sha bara* duk shirin mafarauci da hatsabibancinsa gwanki kan sha gabansa, domin akwai shi da suddabaru. To sarkin Sudan shi ma yana yi wa abokan hamayyarsa suddabaru da sammatsi, saboda haka sarki ya fi ƙarfin duk wani abokin hammayya, tun da yana tare da Allah a al'amuransa. Irin wannan zugar ita ce takan sanya abokan hammaya su yi rauni, su ji tsoron afkawa sarki. Sani Aliyu Ɗandawo ya yi ƙoƙarin kare Madawaki Audu a waƙar da ya yi masa inda yake cewa:

Jagora: Zaki kake **ci-da-ƙarfi** mai karya mutum da ƙarfi.

Karɓi: Shi ke zabga ƙarhi, mutum bai kai garai ba.

'Y/Amshi: Bai kai wargi ba Audu,

Mu zo mu ga Madawaki.

(Sani Aliyu Ɗandawo: Waƙar Madawaki Audu)

Idan an dubi wannan ɗiya ma za a ji Sani Aliyu Ɗandawo yana tsoratar da waɗanda suke ƙoƙarin hamayya da Madawaki Audu ta hanyar fito da jarunta ta gwaninsa, ya yi ƙoƙarin ya nuna masu ƙarfinsa na iya karya duk wani abu da so ya karya, saboda haka Madawaki wandara ne, su kiyaye shi, domin cim ma wannan manufa ce Sani Aliyu Ɗandawo ya kwatanta shi zaki, yadda zaki yake gagarar sauran namun daji haka shi ma Madawaki yake gagarar abokan hamayyarsa ta kowace fuska. Saboda haka a wannan zuga sai ya gargaɗi abokan hamayyarsa cewa idan suna son kansu da arziƙi, su kiyayi gwabzawa da Madawaki. Irin wannan zuga ita ce, zugar da take sa abokan hammaya su shiga taitayinsu da wanda ake zugawa. Sani Aliyu Ɗandawo ya yi amfani da wannan nau'in zuga a waƙarsa inda yake kare gwaninsa sarkin Minna yayin da yake cewa:

Jagora: kai an babba gare su,

Karɓi: **Giwa** mai kafe tarko ga maharbin da ya zo duw.

Amshi: Umaru ja sakar ma,

Minna zan sheƙe aya ta,

In ga Faruƙu sadauki.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Minna Umar Faruƙ).

A wannan ɗiya an ji yadda Sani Aliyu Ɗandawo ya riƙa kare gwaninsa Sarkin Minna Umar Faruƙ daga abokan hamayya da ma sauran al'umma da yake wa jagoranci, Sani Aliyu Ɗandawo ya fito ƙarara ya faɗa masu cewa shi babba ga kowa, domin haka kowa ya yi biyayya ga sarki, idan kuma mutum ya ƙi jin wannan gargaɗi, to sarki zai maganinsa ko shi wanene. Sani Aliyu Ɗandawo ya bayyana wannan manufa ce ta kwatantace giwa, kamar yadda giwa ta gagari tarkon da maharbi ya kafa mata, ta kuma gagari maharbin kansa, shi ma haka sarkin Minna ya gagari duk wani mai hamayya da mulkinsa komai girmansa da ƙanƙantarsa.

Irin wannan zugar ce takan sanya wanda aka zuga wato sarki ya ji ƙarfi, sannan ta razanar da duk wanda yake tunanin zai yi masa hawan ƙawara. Wato ya Sani Aliyu Ɗandawo ya kare sarki daga raini ko hawan ƙawarar masu ganganci. Harwayau Sani Aliyu Ɗandawo ya ci gaba da cim moriyar zuga kariyau a waƙar da ya yi wa ubangidansa Alhaji Shu'aibu Dangalin dangi inda ya ce:

Jagora: Yaro bai karo da **giwa**,
 Ka da su sha arangama ta basshe shi,
Karɓi: Mutum yai shakkan sarki Allah yana a bayan shi.
'Y/Amshi: shu'aibu dangalin dangi,
Maƙi-gudu uban mamman.
Jagora: Yaro bai karo da **giwa**, ka da su sha arangama ya kwan daji…
(Sani Aliyu Ɗandawo: Waƙar Shu'aibu Dangalin Dangi).

A nan kuma za a fahimci cewa Sani Aliyu Ɗandawo ya razana abokan hamayyar ubangidansa ne su firgita, domin ka da su yi kuskure, su yi masa hawan ƙawara ko raini. Ya yi wannan zuga ce ta hanyar fito da hibba da buwayarsa a fili. Babban abin da ya taimaki saƙon shi ne kamance da aka yi a ɗiyar. Ya kamanta gwaninsa da giwa, ita kuwa giwa dabba ce da ta gagari namun daji, duk wanda ya kuskura ya ce zai ja da giwa a daji, lalle kuwa zai kwashi kasinsa a hannu, domin za ta halaka shi, a ɗiyar an nuna duk wanda ya yi hammaya da giwa (Alhaji Shu'aibu), tabbas za ta halakar da shi, ko kuma ta ɓatar da shi. Kenan wanda ya ja da gwaninsa, ya shirya barin duniya ko kuma ya ɓace ɓat, ba za a sake ganinsa ba. Saboda haka irin wannan zugar ita ce take tarwatsa aniyar abokan hamayya, su shiga taitaiyinsu, idan kuma suka ƙi, sai su ji hoho. Bugu da ƙari Sani Aliyu Ɗandawo ya yi amfani da zuga kariyau a wata waƙarsa inda yake cewa:

Jagora: **kare** bai ja da **kura**.
Karɓi: Don ba ƙarfinsu ɗai ba.2
Jagora: Wani ya kama **hargini** ya ɗaukai da banza,
 Wani ya kama **damisa** dut ta yamutce shi.2
'Y/Amshi: Bai kai wargi ba Audu,
 Mu zo mu ga Madawaki.
 (Sani Aliyu Ɗandawo: Waƙar Madawaki Audu)

A wannan ɗiya za a gane cewa Sani Aliyu Ɗandawo ya yi amfani da tamka ta fifiko, domin ya yi zuga gwaninsa, abin yake nunawa kuwa shi ne ƙarfi ta kowace fuska wanda ya haɗa da ƙarfin na jiki wato jarunta da ƙarfin arziƙi da kuma ƙarfin iko, da wannan ƙarfin ne Sani Aliyu Ɗandawo ya ba abokan hamayya Madawaki tsoro a kansa, domin ya kamanta fifikon da yake tsakaninsa das u tamkar fifikon da yake tsakanin kare ne da kura ta fuskar ƙarfi. Kamar yadda kare ba ya ja da kura, haka su ma, ba su isa su ja da shi ba, domin ya fi ƙarfinsu shi gagagrau ne, kuma wandara, ba su iya komai da shi. Haka kuma idan sun saba taɓa wasu sarakai, su kwashe lafiya, kamar hargini, to su kiyayi gwaninsa Madawaki, domin shi damisa ce da ake wa kirari da ƙi-sabo. Wannan zuga ta ƙara nesanta gwaninsa da abokan hamayya, domin za ta kawar da raini ko hawan ƙawara daga gare su.

3.1.3 Zuga Ingizau

Zuga ingizau ita ce nau'in zuga wadda mawaƙan fada suke amfani da ita domin tunkuɗa basarake ko ingiza shi ya aikata wani abu da suke buƙata ko dab a shi da niyyar aikatawa, wato ya aikata abin da suka zuga shi a kai, wanda a baya kafin zugar bai yi niyyar aikatawa ba, amma dalili zuga, sai ya aikata babu shayi. Ko kuma idan da wani abu da ya yi niyyar aikatawa, sai ya ƙi aikatawa sakamakon zugar da aka yi masa. Wannan abu na iya zama kyauta ko kuma wani abu daban. Ita irin wannan zugar wani lokaci makaɗan sukan danganta ta da wani abu na tarihi, domin haka sai ya zama basarake ya tsima, ya yi abin da suke zuga wa ko da bai yi niyya ba (Dunfawa, 2004: 228, Ayuba, 2012: 258).

Zuga ingizau a iya cewa ita ce *kanwa uwar gami* ga basarake, domin it ace zugar da take harzuƙa basarake ya aikata wani abu, da in dab a domin zugar ba bai da niyyar aikatawa. Wani lokaci ma idan ya zugu, ya aikata abin da aka yi zugar a kansa, har yakan yi nadama daga baya, domin ya aikata abin ne, ba a cikin hayyacinsa ba. wannan it ace zuga mai kama da kirari, domin duk akan yi ne domin tunzura mutum ko harzuƙa shi, ya aikata wani abu da ake buƙatarsa day a aikata a wannan lokaci. Sani Aliyu Ɗandawo ya ƙware wajen shirya waƙoƙin da suke ɗauke da zuga ingizau. Za a ga haka a waɗannan ɗiyoyin waƙoƙinsa dad a suke tafe:

Jagora: Mace ko ta tsufa,

In ga mijinta ka san ba ta san babu ba,

Jagora: Idan mutum na yaro,

Karɓi: In ga shi ga uwatai bai san babu ba,

Jagora: Talaka in taho ga sarki bai san babu ba,

: A ba shi riga babba ya wajiga.

(Sani Aliyu Ɗandawo: Waƙar Sarkin Nasarawa Labaran Abubakar).

A wannan ɗiya Sani Aliyu Ɗandawo ya yi amfani da zuga ingizau ne, domin ya zuga gwaninsa ya yawaita kyauta da kuma ɗaukar nauyin talakawansa, domin talaka ba su da wanda zai share masu hawaye idan suna kuka, sai basakake irinsa. Sani Aliyu Ɗandawo ya ingiza sarki ne, cewa kamar yadda mace take dogara da mijinta komai tsufanta, ko kuma yaro da yakan yi dogaro da mahaifiyarsa. Shi kuwa talaka da sarki yake dogara, saboda haka ya zuga sarki cewa ya kula da ɗaukar nauyin talakawansa, domin ba su da kamarsa. Irin wannan zuga takan sanya basarake ya ji ƙwarin gwiwa ya dage wajen riƙon talakawansa. Sani Aliyu Ɗandawo ya ƙara amfani da wannan nau'in zuga ingizau a waƙar da ya yi wa Garkuwan Mambila inda yake cewa:

Jagora: Sarki ya ce ya yarda da kai,

Karɓi: Ya ga zarumi kake tun fari,

'Y/Amshi: Sadauki ba a iri nai ba,

Garkuwan da ba ya gudun yaƙi sadauki.

Jagora: To yanzu ina wani ba kai ba,

Karɓi: Wanda ya haye maka ya faɗi.

'Y/Amshi: Sadauki ba a iri nai ba,

Garkuwan da ba ya gudun yaƙi sadauki.

(Sani Aliyu Ɗandawo: Waƙar Amadu Kanin Bala).

A wannan ɗiya an ji yadda Sani Aliyu Ɗandawo yake tunkuɗa gwaninsa ya taka kowa, ya yi komai da yake so babu wanda zai hana shi, domin ya isa. Sani Aliyu Ɗandawo ya yi haka ne ta hanyar kuranta jaruntarsa da rashin tsoron komai, domin haka ne ma sarki ya amince da shi, ya jawo shi kusa da shi, saboda ba ya shakkan komai. Irin waɗannan kalamai da aka yi wannan zuga das u, su ne sukan sanya wanda aka yi yaw a zugar, ya tunzura ya yi wani abin bajinta kamar yadda ake buƙata, sakamakon zugar da aka yi masa. Bugu da ƙari irin wannan zuga ya yi tasiri a waƙar Amadu ƙanin Bala inda Sani Aliyu Ɗandawo yake cewa:

Jagora: Ashe **Giwa** in taɗ ɗau kaya, in ta aje su ba mai ɗauka,

Tun ran da Hashimu yat tashi Yalwa da 'yan kasuwa da 'ya'yan sarki,

Ban sami wanda yaɗ ɗaukan ba,

Bana ga ƙanin Bala na samu,

Ku riƙe ni gaskiya ni Alhaji,

Amma saboda girman Allah.

Karɓi: Amadu ƙanin Bala ya ɗauka.

(Sani Aliyu Ɗandawo: Waƙar Amadu ƙanin Bala).

A wannan ɗiya Sani Aliyu Ɗandawo ya zuga gwaninsa ne da ƙarfafa shi a kan kyauta da ɗaukar nauyin mutane, domin cim ma burinsa na zuga gwaninsa, ya yi amfani da wani ɓangare na tarihi a taƙaice, domin ya sami nasarar gwaninsa ya yi abin da yake so. A nan Sani Aliyu Ɗandawo ya kwatanta gwaninsa da giwa. Ya kwatanta shi da giwa ne, domin ya nuna ƙarfin tattalin arziƙinsa da riƙon jama'a ta sa, saboda haka wannan abin da yake yi Hashimu ne kaɗai ya taɓa kamanta irin ta sa, amma a yanzu babu wanda zai iya hidima da jama'a kamar yadda yake, kamar yadda giwa take ɗaukar kaya da babu dabbar da za ta iya ɗauka tamkarta. Irin wannan zuga mai ɗauke da kalamai masu nuna fifikonsa ga saura, shi ne yake tunkuɗa wanda aka yi wa zugar ya aikata abin da makaɗi yake nema, ko bai yi niyyar aikatawa ba.

4.1 Kammalawa

A taƙaice a iya cewa waƙoƙin Sani Aliyu Ɗandawo sun naɗe duk nau'o'in zuga da magabata suka gano a baya. Sannan muƙalar ta gano cewa Sani Aliyu Ɗandawo ya ci moriyar waɗannan nau'o'in zuga a waƙoƙinsa ta hanyar hura sarakai da kumbura basarake, da sa shi ya ji ya cika ya batse ta kowace fuska.

Harwayau muƙalar ta gano cewa Sani Aliyu Ɗandawo ya riƙa amfani salon kwatanci domin ya nuna fifion gwaninsa a kan abokan hamayya ko kuma ya kare shi daga hawan ƙawararsu. Ya riƙa amfani da wasu dabbobi masu daraja a daji irin su zaki, giwa, damisa, kura da sauransu.

Bugu da ƙari muƙalar ta gano cewa Sani Aliyu Ɗandawo ya ƙware wajen koɗa gwani ko tunzura shi, wani lokaci kuma har ya ruru shi a kan sai ya yi wani abu da ake buƙata, musamman ta hanyar fama shi da tarihin wani abu da ya taɓa faruwa a baya.

A ƙarshe a iya cewa kwalliya ta biya kuɗin sabulu game da zuga a waƙoƙin Sani Aliyu Ɗandawo, domin sarrafa nau'o'in zuga a waƙoƙinsa sun ƙara taimaka masa wajen cim ma manufar waƙoƙinsa na yabo. Saboda ya sarrafa su a hanyar da ta dace, kuma a muhallin da suka cancanta a yi su.

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Dangantakar Gasa da Adabi: Nazarin Fasalce-fasalcen Littattafan Wasan Kwaikwayo Na Gasar Injiniya Bashir Ƙaraye (2007-2009)

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Tsakure

Gasa wata hanya ce da ake amfani da ita a kusan dukkanin ɓangarori ko fagage na rayuwar al'umma ta yau da kullum domin zaburar da mutune, ko ƙarfafa musu gwiwa a kan wani abu da suke aiwatarwa, wanda a ƙarshe za a fitar da sakamakon yadda abin yake ko yadda yake faruwa da samun masaniyar abin da ke haddasa haka. Gasa ta shafi yin hamayya ko yin gogayya ko yin takara tsakanin mutane biyu ko fiye a kan wani al'amari domin a fito da zaƙaƙuri daga cikin gwanaye, saboda haka ana iya gudanar da irin wannan al'amari na gasa ta fuskoki daban-daban da suka haɗa da ta fuskar sana'o'i ko aure ko sarauta ko makamantansu. Wannan binciken ya dubi fasalce-fasalcen littattafan wasan kwaikwayo ne na gasar Injiniya Bashir Karaye, da kuma ƙoƙarin sanin yadda gasar ta ba da gudunmuwa wajen samar da sababbin ayyukan adabi a duniya, ganin cewa an daɗe ana gudanar da gasa a ƙasar Hausa tun a shekarar 1927 har zuwa yau. An yi Amfani da ra'in Theory of literary production na Wall (1978). Wato ra'in Samuwar Sababbin Ayyukan Adabi. An tattauna da masana da kuma waɗanda suka shiga gasar ta Injiniya Bashir Karaye wajen tattara bayanan wannan bincike. Sakamakon binciken ya gano gasar ba ta cika sharuɗɗan zama cikakkiyar gasa ba, sakamakon ƙarancin bayanai na samarwa da aiwatar da gasar da kuma gamin- gambizar littattafan da aka haɗa aka yi alƙalanci. Haka kuma binciken ya gano cewa babu wani ma'auni na alƙalanci da alƙalan suka yi amfani da shi wurin fitar da sakamakon, face abin da ya sauwaƙa.

Keɓaɓɓun Kalmomi

- Zaƙaƙori - Jarumi/ mai ƙwazo
- Kasafta - Rarrabewa
- Giɓi - Wabi/ abin da bai cika ba

- Tagomashi - Nasarori
- ANA - Kungiyar Marubuta
- Cikas - Matsala
- Tasgaro - Damuwa
- Kyanƙyasa – Sababbin yaye
- Haɓaka - Bunƙasa
- Federal Judiciary Commission – Ma'aikatar Shari'a ta ƙasa

1.0 Gabatarwa

Gasa daɗaɗɗiyar al'amari ce a ƙasar Hausa, domin ko kafin zuwan baƙi ƙasar Hausa, Hausawa suna gudanar da gasa ta hanyoyi daban-daban domin su fito da jarumai ko gwanaye daga cikin al'umma, musamman ta fuskar sana'o'i da kuma wasu sassa na rayuwa. Alal misali akan fitar da Sarkin Noma ta hanyar gudanar da gasa, ko a fito da Sarkin Gari a tsakanin mutane biyu ko fiye ta hanyar yin gasa, ko kuma a fito da saurayin da zai auri budurwa domin ya fi nuna bajinta ta hanyar yin gasa a tsakanin samarin da ke neman ta, ko kuwa a fito da wanda ya fi kowa iya waƙar baka tsakanin mawaƙan da aka shirya wa gasa, Dan' amarya (2012:56).

Kungiyar marubuta ta ƙasa reshen Abuja ANA tare da haɗin gwiwar gidauniyar Bashir Karaye suka gudanar da gasar daga shekarar 2007 zuwa 2009, wadda wannan nazarin ya yi bincike a kan littattafan wasan kwaikwayo na gasar.

Saboda haka wannan binciken ya ƙunshi tsokaci ne a kan gasar Injiniya Bashir Karaye, don ganin irin gudummawar da ta bayar. Tantancewa tare da bambanta fasalin littattafan da aka samar a gasar domin nuna yadda rayuwar al'ummar Hausawa ke ciki ta fuskar adabi.

Bayan Haka, binciken ya bayyana yadda gasa ke taimakawa wajen samar da sababbin ayyukan adabi da kuma fahimtar yadda jigogin littattafan wasan kwaikwayo na gasar suke kasafta matsalolin da ke addabar al'umma ta fuskar adabi domin a samar da mafita

1.1 Ma'anar Gasa

Gasa na nufin wani al'amari da ake shiryawa kuma a gudanar da shi a tsakanin mutum biyu ko fiye kan wani abu guda ɗaya domin fitar da gwani daga cikin gwanaye ko zaƙaƙuri daga cikin zaƙaƙurai bisa kan wani abu ko wani al'amari.

Gasa ta shafi yin hamayya ko yin gogayya ko yin takara tsakanin mutane biyu ko fiye a kan wani al'amari domin a fito da zaƙaƙuri daga cikin gwanaye, saboda haka ana iya gudanar da irin wannan al'amari na gasa ta fuskoki daban-daban da suka haɗa da ta fuskar sana'o'i ko aure ko sarauta ko makamantansu. (Ɗan Amarya 2019:433).

Gasa wata hanya ce da ake amfani da ita a kusan dukkanin ɓangarori ko fagage na rayuwar al'umma ta yau da kullum domin zaburar da su, ko ƙarfafa musu gwiwa a kan wani abu da mutane suke aiwatarwa, wanda a ƙarshe za a fitar da sakamakon yadda abin yake ko yadda yake faruwa da samun masaniyar abin da ke haddasa haka. (Aliyu 2023).

A taƙaice a iya cewa gasa wata hanya ce da ake aiwatar da wani al'amari na gwaninta da ya shafi lamurran rayuwar mutane ta yau da

kullum domin fitar da gwani ta hanyar bayar da tukuici na kyauta da kuma ƙarfafa gwiwa.

1.2 Nau'o'in Gasa

Kasantuwar duniya tana da yawa, kuma tana da faɗi, hakan ya sanya nau'o'in abubuwan da ake yi a cikinta suna da yawa. Saboda haka gasa ta shafi lamurra da yawa daga cikin lamurran mutane ko kai-komon mutane. Wasu daga cikin nau'o'in gasar da ke da su a cikin al'ummar Hausawa akwai:

(1). Gasar Neman Aure (2). Gasar Jarunta (3). Gasar Kamun Kifi (4). Gasar Kwallo Gasar Tsere (5). Gasar Rawa (6). Gasar Karatu (7). Gasar Cin Abinci (8). Gasar Rubutun Labarai, da sauran su.

1.3 Bayani Game Da Gidauniyar Injiniya Bashir Karaye.

Injiniya Bashir Karaye shi ne tsohon shugaban hukumar kula da gidaje ta jahar Kano kuma tsohon kwamishina a mulkin malam Shekarau a shekara huɗun farko (2003 – 2007). Mutum ne mai matuƙar ƙaunar harkokin adabi, wanda yake yawan halartar tarurrukan marubuta da duk wasu harkokin adabi, kuma hankalinsa ya fi karkata a fannin rubutun labarai. Bayan rasuwarsa ne ɗaya daga cikin matansa Hajiya Balkisu Bashir Karaye ta ƙirƙiri gidauniyar domin tunawa da mijinta da kuma cika masa burikansa da yake da su kan raya harkokin Adabin Hausa.

Hajiya Balkisu Bashir Karaye ta yi ƙoƙari sosai wajen cika masa burinsa na sha'awar rubutattun labarai ta hanyar sanya gasa a tsakanin marubuta rubutattun labarai. A ƙarshe ta damƙa alhakin tare da jan ragamar gudanar da gasar ƙarƙashin ƙungiyar marubuta ta Nijeriya, reshen Abuja.

Dalilin da ya sanya hajiya Bilkisu Bashir Karaye danƙa alhakin gudanar da gasar ƙarƙashin ƙungiyar marubuta ta ƙasa reshen Abuja shi ne, ita ce shugabar ma'aikatar shari'a ta ƙasa (Federal Judiciary Commission), a ofishinta da ke Abuja, kuma yawancin ma'aikatanta suna harkokin adabi kuma suna cikin ƙungiyar marubuta ta ƙasa (ANA). A kan haka ne ta miƙa wa Patrick Oguejiofor ragama, wanda shi ne sakataren ƙungiyar a lokacin.

1.4 Bayanin Kungiyar Marubuta ta Kasa (ANA) Abuja

An samar da ƙungiyar marubuta ta ƙasa (ANA) a ranar ashirin da bakwai (27) ga watan Yunin shekarar dubu ɗaya da ɗari tara da tamanin da ɗaya (1981), a wani taron ƙara wa juna sani na marubuta wanda ya gudana a Jami'ar Nijeriya (NSUKKA), ƙarƙashin jagorancin Chinua Achebe wanda kuma shi ne shugaban ƙungiyar na farko.

Kungiyar marubuta ta ƙasa reshen Abuja ba wani sabon abu ba ne, daidai take da duk wasu rassan ƙungiyoyi da ake da su, kamar yadda ita ma wannan ƙungiya take da rassa a kowace jaha da kuma babban birnin tarayya Abuja.

Dalilin da ya sanya reshen ƙungiyar da ke Abuja ya ja ragamar gasar shi ne, matar Injiniya Bashir Karaye wato Hajiya Balkisu Bashir Karaye ma'aikaciyar shari'a ce kuma a lokacin ita ce shugabar ma'aikatar shari'a ta ƙasa (Executive Secretary Federal Judiciary Commission) kuma ofishinta a Abuja yake. Wanda akwai wani makusancinta Mr. Patrick Oguejiofor wanda kuma shi ne sakataren ƙungiyar reshen Abuja a wannan lokacin. Wannan ya sanya ta danƙa alhakin gudanar da gasar a hannun ƙungiyar.

2.0 Samuwar Gasar Injiniya Bashir Karaye Wajen Raya Adabin Hausa.

Gasar Injiniya Bashir Karaye, ita ma kamar kowace irin gasa ce da aka gudanar a ƙassr Hausa, an gudanar da ita ce domin ta cike wani giɓi na samar da littattafan karantawa a tsakanin al'ummar Hausawa. Ta biyo tsarin irin gasannin da aka yi a baya, irin tsarin da aka bi aka samar da wasu littattafan domin a samu abin karantawa a makarantu da jama'a tun daga 1927 zuwa 2007, kuma daga dukkan alamu an sami nasara, wannan ya nuna cewa lalai akwai dangantaka tsakanin gasa da adabi.

Dangane da haka abin da aka yi nan bai wuce nazarin fasalin gasar da abubuwan da ta samar, aka kuma tattauna inda ta samu cikas da kuma tasgaro da yadda ba ta kasance cikakkiyar gasar da za ta ba da gudunmuwar da ake buƙata ba.

2.1 Tagomashin Da Gasar Ta Samu

A wannan ɓangaren an bayyana irin tagomashin da gasar ta samu, ma'ana irin nasarorin da gasar ta samu. Gasar Injinya Bashir Karaye ta samu tagomashi kamar haka:

1. Kyaututtuka: gasar ta samar da kyaututtuka ga waɗanda suka yi nasarar lashe gasar, ma'ana waɗanda suka yi na ɗaya zuwa na uku, a dukka zango ukun da aka yi gasar. Waɗanda suka yi na ɗaya a dukkan zangunan an ba su naira dubu ɗari da hamsin, waɗanda suka yi na biyu an ba su naira dubu ɗari, yayin da waɗanda suka yi na uku aka ba su naira dubu hamsin-hamsin.
2. Kyanƙyasar sababbin marubuta: a tattaunawar da muka yi da Muhammad Lawal Bashir wanda yana cikin zakarun gasar ya bayyana mini cewa bayan gudanar da gasar an ƙyanƙyashe sababbin marubuta kamar haka: Mukhtar Isa (Kwalisa) da Ayuba Muhammad Ɗanzaki da Aisha Abdullahi da Halima Mukhtar Shu'aibu da sauran su.
3. Gasar ta samar da sababbin kayayyakin adabi: gasar ta taimaka wajen samar da sababbin littattafan zube da na wasan kwaikwayo.
4. Zaburar da al'umma wajen sha'awar karatun littattafai: wasu littattafan an samar da su tun kafin gasar amma al'umma da dama ba su san su ba sai bayan gudanar da gasar, sai mutane suka tsunduma cikin karance-karance domin suna so su san abubuwan da littattafan suka ƙunsa.
5. Haɓaka saye da sayar da littattafai: gasar ta samar da littattafai da dama, sanadiyyar gasar mutane suka tsunduma wajen sayar da littattafan, al'umma kuma suka rinƙa saye domin karantawa.

2.2 Matsayin Gasar A Idon Masana Da Manazarta

A nan za mu bayyana matsayin gasar Injiniya Bashir Karaye a idon masana da Manazarta.

11. Wasu masana da manazarta suna yi wa Gasar Injiniya Bashir Karaye kallon cikakkiyar gasa, ma'ana gasa ce mai inganci domin kuwa suna ganin cewar ta bi duk ƙa'idojin da gasa ke bi. Daga cikin nasarar da na yi hira da su masu wannan sun haɗa da Farfesa Abdallah Uba Adamu da Ado Ahmad Gidan Dabino da kuma dakarun ANA da ya gudanar da gasar a can Abuja. Har wa yau irin waɗannan masana suna ganin

cewa gasar ta taimaka wajen bunƙasa da kuma haɓaka adabin Hausa, don suna ganin cewa gasar ta samar da sababbin littattafai tun daga na zube, har zuwa na wasan kwaikwayo, kuma suna ganin cewa gasar ta samar da sabbin marubuta da kuma yawaitar masu karanta littattafai. Haka zalika waɗannan masana da manazarta suna ganin cewa gasar daidai take da gasa da aka yi a baya domin kuwa ita ma an bayar da kyaututtuka ga zakarun gasar, ma'ana, waɗanda suka yi nasarar lashe gasar kamar yadda aka yi a gasa a baya

12. Sai dai duk da cewa an ɗauki wannan gasar a matsayin cikakkiyar gasar kamar yadda wasu masana suka yi iƙirari, wasu da na tuntuɓa kamar Farfesa Malumfashi suna ganin cewa gasar ba ta cika tsari ba, suna yi wa gasar kallon ba gasa ba, domi kuwa suna ganin cewa ta sha bamban da sauran gasa da aka gudanar a shekarun baya. Farfesa Malumfashi na ganin cewa idan aka yi la'akari da gasa da aka gudanar a baya tun daga gasar farko za a ga cewa waɗanda suke shiga gasar mutane ne 'yan rukuni ɗaya, ma'ana yanayin shekarunsu, yanayin tunaninsu, matakin karatunsu da gogewarsu za a ga cewa duk iri ɗaya ne, kai har yanayin littattafansu, adadin shafukansu da yanayin zubin labarinsu. Wannan gasar kuma saɓanin waɗancan na baya ne, kamar yadda ya nuna, domin kuwa za a ga cewa marubutan suna da bambanci ta fuskar gogewa a rayuw yau da kullum, akwai bambanci a matakan karatunsu, akwai bambanci a yanayin bugun littattafansu da zubin labaransu da sauran su. Misali a gasar shekarar dubu biyu da bakwai littattafan da suka lashe gasar su ne:

1. *'Yar Tsana* na Ibrahim Sheme
2. *Matar Uba Jaraba* na Balaraba Ramat Yakubu
3. *Kankana* na Maje El-hajeej Hotoro

Idan aka yi la'akari da marubutan za a ga cewa, wasu sun fi wasu gogewa ta rayuwar yau da kullum, kuma matakin karatunsu ba ɗaya ba ne. Haka zalika za a ga cewa littafin 'Yar Tsana da littafin Kankana littattafai ne guda ɗai-ɗai, amma littafin Matar Uba Jaraba littafi ne na ɗaya da na biyu. Haka kuma a gasar shekarar dubu biyu da takwas za a ga cewa littafin Mu Sha Dariya da littafin Saba Ɗan Sababi gajerun labarai ne aka harhaɗa aka tada littafi ɗaya, saɓanin littafin Walƙiya wanda shi labarin a zube yake ba haɗakar gajerun labarai ba. Waɗannan su ne wasu daga cikin dalilan da ya sa ake musu kallon ba su bi tafarkin gasa ba, kamar yadda masana suka yi nuni.

4. Wasu masana da manazarta suna yi wa gasar Injiniya Bashir Karaye kallon gasa ce amma ba cikakkiyar gasa ba, domin kuwa marubuci marigayi Auwal Garba Ɗanborno ya soki gasar matuƙa, inda yake bayyana cewar Ibrahim Sheme ba shi ne ya yi na ɗaya ba a shekarar dubu biyu da bakwai, inda ya bayyana cewa son kai aka yi aka ba wa Sheme na ɗaya a gasar don kusancinsa da alƙalin gasar wato Farfesa Abdalla Uba Adamu. Duk da dai cewa Farfesa Abdalla Uba Adamu ya fito ya kare kansa daga zargi da aka yi masa.

Marigayi Awwal ya bayyana hakan ne a mujallar Inuwar Marubuta fitowa na bakwai

(7) da aka wallafa a shekarar dubu biyu da takwas (2008). Waɗannan su ne wasu daga cikin matsayin gasar a wurin masana da manazarta.

2.3 Kallon Da Al'umma Suke Yi Wa Gasar

Al'umma da na zanta da su da dama suna yi wa gasar Injiniya Bashir Karaye kallon gasa ce wadda ta zo da sabon salo, ganin cewa mafi akasarin gasar da ake gudanarwa a baya gasa ce wadda ta karkata ga littattafan zube, amma ita Gasar Injiniya Bashir Karaye ta taɓo littattafan zube da kuma littattafan wasan kwaikwayo. Wannan ya sa wasu da na gana da su suke yi wa gasar kallon ta zo da sabon salo kuma suke ganin gasar ta kawo cigaba ga harkar adabi.

Misali marubuta irin su Ado Gidan Dabino da Kabir Fage sun nuna idan barcin samuwar wannan gasar da littattafan wasan kwaikwayon da suka samu ba su bayyana ba, saboda haka gasar ta agaza domin ta zo da sabon fasali na gudanar da gasa a wasu fannoni ba na zube ba kawai.

3.0 Fasalce-fasalcen Littattafan Wasan Kwaikwayo Na Gasar Injiniya Bashir Karaye

A nan an kalli irin fasalce-fasalcen da ke cikin littattafan gasar Injiniya Bashir Karaye na wasan kwaikwayo kama tun daga ma'anar fasali da fasalin saƙonnin da littattafan suka ƙunsa.

A nan abin da aka yi ƙoƙarin yi shi ne nuna yadda gasar ta gudana wato fasalta gasar wanda ke nufin tsari ko shiri, ko kuma zama a matsayin kashi ko yanayi (CNHN 2006: 136: Kabir 2019).

A taƙaice fasali shi ne yanayi ko hanyar tsarin da ake bi ko amfani da shi domin fasalta ko shirya ko tsara abu domin gane matsayinsa da yadda ya gudana.

3.1 Fasalin Saƙonnin Da Littattafan Suka Kunsa

A nan an bayyana saƙonnin da littattafan wasan kwaikwayo waɗanda suka ci gasar suka ƙunsa, tun daga gasar shekarar dubu biyu da bakwai (2007), har zuwa gasar shekarar dubu biyu da tara (2009).

3.2 Zalinci (Littafin Malam Zalimu).

Littafin Malam Zalimu na Ado Ahmad Gidan Dabino shi ne littafin da ya yi na ɗaya a gasar Injiniya Bashir Karaye ta shekarar dubu biyu da tara (2009).

Littafi ne na wasan kwaikwayo wanda ya samu nagartaccen bugu. An fara buga wannan littafi shekara ta dubu biyu da huɗu (2004), an sake buga littafin a shekarar dubu biyu da tara (2009), sannan kuma aka sake bugawa a shekarar dubu biyu da sha uku (2013).

Littafin Malam Zalimu yana ɗauke da ʻyan wasa guda ashirin da shida (26).

Marubucin littafin Malam Zalimu ya gina fasalin littafin ne kan illar zalinci.

Marubucin ya tsara littafinsa ne kan tsarin kashi-kashi, inda ya tsara shi tun daga kashi na farko har zuwa kashi na ashirin da tara, da kuma shiga- shiga, kuma kowane kashi yana ɗauke da takensa.

Littafin yana ɗauke da shafuka saba'in da biyu (72).

Idan muka yi la'akari da bayanan da suka gabata dangane da littafin za mu ga cewa labarin littafin na tattare ne da fasalin illar zalinci.

Labarin littafin na ɗauke da fasalin zalinci sannan kuma yana ɗauke da fasalin wasan

kwaikwayo kamar yadda aka gina shi kan tsarin shiga da fita. Sannan mun bayyana adadin shafukan littafin da yanayin bugun littafin.

3.3 Rashin Tarbiyya (Littafin Kowa Ya Yi Da Kyau),

Littafin Kowa Ya Yi Da Kyau na Kabiru Yusuf Fagge shi ne littafin da ya yi na biyu a cikin gasar Injiniya Bashir Karaye na shekarar dubu biyu da tara (2009).

Littafi ne na wasan kwaikwayo wanda ya samu nagartaccen bugu. An fara buga littafin ne a shekarar dubu biyu da tara (2009) da kuma shekarar dubu biyu da goma (2010). Littafin na ɗauke da ‘yan wasa guda takwas (8).

Littafin yana ɗauke ne da fasalin illar rashin tarbiyya.

Marubucin ya tsara littafinsa ne kan fita-fita wato tun daga kan fitowa ta ɗaya har zuwa fitowa ta goma sha biyu. Fitowa ta ɗaya ta fara daga shafi na bakwai (7), fitowa ta goma sha biyu kuwa ta ƙare ne a shafi na ashirin da takwas (28).

Littafin yana ɗauke da shafuka talatin da biyu (32).

Idan muka yi la’akari da labarin littafin da kuma bayanan da suka gabata za mu ga fasalin labarin na ɗauke da illar rashin tarbiyya.

Labarin littafin yana ɗauke da fasalin rashin tarbiyya, sannan kuma yana ɗauke da fasalin wasan kwaikwayo, kamar yadda aka ƙulla littafin kan shiga da fita, haka kuma mun bayyana yanayin shafukan littafin da yanayin bugun littafin.

3.4 Haƙuri (Littafin Sodangi).

Littafin Sodangi na Khalid Imam shi ne littafin da ya yi na uku a gasar Injiniya Bashir Karaye ta shekarar dubu biyu da tara (2009).

Littafi ne na wasan kwaikwayo wanda ya samu nagartaccen bugu. An shirya wasan a shekarar 2009 amma ba a fara buga littafin ba sai a shekarar dubu biyu da sha huɗu (2014), sannan aka sake bugawa a shekarar dubu biyu da sha biyar (2015). Littafin Sodangi yana da ‘yan wasa guda goma sha shida (16). Marubucin littafin Sodangi ya gina fasalin littafin ne a kan haƙuri.

Marubucin wannan littafi Sodangi ya tsara littafinsa ne kan tsarin kashi-kashi, kuma kowane kashi yana da fita-fita da kuma take.

Littafin Sodangi littafi ne mai ɗauke da shafuka tamanin (80).

Idan muka yi la’akari da bayanan da suka gabata za mu ga cewa labarin littafin yana ɗauke ne da fasalin wasan kwaikwayo, ta yadda marubucin ya kulle littafin kan tsarin shiga da fita. Haka zalika mun bayyana yanayin shafukan littafin da kuma yanayin bugun littafin.

3.5 Ka'idojin Shiga Gasar Shekara Ta Dubu Biyu Da Tara (2009)

A wannan shekara ne aka fitar da ƙa’idoji da za a ce na kai tsaye, wato ga abin da ake buƙata ba tare da haufi ba. Ga yadda ƙa’idojin suka kasance.

(1). Littattafan wasan kwaikwayo zalla (2). Littattafan su kasance akwai ƙa'idojin rubutu (3). Labarin littafi ya zama da wani saƙo da yake isarwa (4). Ba dole sai bugaggen littafi ba. (5). Dole sai bugaggen littafi. (6). Littattafan Hausa zalla (7). Babu wani takamaiman jigo.

Duk da cewa an nuna cewa gasar ta wasan kwaikwayo ce kowa ya fahimta, amma duk da

haka a wannan ƙa'ida an samu cin karo, domin an ce doke littafin ya kasance bugaggen, aka kuma tsige da cewa ana iya shiga da wanda ba a buga. A tattaunawar da aka yi da wasu da suka shiga gasar kuma suka yi nasara, kamar Kabir Yusuf Anka, ya bayyana cewa dole sai bugaggen littafi a sanarwar gasar, yayin da Khalid Imam ya bayyana cewa an ba da damar shiga gasar ko da ba bugaggen littafi ba ne, wato har da ma "*manuscript*", wato ma'ana littafin da ba a buga ba, inda ya shaida mana cewa lokacin da ya shiga gasar ba a buga littafinsa ba, kuma ya yi nasara.

4.0 Sakamakon Bincike

Haƙiƙa kowane irin bincike da aka gudanar tabbas a ƙarshe akwai buƙatar a ga wane irin sakamako binciken ya samar.

Binciken ya gano cewa babu tsayayyar ƙa'ida da aka yi amfani da ita wajen shirya gasar, saboda a tattaunawar da muka yi da Kabir Yusuf Fagge ya bayyana min cewa cikin ƙa'idojin gasar dole sai bugaggen littafi, yayin da tattaunawar da muka yi da Khalid Imam ya shaida min cewa ba dole sai bugaggen littafi ba, domin kuwa ba da bugaggen littafi ya shiga gasar ba, da *"manuscript"* ya shiga, kuma dukkan su sun sami nasarar lashe gasar kuma an ba su kyaututtuka. Binciken ya gano cewa babu wani ma'auni na alƙalanci da alƙalan suka yi amfani da shi wurin fitar da sakamakon, face abin da ya sauwaƙa.

Haka kuma muradin wannan binciken shi ne ya gano gasar ba ta cika tsari na gasannin da aka yi a baya ba, binciken na yi wa gasar kallon ba gasa ba, duk da cewa an kira ta da gasa wannan ba shi ne zai sa sunan ya canza ba, sadomi binciken na ganin cewa ta sha bamban da sauran gasa da aka gudanar a shekarun baya. Idan aka yi la'akari da gasar da aka gudanar a baya tun daga gasar farko za a ga cewa waɗanda suke shiga gasar mutane ne 'yan rukuni ɗaya, ma'ana yanayin shekarunsu, yanayin tunaninsu, matakin karatunsu da gogewarsu za a ga cewa duk iri ɗaya ne, kai har yanayin littattafansu, adadin shafukansu da yanayin zubin labarinsu. Wannan gasar kuma saɓanin waɗancan na baya ne, sai dai duk da haka gasar ta zama silar samuwar sababbin marubuta kamar su: Mukhtar Isa (Kwalisa), Ayuba Muhammad Ɗanzaki, A'isha Abdullahi, Halima Mukhtar Shu'aibu da sauran su, da wannan binciken ke ganin cewa ko da gasar ba ta cika cikakkiyar gas aba sakamakon wasu ƙa'idoji da aka karya, gasar ta taimaka wajen samar da littattafan karantawa da kuma ƙyanƙyasan sababbun marubuta.

4.1 Naɗewa

A wannan bincken an yi bayani a kan fasalce-fasalcen littattafan zube na gasar Injiniya Bashir Ƙaraye Inda aka tattauna samuwar gasar Injiniya Bashir Ƙaraye wajen raya adabin Hausa da tagomashin da gasar ta samu da matsayin gasar a idon masana da manazarta da kallon da al'umma suka yi wa gasar da fasalin saƙonnin da littattafan suka ƙunsa da siffofin da littattafan suka ƙunsa da kuma ƙa'idojin shiga gasar daga ƙarshe aka rufe da amfanin gasar ga al'umma.

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Rataye

Jerin Wasu Mutane Da Aka Tattauna Da su:

1. Tattaunawa da Farfesa Ibrahim Malumfashi a ranar 16/12/2020 da ma wasu ranakun a gidansa da ke Katsina da ofishinsa da ke Jami'ar Umaru Musa 'Yar'aduwa Katsina da kuma ofishinsa da ke Jami'ar Jahar Kaduna.
2. Tattaunawa da Dr. Ibrahim Ahmadu Ɗan'amarya a ranar 10/1/2023 da ma wasu ranakun daban.
3. Tattaunawa da Malam Jamilu Kabiru a ranar 2/7/2023 da ma wasu ranakun a ofishinsa da ke Jami'ar Gwamnatin Tarayya da ke Dutsenma da shagonsa da ke Unguwar Yara Dole da ke Dutsenma da gidansa da ke Shagari Low-cost Dutsenma da masaukinsa da ke Layin Zuma a Kaduna.
4. Tattaunawa da Kabiru Yusuf Fagge (Anka) a ranar 16/7/2023 da ma wasu ranakun a kafar Wassaf.
5. Tattaunawa da Farfesa Abdalla Uba Adamu a kafar Imel a ranar 6/8/2024 da ma wasu ranakun.
6. Tattaunawa da Ado Ahmad Gidan Dabino a ranar 6/8/2024 da ma wasu ranakun a kafar Wassaf.
7. Tattaunawa da Balaraba Ramat Yakubu a ranar 23/8/2024 ta waya.
8. Tattaunawa da Patrick Oguejiofor a ranar 23/8/2024 da ma wasu ranakun mabambanta ta waya, tes da kuma kafar Wassaf.

9. Tattaunawa da Muhammad Lawal Barista a ranar 22/8/2024 da ma wasu ranakun ta waya.
10. Tattaunawa da Maje El-hajeej Hotoro a ranar 25/8/2024 da ma wasu ranakun mabambanta.
11. Tattaunawa da Dr. Bukar Usman Mada a ranar 25/9/2024 ta waya.

Wasan Mitin A Ƙaramar Hukumar Kaugama Ta Jihar Jigawa

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Tsakure

Wasan mitin, wasa ne na al'ada ***d****a ake gudanar da shi duk shekara da kaka, bayan kammala ayyukan gona, a wasu garuruwa na ƙaramar hukumar Kaugama da ke Jihar Jigawa. Garuruwan sun haɗar da Kalgwai da Haɗin da Katauda duk a ƙaramar hukumar Kaugama. Wasa ne da ake kwaikwayon aiwatar da mulkin gargajiya da tasirin zamani. Wasan yana kama da wasan kwaikwayo ta fuskar gudanarwa. A cikin wannan takarda an bayyana yadda ake aiwatar da bikin wasan mitin, tun daga shirye-shirye har zuwa ƙarshensa. An ɗora wannan bincike a bisa ra'in 'Nazarin Adana Al'adu' (Cultural Sustainability Theory) na Silven Solomon Tomskin (1991) Hanyoyin da aka bi don lalubo bayanan da aka baje kolinsu a wannan takarda sun haɗar da hira da mutanen da suka fito daga garuruwan farfajiyar wannan bincike; da tsinkaye da tattaunawa da kuma ziyartar ɗakunan karatu da sauransu. An gano cewa wasan mitin yana sada zumunci da danƙonsa, da ilmantar da al'umma yadda tsarin mulki yake, da kuma haɓaka tattalin arziƙin al'ummomin da suke gudanar da wasan da sauransu.*

Keɓaɓɓun Kalmomi: *Al'ada, Biki, Mitin, Mulki, Sarauta, Talkawa Wasa.*

1.0 Gabatarwa

Al'ada hanya ce da mutane ke bi domin tafiyar da rayuwarsu ta yau da kullum, kuma hanya ce ta rayuwa wadda ta kasance karɓaɓɓiya a gare su. Al'adar kowacce ƙabila ko al'umma na da irin nata muhimmanci ga masu ita. Don haka, al'ada tsari ne da al'umma ta keɓanta da ita, tun daga haihuwa zuwa mutuwa Wannan ya haɗa da tsarin sarauta da rayuwar iyali, da sutura da wasanni da sana'o'i da sauransu. Shi kuwa wasa, wata hanyar kwaikwayon rayuwar al'umma ce ta zahiri, cikin yanayin gangan,

domin nuna wa jama'a yadda ake aiwatar da wata rayuwa a zahirance ta hanyar masu gabatar da wasa a zahiri.

Wannan takarda ta ƙunshi bayani game da yadda ake aiwatar da wani wasa na al'ada mai kama da biki, mai taken 'Wasan Mitin' wadda ake gudanar da shi duk shekara da kaka, bayan an kammala aikin gona, a wasu yankuna dake ƙaramar hukumar Kaugama da take cikin Jihar Jigawa. Wasa ne na wayar da kai da nuna farin ciki da walwala da jin daɗi, mai sigar wasan kwaikwayo, amma a yanayin biki.

1.1 Ma'anar Biki

Masana da masu nazari sun bayyana ma'anar kalmar biki, wasu daga ciki sun haɗa da: Amadu (1998) da Yahaya (1995) da Habib da wasu (1988) da sauransu. Sai da wannan takarda ta fi karkata ga ra'ayin Kamusun Hausa (2006:46) Wadda ya bayyana ma'anar biki da cewa; "Biki na nufin shagali na nuna farin ciki, wajen aure ko suna ko naɗin saruta, ko sallah ko al'adun gargajiya".

1.1.1 Ire-Iren Bukukuwa a Kasar Hausa

Akwai bukukuwa masu yawan gaske a ƙasar Hausa, na gargajiya da kuma na zamani. Na gargajiya su ne waɗanda Hausawa suke da shi tun iyaye da kakanni, waɗanda babu wadda ya san tun lokacin da suka fara yin su. Akwai bukukuwan gargajiya na shekara-shekara, waɗanda ake aiwatar da su sau ɗaya a shekara. Irin waɗannan bukukuwa sun haɗa da; bikin buɗar dawa, wadda ake gudanarwa duk shekara da kaka. Bikin shan kabewa ana gudanar da shi a duk shekara da kaka bayan nunar amfanin gona. Sai bikin kalankuwa da ake gudanarwa a duk shekara bayan kammala aikin gona. Bugu da ƙari, akwai bukukuwa na yau da kullum, irin waɗannan bukukuwa su ne ake aiwatarwa sakamakon faruwar wasu al'amura a kodayaushe. Misali, bikin naɗin sabon Sarki ko hakimi ko dagaci ko bikin aure ko bikin suna wadda ake gudanarwa a duk lokacin da aka haihu.

Bukukuwan zamani su ne waɗanda suka samu bayann shigowar wasu baƙin ƙabilu ƙasar Hausa, misali zuwan Larabawa waɗanda suka yaɗa addinin Musulunci, da kuma zuwan Turawan mulkin mallaka. Waɗannan ƙabilu da wasunsu sun zo da baƙin bakukuwa ƙasar Hausa, wasu bukukuwan sun shafi addini wasu kuwa ba su shafi addini ba; kuma kowanne biki akwai lokacin da ake gudanar da shi. Irin waɗannan bukukuwa sun haɗa da; bikin babbar salla da ƙarama, da bikin saukar karatu da bikin maulidi da bikin takutaha, da bikin sallar gani da bikin cika-ciki da naɗin limami da bikin naɗin gwanin karatun alƙur'ani da sauransu. Duk waɗannan bukukuwa sun samu ne sakamakon zuwan Larabawa masu yaɗa addinin Musulunci.

Haka kuma, bayan zuwan Turawan mulkin mallaka an ƙara samun wasu bukukuwa kamar haka; bikin yaye ɗalibai da bikin yaye masu yi wa ƙasa hidima, (N.Y.S.C) da bikin raya al'adun gargajiya na Hausa da bikin ranar yara ta duniya da bikin ranar ma'aikata ta duniya, da bikin nuna amfanin gona da bikin ranar siyasa ta duniya da sauransu.

1.2 Ma'anar Al'ada

Kamusun Hausa (2006:9) ya bayyana Kalmar al'ada da cewa; "al'ada na nufin hanyar rayuwar al'umma". Al'ada na nufin hanyar da al'umma suke bi, wacce take da tsari irin wandda suka taso suka tarar iyaye da kakanni suna bin ta, a rayuwar su ta yau da kullum".

Bunza (2006:32) ya ce; "al'ada tana nufin dukkanin rayuwar ɗan'adam tun daga haihuwar sa, har mutuwarsa, har zuwa ƙabarinsa, a ko ina mutum yake ya samu kansa, duk wata ɗabi'a da ya tashi da ita, tun farkon rayuwarsa''.

Ibrahim (1982) cewa ya yi "Al'ada na nufin abubuwan da mutum ya saba yi a cikin rayuwarsa ta duniya, ya kuma shafi yanayin rayuwar al'umma da harkokin da ake yi don zaman duniya".

Magaji (2002) cewa ya yi "Al'ada ita ce baki ɗayan hanyoyin gudanar da rayuwa, don haka take da dangantaka da yanayin mulki da na tattalin arziki da ya ke gudana a tsakanin al'umma.

1.3 Ma'anar Wasa

Kamusun Hausa (2006) ya bayyana ma'anar wasa da cewa; "abu ne da akan yi don raha ko nishaɗi, ko motsa jiki". Awata ma'anar kuwa Ɗangambo (2008) ya bayyan Kalmar wasa da cewa; "shi ne motsa jiki don samun walwala".

1.4 Hanyoyin Gudanar da Bincike

Wannan ya ƙunshi hanyoyin da a ka bi domin gudanar da wannan bincike, An yi amfani da waɗannan hanyoyi wajen aiwatar da wannan nazari.

1.4.1 Tattaunawa

An yi ganawa, tare da tattaunawa da mutane ta la'akari da matsayi da kuma shekaru. Mutanen da aka tattauna da su sun haɗa da; samari da 'yammata, waɗanda su ne ginshiƙan bikin na mitin. Haka kuma, an tautauna dattawa da masana al'adun Hausa, da sauran masu ruwa da tsaki a bikin na mitin, don samun ƙarin haske a kan bikin da yadda za a gabatar da wannan bincike.

1.4.2 Nazarce-nazarce

An yi nazarce-nazarce da karance-karance daga rubutattun bayanai domin samun ƙarin bayanai, inda mai nazari ya yi bitar ayyuka masu alaƙa ta kaitsaye da kuma na kaikaice musamman waɗanda suka shafi bayanin yadda ake gudanar da biki a al'ummar Hausawa.

1.4.3 Gani da Ido

Mai bincike ya kai ziyarar gani da ido, wadda Hausawa ke cewa "gani ya kori ji" don ganewa ido yadda ake gudanar da bikin mitin, domin tantancewa tsakanin yadda ake gudanar da wasan mitin. An samu damar kai ziyarar gani da ido zuwa gurare da dama lokacin da ake gudanar da bikin mitin. Wasu daga cikin guraren da aka kai ziyarar gani da ido a lokacin gudanar da bikin sun haɗar da: Katauda, da Kalgwai, da Kaugama a ƙaramar hukumar Gagarawa.

1.5 Ra'in Bincike

An ɗora wannan bincike a bisa ra'in 'Nazarin Adana Al'adu' (Cultural Sustainability Theory) na Silven Solomon Tomskin (1991). Wannan ra'i ne da ya yi bayani kan hanyoyin adana ko inganta al'ada domin ci gaban al'umma. Ra'in na bayyana cewa, idan dai al'umma na son ta samu ci gaba da bunƙasa, to dole ne ta kyautata hanyoyin da za ta riƙa adana al'adunta domin kada su salwanta (Ado, 2017:43).

1.6 Ma'anar Kalmar Mitin

Kalmar *mitin,* kalma ce ta Turanci wadda Hausa ta aro. Kalmar ita ce 'meeting' da take da ma'anar zama don a tattauna wata magana. Daga nan a Hausa aka yi mata kwaskwarima domin ta dace da tsarin furucin Hausa. Kuma yanzu ana yin amfani da ita a cikin zantukan yau da kullum, kuma ma'anar kalmar ba ta sauya ba a Hausa, inda take nufin 'taruwa ko haɗuwar jama'a don tattauna wata matsala da nufin samun mafita'.

1.6.1 Taƙaitaccen Tarihin Wasan Mitin

Wasan kwaikwayon mitin, wasa ne mai sigar biki da aka daɗe ana aiwatar da shi, a wasu garuruwa da ke yankunan ƙaramar Hukumar Kaugama da ke Jihar Jigawa. Masana tarihi sun tabbatar da cewa an fara gudanar da bikin ne bayan zuwan Turawan mulkin mallaka ƙasar Hausa. Ana yin wasan ne don a kwaikwayo yadda Turawan mulkin mallaka suka yi amfani da sarakunan gargajiya wajen aiwatar da mulkinsu a ƙasar Hausa. Wasan ya ci gaba da yaɗuwa daga gari zuwa gari, har ya zama ya yaɗu a garuruwa masu yawan gaske.Samari da 'yan mata ne suke zama su don tsayar da ranar da za a gudanar da wannan wasa wacce ba ta wuce rana ɗaya ko biyu ba.

1.6.2 Tanade-Tanaden Wasan Mitin

Masu shirya wasan mitin sukan tanadi kuɗaɗe, idan ranar wasan ta kusanto sukan je kasuwa su sayo kayyakin da suke da buƙata. 'Yammata ne suke ɗaukar nauyin saye-sayen kayayyakin da ake da buƙata, domin samarinsu da iyayensu na samar masu da kuɗaɗen, domin su sami damar sayen kayayyakin da suke buƙata waɗanda suka haɗa da; kayyakin ciye-ciye wadda suka haɗar da; biredi da cincin da biskin da doya da kwai da awara da ƙwai da gurasa. Sai kuma kayayyakin shaye-shaye, waɗanda suka haɗa da; shayi da burodi da kyayyakin tsotse-tsotse, misalin; alawar madara, da sauran alawoyi, iri daban-daban. Ana amfani da kayayyakin shaye-shaye na zamani, irin su lemukan roba da bobo da yagot da lemon kwalaba, kamar da fanta da kokakola da diyu da kuma lemukan gwangwani kamar maltina da fifsi da lakasera da mirinda da sifirayit, da lemukan kwali, misalin fayif'alayif da kuma ruwa iri daban-daban.

Daga cikin samari da 'yan mata masu gudanar da wanan biki akan samu wasu daga cikinsu sukan ɗinka sababbin tufafi domin yin amfani da su, a lokucin wasan. Amma yin ɗunkuna ba wajibi ba ne. Saboda haka, ana samun wasu daga cikin samari da 'yan mata waɗanda ba su yi sabon ɗinki ba a lokacin wasan.

Tufafin da suke amfani da su a lokacin wasan akwai; atamfofi da shaddodi da lasa-lasai da boyal-boyal da wagambari da material da yaduka kala-kala da dogayen riguna da hijabai da niƙabai da mayafai da kayan ƙyale-ƙyallaye. Ana yin ɗinkuna iri daban-daban, da ire-iren waɗancan kayayyaki, waɗanda masu aiwatar da wasan mitin ke yin amfani da su a lokacin wasan.

Masu aiwatar da wasan mitin, sukan caɓa ado su ci kwalliya a ranakun bikin, tun daga ranar farko har zuwa ranar ƙarshe, daga kan sarƙoƙi da 'yankunnaye da roses da awarwaraye da zobuna da barima, da agogo da ribas da jakankuna, har ma da tabarau. Bugu da ƙari, suna amfani da kayayyakin irin su; mayukan shafawa iri daban-daban, da turare, da jambaki, da hoda barbaɗa-kumatu, fiƙe-hanci, da

ataciman da ƙumshi, na zamani wato fulawoyi, kala-kala, a hannu da ƙafa.

1.6.3 Yadda Ake Aiwatar da Wasan Mitin

Wasan mitin, wasa ne da jama'a ke taruwa ta sigar biki, wadda jama'a ke haɗuwa su tattauna wata matsala da nufin samun mafita, don haka wasu ke kiran shi biki.

Wasan mitin, biki ne da ake yi a wuri mai faɗi, kasancewar kowanne ɗan wasa ana yi masa kewayensa daban, inda zai zauna shi da budurwarsa. Ana yin kewayen tun bikin ya rage kwanaki uku ko biyar. Daga cikin 'yan wasan bikin mitin akwai jami'an tsaro waɗanda suke kula da masu zirga-zirga a gurin wasan. Ayyukan jami'an tsaro, shi ne hana hayaniya da sauran duk wani abu da zai iya zamo matsala a gurin wasan. A duk garuruwan da ake aiwatar da wasan mitin, ana fara yin ne da marece, bayan sallar la'asar, da misalin ƙarfe huɗu na yamma, sannan a tashi da misalin ƙarfe shida daf da faɗuwar rana. Dukkanin 'yan wasa suna halartar gurin wasan ne tun kafin ƙarfe huɗu saura na yamma, domin kowa ya samu ya zauna a gurin da ya kamata, da zarar dukkanin 'yan wasan kowa ya zauna a gurin da ya kamata, tare da budurwarsa. Bayan an gama shirya sarki, a wani wuri keɓantacce, sai a aiko a sanar da jama'a cewar sarki ya shirya, daga nan sai a samu wasu daga cikin 'yanmatan su tafi su ɗauko sarkin a gurin da aka killace shi aka yi masa rawani, su kawo shi gurin da aka tanadar masa, sannan sai su koma su ɗauko mataimakin sarki su kawo shi gurinsa, a hanyar su ta tafiya ɗauko sakin sukan rera waƙa kamar haka:

Za ku yi ko ba za ku yi ba,
Iye yaraye aye iye yaraye,
Ayye iye nanaye,
Za ku yi ko ba za ku yi ba,
Iye yaraye aye iye yaraye,
Ayye iye nanaye.

Waɗannan su ne ire-iren baitukan da ake rerawa a yayin da aka tafi ɗauko sarki da matar sarki da kuma mataimakin sarki. Amma a kan hanyar dawowa daga ɗauko sarki ba a yin waƙa, sai dai kawai su bar fadawan sarki da zagage da sauran 'yan fada su yi ta yiwa sarki kirari da amsa gaisuwar da ake yi wa sarkin. Haka za su yi ta yi har su kawo sarkin gurin da aka tanadar masa su zaunar da shi. Sannan sai a raka matar sarki gurin sarki a zaunar da ita. Sannan sai matar mataimakin sarki da sauran 'yan mata kowacce sai ta tafi gurin saurayin da ta zaɓa ta zauna. Da zarar kowace budurwa ta zauna a gurin saurayinta, da ta zaɓa sai ta durƙusa ta gaida shi, sannna sai ta zauna ta zuba musu abinci da abin sha da ta tanadar musu. Sannan sauran kayayyakin ciye-ciye da shaye-shaye. Daga nan sai jami'an tsaron su tafi bakin layin gurin da ake yin wannan biki su fara buga tiyagasa mutane su yi ta tari, idanuwansu su yi jajir suna ta zubda hawaye suna tari suna ta face majina, sannan sai su ɗaura igiya su tare hanya su hana kowa wucewa ta gaban gurin bikin, Duk wadda ya yi gardama sai su kamo shi su ɗaure hannayensa da igiya a matsayin ankwa, su taho da shi su shigar da shi cikin filin taro bikin, tamkar yadda ake yiwa bayi a lokacin mulkin mallaka. Jami'an tsaron sukan yi wa wannan mai laifi tara ta kuɗi su ce ya biya, idan ya yi gardama sai su fito da allurar Bature su ce za su yi masa, idan har bai biya kuɗin ba, ko sukan buga masa tiyagas, sannan sai su sake shi, sai a ga idanuwansa

sun kaɗa sun yi jajir kai ka ce tiyagas ɗin gaske aka buga masa.

Wannan bikin, yana kama da wasan kwaikwayo ta fuskar aiwatarwa, kasancewar a cikin wasan ana kwaikwayan yadda tsarin sarautun gargajiya yake, da kuma yadda tsarin mulkin Turawan mulkin mallaka yake a ƙasar Hausa. Domin ana nuna yadda Turawan mulkin mallaka suke amfani da ƙarfi wajen samun abunda suke buƙata, ta inda ake nuna haka ta yin amfani da jami'an tsaro a wurin wasan mitin.

1.7 Kammalawa

Wannan nazari da aka aiwatar, ya ƙunshi taƙaitaccen tarihin wasan mitin da yadda ake aiwatar da shi, a wasu garuruwa da ke ƙaramar hukumar Kaugama, da ke Jihar Jigawa. Bikin wasan mitin yana da makuƙar muhimmanci ga rayuwar al'ummar da suke aiwatar da shi, da ma sauran al'ummar Hausawa. Musamma idan aka dubi irin darrusan da bikin yake koyarwa. Wadda suka haɗar da: Ilmantar da jama'a tsarin sarautun gargajiya da na zamani, da samar da zaman lafiya, da bunƙasa tattalin arziƙi, da raya al'adun Hausawa na gargajiya, da bunƙasa zumunci, da samar da zaman lafiya ga al'umma, da adana tarihin Hausawa na gargajiya. An kuma kawo yadda zamani ya yi tasiri a cikinsa. Wasan mitin, wasa ne mai sigar biki. Don haka yakamata a ƙara inganta shi, don ya zamo abin alfahari a wajen adana da tattala tarihin abubuwan da suka wuce

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Tsokaci A Kan Dabarar Kai Koke A Cikin Waƙar 'Babban Jigo Na Yari' Ta Makaɗa Musa Ɗanƙwairo Maradun (1909-1991)

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Tsakure

Ya kasance abin damuwa ga wasu mutane a cikin al'umma idan hukuma ko wasu suka tsangwame su ko suka matsa masu lamba, a kan la'alla shugabanci ko jagorancin al'umma. A maimakon mutane su yi turjiya, sai su nufi bayyana abin ta wasu hanyoyi daban-daban. A kan haka ne aka ga ya dace a yi tsokaci a kan yadda mawaƙan baka suke zama kakakin al'umma na sanar da wasu irin halin da suke ciki don a kawo masu ɗauki, ko domin a shiga tsakaninsu da wasu. Yawanci magabata ne a cikin al'umma ake faɗa mawa ta hanyar rera waƙoƙin baka da sauransu. Don haka, wannan bincike ne da ya ƙuduri bayyana yadda makaɗa Musa Ɗanƙwairo Maradun ya yi amfani da dabarar kai koke a cikin waƙarsa, wajen isar da saƙon jama'arsa zuwa ga Mai Martaba Sarkin Daura, Alhaji Muhammad Bashar, a kan sauya masu wurin zama da gwamnati ta yi a dalilin aikin gina madatsar ruwa ta Bakalori (Bakolori Dam Project). Wasu hayoyin da aka bi wajen nazarin ɗiyan waƙar su ne inda aka juyar da waƙar ta baka zuwa ga takarda, sannan aka yi bayani a kan abin da ta ƙunsa tare da kawo misalai na ɗiyan waƙar don kafa hujja. Haka kuma, an kawo wasu dabarun gudanar da adabi, musamman mai ƙunshe da kai koke, da shahararren mafalsafin nan na ƙasar Girka mai suna Aristotle ya kawo, waɗanda kuma aka yi amfani da su wajen nazarin waƙar. An sami waɗannan dubaru ne a cikin littafinsa mai suna Rhetorics da ya samar a cikin ƙarni na 4 (4th C BCE). Sakamakon binciken ya nuna mawaƙan baka na Hausa ba a bar su a baya ba wajen isar da saƙo ta hanyoyi daban-daban, kamar yadda Makaɗa Musa Ɗanƙwairo ya gudanar a cikin waƙarsa. Baya haka, an lura da akwai dabaru da yawa na isar da saƙo zuwa ga manyan ƙasa, kuma dabarar kai koke tana cikinsu, wadda kuma an tabbatar da ita a cikin waƙar.

***Muhimman Kalmomi**: Dabara; Kai Koke; Waƙa; Makaɗi; Dam na Bakalori.*

a. Gabatarwa

Makaɗan Hausa, musamman na fada masu yin waƙoƙin sarakuna, suna da wasu dabarun da suke yi a cikin waƙoƙinsu don su sami sauƙin isar da saƙonnnisu ga jama'a. Suna yin haka ne don su tsayar da mai sauraro ya yi tunanin abin da suke nufi ko suke son nusar da mutane a kansa. Wani lokaci kuwa, suna saka wasu dabaru ne a matsayin ciko ko salo na ƙwarewa ga irin tsarin aiwatar da waƙoƙinsu. Akwai dabaru iri-iri da manazarta adabi suke amfani da su, kama daga na kwaikwayo ko na yekuwa ko na tamka ko na waiwaye ko kuma na alamtarwa ko kinaya ko kuma na kai koke da suke sakawa a cikin waƙoƙinsu.

Hasali ma, suna yawaita amfani da irin waɗannan dabaru don su sami sauƙin bayyana kansu da kuma irin halin da suke ciki ga jama'a.

Dabarar kai koke ko ta kai ƙara tana da rassa da yawa gwargwadon yadda mawaƙi ya tsawaita ko ya taƙaita waƙarsa. Haka kuma, wani lokaci ta hanyar kai koke da mawaƙi ya yi ne za a iya fito da abubuwa da yawa a cikin waƙar. A ɓangaren manazarta adabi kuwa, su ma sukan yi amfani da wasu hanyoyi na nazarin mataninsu, kamar amfani da wasu ƙa'idojin nazari na zamani, wato aiki da ra'o'i ko sauran hanyoyin zamani, don su ƙara fayyace wa mai sauraro ko karatu ko kuma kallon irin dabarun da ke akwai a cikin aikin adabi.

Daga cikin hanyoyin da manazarta ke dubawa akwai halin rayuwar al'umma da zamantakewarta da gwagwarmayarta da yanayin neman abincinta da irin aƙidojinta. Haka kuma, akwai tasirin gudanar da adabin kansa, kamar fito da sigarsa da tsarinsa da ƙa'idar aiwatarwa da sauransu. Bayan haka, manazartan sukan yi laluben wasu dabaru na bayyanawa ko labartawa ko na jan hankali ko waiwaye ko alamtarwa ko hangen gaba ko furucin kwalliya ko kinaya ko zayyana ko tamka ko kai koke a cikin nazarinsu.

Don haka, wannan takarda ta duba yadda Makaɗa Musa Ɗanƙwairo Maradun ya yi amfani da ɗaya daga cikin dabarun jan hankali inda ya saka wasu maganganun da ke nuna "kai koke" ko "kai ƙara"a cikin waƙarsa ta Mai Martaba Sarkin Daura, Alhaji Muhammadu Bashar (1966-2007) mai taken, "Babban Jigo na Yari, Uban Shamaki Tura Haushi."

1.2 Game da Waƙar

Ana hassashen an yi wannan waƙa ne a tsakanin shekara ta 1974 zuwa 1979, musamman a lokacin da aka fara shirye-shiryen aikin gina madatsar ruwa (*dam*) ta gulbin Bakolori. Yawan ɗiyan waƙar su ne 45, amma an ƙara yin wata mai ɗiya 63. Yawan ɗiyan da aka yi batun aikin dam na Bakolori su ne guda 13, wanda a cikinsu ne aka saka dabarar ƙorafin.

1.3 Game da Aikin Dam na Bakolori.

Aiki ne da Hukumar Kula da Sanmar da Abinci da Duniya (*FAO*) ta bayar da shawarar a gina madatsar ruwa a Talata Mafara a shekarar 1969. Don haka, sai a shekarar 1972 ne gwamnatin mulkin Soja, a ƙarƙashin shugabancin Janar Yakubu Gowon, ta bayar da kwangilar aikin. Ita dai madatsar ruwa ta Bakolori tana a jihar Sakkwato ne a lokacin (yanzu a Karamar Hukumar Maradun ta Jihar Zamfara a Nijeriya). An baiwa wani kamfani mai suna *Impresit Bakolori (Nig.) Ltd* aikin datse kogin Rima na Sakwwato da ake kira da Sokoto-Rima. An buƙaci aikin idan an kammala shi ya ɗauki yawan ruwa har kimanin kubic mita 450,000,000. Haka kuma, za a samar da wurin noman rani mai faɗin hekta 8,000, mai nisan kilomita 19 a bisa tudu.

Sai dai a zamanin da aka zo za a tsara aikin (tun daga yin safiyon fara aikin), ba a tuntuɓi mazauna wurin ba domin a ji irin matsalolin da aikin zai kawo masu tukuna, da yadda kuma za a magance su. Haka kuma, ba wayar masu da kai ba da a su gane har an yi masu tanadin wani matsugunni ba, ko aka nuna an shirya biyansu wasu kuɗaɗen da a su gina wasu gidajen ba (*compensation*). Rashin yin haka ya jawo damuwa da tsoron rasa matsugunni ga mutanen

kewayen madatsar ruwan, waɗanda da ma ƙananan manoman rani da na damina ne irin su Makaɗa Musa Ɗanƙwairo Maradun da jama'arsa. Mutanen kewayen madatsar rowan sun dogara kacokan a kan wannan hanya ta neman abincin shekara ta hanyar sanya ƙarfin tuwo wajen sarrafa albarkatun ƙasa da ke kewaye da su (Mashi, n.d.:66)). Don haka, da aka zo fara aikin sai aka umurce su da su tashi wanda su kuma suka ƙi bin umurni. Daga nan sai zanga-zanga ta ɓarke inda gwamnatin Jihar Sakkwato (ta lokacin) ta sanya 'yan sandan kwantar da tarzoma suka yi amfani da ƙarfi don fitar da su daga farfajiyar da za a yi aikin madatsar ruwan zuwa sabon matsugunnin da aka yi masu tanadinsa. A dalilin haka kuma sai aka kashe mutane da yawa. Wasu bayanai na nuna an kashe kimanin mutane 380. Haƙiƙa wannan dalilin ne ya sa Makaɗa Musa Ɗanƙwairo Maradun ya saka wannan batu na abin da ya faru a ƙauyukansu da ke kewaye da madatsar ruwa ta Bakolori a cikin waƙar da ya yi wa Mai Martaba Sarkin Daura, Alhaji Muhammadu Bashar.

1.4 Taƙaitaccen Tarihin Makaɗa Musa Ɗanƙwairo Maradun

An haifi Makaɗa Musa Ɗanƙwairo Maradun a shekarar 1909 a ƙauyen Ɗankadu, a ƙarƙashin Gundumar Bakura, ta Karamar Hukumar Bakuran Jihar Zamfara a yanzu. Ɗanƙwairo ya tashi a gidan iyayensa a garin Tunga, inda iyayensa suka yi ƙaura suka koma can Tunga ta Kayan Maradun, a Karamar Hukumar Maradun ta Jihar amfara a yanzu.A Kayan Maradun ya yi ƙuruciya da samartakarsa har ya isa aure. An kuma yi masa auren fari a can. Daga baya ya ƙara wani auren a lokacin rayuwarsa, wanda daga ƙarshe ya samu 'ya'ya har 17 (goma maza, bakwai mata) (Gusau, 2019:104). Babbar sana'ar gidansu ita ce noma. Ya gaji kiɗa ne daga mahaifinsa wanda shi ma daga nasa mahaifin ya gaje shi. Makaɗa Musa Ɗanƙwairo ya kasance mai basira ƙwarai, musamman a lokacin da yake biye da yayyensa da mahaifinsa a wurin yawon waƙa. Ya yi waƙoƙi na gama-gari da ya riƙa yi wa manoma na ƙasashensu da kewaye. Da haka ya fara shahara a karkararsu. Makaɗa Musa Ɗanƙwairo na cikin ganiyar waƙoƙin noma sai wansa, Makaɗa Abdu Kurma, ya kusanto da shi a kiɗan sarauta. Ya kuma ba shi izinin ya yi wa sarakuna waƙoƙi. Ya kuma yi waƙoƙi na masu jinin sarauta, wato 'ya'ya da jikokin masu sarauta. Makaɗa Musa Ɗanƙwairo ya yi wa sarakuna fiye da 22 waƙoƙi daban-daban. Wasu ɗaya; wasu biyu; wasu fiye da biyu. Ya fara zama makaɗan 'Yandoton Tsafe, a shekarar 1961. Daga baya ya koma gida inda ya zama Sarkin Makaɗan Sarkin Kayan Maradun a 1962, bayan rasuwar wansa, Makaɗa Abdu Kurma, wanda Sarkin Kayan Maradun ya naɗa shi. Makaɗa Musa Ɗanƙwairo ya ƙware wajen shirya waƙoƙi a kan turaku iri-iri da dabarun aiwatarwa daban-daban. Ta haka ne ya shahara a fagen waƙa, ya kuma yi suna a kanta a duk faɗin ƙasar Hausa (Ɗan'Alhaji da Faruk, 2023:91-3). Daga cikin waƙoƙin masu sarauta da ya yi akwai waɗanda ya yi wa Mai Martaba Sarkin Daura Alhaji Muhammadu Bashar. Haƙiƙa ya yi wa Sarkin Daura waƙoƙi da dama. Daga cikinsu akwai mai taken, "Babban Jigo na Yari, Uban Shamaki, Tura Haushi." A cikin wannan waƙar, Ɗanƙwairo ya tabbatar da noma shi ne ginshiƙi na tattalin arzikin gidansu. Ya daɗa ƙarfafa ba zai taɓa zama wani gari ko wurin da ba zai iya yin noma ba. Makaɗa Musa Ɗanƙwairo yana faɗin:

Jagora: Allah shika kawo komi,
Yaƙin Dam Bakolori ya ci mu,
Sai in faɗa ma Mamman,
'Y/Amshi: Ban da gida yanzu ban da gona.
. . . . .
Jagora: To, ni ba ni zama inda babu gona.
'Y/Amshi: Ba ni zama inda ba abinci.
(Gusau, 2020: 7)

Makaɗa Musa Ɗanƙwairo ya shiga harkokin noma tun yana ɗan ƙarami kamar yadda iyayensa suka tarbiyyance shi da yin haka. Yana kuma da wasu hanyoyin na tattali na dogaro da kai kamar kiwo na kowace irin dabba da tsuntsaye wanda har ya bar ma zuriyarsa gadonsu.

Makaɗa Musa Ɗanƙwairo ya rasu a ranar Juma'a, 13 ga Satumba, 1991, agidansa a ƙauyen Gidan Kano a Karamar Hukumar Maradun ta Jihar Zamfara. Ya rasu ya bar magada da yawa da suka ci gaba da riƙe harkokin waƙa. Alhaji Garban Ɗanƙwairo shi ne magajin farko da ya ci gaba da tafiyar da waƙoƙin. Makaɗa Musa Ɗanƙwairo yana aiwatar da waƙa a ƙungiyance ne, wato jagora da makaɗa da 'yan amshi (Gusau, 2019:27).

Kungiyar Makaɗa Musa Ɗanƙwairo ta kiɗa ta ƙunshi waɗannan:

Jagora: (+ ƙulli)
'Y/Amshi:
(+ƙari+Takidi+Rakiya/Karɓeɓeniya+Ɗani/Zagi
+Ciko/Maimaita G/Waƙa+Sanƙira(+Kalato ƙarin bayani)
+Kiɗada Kotso daga masu amshi ds.).(Gusau, 2020:28)

1.5 Dalilin Aiwatar da Waƙar

Dalilinsa na aiwatar da waƙar shi ne don ya kai caffa ne ga aminin sarkinsa, wato Sarkin Daura na lokacin. A lokacin da yake cikin yabo da gwarzanta sarkin tare da kawo tarihin kafuwar sarautar ta Daura, sai kuma mawaƙin ya sako batun halin da suke ciki a garinsu shi da jama'arsa. Ya yi haka ne kuwa domin a saurare shi a kuma tausaya masu a kan abin da gwamnati ta yi masu da fatar ko Mai Martaba Sarki za ya shiga cikin lamarin don su sami natsuwa da sauransu.

1.6 Dabarar Gudanar da Adabi

Idan aka yi la'akari da yadda mawaƙan Hausa suke gudanar da ayyukansu na adabi, za a ga yawanci sukan sanya wasu hikimomi da dabaru daban-daban don su sami isar da saƙonninsu ga al'umma (masu sauraro ko masu kallo ko kuma masu karatu). Shi kuwa adabi da ma aiwatarwa ce ta hikima da azanci da wasu salailai da dabaru a cikinsa. (Ɗangambo, 2008: 23). Ta haka ne makaɗi yake samun damar motsa ran mai sauraro saboda irin kalmomin da ya zaɓa masu na sosa zuciya ne da kuma ɗaga hankali da kaifafa tunani, wanda daga nan sai waƙar ta yi rinjaye bisa tunanin mai sauraron (Funtua, 2015:194).

Don haka, duk aikin adabin da ya kasance babu wata hikima ko azanci ko wata dabarar ƙulla wasu zantuttuka don a bayyana kai a cikinsa, to wannan aikin ba na adabi ba ne. Kyawon adabi dai ya ƙunshi zancen hikima mai koya wani darasi na rayuwar duniya ta zahiri ko a fakaice. (Funtua, 2015:194; Babajo, 2018:25).

Akwai dabaru iri-iri da adibai suke yi suna gudanar da ayyukansu na adabi. Sai dai duk yadda suka yi amfani da ire-irensu ana ganin don manufa ɗaya ce kawai, wato ta isar da saƙo ga jama'arsu.

1.7 Dabarar Kai Koke a Cikin Adabi

Dabara ce ta jan hankali da adibi ke yi do mai sauraro ko karatu ko kallo ya mayar da hankalinsa a kan adibin. Hanyar da adibi ke son a amsa kiransa ko a bar abin da yake faɗakarwa a kansa.

Dabarar kai koke a matsayin hanyar isar da saƙo ta samo asali ne daga wasu manazarta adabin toshuwar daular Girka, tuna cikin ƙarni na 4 kafin haihuwar Annabi Isa (AS) (4th Century BCE). Babban masanin falsafar nan na Girka mai suna, Aristotle, shi ya fito da wasu dabaru guda huɗu (*Pathos* da *Logos* da *Ethos* da kuma *Kairos*), waɗanda ake yin amfani da su don tantance harshen adibi na balaga, a cikin aikinsa mai suna "*Rhetoric*." Ya kawo batun yadda ake amfani da waɗannan dabaru na jan hankalin mai sauraron waƙa guda huɗu wajen nazarin adabi, musamman na zube ko waƙa ko wasan kwaikwayo ko yaɗa labarai da talla da jawabai na siyasa. Don haka, wannan mafalsafi ya kawo wasu zantukan balagar harshe na Girkawa, inda ya nuna akwai bayanai da suka zo a cikin wannan batun, wanda aka kasa shi zuwa gida huɗu kamar haka:

1.7.1 Akwai batun jinwahala ko jin damuwa daga adibi (Pathos), mai sanyawa ya mayar da hankali a kan al'adu da imanin masu sauraro ko kallo ko kuma karatun matanin adabin. Haka kuma, yana nuna yadda ake yin ƙorafi da kai koke ga wanda ke iya sanya baki kohannu a kan gyaran wata matsala da kuma yadda adibi ke yin hangen nesa da motsa tunanin masu sauraro/kallo/karatu don jan hankalinsu.

1.7.2 Akwai amfani da kalmomin isar da saƙo daga adibi don kafa wasu dalilansa na yin ƙorafi ko kai kokeda yadda yake jera batutuwansa a cikin kiran da yake yi wa wani (Logos) a lokacin isar da saƙonsa. A nan, ana nuna yadda adibai ke amfani da wasu bayanai a cikin matanin adabi don su kafa hujjojinsu.

1.7.3 Akwai nau'in dabarar da ake fito da gaskiyar adibi a kan abin da yake yi ko amfani da muryarsa wajen fito da abin da ke damunsa don a ba shi ɗauki ko taimako. Wani lokaci adibi na dogara da matsayinsa don faɗin gaskiyar abin da ya dame shi a wani ɓangaren rayuwa (*Ethos*).

1.7.4 Akwai dabarar isar da saƙonsa a daidai lokacin da ya dace ko azamanin da abin ke faruwa ko kuma a lokacin da ya samu damar yin haka. Yawanci ana buƙatar ya yi amfani da muryar da ta dace da irn saƙon da ya dace ga kuma wanda ya dace. Misali, yadda ake jawabi ko isar da saƙo ga aboki ko suruki ko ɗa ko uba ko kuma shugaba (uban ƙasa) (*Kairos*).

Saboda haka, waɗannan dabaru ne adibi yake fuskantar mai sauraro don ya isar masa da saƙonsa a kanirin halin da yake ciki na damuwa da jimami da rashin 'yanci da tsoro da dangwararwa da tauye haƙƙinsa, don dai a ji tausayinsa a taimaka masa.

1.8 Dabarar Kai Koke a Cikin Waƙar, "Babban Jigo na Yari ..."

A cikin wannan waƙa da Makaɗa Musa Ɗanƙwairo Maradun ya yi, an duba yadda wani ɓangare nata ke ƙunshe da wasu lamurran da suka haɗa da halaye da ɗabi'u da yanaye-yanaye da suka shafi rayuwarsa har ya tsara yadda ya jawo hankalin masu sauraronsa zuwa halin da yake ciki da mutanensa a wani zamani don a kawo masu ɗauki. Duba da haka ne ya sa aka fitar da ire-iren waɗannan lamurran a matsayin dabarun da ya yi amfani da su ya yi ƙorafin.

1.9 Ire-iren Dabarar Kai Koke a Cikin Waƙar, "Babban Jigo na Yari..."

Kamar yadda aka bayyana a baya, akwai wasu ire-iren dabarun kai koke da Alhaji Musa Ɗanƙwairo Maradun ya yi amfani da su a cikin waƙarsa. Wasu daga cikinsu su ne kamar haka:

1.9.1 Kai Koke

Koke shi ne, bayyana wata larura ta wani zuwa ga wani. Wato, kai kuka gare shi, musamman idan shugaba ne (CNHN, 2006:251). Ana kuma amfani da kalmar 'kai ƙara' inda ake furta wasu kalmomi na wani abu da ya sami mutum wanda kuma yake son wani da yake babba gare shi ya ji, la'alla ko ya taimaka masa, ko ya sanya baki don a bari ko kuma ya hana gaba ɗaya. Wannan magana takan kasance ta kai tsaye ko kuma a fakaice. Makaɗa Musa Ɗanƙwairo ya yi irin wannan magana ne a fakaice a cikin waƙarsa, inda ya ce:

Jagora: Sarkin Daura,
Ko da damina tahi kai ta shirin tahiyar baƙinka,
Idan wasusun koro mu mu taso. X2

Wannan ɗan waƙa ya nuna yadda Makaɗa Musa Ɗanƙwairo ya faɗa wa Mai Martaba Sarkin Daura, a fakaice, idan an koro su daga muhallansu watakila za su dawo da zama a ƙasarsa. A fakaice, idan an koro su daga muhallansu watakila za su dawo da zama a ƙasarsa. Ya nuna akwai yiwuwar a tashe su daga muhallinsu da tsiya ba da arziki ba. Idan kuwa haka ta faru, to za su yi ƙaura zuwa ƙasar Daura, saboda haka sai ya yi shirin tarar su in sun taso daga muhallan nasu.

1.9.1 Bayyana Damuwa

Kalmar damuwa na nufin, tayar da hankalin mutum ko ya ji kamar ana tsangwamarsa (CNHN, 2006:91). Don haka, a nan byyana damuwa shi ne mutum ya mayar da hankalinsa a kan wani abu da ke damunsa ko wanda ya faru gare shi na rashi ko na dukiya ko rai ko kuma zaman lafiya. Makaɗa Musa Ɗanƙwairo ya nuna haka a cikin waƙarsa inda ya ce:

Jagora: Allah shi ka aiko komi,
Yaƙin Dam na Bakolori ya ci mu,
To, sai in faɗa ma Mamman.
'Y/Amshi: Ban da gida yanzu ban da gona.
Jagora: Yanzu cikin damina nike ta shirin,
Neman in da za ni bacci..

Wannan ɗan waƙar yana nuna yadda mawaƙin ke nuna damuwarsa a kan rasa gida da gonar da ya yi a sanadiyyar tarzomar da suka yi da jami'an gwamnati a lokacin da za a tashe su daga muhallansu a cikin damina bayan sun gyara amfanin gonakinsu. Ya ce, "Yaƙin Dam na Bakolori ya ci mu," don ya nuna irin damuwarsa da abin da ya faru gare su na kashe mutanensu da aka yi tare da fitar da su daga muhallansu a lokacin.

1.9.2 Faɗar Halin da ake Ciki

Wannan na nufin, yanayi irin wanda mutum yake ciki ko a ce yana fushi ko farin ciki (CNHN, 2006:478). Mawaƙan baka na Hausa sukan bayyana wa masu sauraron waƙoƙinsu irin halin da al'umma ke ciki, musamman kan abin da ya shafe su na halin rayuwa a cikin al'ummarsu. Wato, sukan bayyana abin da ke faruwa a gare su a lokacin da suke gudanar da waƙoƙinsu da sauransu. Makaɗa Musa Ɗanƙwairo ya faɗi irin haka a cikin waƙarsa kamar haka:

Jagora: Yanzu cikin damana muke ta shirin neman,
Inda za mu bacci.
Yanzu gidan makaɗa ya zamo gurbi na ƙwarai,
Wanda ad da zurhi,
Sarkawa ke ta su da taru.
'Y/Amshi: Sarkawa ke ta su da taru.
Jagora: Ba ni zama inda ban da gona, X2
'Y/Amshi: Ba ni zama in da ba abinci.**X2**

Wannan ɗan waƙa yana nuna yadda mawaƙin ke faɗar halin da suke ciki a ƙasarsu na rasa muhalli da gonakinsu a dalilin mamayewar ruwa da ya yi saboda aikin dam na Bakalori da aka ci gaba da yi a lokacin. Shi ya sa ya ce gidansa ya kasance a cikin ruwa mai zurfi wanda har "Sarkawa ke ta su da taru" a lokacin da yake yin waƙar a fadar Mai Martaba Sarkin Daura. Sarkawa su ne masu kamun kifi a cikin kogi da ƙoramun ƙasar Hausa.

1.Nuna Kiyayya

Kiyayya na nufin, "Tsananin rashin son wani wanda yakan yi illa (ga wanda ake nuna wa hakan) (CNHN, 2006:282). Don haka, mawaƙan baka na Hausa kan bayyana yadda wasu daga cikin jama'a ko daga takwarorinsu mawaƙa ke nuna masu ƙiyayya. Wannan na kasancewa ne saboda ba sa son ba su haƙƙinsu na gado da sauransu. To, idan waɗancan sun tanka musu ba sa son maganar da suke yi musu domin suna ganinsu a matsayin maƙiyansu kawai. Ga abin da Makaɗa Musa Ɗanƙwairo ya ce:

Jagora: Kowa nah hana ka gadonka,
Ka san ba ka son batunai,
Ku kun san sai mu bar ma Allah,
Kowa nah hana ka gadonka,
Ka san ba ka son batunai.
'Y/Amshi: Babban jigo na yari,
Uban shamaki, tura haushi.

Wannan ɗan waƙar yana nuna yadda mawaƙin ke ƙin maganganun da masu hana su dukiyarsu ke yi. Ya ce tun da ma an fi ƙarfinsu, to sai su bar wa Allah ya saka musu a kan zaluncin da suke ganin an yi musu.

1.9.3 Nuna Mamaki

Mamaki shi ne bayyana faruwar wani abu da ba saba ji ko ganinsa ba, musamman wanda ai kawo dogon tunani (al'ajabi ko kakabi) (CNHN, 2006:328). Wani lokaci mawaƙi kan nuna mamakinsa a kan wani abu da aka yi masa ko ya faru gare shi daga wani nasa ko wani bare a cikin al'umma. Haka kuma, mawaƙa kan yi nuni da abin da ke faruwa a al'umma a cikin mamaki don ya jawo hankalin masu sauraro su gani ko su ji abin da ke nan. A kan wannan ga abin da ya ce kamar haka:

Jagora: Kai ku ji wai don a gulma sata,
An ka yi bance duhu da rana.
'Y/Amshi: Gaskiya ta ɗara ma ƙarya,
. . . . . .

Jagora: Kai ku ji ɗan ƙwadangwamen da soko,
'Yan ruwa sun shanye muna zaƙi.
. . . . . .
Kai 'yan ruwa iri-iri ne,
Kai ku ji shi kau ubantakoko,
Bai raga rogonmu ko kaɗan ba. X2
. . . . . .

Jagora: Ɗanƙwairo zan zo Mafara,
E, masallacin dutsi,
Can ni ishe ɓarai na ta raba kuɗɗi.

Waɗannan ɗiyan waƙa suna nuni da yadda mawaƙin ya ga wasu masu ruwa da tsaki a harkar gina dam na Bakolori suna ta raba kuɗaɗe a cikin wani masallaci, waɗanda kuma ya kira su da "ɓarai" domin ya ce, "Can ni ishe ɓarai suna ta raba kuɗɗi." Ya kuma siffanta masu aikin Turawan da ke jami'an aikin da "'yan ruwa" waɗanda suke ɗebe masu rogo suna cinyewa a lokacin.

1.9.4 Yin Addu'a

Addu'a ita ce roƙon abin bauta a kan samu abun alheri ko tsira daga wanin abin sharri. Akan yi addu'a ne ga Allah maɗaukakin sarki domin neman amfani da tunkuɗe wata cuta. Haka kuma, akan yi addu'a don a roƙi wani abu na alheri ga Allah maɗaukakin sarki. Makaɗa Musa Ɗanƙwairo ya yi irin wannan adddu'ar a cikin waƙarsa kamar haka:

Jagora: Allah ba a yi maka dubara,
Da Musulmi da Kafiri,
Ko wac ci amanar Allah ya yi ta kuka,
. . . . .
'Y/Amshi: Ya Allah ba mu gidaje,
Ya Allah ba mu abinci.

A wannan ɗan waƙar, mawaƙin ya yi addu'ar Allah maɗaukakin sarki ya ba su wasu gidajen da kuma abinci, maimakon waɗanda aka lalata musu a lokacin da ake aikin dam na Bakolori.Wannan ya nuna ke nan mawaƙin yana nema ga Allah ya hore musu wani muhallin da kuma wani abincin da za su ci.

1.9.5 Saɓa Alƙawali

Saɓa alƙawali shi ne albishirin aikata wani abin alheri ga wani. Mutum yakan ɗauki alwashin zai yi wani abu, sai ya ƙi yin sa a lokacin da ya shata ko kuma ma san ya ƙi yi. Saɓa alƙawali yana kawo damuwa ga wanda aka yi wa alƙawalin ta yadda har a koka abin da aka yi masa. Ga wani ɗan waƙa mai ƙunshe da haka:

Jagora: Sarkin Musulmi Abubakar,
Ɗan Shehu mai imani,
Shi yac ce a biya mu,
'Y/Amshi: Ba haka nan ya shirya da suba.
Jagora: Gwmnanmu Ummaru mai imani,
Ya ce a biya mu,
' 'Y/Amshi: Ba haka nan ya shirya da su ba.

Wannan ɗan waƙa na bayyana yadda wasu suka yi alƙawalin biyan (*compensation* (ramuwa)) ga mutanen su Makaɗa Musa

Ɗanƙwairo amma suka saɓa, duk da cewa Mai Alfarma Uban Musulmin Nijeriya, Alhaji Abubakar III da kuma gwamnan Sokoto na lokacin, sun sanya baki da a biya su. Wannan ya nuna an zalunce su ne, shi ya sa dole suka kai koke ga manya.

1.9.5 Nuna Takaici

Takaici shi ne tsananin damuwa a kan nuna rashin jin daɗi a kan wani lamari. Mutum ya ji babu ɗaɗi a kan abin da ya faru gare shi ko ga wani, na rashi ko na wahala da ta same shi ko ta sami wani da sauran irinsu. Ga abin da Makaɗa Musa Ɗanƙwairo yake faɗa kamar haka:

Jagora: Kaico, ashe abin faɗi tudu ne,
Ai ga wasu sun hana sata,
To, amma yanzu ga su sun yi.
Kaico, ashe abin faɗi tudu ne,
Sai in ka tsallake naka,
Ka koma hagen na wani.
'Y/Amshi: Babban jigo na yari,
Uban shamaki tura haushi.
Jagora: Ai ga wasu sun hana sata.
To, amma yanzu ga su sun yi.
'Y/Amshi: Babban jigo na yari,
Uban shamaki, tura haushi.

Waɗannan ɗiyan waƙar suna nuna irin yadda mawaƙin ya kasance cikin takaicin abin da aka yi masu wanda har ya je yana faɗa wa sarkin Daura Muhammad Bashar a cikin waƙar da ya yi masa a fadarsa. Kalmar "kaico" a nan ita ta ƙara fito da halin da ake ciki da irin yanayin da suka shiga a lokacin.

1.9.6 Jin Tsoro

Tsoro shi ne mutum ya razana ko ya samu kaɗuwar ciki ko kuma ya karaya a zuci (CNHN, 2006:458) Don haka ne makaɗa Musa Ɗanƙwairo Maradun ya nuna a cikin waƙarsa cewa wasu harkokin ɗan Adam na duniya lamarinsu yana da ban tsoro, musamman saboda yadda ya ga an yi musu son zuciya a kan biyansu kuɗaɗensu na gidajensu da gonakinsu da aka fitar da su don aikin dam na Bakolori. Ga abin da ya ce:

Jagora: Harkar duniya da ban tausai,
Wata kau tana da ban tsoro.

Wannan ɗan waƙar yana ƙara tabbatar wa mai sauraro cewa lallai mawaƙin ya ji tsoron abin da ya faru gare su kuma da akan abin da ya gani na ban tsoro a lokacin.

1.7.9 Neman Haƙƙi

Haƙƙi shi ne abin da mutum ya cancanta a ba shi ko a yi masa ko kuma ya mallaka amma yana a hannun wani daban da ya kamata ya ba shi abinsa. Yawanci haƙƙin mutum yana tafiya tare da abin da ya mallaka ko wanda ya kamata a ce nasa ne amma sai wani ya hana shi. To, idan haka ta kasance sai ya nemi haƙƙinsa, ko a ba shi ko kuwa dai ba a ba shi ba, kamar dai yadda mawaƙin ya ce:

Jagora: Wasu sun zo su nemi haƙƙinsu,
Wai sai an ka ba su kashi,
Sannan an hana su kuka.
'Y/Amshi: Babban jigo na yari,
Uban shamaki, tura haushi.

Wannan ɗan waƙa da ya zo a sama yana bayyana wa mai sauraro yadda wasu suka yi yunƙurin neman haƙƙinsu, na kuɗaɗen filayen gidaje da gonakinsu da aka auna don aikin dam na Bakolori, amma sai aka hana su har ma aka

ba su kashi. Hasali ma, sai da aka karkashe wasu daga cikin masu neman haƙƙin nasu.

1.10 Sharhi na Gaba Ɗaya

Wannan waƙa ta Makaɗa Musa Ɗanƙwairo Maradun mai taken, "Babban Jigo na Yari, Uban Shamaki, Tura Haushi," tana ƙunshe ne da wasu dabarun isar da saƙo da suka haɗa har da na kai koke a cikinta. Waƙar fada ce ya yi ga Mai Martaba Sarkin Daura, Alhaji Muhammadu Bashar. Duk da cewa yabo ya fi fitowa a cikin waƙar, amma kashi ɗaya bisa ukunta batun kai koke ne. Makaɗa Musa Ɗanƙwairo Maradun ya raba waƙar gida uku: kashi na farko, wanda ya fi yawan ɗiyan waƙa, ya rera shi ne a kan yabo da zuga da gwarzantawa da kuma tarihin kafuwar daular Daura da ɗaukakarta.

Kashi na biyu kuwa ya gabatar da ɗiyan waƙa masu ƙunshe da bayanin halin da suke ciki (mawaƙin da jama'arsa) yana tsoro da fargabar sauyain muhalli da take haƙƙi daga gwamnati a matsayin kai koke ga Sarkin Daura na lokacin.

Kashi na uku kuma na ƙarshe, a nan ya sake yin yabo da kawo sauran wasu muhimman saƙonnin da makaɗan fada suke isarwa ga sarkinsu, kamar yadda aka saba, duk a cikin waƙar tasa.

1.11 Kammalawa da Taƙaitawar Bincike

A wannan takarda, an yi ƙoƙarin fito da batun jin wahala ko jin damuwa daga mawaƙin da yadda ya sanya ya mayar da hankali a kan al'adu da tunanin masu sauraro ko kallo ko kuma karatun matanin adabin. Haka kuma, takardar ta nuna yadda ake kai koke ko kan ƙara ga wanda ya isa ko wanda zai iya sanya baki ko hannu a kan gyaran wata matsala da kuma yadda adibi ke yin hangen nesa da motsa tunanin masu sauraro ko kallo ko karatu don ya ja hankalinsu.

An kuma ga yadda Makaɗa Musa Ɗanƙwairo Maradun ya yi amfani da kalmomin isar da saƙo don kafa wasu dlilansa na kai koke da yadda yake jera batutuwansa a cikin kiran da yake yi wa shugabansa don ya kawo masa ɗauki. A nan, an nuna yadda mawaƙin yake amfani da wasu bayanai a cikin matanin adabi don su kafa hujjojinsu.

Bayan haka, an nuna irin dabarar da mawaƙi ke yi wajen fito da gaskiyarsa a kan abin da ya faru gare shi ko yake amfani da muryarsa wajen fito da abin da ke damunsa don a ba shi ɗauki ko taimako. Wani lokaci mawaƙin na dogara ne da irin matsayinsa ya faɗi gaskiyar abin da ya dame shi a wani ɓangaren rayuwa (*Ethos*).

Bugu da ƙari, yakan yi dabarar isar da saƙonsa a daidai lokacin da ya dace ko a zamanin da abin ke faruwa ko kuma a lokacin da ya samu damar yin haka. Ma'ana, ana buƙatar ya yi amfani da muryar da ta dace da irn saƙon da ya dace ga kuma wanda ya dace, kamar ga aboki ko suruki ko ɗa ko uba ko kuma wani shugabansa.

Ire-iren waɗannan dabaru ne mawaƙi kan yi don fuskantar mai sauraro a kan irin halin da yake ciki na damuwa da jimami da rashin 'yanci da tsoro da dangwararwa da tauye haƙƙinsa, don dai a ji tausayinsa a taimaka masa.

Sakamakon bincike

Sakamakon binciken ya nuna akwai dabaru mabambanta da mawaƙa suke yi wajen gudanar da ayyukansu na adabi don isar da saƙo ga wani rukuni ko jinsi a cikin al'ummarsu.

An lura mawaƙa kan yi dabara ta jan hankalin mai sauraro don ya mayar da hankalinsa a kansu har ya tausaya musu a kan halin da suke ciki.

Har ila yau, sakamakon binciken ya nuna mawaƙan baka na Hausa ba a bar su a baya ba wajen isar da saƙo ta hanyoyi daban-daban, kamar yadda Makaɗa Musa Ɗanƙwairo ya gudanar da kai saƙo ta hanyar koke a cikin waƙarsa.

Baya haka, an lura da akwai dabaru da yawa na isar da saƙo zuwa ga manyan ƙasa, kuma dabarar kai koke tana cikinsu, wadda kuma an tabbatar da ita a cikin waƙar.

Shawarwari

Wannan takarda ta gabatar da wasu shawarwari ga mawaƙa da waɗanda ake yi wa waƙar da kuma manazarta kamar haka:

Ko da yake mawaƙa su ke shirya waƙoƙinsu a kan salailai daban-daban, ya kamata su ƙara himma wajen gabatar da waƙoƙi masu saka karsashi ga masu saurarorn su, wanda wannan ke kawo saurin mayar da martani daga waɗanda suke kira da neman taimako a cikin waƙoƙinsu.

Su kuwa waɗanda ake yi wa waƙoƙin ya dace da su riƙa mayar da hankali a kan irin kiraye-kirayen da fasihan mawaƙa kan yi a cikin al'ummarsu don a samu gyara halayen wasu bara-gurbi ko macuta daga cikin al'ummarsu. Mawaƙan kan kira su ne da neman agaji saboda sun san suna da damar saka baki don a yi gyara.

Ga manazarta kuwa, dabarun isar da saƙon waƙa suna da yawa. Don haka, su ƙara zage damtse don ganin an zaƙulo ire-iren waɗannan salailai da dabarun don ƙara fito da armashin waƙar da yadda take ƙayatarwa da kuma sauƙaƙa fahimtarta ga masu sauraro. Ta haka za a iya fito da muhimmancin waƙoƙin da kuma na mawaƙan a cikin al'ummarsu.

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Tasirin Kishi Wajen Haddasa Ta'addanci: Nazari daga Tatsuniyoyin Hausa

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Tsakure

Ta'addanci wani ɓangare ne babba daga cikin miyagun ɗabi'u da suke rushe tsaro a zamantakewa, matsalolin tsaro dangogin ta'addanci kuwa suna da yawa, sai dai mafi rinjaye daga cikinsu su ne suka haifar da ƙiyayya ko kuma ƙiyayya take haifar da shi. Kishi na ɗaya daga cikin miyagun ɗabi'u masu haifar da ta'addanci, musamman a zaman iyali. Tatsuniya kuma wajen Hausawa hanya ce ta cusa kyawawan ɗabi'u ga yara, ita ce take horar da yara aikata kyawawan ɗabi'u da kuma tsoratar da su aikata miyagun ɗabi'u a zamantakewa. Manufar wannan muƙala ita ce fito da tasirin kishi wajen haddasa ta'addanci a zamantakewar iyali, kamar yadda aka yi ishara a cikin tatsuniyoyin Hausa, sannan muƙalar tana bugun jaki tana bugun taiki wajen warware zaren bayani, wato an riƙa kwatanta da (lokacin da tatsuniya take tasiri wajen gina tarbiyyar yara) da yanzu (lokacin da tatsuniya ta yi rauni a zukatan yara). An tattaro tatsuniyoyin Hausa guda goma domin nazarin darussansu da suka ƙunsa dangane da kishi na ta'addanci a tsarin zamantakewar iyali. A ƙarshe muƙalar ta gano cewa kishi yakan haddasa ta'addanci a kan kowa na cikin gidan iyali, wato an ga yadda kishi ya sanya aka yi ta'addanci a kayan maigida da uwargida da amarya da kuma 'ya''yan gida. Kenan tasirin kishi a zamantakewar iyali bai bar kowa ba a cikin gida, domin yakan cutar da maigida da uwargida da amarya da kuma 'ya'yan gida, ta'daddancinsa kan taɓo har kajin gida bai bari ba. Harwayau muƙalar ta gano cewa tasirin tatsuniya a zamanin da ya rage kaifi yaɗuwar ta'addanci a cikin zamantakewar iyalin Hausawa.

1.1 Gabatarwa

Ta'addanci a tsakanin al'umma ba sabon abu ba ne, sai dai ana iya cewa sigoginsa da dalilan aukuwarsa sukan iya sauyawa daga lokaci zuwa lokaci, ko daga wuri zuwa wuri. Duk da haka dalilin aukuwarsa yakan zama kusan iri ɗaya, babban dalilin da yake haifar da ta'ddanci a zamantakewa ita ce ƙiyayya da kasancewar wani abu ko wanzuwarsa. Kishi yana ɗaya daga cikin abubuwan da suke haddasa ta'addanci, musamman ta'addancin cikin gida (ta'addanci tsakanin iyali). Tatsuniyoyin Hausa an ƙago su ne domin nishaɗi da kuma kyautata zamantakewa, saboda haka sukan ƙunshi horo da aikata kyakkyawar ɗabi'a da kuma hani a kan aikata miyagun ɗabi'u a zamantakewa. Akwai tatsuniyoyin Hausa da dama da suka koyar da zamantakewar Hausawa, saboda haka a nan muƙalar za ta yi nazarin yadda wasu tatsuniyoyin suka nuna illar kishi, musamman makauniyar kishi da take haifar da ta'addanci a zaman iyali. Kenan muƙalar ta fito da hannunka mai sanda ne game da mata, musamman masu mummunar kishi a zamantakewa.

1.2 Hanyoyin Gudanar da Bincike

Wannan muƙala ta yi amfani da littafai da aka wallafa waɗanda suka ƙunshi wasu tatsuniyoyin Hausa daga mawallafa uku. Harwayau muƙalar ta yi amfani da kundin bincike guda ɗaya wanda ya ƙunshi wasu tatsuniyoyin da wannan muƙala ta yi nazari. Tatsuniyoyin da aka samu daga kowane mawallafi su ne:

A Yahaya (1971, 1974, 1977) An sami tatsuniyoyi guda shida, waɗanda suka haɗa da:-

Tatsuniyar Gizo da Kiran Suna.
Tatsuniyar Ba-da-Baki.
Tatsuniyar Gwi-da-Yara.
Tatsuniyar Ruwan Bagaja.
Tatsuniyar Ta-Kitse.
Tatsuniyar 'Yanmata Huɗu Masu abin Mamaki.

A Edger (1911) an sami tatsuniya guda ɗaya, tsatsuniyar ita ce:-

Tatsuniyar Akuya da Zaki da Kura.

A Gusau (2000) kuwa an sami wata tatsuniya guda ɗaya, tatsuniyar kuwa ita ce:-

Tatsuniyar Bebiya.

A kundin binciken Lawal, (2024) kuwa an sami tatsuniyoyi guda biyu ne, waɗanda suka haɗa:-

Tatsuniyar Gishiri da Kaza da Akuya.
Tatsuniyar Yaro da Kishiyar Mahaifiyarsa.

2.1 Tatsuniya

Tatsuniya tana ɗaya daga cikin manyan ɓangarorin adabin baka na Hausa yake da shi tun asali, Hausawa sun daɗe da labarunsu na tatsuniyoyi waɗanda suke ƙirƙiro su da kansu. Saboda haka abu ne mawuyaci a iya bugun gaba a ce ga lokacin da Bahaushe ya ƙagi tatsuniya, ke nan tastsuniya Bahaushiyar al'ada ce kuma daɗaɗɗiya a ƙasar Hausa wanda ta faro tun ran gini ran zane (Yahaya Da Wasu 1992:7, Gusau 2000:5-6).

Masana irin su Darah (2014:2) yana da'awar cewa tatsuniya fasaha ce ta 'yan Afirka ce, domin yawancin bincike na masana musamman a fannin ilimin kufai ya nuna cewa asalin waɗanda suka fara wayewa ta fasahar ƙirƙirar tatsuniya da wasu labarin habarce su ne al'ummar Afirka. Yahaya (1979:7) da

Gusau (2000:5-6) sun ƙara da cewa, tatsuniya ta ci gaba da ginuwa ne a ƙasar Hausa sakamakon tasirin gargajiya da al'adun rayuwa na Hausawa, Ta haka ta zama ruwan dare game duniya wato babu wani rukuni na al'umma a ƙasar Hausa da ba su yi ko ba a musu tatsuniya, Saboda haka ne mafi yawan Hausawa kan buɗe idonsu ne cikin rayuwa da hikimomin da dabarun da suka koya, a labarun da suka ji a tatsuniya.

Yahaya Da Wasu (1992:7) suna ganin cewa duk yawancin labarun da ake shiryawa a tatsuniyin Hausa ba faru ba, amma ana ganin cewa al'umma kan ƙago su domin wani gyara ko maslaha da aka hango, sai a shirya labari da ya danganci horo game da yadda za a yi wani abu idan mai kyau ne, da kuma hani ga aikata akasinta wato munanan ɗabi'u. Tatsuniya hanya ce da Hausawa sukan bayyana al'adu da tadojinsu karɓaɓɓu a al'umma, ta hanyar alaƙanta kyakkyawar sakamako da bin dokokin al'adar, sannan su danganta mummunar sakamako da rashin bin dokokin al'adar Bahaushe (Ɓaɓura, 1981, Yahaya, 1974, Shede, 2020).

Rambo (2014:109) ya nuna gudummuwar tatsuniya wajen warware matsaloli a tsarin zamantakewa. masanin ya gwada yadda tastuniya take ba da mafita idan matsala ta auku musamman a tsakanin iyali, ya ƙara bayyana hanyoyin da tastuniya take daƙile tashin-tashina tsakanin ma'aurata da kuma hanyar da za a bi a warware tashin-tashinar da ta kunno kai, musamman a tsakanin iyali. Sannan ya fito da yadda tatsuniya take magance matsalolin da suke kawo faɗace-faɗace cikin gida da yakan auku a tsakanin iyali.

3.1 Kishi

Parrot da Smith (1993) sun nuna cewa an daɗe ana ɗaukar kishi da ƙyashi a matsayin ɗabi'u ne da sua bambanta da juna. Sun ƙara da cewa ƙyashi shi ne yanayin da wani ya sa ido a kan abin da wane yake da shi, amma kishi kuwa a kan danganta shi da tsoron rasa abin da yake tare da shi, zuwa ga waninsa. A wani ɓangare kuma an nuna cewa kishi wata hanya ce ta tsokana domin nuna fifikon kare abin so, wanda yake nuna matuƙar soyayyar da ake wa abin da ake karewa (Ingawa, 1994).

Kishi wata hanya ce ta gwagwarmaya da take tattare da zargi da tuhuma da saɓani da rashin jituwa da husuma da mugun nufi, domin kare keɓantacciyar ƙauna ga abin da ake so, ba tare da yin tarayya da wani ba. Bugu da ƙari kishi wata halittacciyar ɗabi'a ce ga ɗan'adam da yake tattare da gwagwamayar rashin son yin tarayya da keɓantacciyar soyayya da take tsakanin niji da mata (Bakura, 2003 :15). Bugaje (2009:40) ta ba misalan nau'in abin da ake wa kishi, inda ta ce kishi na iya ɗaukar kishin kai da kishin sauri ko kuma kishi da ka san ɗan'adam da ita.

Kishi a Hausa za a iya kallonsa ta fuska biyu dangane da manufofinsa, akwai kishi mai kyakkyawar manufa da kuma kishin da yake zuwa da mummunar manufa. Kishi mai ɗauke da kyakkyawar manufa shi ne kishi da mutum yake yi wa abin ƙaunarsa da zai sanya shi ya riƙa ƙoƙarin kare abin ta kowace fuska (Lawal, 2024:233, Lawal, da Salihu, 2022). A wannan kishi ɗan'adam yakan yi amfani da kowace dabara da Allah ya hore masa, domin ya ba wannan abin ƙauna kariya, tsoron ka da a raba shi da shi, irin wannan kishi ne ya haifar da kishin zuci ko kishin kai da kishin addini da kishin harshe da kishin sana'a da kishin ƙasa

da kishin al'ada kuma kishin al'umma. Saboda haka ta wannan fuska za a iya kallon kishi a matsayin kyakkyawar ɗabi'a, domin tana kyautata zamantakewa. Sai dai wannan muƙala za ta yi nazari ne game da kishi mai mummunar manufa, wato kishin da take haifar da ta'addanci a zaman iyali.

4.1 Ta'addanci a Zamantakewar Al'umma

Ta'addanci ya danganci wasu miyagun halaye da wasu daga cikin al'umma suke aikatawa wanda mafi yawaicin al'ummomi suke ƙyamata a yi su a zamantakewa. Zamantakewar ɗan'adam a rayuwa takan dangaci soyayya da ta haɗa tsakanin ma'aurata ko tsakanin masoya ko 'yan'uwa ko iyaye da 'yan'yansu ko tsakanin abokai ko kuma maƙwabta, sai dai an lura cewa wannan soyayya it ace wani lokaci takan sauya zuwa kishiyarta ƙiyayya, ƙiyayya kuwa ita ce tushen ta'addanci a zamantakewa. ta'addanci a nan ya ƙunshi barazanar kisa ga masoyi ko masoyiya ko kuma sanadin rasa wani muhimmin sashe na jiki: ƙafa, hannu, ido, zakari da sauransu (Atuwo, 2009: 174).

Ta'addanci a zaman iyali a nan a iya cewa ya danganci duk wasu miyagun ɗabi'u da ake aikata domin a cutar da wani, saboda ƙiyayya. Miyagun ɗabi'un nan sun haɗa da kishi da hassada da ƙyashi da makirci da mugunta da sauransu, sannan kuma su ne suke haifar da takaici da fargaba da zullumi da damuwa da jinya ko jikata da kuma kisa. Har ila yau ta'addanci yakan haifar da salwantar dukiya da kadarori da kuma watsa al'umma ko ɓatar da su baki ɗaya. Bugu da ƙari ta'addanci yakan haifar da koma baya ga al'umma da kuma rashin ci gaba.

Wannan muƙala tana ganin cewa kishi shi ne yake haifar da ƙiyayya, kuma ƙiyayya ta kawo ta'addanci ta hanyar hassada ko ƙyashi da makirci da mugunta da sauran miyagun ɗabi'u na ta'addanci.

4.2 Ta'addanci ta Fuskar Kishi a Zamantakewar Iyali Cikin Tatsuniyoyin Hausa

A wannan mataki za a kawo yadda tatsuniyoyin Hausa suka nuna aukuwar ta'addaci a cikin gidajen aure, wanda ake ganin sun auku ne sakamakon kishi. Ko kuma a ce nau'in ta'addanci da kishi ya haifar da shi a zaman iyali. Za a ga ta'addanci da aka yi wa maigida da na uwargida da na kuma 'ya'yan gida.

4.2.1 Ta'addanci a Kan Maigida

Za a ga yadda kishi yake haddasa ta'addanci a kan kayan miji. A nan ana nufin wasu abubuwa da miji ya mallaka ne ake zartar da ta'addanci a kansu, domin a cimma wani buri a cikin gidansa. An gwada wanzuwar haka a tatsuniyar *Ba-da-Baki.*

Tatsuniyar ta nuna yadda wasu kishiyoyi suka riƙa zartar da ta'addanci iri-iri ga kayan gidan mijinsu, sai dai duk wannan ta'addanci da suka aikata ba su yi domin cutar da mijin ba kai-tsaye, sai domin su cutar da kishiyarsu Ba-da-Baki wadda ta yi ƙudurin ba za ta yi magana a gidan ba, har sai ta haihu. Su kuma kishiyoyin suka riƙa kashe dabbobin sarki suna cewa ita ce ta kashe, suka kasha doki da rago da akuya da kuma kaji, sannan kuma daga ƙarshe suka kasha masa ɗan day a haifa tilo a gare shi, wanda hakan ne ya sanya ya tunzura har asirinsu ya tonu.

A wannan tatsuniya an ga yadda kishi ya yi silar ta'addanci kisa a cikin gida. Wanda wannan yake nuna irin yadda kishin wasu mata

yake ingiza su, su aikata ta'addanci ga kayan mijinsu, wani lokaci ma har yaran da ya haifa, wai domin makirci ga kishiya. Irin wannan makirci idan maigida bai yi hattara ba, sai ya zartar da hukuncin da zai kai shi ga aikata aikin nadama a cikin gidansa, saboda haka ake so magidanta, su riƙa natsuwa da bibiyar abubuwan da matansu suke aikata a ɓoye da fili. Hakan zai sa su gano gaskiyar al'amari, kamar yadda sarki ya gano a kan Ba-da-Baki. Kenan in da mata za su riƙa saurare ko karanta irin wannan tatsuniya da sun rage aikata irin wannan ta'addanci a gidan aurensu, domin za su ga irin makoma ko sakamakon da ake samu yayin da aka aikata shi.

A nan ya kamata a lura da cewa mata a yau, kishinsu, ya zarce kishi irin na da, a tsaya a kayan miji, su yi ta'addanci a kayan miji kaɗai, su wauce haka, saboda haka matan wannan zamani, sun ƙasaita sun bunƙasa, domin mijin ne suke kashewa har lahira, ba tare da wani fargaba ba. wannan ba ya rasa nasaba da irin raunin tarbiyya da suka samu a yau, domin zamananci ya zo masu da cewa suna iya kafaɗa-da-kafaɗa da maza 'yan'uwansu, wannan shi ne yake ba su ƙarfin gwiwa da har in abu ya bijiro masu, da in sun sami saɓani da mijinsu, musamman saɓanin da yake da alaƙa da kishi ko kishiya, sai ka ga sun yi yunƙurin kashe miji.

4.2.2 Ta'addanci a Kan Kishiya (Uwargida)

Wannan ya ƙunshi nau'in ta'addanci ne da yake faruwa a cikin gida, musamman yadda za a amarya ta nuna zaƙewarta a kan ta cutar da uwar gidan da ta taras, an gwada irin illar irin wannan ta'addanci da kuma sakamakonsa a zaman iyali, za a misali a tatsuniyar *Gishiri da Kaza da kuma Akuya* kamar yadda za a gani nan tafe:

Mummunar kishi ya sanya ta'addanci ga kishiya inda amarya ta yi wa uwargidanta. Wannan ya bayyana a tatsuniyar *Gishiri da Kaza da kuma Akuya* a wannan tatsuniya an ji yadda makauniyar kishi ta yi tasiri a zuciyar akuya, wanda haka ya sanya ta yi ƙudurin shirya makirci da zai raba ta gidan mijinta, duk da cewa ita ce uwargida da ta zo ta same ta. Amma da yake *ramin ƙarya ƙurarriya ce* kuma *ƙarya fure take yi, ba ta 'ya'ya* sai asirinta ya tonu, maigidansu gishiri ya gane gaskiya, sannan ya dawo da matarsa ta asali, ya kori akuya da tozarta ta, wato *ƙaiƙayi ya koma kan masheƙiya*. Mummunar tanadin da ta yi wa uwargidanta, sai aniyarta ta koma kanta.

Tabbas irin wannan mummunar nufi da amarya (akuya) ta zo da shi gidan, sannan ta yi wa uwargidanta (kaza) ta'addanci ta hanyar makirci ga mijinsu ya kore ta, shi ne babban dalilin da yake sanya yawaicin mata (uwargida) sukan yi adawa da a yi masu amarya, domin ka da su zo su kore su daga gidan mijinsu. Mummunar kishi ya sanya akuya hassada da kuma shirya makirci ga kaza. Saboda haka idan an lura za a gane cewa kishi a nan shi ne ya farraƙa zaman lafiya a gida. Wannan ya wakana a yau da kullum, inda za a ji kishiya, musamman amarya ta shigo gida da mummunar nufi ga uwargidanta, ta yi ta shirya maƙarƙashiya da makirci da har sai ta bar gidan, duk cewa ita ce ta zo ta same ta. Kenan makauniyar kishi a nan ita silar hassada da makirci da kuma wargaza zaman lafiyar iyali.

Harwayau a cikin tatsuniyar za sake fahimtar cewa idan maigida ya kansace mai adalci ga matansa, Allah yakan nuna masa gaskiya cikin sauƙi, ko day a yi kuskure, daga baya yana iya

ganewa ya gyara. Kamar yadda gaskiya ta bayyana ma gishiri, sannan bai yi ƙasa a gwuiwa ba, ya tafi ya dawo da matarsa, ya rabu da makirar mace.

Bugu da ƙari irin wannan makauniyar kishi mai ɗauke da hassada ta wanzu a tatsuniyar *Akuya da Zaki da kuma Kura*. A tatsuniyar an gwada yadda kishi ya sanya kura hassada a zaman takewarsu da zaki, domin sun yi aure, suna zaune lafiya da ita tun kafin kura ta zo. Kishin kura cewa ita ta fi dacewa da zaki, shi ne ya sanya kura shirya makircin da zaki zai cinye akuya ta yi farin ciki. makircin da ta yi mata kuwa shi ne, ta faɗa wa zaki cewa wai naman akuya yana da daɗi, domin haka idan ta dawo kasuwa ya ci ya ji, ita kuma da labari ya ishe akuya, sai ta dawo da na ta dabarar, ta ce wa zaki ta gani a kasuwa ana sayar da kashin kura, kuma yana da matuƙar daraja da tsada, saboda haka shi ma ya matse kura har sai ta yi masa wannan kashi, su sayar su sami kuɗi. Zaki kuwa ya zartar da wannan shawara ta akuya, zaki ya yi ta matse kura, tana zawo, har sai da ta mutu.

A wannan tatsuniya an ga yadda kishi ya wargaza zaman lafiya a gida, kishi ya haifar da hassada, ita kuma hassada ta sanya kura shirya makirci, wanda makircin da ta yi daga baya ya haifar mata da halaka, zaki ya kashe ta. A nan za a fahimci cewa tatsuniyar ta yi ishara ne game da illar kishi da kuma abin da kishi yake haddasawa a zaman iyali. Sannan ta fito da irin sakamakon da ake samu ga wanda ya aikata ta'addanci saboda kishi.

Wannan yana wanzuwa a zaman iyali, kuma yana cikin *humul haba'in* na fituntunu da ta'addanci a zaman iyali da ma zamantakewa baki ɗaya. domin das au da yawa za a ji rohotanni na kafafen yaɗa labarai suna nuna cewa ga wata kishiya ta ƙona kishiyarta ko yanka ta ko ta sanya mata guba ko kuma ta kashe ta, ba domin komai ba sai domin kishi a tsakaninsu. Irin wannan ta'addanci a ƙasar Hausa ya fi yawa a yau, domin a da mata sun hour da tarbiyya da ake koyar da su a cikin tatsuniyoyi irin wannan, sun ginu a kai sosai, an tsoratar da su illarsa, sannan sun fahimci inda kishin yake kais u a zamantakewa.

4.2.3 Ta'addanci a Kan Kishiya (Amarya)

Kishi mummunar ɗabi'a ce da ta fi shahara ga mata, saboda haka a zamantakewar iyali kishi shi ne ya fi kowace ɗabi'a zama barazna da tsaro a tsakanin iyali. Za a ga yadda da wannan batu idan aka yi la'akari da wasu tatsuniyoyin Hausa da dama. Idan aka ɗauki wasu fitattun tatsuniyoyin Hausa da dama za a ga illar kishi ƙarara, ko kuma ɓurɓushinsa.

Misali tatsuniyar Ta-kitse, a nan an ga yadda kishi ta haddasa husuma a cikin gidan sarki. Sarki ya auri amaryarsa Ta-kitse, sai kuma ya riƙa fifita a kan su, wanda wannan ya sanya su kishi da ƙiyayya tsakaninsu da ita, domin mata sukan yi kishi tsakaninsu da sauran mata mijinsu, ballantana ma an nuna masu fifiko, waɗannan dalilai ne suka sanya matan sarki hura wa Ta-kitse ƙahon zuƙa a gidan, tsananin kishi da yake zuciyar matan sarki, ya sanya suka zartar da mummunar ta'addanci a kan Ta-kitse.

Ta'addanci kuwa a nan shi ne, sarki ya shirya tafiya yaƙi, da zai tafi, sai kira sauran matansa ya yi masu gargaɗe cewa ka da wadda ta kuskura ta sanya Ta-kitse aiki a rana, ko kuma kusa da wuta, domin za ta narke, idan ta ji rana ko kuma ta yi kusa da wuta. Amma tsananin kishi ya sa suka yi biris da umurninsa, tafiyar sarki ked a wuya, sai matan nan suka shiga

ɗakin Ta-kitse, suka tursasa ta da sai ta fito ta iza wuta, domin ta narke. Bayan Ta-kitse ta narke ne kamar yadda suka yi ƙuduri, sai kuma hankalinsu ya tashi, domin tsoron gamuwarsu da sarki, saboda haka suka sa aka kira sarki, domin ya dawo ya ga ta'addancin da suka yi wa Ta-kitse. Da dawon sarki, ya ga wannan ta'addanci, sai ya fusata, ya sa aka kashe su dukansu.

Idan aka lura da wannan tatsuniya za a fahimci cewa matsalar tsaro ta ta'addanci tsa auku a sakamakon kishi. A taƙaice wannan tatsuniya ta nuna illar kishi, musamman makauniyar kishi irin na matan sarki. Sannan ta fito da tasirin kishi wajen ingiza ta'addanci da kuma wargaza zaman lafiyar iyali. Sai a ƙarshe ta kawo irin sakamakon da wanda ya aikata kishi yake samu. A nan a iya cewa tatsuniyar Ta-kitse ta fito da illar kishi da kuma barazanarsa ga harkar tsaro na cikin gida.

Tabbas wannan yana wakana a zamantakewarmu ta yau, domin sau da yawa za a yadda wasu mata suke aikata mummunar ta'addanci ga kishiyoyinsu, ba tare da sun yi tunanin mene ne ta'addancin zai haifar masu a gaba ba. Saboda haka daƙile makauniyar kishi a zaman iyali zai taimaka wajen samar da tsaro, musamman a cikin gida, ya kuma kawar da duk wasu nau'o'in ta'addanci a tsakanin iyali, domin a iya cewa idan aka sami tsaro a cikin iyali an sami rabin tsaro a al'umma baki ɗaya.

Harwayau za a iya ganin tasirin wannan mummunar kishi da yakan sanya ta'addanci ga amarya a tatsuniyar *'Yanmata Huɗu Masu Abin Mamaki* inda aka ji cewa kishiyar yarinyar nan da ta auri sarki, kishi ya sanya ta aikata ta'addanci ga tagwayen da amaryar ta haifa, ta mayar da ƙadangaru a madadinsu. Tabbas wannan nau'in kishi yana haifar da tashin tashina a zamsan iyali, matuƙar asiri bai tonu ba, kuma an hukunta wadda ta yi. kamar yadda ya kasance a cikin wannan tatsuniya. A nan za a fahimci cewa Zakaran da Allah ya n nufa da cara, ko ana mazuru ana shaho sai ya yi, wato duk ƙudurin da matar nan ta yi a kan tagwayen da amarya ta haifa, bai ci ba. da asirinta ya tonu, sai aka yi mata hukunci daidai da abin da ta aikata.

Haƙiƙa irin wannan yana wanzuwa a zaman iyali, kuma yana haddasa husuma da rashin zaman lafiya a cikin gida kafin ya fita waje, amma an lura cewa rashin zartar da hukunci daidai da abin da aka aikata, shi ne babban jigon yaɗuwarsa a al'umma da kuma haifar da ci gabansa a rayuwa. Kenan idan da za a riƙa zartar da hukunci a kan aikata irin wannan ta'addanci tun a cikin gida, da abin bai hayayyafa kamar yadda ya hayayyafa a yau ba. Wata tatsuniya da aka gwada tasirin kishi wajen haifar ta'addanci ga kishiya, ita ce tatsuniyar *Gwi-da-Yara* inda a tatsuniyar aka ji yadda kishiyoyin suka tsani uwar Gwi-da-Yara har mijinsu ya riƙa bin na su yana gallaza wa mahaifiyar Gwi-da-Yara da tauye mata wasu haƙƙoƙi na ta, tauye haƙƙin kuwa shi ne, mijinsu ya nemo masu maganin haihuwa, amma sai ya raba wa sauran matan amma ita mahaifiyar Gwi-da-Yara bai ba ta, sai dai wanda suka sha suka zubar ta ɗauka ta wanke, ta sha, kuma Allah ya taimake ta, ta haifi 'ya kamar yadda suka haifa, sunan yarinyar ce Gwi-da-Yara.

A nan za a iya gane cewa wannan tatsuniya ta nuna yadda kishi yake auku tsakanin mata, wanda za a fahimci cewa kishin ne ya sanya kishiyoyin mahaifiyar Gwi-da-Yara tauye haƙƙinta da tsangwama a zamanta a gidan. Sannan an gwada irin sakamakon da wanda

sukan yi mummunar ƙulli ga kishiyoyinsu saboda kishi. Idan darussan tatsuniya kwatankwacin waɗannan suna ratsa mata a yau, zai rage kaifin ta'addanci da tashin tashinar a zaman iyali. Da ba a riƙa jin cewa wata ta yi wa kishiya kaza ko kaza ba, duk wani ta'addanci zai kau, a sami zaman lafiya a iyalai.

4.2.4 Ta'addanci a Kan 'Ya'yan Kishiya

Bayan kishi tsakanin kishiyoyi, an akwai tatsuniyoyin da suka gwada illar kishi tsakanin kishiya da 'ya'yan kishiya, wanda a wannan muƙala ana ganin shi ma tushe ne da yakan haifar da matsalolin tsaro a zamantakewar iyali. A tatsuniyar *Yaro da Kishiyar Mahaifiyarsa*, an gwada yadda mummunar kishi daga kishiyar mahaifiya ya ci gaba da wanzuwa a kan ɗa a cikin tatsuniyar, domin kishiyar uwa ta riƙa kafa ƙahon zuƙa ga yaro maraya a cikin gidansu, ta hana shi sukuni da walwala a cikin gidan uban, ta riƙa bibiyarsa da sharri, har sai ta kashe shi, ba domin komai ba, sai domin shi ɗan kishiya ne.

Tatsuniyar *Yaro da Kishiyar Mahaifiyarsa* an nuna yadda wata mata ta riƙa gallaza wa wani maraya da kishiyarta ta mutu ta bari, Saboda tsananin kishi, matar nan ta riƙa yunƙurin kashe wannan yaro maraya da magunguna daga boka da kuma jefa shi a wuta, domin ya mutu, ta mallaki dukiyar da mahaifiyar yaron nan ta bar masa, amma wata saniya da yaron nan ya gada daga mahaifiyarsa ta riƙa faɗa masa duk makirci da mugunta da matar nan take ƙulla masa. Bayan matar nan ta gane cewa saniyar nan take faɗa masa duk abin da yi ƙuduri game da halaka shi, sai da boka ya ba ta shawarar ta yanke saniyar, domin ta ci nasara a abin da ta yi ƙuduri, sai dai duk da haka haƙarta ba ta cimma ruwa ba, domin kafin a yanke saniyar nan, saniyar ta umurce shi da cewa in an yankata aka tambaye shi me yaka so daga namanta, ya ce yana son kai da ƙafa da kuma kayan cikinta, in an ba shi sai ya je turkenta ya haƙa ya birne. Ko da yi yunƙurin jefa shi a wuta cikin dare yana barci, amma kai da ƙafa da kayan cikin saniyar nan suka faɗa masa, yadda zai yi ya kuɓuta, kuma ya jefa 'ya'yanta a ciki su mutu. Da gari ya waye matar nan ta fahimci cewa ai 'ya'yanta ne suka ƙone, sai ta haukace, ta shiga dawa ta ɓace ɓat babu labarinta.

A wannan tatsuniya an ga yadda gadaddiyar kishi ya haifar da ta'addanci a tsakanin maraya da kishiyar mahaifiyarsa, wannan mata ta aikata makirci da ƙule-ƙule na ta'addanci ga yaro a matakai dabam da dabam, sai dai da yake masu iya Magana sukan ce makirci dodo ne, yakan ci mai shi, sai duk tuggun da makircin da ta ƙulla a kansa, sai ya rushe, daga ƙarshe ƙaiƙayi ya koma kan masheƙiya, ta'ddanci da ta shirya gare shi, sai ya dawo kan ɗanta, ka kashe ɗanta da kanta. Wannan tatsuniya ta nuna yadda mata suke ci gaba da kishi ga kishiya, ko da ta mutu, take ɗora kishi a kan ɗanta, sannan kishin ya haifar da ta'addanci a zaman iyali.

Wannan yana wakana a zaman iyali a yau, domin sau da yawa za a ji cewa ga wata kishiya ta ƙona ɗan kishiyarta, ko ta yanka shi, ko kuma ma ta kashe shi. Irin wannan aiki baya rasa nasaba da raunin tarbiyya da kuma naƙaso na rashin samu horo daga darussan waɗannan tatsuniyoyi. Domin da za su ji irin sakamakon da wannan mata ta samu, dab a su yi yunƙurin ta'addanci irin wannan ba. Saboda haka ake ganin cewa gani ga wane ya isa wane tsoron Allah.

Bugu da ƙari a fitattun tatsuniyoyin Hausan nan ma an gwada irin wannan gadaddiyar kishi,

wato *tatsuniyar Ruwan Bagaja* da kuma *tatsuniyar Gwi-da-Yara*. A tatsuniyar tatsuniyar ta farko wato tatsuniyar Ruwan Bagaja an ji yadda tsananin kishi ya sanya uwar Mowa ta riƙa gallaza wa ‘yar Bora, saboda ƙiyayya. Duk abin da ‘yar Mowa ta yi sai t ace ai ‘yar Bora ce da wannan, domin a tsane ta, irin wannan zalunci ya sa ko da ‘yar Mowa ta yi fitsarin kwance, sai ta ce ‘yar Bora ce ta yi, sannan a tursasa ta sai ta ɗebo Ruwan Bagaja sannan ta wanke fitsarin, yayin da ta tafi nemo Ruwan Bagaja ne, ta riƙa ƙasƙan da kai da haƙuri, har said a Allah ya kawo mata ɗauki, ta sami ɗaukaka, ya fitar da ita daga ƙunci, zuwa walwala da wadata.

Tabbas irin wannan zalunci da aka yi wa ‘yar Bora a cikin wannan tatsuniya, shi ne irin ta’addanci da wasu mata suke yi wa ‘ya’yan kishiyoyinsu, kodayake suna yin haka ne ba tare da sanin irin sakamakon da uwar Mowa da Mowar suka samu, saboda haka idan darussan wannan tatsuniya suna ratsa mata a yau, da an sami sauƙin aikata wasu nau’in ta’addanci a yau.

Haka abin yake a tatsuniyar Gwi-da-Yara, domin ita a ciki an nuna yadda kishiyar uwa ta tsangawami Gwi-da-Yara da gallaza mata domin cutar da ita. Sai dai ita ma kamar yadda sakamakon uwar Mowa ya kasance, ita ma ba ci nasara ba, sannan kuma ita Gwi-da-Yara ta sami ɗaukaka sakamakon ladabi da biyayya da take da shi.

Har ila yau za a sake ganin kwatankwacin wannan makauniyar kishi a tatsuniyar ‘Yan*mata Huɗu Masu Abin Mamaki* a cikin tatsuniyar an gwada yadda wasu mata ta aikata mummunar kishi ta nemi ta salwantar da rayuwar ‘ya’yan kishiyarta (tagwaye) ta hanyar ɗaukarsu ta jefar da su a bayan gida, ta maye gurbinsu da ƙadangaru, saboda makirci. Burinta yaran su salwanta har abada, ita kuma kishiyar ta tozarta, amma sai Allah ya kare su, wata tsohuwa ta zo ɗiɓar tafasa ta tsince su, ta raine su, har suka girma, ta suka dawo gidansu, asirinta ya tonu, sub a su mutu ba, ita kuma aka kashe ta. Haƙiƙa tatsuniyoyin Hausa da suka yi hani da aikata mummunar kishi suna da dama, domin ko a Tatsuniyar *Bebiya* haka abin yake, har ma tatsuniyar *Ba-da-Baki,* kodayake a nan mata ne suka haɗe kai, suka riƙa cutar da ɗaya.

5.1 Kammalawa

Duka duka a iya cewa muƙalar ta yi ƙoƙarin fito da hoton rayuwar Bahaushe ne da irin ƙalubalen tsaro da yakan fuskanta, musamman a tsarin gidan da ake auren mace fiye da ɗaya. A ƙarshe muƙalar ta gano wasu batutuwa kamar haka:

Muƙalar ta gano cewa kishi ya haifar da ta’addanci a kan kowa a cikin gida, tun daga maigida, uwargida da amarya har da yaran gida, sai dai muƙalar ta lura cewa yawaici masu aikata ta’addanci su ne matan gida, ba a sami wata tatsuniya da ta gwada maigida ko yaran gida a ciki ba.

Harwayau muƙalar ta gano cewa a da lokacin da tatsuniya take tashe a ƙasar Hausa, an sami ƙarancin aikata ta’addanci a zaman iyali idan aka kwatanta shi da yanzu, zamanin da tatsuniya ta yi rauni. Wannan bay a rasa nasaba, da cewa waɗanan darussan da ake koya daga tatsuniya sukan yi tasiri ga yara, su guji aikata miyagun ɗabi’u.

Bugu da ƙari muƙalar ta gano cewa gurɓacewar tarbiyya da ake samu a wannan zamani, sakamakon rashin koyon darussan tatsuniya, ta sanya a yau mace, sai ta iya aikata ta’addanci kisa, ba ga wani ba, sai a kan

mijinta, wannan ba ya rasa nasaba da cewa zamani ya ba su ‘yanci, domin haka duk abin da ake zato namiji ya yi, ita ma mace za ta iya yi, saboda haka idan ta kashe mijinta, a wannan zamani, babu mamaki.

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Mace A Zamantakewar Iyali: Nazari Daga Labarin *Nagari Na Kowa*

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Tsakure

Wannan ma}ala mai suna Mace a Zamantakewar Iyali: Nazari daga labarin Nagari Na Kowa, ta yi tsokaci ne a kan halayen mata miyagu a cikin labarin. Ma}alar ta yi amfani da littafin Nagari Na Kowa na Jabiru Abdullahi inda aka fito da miyagun haayen mata kamarsu cin amana da sata da zulunci da makirci da sauran irin su; sakamakon aikin ya nuna matan da aka same su da irin wa]annan miyagun halaye sun yi mummunar }arshe. Uuwar gidan mai Dubu, wato Santolama ta rasa aurenta sakamakon mugun halinta. Yayin da Silatu ta kamu da mugun ciwo wanda ya yi sanadin mutuwarta. Ita kuma Bakwaina ta haukace ta koma kwana a kasuwa.

Ke~a~~un Kalmomi: Mace, Zamantakewa, iyali, miyagun halaye, littafin *Nagari Na Kowa.*

1.1 Gabatarwa

Zamantakewa ya zo a cikin (Bargery 1993:1127) inda ya bayyana cewa, zamantakewa da zamantakayya (s.m.) wadda ta }unshi fahimtar juna a rayuwa. Zamantakewar al'umma ta ha]a duk wata ma'anar rayuwarta, wato kyawawa da munana (wa]anda shari'a ta yarda da kuma wa]anda shari'a ta yi hani). Yawancin Hausawa suna ganin idan suka martaba kyawawan]abi'u a zamantakewarsu, to, zaman lafiya da kwanciyar hankali suna]orewa. Domin idan wahala ta fuskanci mutum yakan nemi taimakon 'yan'uwa da abokan arzi}i.

Allah ma]aukakin Sarki ya umurci bayinsa da su tsare kansu da iyalansu daga wuta, yana nufin kowa ya yi abinda zai hana kansa da kuma iyalinsa daga shiga cikin azaba gobe }iyama. Iyali a nan ana nufin matar mutum ko matarsa da 'ya'yansa da Allah ya ba su. Ke nan, zamantakewar mutum da matansa da 'ya'ya duk a kula da su, kuma a lura da tarbiyyarsu da ilmantar da su, domin da zarar mutum ya auri mace to ta zama iyali gare shi, ita ma shi kuma ya zama miji gare ta a duk tsawon zamantakewarsu na rayuwa.

Ma'anar kalmar mace kuwa tana nufin rauni. Kuma mace jinsin halitta ce ta mutum ko dabba mai]aukar ciki ta haihu kishiyar namiji (CNHN, 2006:311). Namiji shi ne wanda yake rayuwa tare da mace a tun farkon halittarsu. Kamar dai yadda aka nuna jinsin guda biyu, wato namiji da mace suna iya zama mutum ko dabba, amma a nan ana magana ne a kan mutum, haka tun farkon halitta aka nuna wato Annabi Adamu (A.S.) da Hauwa'u wadda ita ce matarsa. Ta dalilinsu ne aka sami mutane, ba aljannu ba,

ba kuma dabbobi ba. Kuma mace ita ce abokiyar zamantakewar rayuwa a zaman namiji a cikin rayuwa.

Labarin *Nagari Nakowa,* labari ne da Jabiru Abdullahi ya rubuta wanda kamfanin NNPC suka buga shi a shekarar 1970. Wannan labari yana magana ne a kan wani talaka mai suna Danduna da matarsa Wakale da irin zamantakewa da gwagwarmayar rayuwa da suka fuskanta, daga baya Allah ya ba su]a mai suna Salihi. Akwai bayani a kan wani attajiri mai suna Maidubu da iyalansa da irin zamantakewa da ta gudana tsakaninsu. Bayan makancewar iyayen Salihi sai suka dan}a shi a hannun Maidubu. Daga nan ne abubuwan da suka faru suka kasance har zuwa lokacin da Salihi ya zama Sarkin garin Zangon Gyara.

Burin wannan ma}alar shi ne }o}arin fito da miyagun halayen da matan Maidubu suka nuna a cikin wannan labarin. Irin wa]annan halayya sun ha]a da tsakanin matan shi Maidubu da kuma da Salihi.

Wa]annan halaye su ne wannan mu}alar za ta yi nazari a kansu domin, sun yi shige da fice cikin sha'anin rayuwar]an'adam wanda Bahaushe ma bai tsira daga gare su ba. Da yawa daga cikin mutane an jarrabe su da irin wa]annan halaye; duk da akan sami na wani su fi na wani tsanani. Halayya ko]abi'a, wani yanki ne na al'adar Bahaushe, kuma halayya ko]abi'a akan sami wani abu ne da mutum yake nunawa wajen hul]arsa da jama'a wanda kan sa a gane ko shi wane ne. Wa]annan halaye sukan wanzu cikin al'ummar Hausawa maza ko mata tun daga shugabanni har zuwa ga mawadata da talakawa maza da mata yara da manya.

2.1 Mata a Adabin Hausa

An duba nazarce-nazarce wa]anda suka kalli mata a ~angarorin adabi daban-daban, kamar na su Zulai (1994) da Mohammed (1994) da Ramatu (1999) da Abdulmumin (2002) da Sakina (2005). (2012) da Binta (2012) da Shafa'atu (2013) da Mustapha (2013) da Aliya (2013) da Balbasatu Rabi (2017). Akwai Binta (2017) da kuma Hauwa (2014) da sauransu. Da Asiya (2019) da Abdullahi (2019) da Dan'alhaji (2020) da Sa'adatu (2020).

Zulai (1994), ta bayyana yadda mata ke ayyana kishi ta hanyar habaici ko shagube wanda ta ce matan na yi ne don neman fada. Har ma akan ce: "Ma so habaici ma so fa]a, wanda ya tanka shi ya fi shi." Ta kawo misalai wanda a ciki akwai habaicin da mace kan yi wa kishiyarta in ta ga ta fi ta samun tagomashi a wajen miji sai ta ce: "[an kuka ba ya gasa da na tsamiya" Ko kuma ta ce: "Rawar da wani ya yi aka ba shi ku]i, wani in ya yi sai ya sha kashi" Dangane da karin magana kuma, ta bayyana cewa lallai mata suna ayyana kishinsu ta hanyar jefa karin magana a Hausa. Ta kawo misalai kamar: Ba na iya sauran wuta ba, in ji kishiyar }onanniya; Ba kukana ba, uwar kishiya ta mutu; Da alheri, uwar kishiya ta hau Kura; Da zaman banza, gara aikin kishiya, da sauransu da dama. Duka dai mata na yin su ne don kishiya ta tanka a yi fa]a.

Rabi (2012), nazarinta ta nuna mace ma tana kallon mace a adabance domin ta yi nagartaccen sharhi a kan yadda matan Hausawa ke huce takaicinsu a wa}o}insu na ga]a da na ki]an amada. An nuna mata suna fito da takaicinsu na rayuwa dangane da

kishi da kunya da zamantakewa da auren dole da takaicin samari da kayan]aki da rashin haihuwa da haihuwar 'ya'ya mata da haihuwar gwarne.

Aikin Binta (2012) ya karkata ga finafinan Hausa na zamani. An nuna cewa finafinai kan fito da abubuwa tamkar a rayuwa ta zahiri ana kwaikwayon masu ire-iren wa]ansu halaye domin a nusar da al'umma. Daga ciki akwai yanayin wasu halayya ta mace wadda idan ta aikata take shiga halin damuwa da kuma yadda mace ke shiga wahalhalu idan wani ko wata daban ya ko ta cutar da ita.

Daga cikin misalan da aka kawo akwai fim]in *Mata ko Baiwa*, inda A'isha ta jure wasu wahalhalu da wula}ance-wula}ance na namiji da kishiya, amma daga }arshe ta sami nasara a rayuwa.

Tahir (2013) shi ma ya tofa albarkacin bakinsa game da mata a fagen tatsunyar Hausa. Ya bayyana cewa a habarcen tatsuniyar Hausa ana fito da wasu]abi'u ko halaye wa]anda mata ke nunawa dangane da irin matsayin da suke da shi a kowane irin yanayi. Akan nuna halin matar uba ga 'ya'yan miji, ko kuma halin mace tsakaninta da kishiyoyinta ko kuma wata dabi'a tsakanin yanmata da sauransu. Haka kuma, a habarcen tatsuniya a kan nuna mace ta taimaka a lokuta da dama, amma abin da zai biyo baya sai ka tarar wannan mace ta koma marar galihu ko marar 'yanci.

Hadiza (2014), ma ta yi nuni da cewa akwai gurbin mace cikin wa}o}in mawa}an baka na Hausa.Wa]annan mawa}a sun nuna cewa mata suna da daraja don su ne iyayen gida, masu ha}uri, masu }wazo amma masu rauni ne. Haka kuma, daga cikin mata akwai masu yaudara da shu'umanci. Binciken na Hadiza ya warware turken wasu wa}o}in mata wa]anda suka ha]a da yabo da sana'a da habaici da soyayya da zuga da kishi. Ire-iren maka]an da ta duba turakun wa}o}in mata a cikin wa}o}insu, akwai maka]an sarauta da na jama'a da na bajinta da ma na ban dariya.

Jeremiah (2016), wanda ya yi tsokaci kan yadda aka nuna muhimmancin aikin mace na gida a cikin labarin Kowa ya Daka Rawar Wani ya Rasa Turmin Daka Tasa na cikin littafin *Magana Jari Ce* na Abubakar Imam. A cikin labarin an yi }o}arin nuna yadda namiji ke kallon mace a matsayin raguwa mai son jin da]i ta hanyar raina ayyukan mata na gida. Da kuma yadda mace ke da ha}uri da irin halin mijinta na rashin ganin }imarta.

2.2 Zubin Labarin *Nagari Na Kowa*

Nagari Na Kowa labari ne da ya }unshi labarin wani managarcin manomi shi da matarsa mai suna Wakale. Wanda ya samar da wannan littafi a shekarar 1970 kuwa shi ne Jabiru Abdullahi. Littafin na tattare da labara mai ban sha'awa na wani mutum mais una [anduna, wanda Allah ya yi masu baiwar samun managarcin]a tare da matarsa Wakale. Wannan littafin an kasa shi kamar kasha hu]u ne, ta babi-babi, kowane yana }unshe da kanu, kashi-kashi daban-daban tun daga farkon littafin har ya zuwa }arshensa.

[angambo (1974) ya yi nazarin labarin littafin *Nagari Na Kowa* inda ya fito da bayanan cikin labarin wannan littafin, ya nuna cewa lallai wannan littafi ya bambanta da sauran }agaggun labarai inda ya ce "Idan muka duba, za mu ga mafi yawan littattafan

}agaggun labarai a adabin Hausa sun fi yin magana a kan labarum almara, tatsuniyoyi a ha]a gaskiya (tarihi) da sauransu. Misali, mun ga yadda marubucin *Ruwan Bagaja* ya gina labaransa da tatsuniya. *Ruwan Bagaja* da kuma sauran abubun da suke tushensu almara ne ko tatsuniya. Haka kuma gan]oki an hargitsa tarihi da almara. A *Iliya [an Mai {arfi* da sauransu, ana iya ganin haka. To amma shi *Nagari Na Kowa* ya]auki rayuwa kamar yadda take a duniya". To shi wannan manazarcin ya fa]i fahimtarsa ne domin an nazarci labarin *Nagari Na Kowa*, shi ma yana da almara da makamantan haka a cikin labaran, dubi inda aka zo yanke hannun Salihi sai aka ga ashe hannun sarkin dogarai ne wanda ya nufin dates hannun Salihi, shi kuma tik dogari da ya yi nufin dates hannun Salihi sai ya ga doguwar sar}a ta sauko daga sama da nufin]aure Tik dogari, sai ya fara ihu yana cewa ai mataimakin al}ali ne ya umurce shi da ya dates hannun Salihi, kuma ga shi takobi ta fa]i }asa; to wannan ai almara ce a cikin labarin, domin haka ko a cikin labarin *Nagari Na Kowa* akwai almara. ([angambo, 1974:81).

Rabi'u (2007) ya bayyana ri}on amana da juriya a labarin *Nagari Na Kowa* inda ya fito da wuraren da halayen suka faru sannan kuma ya fito da irin sakamakon wanda Allah ya nufe shi da yin irin wa]annan]abi'u yana samun sakamako daga wurin Allah ma]aukakin sarki.

Baffa (2021) shi kuma a cikin kundin digirinsa na farko ya yi bayanin halayen mutanen da suke cikin labarin ne, wato kyawawan halaye na mutumin kirki na cikin labarin. Amma dai bai yi bayanin munanan halaye na cikin labarin ba wanda shi ne wannan ma}alar, ta yi }o}arin fito da na matan Maidubu, wanda ya ha]a halaye iri biyu kamar yadda labarin cikin littafin ya nuna.

3.1 Miyagun Halaye

Griffin da Lopez (2005) sun bayyana mummunar halayya da cewa, duk wata nau'in halayya da aka }udurta ta a rai da niyyar cutar da wani ko al'umma baki]aya. Mummunar halayya kuma na iya]aukar ma'anar duk wata halayya da jama'ar wannan wuri suka yi Allah wadai da ita ko kuma ba su aminta da ita ba. Mummunar halayya kishiyar kyakkyawar halayya. Kasancewar Hausawa sun rabauta da wasu daga cikin kyawawar, halayya da aka same su cikin al'adunsu, akwai kuma wasu miyagun halayya da suka siffanta da su.

3.2 Miyagun Halayen Mata a labarin *Nagari Na Kowa*

3.2.1 Cin Amana

Kalmar cin amana, kalma ce da Bahaushe kan yi amfani da ita domin kushe wani abu da ya gani ko ya ji. A cikin Hausa "Dictionary" an nuna ma'anar kalmar cin amana da Allah wadai, a cikin wani }amus kuma an nuna ma'anar tir shi ne abin }i ko abin da ba'aso. Duk inda Bahaushe ya yi amfani da Kalmar tir, to yana koshe abin ne, kuma yana nuna cewa lallai ba abin }warai ba ne, ba kuma na so ba ne a zuci ko a sarari, a nuna abin da aka yi ko aka aiwatar, kamar yadda haka ya bayyana a cikin labarin *Nagari Na Kowa* inda matan Maidubu suka ri}a cutar da yaron da Maidubu ya ba su amanar kula da shi. Amma maimakon su kula da shi, sai suka ri}a yi masa azaba

kamar yadda marubucin labarin ya fito da shi a sarari cikin labarin, wurin da Santolama take cewa: “Munafukin banza …” Cin amana kamar yadda haka ta fito a cikin wannan labari inda matan Maidubu suka ci amanarsa bayan da ya ba su amanar ri}on Salihi, amma sai suka ci amanarsa, kamar yadda haka ya fito cikin labarin a shafi na 29.

> “Munafukin banza kada ka yi zaton yabon da maigida ya yi mana zai sa mu kula da kai kamar]a, irin yadda muke yi maka, ba za mu daina ba. Shiga inda ka saba kwanciya ka kwanta”

Da lokacin kwanciya ya yi, Salihi yakan shigo cikin gida ya]auki guntuwar tabarmarsa tsohuwa ya nufi madafi, ya shimfi]a ya yi kwanciyarsa. Da safiya ta yi ya fito furufuru kamar]an jaki. Duk da tsananin]ari da ake yi sai matan suka tsare shi ya yi wanka don kada maigida ya gansa cikin mummunar kama ya gane azabar da suke yi masa. Da ya gama wanka aka tura shi kewaye aka ce ya tsaya can sai ya tsane sannan ya fita }ofar gida, ya ro}e su arzi}in ya zauna gaban wuta amma suka }i.

Duk wannan abinda mutanan suka yi wa Salihi, babbar dalilin yi wa Salihi haka shi ne ya }i yarda ya ba su mabu]an wurin ajiyar ku]in Maidubu…

Wannan cin amanar maigida ne, domin ya umurce su da su kula da Salihi, amma kash ga kuma yadda suke yi ma yaron da aka ce su ri}e shi cikin amana ba tare da cutar wa ba.

Duk wa]annan munanan halaye ne da matan gidan Maidubu suka nuna a cikin zamantakewarsu da Maidubu, kuma hakan ya haifar da Maidubu ya saki uwargidansa mai suna Santolama saki uku.

3.2.2 Zalunci

Zalunci shi ne rashin ajiye kowane abu a muhallinsa, hakan kan iya zama a yi wa mutum hukunci ba kan gaskiya ba, sai dai kurum a yi wa mutum }age kamar yadda aka yi wa Salihi }age wai shi ne ya ~oye ku]in Maidubu. Inda suka yi wa Salihi }age inda Bakwaina ta ce:

> “Allah ya gafarta Malam babu wanda ya ~oye dukiyar Maidubu sai Salihi” wannan maganar }age ne, kuma zalunci ne (shafi na 76).

Zalunci: Santolama (Uwargidan Maidubu) ta daka ma Salihi tsawa ta ce;

> “zo nan yaron banza!” Salihi yazo ya tsaya gabanta” ta tashi ta dan}washe shi, ta]auko mucciya ta dokeshi”

amma ya ruga a guje. Wannan zalunci ne matar maidubu ta yi a nan, kuma wannan mummunar hali ne ta nuna.

3.2.3 Sata

Sata ba sana'ar }warai ba ce ga Bahaushen mutum tana cikin abin gudu da }yama ga duk wani mutumin }warai, to amma kuma, su matan Maidubu sun nemi Salihi da ya ba su mabu]en taskar Maidubu, ya }i yarda. Wannan shi ne sanadin duk wata azabar da ta jawo tsakanin Salihi da matan Maidubu. Misali, kamar a shafi na 28 inda matan Maidubu suka yi shawarar su rarrashi Salihi ya ri}a ba su mabu]an taskar su ri}a yi wa Maidubu sata. To amma shi Salihi sai ya }iya. **Sata**: Shi ma wannan mummunar hali ne matan maidubu suka nuna a nan inda suka yi shawaran,

Su rarrashi Salihi ya ri}a ba su mabu]an taska su ri}a yi wa maigida sata"

Amma Salihi ya }i yarda da hakan, tun daga nan suka fara tsangwamansa har abinci ma a sakaina ake sanya masa domin ya }i yarda a rin}a yin satan ku]in maidubu.

3.2.4 Makirci

Matan Maidubu sun yi shawaran su rarrashi Salihi ya ri}a ba su mabu]an taskar Maidubu domin su ri}a yi wa Maigidansu sata, amma sai Salihi ya }iya. Ganin haka ya sa maimakon ya ri}a yawo da mabu]an sai ya ri}a ~oye su, sai sa'adda aka nema. Haka ya haifar da aka fara sanya wa Salihi abinci a cikin Sakaina, ba don komai ba sai domin ya }i ya amince masu ya ba su mabu]e taskar Maidubu su yi ma Maidubu sata. Sata da yi wa Salihi azaba duka wa]annan ayyuka da matan Maidubu suka yi niyar aikatawa ba halayyar }warai ba ne, ga halayyar zamantakewar zaman aure. Haka akwai a cikin labarin inda marubucin labarin ya nuna matan Maidubu suna zagin Salihi ba domin komai ba sai domin ya}i yarda a ci amanar Maidubu a kan dukiyarsa, ji inda aka nuna }arara inda Santolama ta fa]a Salihi da zagi, maimakon a gode masa domin bai sanar da Maidubu irin abin da yake ciki ba na azaba da wula}anci daga wurin matan Maidubu. Santolama ta ce

"Munafukin banza kada ka yi zaton yabon da miagida ya yi mana zai sa mu kula da kai kamar]a. Irin yadda muke yi maka, ba za mu daina ba. Shiga inda ka saba kwanciya ka kwanta".

Wannan duk halayyar tir ne, wato Allah wadai dairin wannan halayya na cin amana da tozarta shi yaron da aka bu}aci a ri}e shi, ri}on aminci, amma sai aka ri}a yi masa azaba da wulakanci, ga kuma cin amanar shi mijin nasu wato Maidubu.

3.2.5 Hassada

Bayan fitar Santolama uwargidan Maidubu su sauran matan wato Silatu da Bakwaina

sun ci gaba da zama a gidan Maidubu har mutuwa ta zo ta raba su. Bayan mutuwar Maidubu aka nemi dukiyarsa sama ko }as aba a ga dukiya ba. Haka ya Haifar da aka tuhumi Salihi, domin shi ne mai tsaron taskokin Maidubu da duk wata dukiyarsa. Abu dai har gaban mai gari aka kira Salihi aka tambaye shi ina dukiyar Maidubu? Amsar da ya bayar ita ce, shi dai bai san yadda dukiya ta yi ba! Daga nan aka kai maganar gaban al}ali. Salihi dai bai sauya daga inda ya tsaya ba. Al}ali ya tambayi matar Maidubu wato Silatu cewa za ta rantse cewa dukiya na hannun Salihi? Ta amsa da cewa za ta rantse, ta kuma rantse. Haka Al}ali ya tambayi matar Maidubu }aramar mai suna Bakwaina ita ma ta ce, lallai dukiyar Maidubu suna hannun Salihi ya ~oye, al}ali ya ce, za ki rantse kan haka? Ta ce I, za ta rantse, kuma ta rantse. Sai dai su wa]annan mata na Maidubu sun yi rantsuwa ne a kan }arya, domin lallai dukiyar Maidubu Salihi bai ~oye ba. Bahaushe yana da yardarm cewa, duk wanda ya rantse da Al}ur'ani kan }arya, lallai zai mutu kusa da rantsuwar da ya yi, ko kuma ya haukace, haka kuwa ya auku ga wa]annan matan. Domin "A wannan daren Silatu ta kamu da wani irin matsanancin ciwo, ta ri}a Simbatu tana ihu har ta hana ma}wabta barci. Iyayenta suka ru]e, hankalinsu ya tashi, aka shiga 'yan ji}e-ji}e da 'yan wanke-wanke ana ba ta tana sha. Sa'ad da duk maganin ya shiga cikin cikinta sai ta a mayar da shi nan take. Ciwo kuwa sai gaba-gaba yake yi, ta }are ta ce ga garinku. Allahu akbar, Allah ya kiyaye mana mutuwar fuju'a. Amin. Bakwaina kuwa ita ba ta mutu ba, amma sai ta kamu da masassara. Ita kuma aka yi mata 'yan ji}e-ji}e kamar yadda aka yi wa kishiyarta aka kuwa dace tana da sauran kwana gaba ta warke, amma fa ta haukace. Nan da nan ta rabu da gidansu ta yi }aura zuwa kasuwa inda abokanta suke. Da haukan ya tsananta ta bar garin gaba]aya ta shiga duniya har yau ba wanda ya }ara jin labarinta". (Shafi na 79 – 80).

Wannan shi ne sakamakon rantsuwa a kan abin da ba gaskiya ba, ya sami wa]annan mata na Maidubu wa]]anda suka }ala wa Salihi, yaron da mijinsu ya ba su ri}on amanarsa, suka yi masa sayayya a kan dukiyar Maidubu, wannan ya sa aka yi wa wannan ma}ala suna mace a zamantakewar iyali, nazari daga labarin *Nagari Na Kowa*.

4.1 Kammalawa

Kamar yadda sunan ma}alar ta nuna a nan na miyagun halayen zamantakewar iyali, wa]anda matan Maidubu suka nuna a cikin zamansu a gidan mijinsu. Marubucin littafin *Nagari Na Kowa* ya fito da miyagun halayen wa]annan mata ne. Wannan ma}alar ta yi nazarin wa]annan halayen ne da matan suka nuna a zamantakewarsu da mijinsu wato Maidubu wanda ya ba su ri}on amana, maimakon su ri}e amanar da gaskiya, sai suka ci amanar domin son zuciya. Sakamakon hakan ya kai su ga fa]awa cikin mummunan yanayi na ta cin amana har ma da yin }azafi ga yaron da aka ba su amana. A }arshe sai da matan nan suka shiga mummunar hali, ita dai Santolama ta gamu da sakamako mara kyau a zamantakewarta da mijin nata, domin sanadiyyar cin amanar mijin, an saketa saki uku. Kishiyoyinta

kuma, wato Silatu da Bakwaina sakamakon yin ratsuwa a kan cewa wai Salihi shi ne wanda ya ~oye dukiyar Maidubu bayan mutuwarsa, sun yi mummunar }arshe. Silatu ta kamu da ciwo da sambatu wanda ya yi sanadin mutuwarta. Ita Bakwaina ta haukace ta shiga gari tana kwana a kasuwa. Wannan shi ne }arshen duk wani mai mugun hali.

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Al'ada (Culture)

Gona a Rayuwar Maguzawa

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Tsakure

Wannan bincike mai suna 'Gona a Rayuwar Maguzawa' bayani ne aka yi game da matsayin gona cikin zamantakewar Maguzawa. An yi binciken ne saboda Maguzawa suna zaune a ƙauyuka da dazuka musamman domin su yi rayuwa ta gargajiya tare da yin noma a matsayin babbar sana'ar da suka gada iyaye da kakanni. Manufar aikin ita ce, fito da yadda Maguzawa suka ɗauki gona wanda yakan sa su yi ƙaura daga wannan wuri zuwa wancan domin samun sabon wurin noma. An dubi yadda suke gyaran gona, hidima gareta, tsare ta, cutar da gonar wani, da hanyoyin da suke bi wurin samun amfanin gona mai yawa. Binciken ya shafi Maguzawan Katsina ne, to amma ƙunshiyar matsayin gona wurin sauran Maguzawan ƙasar Hausa, ba zai bambanta da nasu ba ta fuskar darajar gona wurinsu, tsaronta, ko nakasa ta wani abokin gaba. An ziyarci garuruwa da ƙauyuka da wuraren sharholiyar Maguzawa, domin gani da ido tare da zantawa da su game da ƙimar gona a zamantakewarsu. An gano cewa, gona ita ce sirrin da ke riƙe da Maguzawa a fannin abinci da biyan bukatun rayuwa. Haka kuma, rashin isassshen wurin noma yana sanya Maguzawa tashi su sauya muhalli ya zuwa wurin da yake da yalwar daji wanda za su sari sabuwar gona. Duk da matsin tattalin arziki, Maguzawa ba su sayar da gonarsu sai dai su sayi wata saboda yanzu babu isassun dazuka irin na dauri wanda za su share domin samun sabuwar gona. Har yanzu suna yin noma a matsayin hanyar samun abinci da biyan bukatocin rayuwa da samar da abin yin kiwon dabbobi. To sai dai a yanzu noman nasu sukan yi shi a gargajiyance, da kuma na zamani. Matsalolin tsaro na arewacin Nijeriya, yana shafar nomansu a wasu wuraren.

Keɓaɓɓun Kalmomi: *Gona, Maguzawa, Noma, Tsafi.*

1.0 Gabatarwa

Gona wuri ne da ake yin shuka ko dashen abinci wanda galibi yake a bayan gida ko bayan gari ko daji. Maguzawa Hausawa ne masu yin rayuwar gargajiya wadda suka gada wurin iyaye da kakanni. Maguzawa suna zama a gonakinsu waɗanda suke a dazuka da ƙauyuka nesa da mutane. Noma shi ne babbar sana'a cikin sana'o'in da Maguzawa suke yi a duk inda suke a ƙasar Hausa. Suna yin noman damuna da noman rani. Noman damuna shi ne noman da ake yi a gona idan ruwan sama ya sauka a farkon damuna. Noman rani shi ne noman da ake yi a gona lokacin da ruwan sama ya ɗauke. Ana bai wa amfani ruwa ta ƙasa a lokacin noman rani, maimakon irin na damuna wanda yake ruwa yana sauka kan amfani ta sama. Hakan ya sa amfanin da ake nomawa lokacin damuna da lokacin rani suke da bambanci. Lokacin damuna ake noma dawa, gero, masara, gyaɗa, wake, walahan ko makani, dankali, shinkafa, barkono, waken soya, tumatur, albasa, attarugu, da dai sauransu. A lokacin rani an fi noma amfanin gona irin su: tumatur, albasa,

karas, kabeji, kokwamba, tattasai, shinkafa, alkama, kankana, da sauransu. Gonakin da ake noma waɗannan amfani suna bambanta ta fuskar muhallan da suke. Ana yin noman damuna a kusan ko'ina in banda kwari, wurin da ruwa yake taruwa ko yake wucewa. Nonan rani ana yin sa ne a gonakin fadama ko wuraren da suke kusanci da rafi ko gulbi ko dam ko a yi amfani da rijiyoyi domin bayar da ruwa ga abin da aka dasa, yafa ko aka shuka a wurin da ba mazaunin ruwa ba ne.

Maƙalar ta yi ƙoƙarin yin bayanin gona a rayuwar Maguzawa da irin muhimmanci da suka ba ta, tare da irin hidimar da ake yi mata ta fuskar hanyar nemanta, tsarewa, yin amfani da ita domin noma, ko cutar da gonar wani (maƙwabci ko abokin adawa) saboda sanin fa'idarta, da ɗaure ta. Cikin zamantakewa da al'adun Maguzawa, gona ita ce jigo kuma abin tunƙaho domin tafiyar da rayuwa. Hakan ya sa wasu Maguzawan suke da tsafin bauta wanda yake kacokan yana tsare masu gona da amfanin da ke cikinsa. Baya ga haka, sun yi tanadin al'adu na tsafe-tsafe mabambanta da suke ba su tsaro da cutarwa da samar da amfanin gona mai yawa. Wannan ya nuna cewa, gona ita ce ruhin rayuwar Maguzawa baya ga iskoki da suka riƙe a matsayin hanyar bauta da neman biyan bukata. An ambaci noma a wasu wurare cikin wannan maƙala kasancewar bayani game da wasu al'adu da sirrikan da ake yi na gona ba zai yiwu ba, sai a yayin da ake noma a gona.

2.0 Hanyoyi da Dabarun Tattara Bayanai

A ƙoƙarin samun bayanan wannan bincike, an ziyarci muhallan Maguzawa daban-daban da suke fadin ƙasar Katsina musamman a lokutan farkon damuna, domin gane wa ido irin faɗi tashin da suke yi lokacin shuka, har ya zuwa noman farko da na biyu. An ziyarce su a lokacin kaka, wato sa'ar da suke kawo amfanin gonarsu gida domin ganin irin amfanin gonar da suka samu. Baya ga haka, an ziyarce su lokacin rani da bazara aka ga yanayin noman rani, kuma lokacin ne suke sharar gona da kai taki, sai bukin bazara wanda suke yi na neman dacewa da damuna mai kyau daga iskokin bautarsu.

Tattaunawar da aka yi da Maguzawa irin su Tambai Gidan Magaji da Ɗanjuma Gidan Sabo da Sarkin noman Gidan Gwarzo da Sarkin noma Kenkenau da Sarkin noma Makau da Sarkin noma Sakola da Karamar Giya da Yakubu Dungo da Gwanki da Ayuba Maidawa Gidan Zaure. Waɗannan mutane sun taimaka an sani bayanai game da gona da al'adun da suka shafe ta. Bayanan sun shafi yadda ake neman wurin da zai dace da gona, sarar sabuwar gona, karce gona, sanya mata taki, huɗewa, asiran tsare gona da cutar da gonar wasu, ko ɗaure babbar gona idan ana son yin aikin ban mamaki cikin lokaci ƙanƙani, cutar da amfanin gona, neman kariya da tsari ga mai neman cutar da gona da amfani. Ta hanyar waɗannan bayanai maƙalar ta sami bayanan da suka gina ta.

3.0 Dangantakar Maguzawa da Gona

Dangantakar Maguzawa da gona dangantaka ce irin ta wasu al'umma da al'adunsu da ake samu a ƙasar Hausa. Misali, idan aka ga Buzu tare da Rakumi za a gan shi. Shi kuwa Bafulatani da Shanu. Kenan, kowa akwai irin abin da aka san shi da shi wanda shi ne gadonsa Dutse (2014) da Akodu (1985). A ƙauyuka inda Maguzawa suke zaune, bayan gidajensu gonakinsu ne har zuwa dazuka da ke nesa da gidajensu. Idan kuwa a daji aka same su, to za a riski cewa, daga dajin nan sai 'yan gidajensu da gonakinsu a wurin. Idan wurin noma ya yi wa Maguzawa kaɗan, sukan yi ƙaura zuwa wani wuri mai yalwar daji domin su sami damar samun wasu sababbin gonaki. Haka kuma, idan suna zaune a muhallin da hukuma ta ce ba su da ikon sayar da gonakinsu idan sun tashi daga wannan muhallin, suka tashi ya zuwa wani wuri mai nisa inda daji yake, su sari gonaki sababbi domin cigaba da rayuwa.

Mafi yawan Maguzawan da suke yin ƙaura daga wurarensu na asali zuwa wani wuri na daban, sukan tafi ne domin neman wurin noma ko domin farauta.

Idan farauta ce ta kai su, kuma suka fahinci wurin ya yi daidai da ƙasar noma, sukan koma gida su taho da iyalansu domin cigaba da rayuwa a nan, su sami sababbin gonaki, su yi farautar namun daji domin su ci kuma su sayar. Irin wannan yanayi, shi ne dalilan watsuwar Maguzawa a sassan ƙasar Hausa wanda bincike irin wannan ya gano. Wannan ya nuna cewa Maguzawa suna zama a wurin da zai ba su damar mallakar gona domin yin noma. In kuwa gona ba za ta samu a wuri ba, sukan matsa ya zuwa inda za su sami gona komi nisan shi da kasancewa nesa da mutane.

Cikin al'adun auren Maguzawan Kainafara, a lokacin ɗaurin aure ango yana fitowa domin yi wa matar da zai aura bayani game da girman gonar gidansu, tare da tabbatar mata cewa za ta kasance tare da shi wurin nome wannan gona, Ibrahim (2008). A yayin wannan bayani, ango yana misalta nisan gonar gidansu a dukkanin kusurwowi huɗu, ta hanyar nuna cewa gonar tana da nisa inda yake cewa: 'gonar gidanmu tana da nisa daga nan har zuwa wancan gari da kike hange'. A duk lokacin da ango ya kawo wannan kwatance, wannan budurwa tana ba shi amsa da cewa, 'mu nome ta'. A nan gona ita aka bai wa muhimmanci cikin abin da ake son ta san ya rataya kanta, wato zuwa gonar gandun mijinta ko ta maigidansu.

4.0 Gona da Al'adunta a Maguzance

Maguzanci hanyar rayuwa ce wadda ta ƙunshi yin wasu ayyuka na bauta da cin mushe da shan giya da tsafi da dai duk wani abu wanda bai yi daidai da saukakken addini ba. Hanyar da mutum ya dogara da ita a matsayin wurin samun abinci da biyan bukan rayuwa idan sun taso, alkinta wannan hanya bisa tsarin rayuwar da mutun ya taso ko muhallin da yake wajibi ne. Maguzawa suna yin wasu al'adu a gonakinsu domin ba su kariya saboda samun amfanin da ke tattare da su, gudun cuta masu da su kansu bisa imaninsu na gargajiya Dutse (2014) da Ɗanbaushi (2005). Irin waɗannan hanyoyi na tsafi ne ko camfi wanda aka gada wurin iyaye da kakanni kamar haka:

4.1 Neman Wuri a Matsayin Sabuwar Gona

Maguzawa suna da dabaru na al'adu waɗanda suka gada iyaye da kakanni wurin share sabon wurin noma (gona) ko kafa sabon gida. Bakwai da ke Gidan Bakwai hanyar zuwa garin Faskar idan an bar garin 'Yankara, ya yi bayanin hanyar da suke amfani da ita wurin sarrafa daji ya zuwa sabuwar gona. A cewarsa, tun farko ana samo Karen Giginya da ƙuli ko gyaɗa, a ɗaura a jikin itatuwa da ke kusurwa huɗu na faɗin wurin da ake son a mayar da shi gona. Ana sanya wannan Karen Giginya da yamma lokacin da duhu ya fara. Idan safiya ta yi aka tarar da Karen Giginyar nan ɗaure yadda aka sa shi kuma ga Cinnaku Jajaye, wurin yana da kyau. Wurin da aka samu cewa Karen Giginyar ya faɗi ƙasa, ko aka ga Baƙaƙen Cinnaku, wurin ba shi da kyau, wato akwai iskoki wurin.

4.2 Kafi ko Tsaron Gona

Kafi ko tsaro da ake yi ma gona tsafi ne domin a samar da tsaro a gona da kuma amfanin da ke cikinta saboda mamayar masu tsafin wone. Tsafin wone shi ne, mutum ya janyo amfanin gonarsa zuwa wata gona daban, da nufin haɗe amfaninsa da na gonar da ya zo, ya fita tare da komawa gonarsa da hatsin waccan gonar da nashi da ya zo da shi zuwa gonarsa. Maguzawa sun san cewa a cikinsu akwai zuriyar da suka gaji tsafin wone, don haka suke yin kafi ko yin dabarun tsaro a gona; saboda samun kariyar gona da amfanin da ke ciki. Irin wannan magani ana haɗa shi da kaka. Bawa na garin Babba Kada ya ce, wasu itatuwa ne guda shida waɗanda ake ɗiba a ranakun lahadi ko litini ko talata. Ana dake itatuwan su zama gari, sai a naɗe garin itatuwan cikin tsumma zuwa kashi biyar. Kowane kaso da aka ƙunshe za a sanya shi cikin kwalba a rufe. Kowace kwalba guda ana rufewa a kusurwa guda cikin kusurwoyi huɗu da ke gonar, ragowar ɗayan a rufe shi a tsakiyar gonar. Duk wanda ya taɓa kayan wannan gona ba tare da

izini ba, suna iya zama sanadin ajalinsa musamman idan kayan suna da nauyi. Haka kuma, mutum ba zai iya tafiya ba har sai mai gonar ya zo ya tarar da shi a tsaye, ya kasa tafiya. To sai dai akwai sharaɗi, ba a yi wa wannan mai laifi dariya, tsawa, duka, ko zagi. Akan ce da shi, "ashe kai ke zuwa mani gona, ko kai ke mani ɓarna, to yi tafiyarka". Faɗin wannan magana ita ma tana da illa, saboda ba zai sake samun cikakkar lafiya ba, a ƙarshe yana iya mutuwa. Ana kiran wannan sihiri da suna 'yantsaro. Abin da ke hana mutane guduwa a irin wannan gona shi ne, dalilin kafin da aka yi a kowace kusurwa ta gonar, maciji ne zai biyo mutum a kowace kusuwa, idan aka koma cikin gona kuma, wani macijin yana tsakiya. Macijin ba ya iya bin mutum idam ya iya ficewa daga gonar.

4.3 Kashe Gona

Sanin muhimmanci da matsayin gona wurin Maguzawa, wasu suke yin tsafin da zai kashe gonar abokan gabarsu ko abokan adawarsu ko gonar maƙwabtansu na gida ko gona. Wanda aka yi wa tsafin kashe gona cikin gonarsa, idan ya yi shuka, komi gyaran da ya yi ba za a sami kaso ɗaya cikin uku na abin da aka saba samu a gonar ba. Shirin da ake yi shi ne, duk amfanin da aka yi a gonar ya lalace ta fuskar yawa da auki da albarkarsa. Maguzawan Lezumawa da ke Babba Kada, sun ce ana haɗa garin maganin da bazara, a barbaɗa cikin gonar wani da nufin kashe masa gona. Duk wanda aka yi wa haka, komi gyara da yawan takin da zai sanya, kawunan dawarsa yana komawa burtuntuna ne, babu dawa mai kyau da za a samu, sai jefi-jefi.

A wurin Maguzawan unguwar Ɗanbirni da ke ƙauyen Malumfashi, sun ce asirin kashe gona ana samun gashin da aka saɓule na jima, sai a haɗa da ƙwan maƙera tare da yin wasu surƙulle, sai a rufe su a tsakiyar gona a lokacin bazara. Duk wanda ya so taɓa amfani ko ɓata gonar, zai iya rasa idonsa (zai makance). Su kuwa Maguzawan Gidan Bakwai a cewarsu, wasu itatuwa ne tare da ɗebe-ɗebe ake haɗawa, a haƙa rami a tsakiyar gona a rufe su da dutse a sama da zarar an yi shuka. In an yi haka, gona ta samu tsaro ga duk wani mutum da ke son kashe ta.

4.4 Ɗaure Gona da Kwance ta

Hanya ce ta tsafi wadda ake amfani da ita domin ɗaure gona mai girma ta dawo ƙarama domin a nome ta cikin sauƙi da sauri. Bayan an gama noma, ana warware gonar da aka ɗaure. Akwai hanyar da ake yin amfani da ita domin yin ɗaurin gona. Misali, Maguzawan Kainafara suna amfani da ƙahon Mariri guda ɗaya, sai wasu ƙwari guda huɗu da wasu itatuwa iri uku. Za a fafake ƙahon, sai a zuba ƙwarin nan da ransu tare da garin itatuwan nan guda uku, a rufe bakin ƙahon da kwaɓaɓɓar ƙasa. Idan an yi haka, duk gonar da ake son ɗaurewa lokacin da za a yi noma ko huɗa ko wani aiki cikinta, za a nemi gidan Tururuwa da ke gonar, sai a sara da fartanya ko magirbi, wurin ya yi rami daidai da yadda ƙahon zai iya shiga. Za a kafa ko soke ƙahon nan cikin ramin da aka yi a gidan Tururuwa, da yin haka gona ta ɗauru. Za a yi aikin da ake so cikin ƙanƙanin lokaci, idan an gama kuma, sai a tone wannan ƙaho, a kakkaɓe shi, sannan gona ta warware. To sai dai, an fi yin wannan ɗaurin gona a wurin da aka gayyaci Sarkin noma gandun maigari ko wata gasa ta noma tsakanin sarakunan noma. Ana yin haka ne saboda a nuna jarunta da buwaya a fagen noma. Wasu suna da ra'ayin cewa, idan mutum ya yi noma a gonar da aka ɗaure, bayan ya tashi, a kan hanyarsa ta zuwa gida ko idan ya isa gida, zai ji gajiya fiye da wadda ya saba ji a kullum. Dalili shi ne, gonar ta koma ƙarama a wurinsa, ya nome ta alhali kuma ɗaureta aka yi. Don haka, dole gajiyar wannan aiki ta taso masa bayan kammala aikin.

4.5 Wasu Tsafe-Tsafen Gona na Noma

Maguzawa suna yin tsafe-tsafe na noma waɗanda suke gudanarwa domin gonakinsu da amfaninsu ta fuskar samar da tsaro ko auki ko kwashe hatsin wani ko neman kariya daga wanda zai cutar da gonar ko taɓa hatsin. Misali, tsafin Uwargona da na

Uwargari suna taimaka ma masu yin sa wurin samun amfanin gona da tsaron kayan gona da waɗanda suka shiga gonar da nufin mugunta Greenberg (1946) da Gona (2007) da Goriawala (1985). Wasu sukan yi wone a wata gonar cikin amfanin gonar domin su kwashe shi ya zuwa nasu. Sanin akwai masu yin wone Maguzawa suke neman kariya daga masu yin sa a cikin mahaɗan mulki ko gauraye ko wankin iri ko tsaraka ko lokacin da aka yi sharar gona, sai a sanya wasu asirai a ƙone tare da shara domin neman kariyar gonar da hatsin cikinta. Hakan ya nuna akan yi wasu hidindumu ga gona domin kada amfanin cikinta ya taɓu ga wanda ya zo ɗibarsa ba tare da izini ba. Tsaraka kuma tsafi ne da ake yi na maganin da ake sanyawa cikin irin da za a shuka. Irin da aka yi wa tsaraka, yana yin auki na ban mamaki fiye da wanda ba a yi wa tsarakar ba. Wasu kuma sukan shuka Dauro a kewayen gonar da nufin mataki na tsaro ga amfanin da ke cikin wannan gona, saboda yana da ƙaiƙayi. A tunaninsu, ƙaiƙayin zai bi mai son cuta wa gonar. Wannan tunanin yana da alaƙa da dasa wata ciyawa mai suna Jema da Maguzawa suke yi a kusurwowin gonakinsu. Wanda ya yi yunkurin faɗaɗa gonarsa in dai yana maƙwantaka da mutumin da ya dasa Jema a iyakar gonarsa, in dai ya yi ƙarin gona cikin mai jemar, zai mutu ko kuma idan yana da maras lafiya a gidansa, ya ci hatsin da aka noma daidai wannan yanki da aka ɗebo daga gonar wani wanda ya dasa jema a iyaka, irin wannan rashin lafiya ba a warkewa; sai dai a mutu babu makawa.

5.0 Amfanin Gona ga Maguzawa

Hanyan rayuwar Maguzawa ta zama cikin daji ya sanya suka gaji noma a matsayin al'ada wadda ta kasance sun gada iya ye da kakanni. Wannan ya nuna kowace al'umma tana da abin da ta keɓanta da shi a matsayin hanyar samun abinci ko dogaro da rayuwa. Gona a wurin Maguzawa tana da amfani kamar haka:

5.1 Samar da Abinci ga Iyali

Haƙƙin kowane magudanci ne ya ɗauki nauyin ciyar da iyalansa abinci da abin sha daidai da al'adar wannan mutane ta tanadar. Ko a rayuwar Maguzawa, ciyar da iyali hakki ne na maigida. Wannan ya sa magidanta suka fi kowa yin noma a cikin gandu domin ciyar da iyalansu, da kare mutuncin kansu da na gidansu. Abin kunya ne a wurin Maguzawa a ce mutum ya kasa noma hatsin da zai ciyar da iyalansa tsawon shekara, sai ya yi awo. Bisa wannan dalili suke mayar da hankali tare da yin ƙwazo saboda suna da isassun gonaki domin samun abinci. Maguzawa suna noma dawa, wake, masara, barkono, dankali, makani ko walahan, rogo, shinkafa, albasa, waken soya, gero, dauro. Haka ya nuna ba su sayen kowane nau'in abinci saboda suna nomawa domin bukatuwar iyali.

5.2 Samar da Abincin Dabbobi

Kiwo yana cikin sana'o'in Maguzawa da suke yi baya ga noma. Noma yana taimaka masu su sami isasshen abincin da suke ba dabbobin da suke kiwo, a matsayin hanya ta rainon abin baye ga tsafi domin bauta ko neman biyan bukatu. Maguzawa suna yin kiwon kaji da agwagi da tumaki da awaki da shanu, Abdullahi (2008). Sukan sami kowar wake, ƙaiƙayin dawa da soshiyar, raugar dankali, karan masara, tattakar waken soya, da raugar gyaɗa, a matsayin abincin dabbobi cikin sauƙi.

Ta hanyar kiwo ne suke samun dabbobi da tsuntsayen da suke yi wa iskokin bautarsu hidima a duk shekara ko idan bukata ta taso. Da wannan kiwo suke amfani wurin yin hidindimu na aure da haihuwa da mutuwa, ba sai an je kasuwa nema ba a duk lokacin da bukata ta taso.

5.3 Samar da Abin Biyan Bukatun Rayuwa

Noman da Maguzawa suke yi yana fin ƙarfin abin da mutum zai ci shi da iyalansa a shekara. Don haka, ana sayar da wani ɓangare na abin da aka noma domin yin wasu bukatun rayuwa Akodu (2001). Ba su cika yin wasu sana'o'i da suke samar da kuɗi waɗanda suka kama ƙafar noma ba. Bisa

wannan dalili ne maigida yake bai wa matarsa da ɗansa gayauna, wato ƙaramar gona da za su noma su yi hidindimun gabansu da amfanin da suka samu daga cikinta. Hatsin gayauna ba ya cikin abin da ake yin abincin gandu da shi.

6.0 Kammalawa

Gona a wurin Maguzawa ta kasance tamkar jari ce ta samun abinci da abin biyan bukatun rayuwa, kuma madogara ta kiwon dabbobi. Rayuwarsu ta dogara da gona domin ita ce abin da ke riƙe rayuwarsu a ɓangarori masu yawa. Rashin isasshen wurin noma yana sanya su yi ƙaura zuwa wasu wuraren domin samun wadataccen filin da za su yi noma. A dalilin haka, ake samun mabambanta Maguzawa a faɗin ƙasar Hausa waɗanda tushensu na asali a wasu wuraren suke. Muhimmancin gona wurinsu ya sa tsafin bautarsu yake ta'allaka wurin tsaron gona da amfanin cikinta. Baya ga haka, amfanin gona garesu ya sa suke da tsafe-tsafe masu yawa game da gona da amfanin gona domin su ne sinadaran rayuwarsu.

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From Dambe to Digital: Youth, Memory, and the Endangered Archive of Hausa Cultural Practices

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Abstract

This paper investigates the erosion of Hausa youth cultural memory in Northern Nigeria, particularly focusing on the declining visibility of traditional practices such as Dambe (boxing), Kokawa (wrestling), and Jima (pipe craftsmanship). The study aims to understand the cultural and symbolic implications of this decline and interrogates how shifts in technology, globalization, and generational priorities affect the continuity of indigenous practices. Drawing on Jan and Aleida Assmann's theory of cultural memory and postcolonial critiques, the study adopts a theoretical and interpretive framework, using Kano as a focal context for analysis. Findings suggest that these traditions are not merely disappearing due to modernization, but are undergoing a form of archival extinction, where memory transmission is disrupted. The paper calls for active reanimation of youth-centered cultural memory through performance, digital media, inter-generational mentorship, and policy engagement.

Keywords: *Hausa youth culture, cultural memory, Dambe, archival extinction, digital transformation, performative tradition, postcolonial identity, Northern Nigeria, indigenous knowledge, memory transmission.*

1. **Introduction**

Across societies, cultural practices serve not only as entertainment or ritual but as archives of memory, embodied texts through which generations transmit values, stories, ethics, and identity. In Northern Nigeria, Hausa youth culture once drew from a rich repertoire of such practices: the choreographed aggression of *Dambe*, the symbolic masculinity of *Kokawa*, the artistry of *Jima* pipe-making, and the wisdom embedded in oral storytelling and riddles. These were not hobbies; they were systems of knowledge, encoded in gesture, performance, and shared experience.

Today, these practices are rapidly disappearing, not just from public spaces but from collective memory. What older generations recall vividly is, for many youth, unknown or irrelevant. This disappearance cannot be explained solely through urbanization or generational taste. It signals a deeper crisis of cultural memory, shaped by neoliberal modernization, media substitution, and a failure of state and community structures

to value and transmit non-commodified cultural knowledge.

This paper investigates the endangerment of Hausa youth cultural archives, conceptualizing their decline not as cultural change but as cultural forgetting. Through the lens of memory theory, the paper is guided by the following research questions:

1. What are the implications of disrupted memory transmission on youth identity and social cohesion?
2. How does the decline of cultural practices such as Dambe and Kokawa affect collective memory among Hausa youth?
3. In what ways can traditional memory archives be reactivated or reimagined in the digital era?

Kano, once a center of Hausa cultural vibrancy, is the focal context. It is important to acknowledge, however, that Hausa culture extends beyond Northern Nigeria to include Southern Niger Republic, where some of the traditional practices identified as endangered in this paper, such as *Dambe* and *Kokawa*, are still practiced annually as part of formal festivals and communal events. Ethnographic studies and cultural documentation from Nigerien regions such as Maradi and Zinder highlight this continuity. While this paper focuses on urban Hausa communities in Nigeria, it recognizes the transnational vitality of Hausa traditions and suggests that future comparative work could benefit from examining such enduring cultural practices across the broader Hausa cultural zone. There, the move "from *Dambe* to digital" captures more than a technological shift. It represents a broader cultural transformation from embodied practice to mediated simulation, from participation to spectatorship, from memory to media feed. This paper argues that youth identity, disconnected from its mnemonic roots, becomes vulnerable to fragmentation, moral displacement, and cultural mimicry.

In addressing this issue, the paper does not seek to idealize the past but to rescue memory from oblivion. It proposes that youth cultural regeneration is impossible without memory, and that memory must be reactivated not as nostalgia but as a resource for re-imagining the future.

2.0 Theoretical Framework and Literature Synthesis

This section engages with memory studies, postcolonial theory, and African cultural scholarship to build a framework for understanding the erosion of traditional youth practices as a crisis of cultural memory, not merely a symptom of modernity, but a dislocation of historical continuity. Central to this framework are the concepts of cultural memory, performative tradition, and archival extinction in the digital age.

2.1 Cultural Memory: Jan and Aleida Assmann's Archive of Meaning

Jan and Aleida Assmann (1995; 2008) distinguish between two kinds of memory: communicative memory, which is informal, living, and transmitted orally; and cultural memory, which is stabilized through ritual, symbols, institutions, and repetition. Unlike history, cultural memory does not just record the past, it actively structures group identity. Practices like *Dambe*, *Kokawa*, or Hausa folklore are examples of cultural memory in action: they perform identity, ethic, and emotion in embodied, repeatable forms.

The disappearance of these practices therefore constitutes not just cultural change, but

archival loss, a rupture in the mnemonic structures that hold together generational knowledge. Without ritual performance or community transmission, cultural memory becomes mute: it may exist in the minds of elders, but it is no longer socially alive. The youth, deprived of these "living archives," face identity formation with only fragmented cultural references.

2.2 Tradition as Performance and Praxis

Tradition is often misunderstood as fixed and unchanging. But scholars like Hobsbawm & Ranger (1983) and Hall (1996) emphasize that tradition is performative, it survives through repetition, adaptation, and embodied engagement. Traditional Hausa practices were inherently performative: *Dambe* was not just a sport but a spectacle, tied to Sallah festivals, local pride, and communal masculinity. Storytelling was not simply pedagogical; it was theatrical, rhythmic, and collective.

When such practices are removed from their performative contexts and no longer practiced by youth, they do not simply "go away", they lose their **social vitality**. Performance is what converts cultural information into lived identity. Its absence renders tradition inert, something to be remembered, perhaps studied, but no longer formative.

2.3 Digitalization and the Collapse of Communal Archives

Digital culture, while expansive in reach, is often centrifugal in effect. Scholars like Turkle (2011), Bauman (2000), and Baudrillard (1994) argue that screen-based interaction, algorithmic entertainment, and hyper-mediated lifestyles fragment attention and weaken the durability of memory. In the digital age, youth often consume hundreds of cultural inputs daily, but rarely participate in embodied, long-form cultural expression.

This is especially problematic in societies where traditions were transmitted not through texts but through body-memory, space, and shared time. The shift from festival to feed, from arena to app, signifies more than entertainment change, it marks a dispossession of presence. Traditional practices that relied on slow time, ritual gathering, and intergenerational mentorship are incompatible with digital culture's speed, individualism, and visuality.

In Kano, this is visible in the way *Dambe* survives only in rare YouTube clips, while its arenas lie abandoned. *Kokawa* and *Jima* are known by name but no longer practiced or mastered by youth. The absence of these practices creates a symbolic gap: youth grow up in the cultural shadow of things they have never experienced, surrounded by the ruins of memory.

Eze (2014) argues that European sports, entertainment and relaxation techniques are now the toast of African youths. In the same vein, it is suggested that the African local sports, such as *Dambe* and *Kokawa*, are relegated to the background in favour of their western counterparts. (Amadi and Agena, 2015; Amadi et al, 2016).

However, empirical evidence suggests that some of the traditional sports are still quite popular among the youths. This is true of *Dambe* which still enjoys patronage of elderly and youths alike. It is a known fact that some prominent persons in Kano (including royalties) sponsor *Dambe* tournament where Dambe fighters (boxers) compete among themselves. Winners of such tournaments are given valuable trophies including cars, motorcycles, money, etc. Unlike other receding

traditional sports, Dambe boxing is on rise. People spend their money to watch Dambe matches in places like Kings Garden, Airport road; Ado Bayero Square, SabonGari; and many other places.

Spectator of *Dambe* a minimum of N500 for the sport per entrance. Going by the popularity, *Dambe* is next only to football. On this note, empirical evidence contradicts Amadi et al (2016) who suggests the relegation of traditional sport among youths. Nevertheless, mutation is discernible: most of the *Dambe* fighters adopted western-styled stage names, etc. In addition to this, most of them are accompanied by their "girlfriends" similar to what we see in the western Wrestlemania (WWF). Similarly, the 'betting' (gambling) mantra is rampant. Again, unlike the traditional Dambe, materialistic inclination and monetization of the prize are the order of the day in Dambe tournament of nowadays. All these aid in the collapse of communal archives.

2.4 Postcolonial Memory and Cultural Dispossession

From an African perspective, the displacement of cultural memory is not new. As Ngũgĩ wa Thiong'o (1986) notes, colonialism functioned by disconnecting the colonized from their own memory systems, through language, schooling, and spatial reorganization. Neoliberal globalization continues this logic through media saturation, economic devaluation of local knowledge, and cultural mimicry.

In Nigeria, youth are socialized into modernity through foreign media, urban schooling, and commodified aspirations. Indigenous practices, often dismissed as unproductive or "bush," are excluded from education and media. What remains is a broken archive, elders remember, but youth do not inherit. The postcolonial subject thus exists in mnemonic limbo, tethered neither to ancestral memory nor to grounded modernity.

This is not just a cultural issue but a political one. Memory shapes how youth imagine the world, their role in it, and their sense of obligation to others. Its absence creates a hollowed identity, susceptible to alienation, nihilism, or borrowed aspirations with no local anchoring.

3.0 Critical Analysis and Application: The Erasure of Youth Cultural Memory in Kano

This section applies the conceptual framework to the context of Kano, exploring how Hausa youth cultural practices are being archived not in libraries or museums, but in absence, in silence, in disuse, in unremembered space. It argues that the collapse of these living traditions reflects more than generational change; it represents a structural severing of memory transmission, produced by the combined effects of globalization, policy neglect, and shifting aspirations.

3.1 Silent Arenas: The Physical Decay of Cultural Space

Historically, Hausa youth practices like *Dambe* and *Kokawa* thrived in specific spatial and ritual contexts, open-air arenas, community festivals, and Sallah celebrations. These spaces were not just stages for performance but sites of memory transmission, where youth watched, learned, and eventually participated. Today, many of these arenas in Kano lie abandoned or repurposed. The festive air has given way to commercial noise, and spaces once reserved for public storytelling or local tournaments are now converted to motor parks or event centers. However, this year's Sallah celebration was quite an exception due to the ongoing Emirship tussle. While virtually traditional sports and Sallah entertainments, such as Dambe have

banished, in a dramatic turn of events, the Nassarawa Palace announced the inclusion of Dambe as part of the palace's Sallah entertainment due to the cancellation of Durbar by security agents in the state and the turnout was quite impressive. The question remains whether such will be sustained in future or it's just a matter of window shopping and political maneuvering.

This displacement of physical memory spaces has deep symbolic meaning. When memory loses its place, it risks losing its function. As Aleida Assmann (2008) notes, cultural memory requires "storage" to endure, be it architecture, ritual, or text. Without investment in these mnemonic spaces, memory collapses into nostalgia or oblivion.

3.2 Lost Apprenticeships: The End of Youth-to-Elder Transmission

Hausa youth traditionally learned cultural practices through apprenticeship, watching elders carve *Jima* pipes, perform folklore, or practice combat forms like *Dambe*. These were slow processes of embodied learning, grounded in repetition and community.

Under neoliberal modernity, such mentorship is displaced by digital tutorials, Western schooling, or informal work. Youths now gain status not through initiation into cultural forms, but through urban hustle, internet visibility, or foreign fashion. Elders still possess knowledge, but the relational bridges that carried memory are broken. As a result, youth no longer inherit culture, they encounter it second-hand, as fragments of an untranslated past.

3.3 Mimicry and Memory Loss: The Rise of the Aesthetic without the Archive

Modern Hausa youth culture often displays visual references to tradition, such as wearing native attire on Fridays or quoting Hausa proverbs on social media, but these expressions are often aesthetic without substance. They are signs disconnected from systems of meaning, what Baudrillard (1994) called "simulacra."

This produces cultural mimicry: youth echo what they no longer understand. A *kaftan* is worn, but the meaning behind its tailoring, occasion, or fabric is forgotten. A proverb is posted, but the stories that gave it depth are unremembered. Culture becomes performance without context, memory without roots.

3.4 Youth Identity Without Memory: The Symbolic Consequences

The result is a generation of youth untethered from collective historical consciousness. This disconnection affects more than cultural pride, it impacts how youth imagine the future, their role in society, and their responsibility to others.

Without inherited frameworks of meaning, youth identity becomes reactive, borrowed, or fragile. As studies on radicalization and consumerist excess show, identity vacuums are easily filled by external ideologies, whether religious extremism, Western hyper-individualism, or digital nihilism. The erosion of cultural memory is thus not simply a loss of heritage, it is a crisis of orientation.

4.0 Conclusion and Pathways to Cultural Memory Renewal

The disappearance of traditional Hausa youth practices such as *Dambe*, *Kokawa*, and *Jima* is not merely a matter of cultural evolution, but a sign of archival rupture, a severing of generational transmission and symbolic continuity. This paper has argued that what we are witnessing in Northern Nigeria is a form of cultural forgetting, driven by neoliberal

restructuring, institutional neglect, and the overpowering influence of digital modernity. Youth are no longer inheriting their culture through embodied experience, but rather encountering its traces in scattered forms, on YouTube clips, in festival nostalgia, or as decorative gestures on social media.

This is a crisis not of memory's presence, but of its activation. Cultural memory is only meaningful when it is practiced, inhabited, and passed on. When elders hold memory but youth do not receive it, the archive becomes inert. And when digital culture substitutes community performance with individual content consumption, the conditions for memory's survival are further eroded.

To address this, cultural preservation must move beyond documentation and toward cultural reanimation. Memory must be made useful again, not as romantic heritage, but as a toolkit for living, resisting, and imagining. Below are four key pathways toward such renewal:

1. Reinventing Performance as Pedagogy

Community centers, schools, and religious spaces must reintegrate indigenous performance, such as *Dambe*, folklore, and traditional storytelling, into youth education, not as museum artifacts but as lived methods of learning. These practices encode ethics, identity, and belonging in ways that resonate more powerfully than textbooks.

2. Digital Memory Platforms for Youth

If memory is being lost through digital culture, it must also be reclaimed there. Short films, social media series, animated folklore, and gamified learning platforms should be developed to translate indigenous memory into youth-friendly formats, while preserving its core meanings.

3. Apprenticeship and Intergenerational Hubs

Elder craftspeople, performers, and storytellers should be supported to mentor youth in structured, incentivized settings. These can be run through local governments, NGOs, or cultural trusts, making the living archive of memory visible and valuable again.

4. Policy-Level Cultural Mandates

Government policy must treat memory as a pillar of development. Funding should be allocated to support endangered cultural practices, incentivize youth participation in tradition, and integrate local heritage into media and curriculum in creative, non-punitive ways.

Ultimately, cultural memory is not about the past, it is about the future. When youth forget who they are, it is not just culture that is lost; it is vision, coherence, and collective direction. The journey from *Dambe* to digital must not be a story of disappearance, but one of reconnection, reinterpretation, and revival.

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Bambanci da Kamanceceniyar Al'adu a Kan ci Gaban Kasar Hausa

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Tsakure

Wannan nazari an aiwatar da shi ne a kan Bambanci da kamanceceniyar Al'adu a fagen ci gaban Kasar Hausa. Nazarin an aiwatar da shi ne ta hanyar samo bayanai daga littattafai da kundaye da maƙalu da sauran takardu. Manufar wannan nazari shi ne gano al'adu da suke samawa ƙasar Hausa da Hausawa ci gaba, tare da fayyace bambanci da kamanceceniya da ke tsakani su. Ta hanyar kafa hujjoji daga bayanan da aka samo daga littattafai da kundaye da maƙalu da sauran takardu. Nazari ya gano al'adu da suke samawa ƙasar Hausa da Hausawa ci gaba, tare da fayyace bambanci da kamanceceniya da ke tsakani su, daki-daki. In da a nan ne aka baje koli wajen kawo al'adun tare da misalan irin sana'o'in da 'yan ƙasa suke gudanarwa waɗanda suke samarwa da ƙasar Hausa da Hausawa cigaba.

Muhimman Kalmomi: *Bambanci, Kamanceceniya, Al'adu, Kasa Hausa.*

1.0 Gabatarwa

Al'ada aba ce mai zurfi ƙwarai da gaske musamman ma idan aka kalle ta ta ɓangaren ci gaba ƙasa Hausa, tare da cigaban 'yan ƙasar. A kwai al'adu da dama da Hausawa suke aiwatarwa, waɗanda suka danganci ci gaban ƙasa da 'yan ƙasar. "Al'ummar Hausawa mutane ne masu tsananin riƙo da al'adunsu na gargajiya sai dai kuma al'ada aba ce mai rai wadda take tafiya tare da lokaci ko zamani.Al'adun gargajiya su ne al'adun da suke tun fil'azal suna nan, sun sami asali tun kaka da kakanni, misali kamar abincinsu da tufafinsu da tsarin muhallinsu da bukukuwa da sana'o'insu da kalmominsu da addininsu da kuma uwa-uba tsarin tarbiyyarsu. Wato al'adu ne da suke zaune daram da gindinsu cikin al'umma, an saba da su an kuma amince da su". (Mu'azu,2013:2). A wannan takarda za a duba kaɗan daga cikin ire-iren al'adun Hausawa waɗanda suke da kamanceceniya da bambanci tare da duba sana'o'in da suke kawo wa ƙasa cigaba.

1.1 Ra'in Bincike

An ɗora wannan bincike a kan ra'in sassarƙuwar al'adu. Wannan ra'i yana bayanin cewa al'adun al'umman duniya sukan canza a sanadiyyar sarƙuwa da wasu al'adu ta hanyar cuɗanya da juna. Hakan kan auku ta sanadiyyar ƙaura da mutane ke yi bi sa wasu dalilai masu yawa, irin su neman ilimi ko kasuwanci da ziyarar buɗe ido ko ta addini ko neman aiki ko tilasatawa ko yaƙe-yaƙe da sauransu. (Gusau,2015:2;Usman,2008:87;Garba,1984:2) . An sami masana da manazarta al'adun Hausawa waɗanda suka gabatar da ayyuka a kan wannan ra'i,ra'in ya dace da yin nazarin kwatancin ƙabilu ko al'ummu ko al'adu domin ganin yadda suke da dangantaka da juna ta hanyar al'adu. Wannan dalilan ne yasa aka ɗora wannan aiki akan wannan ra'i.

1.2 Hanyoyin Tattaro Bayanai da Sarrafa su

A ƙoƙari gudanar da wannan bincike an yi ƙoƙarin samo bayanan da aka nazarta daga Gusau, (2021) da Gusau, (2012) da Mu'azu, (2013) da Alhassan, (2010) da CNHN, (2006) da Bunza, (2006) da Alhassan, (1982) da Adamu, (1997) da sauransu, a inda aka samo waɗannan bayanai. duk dan a samu wannan bincike ya yi nasara.

1.3 Tarihin Ƙasar Hausa

Alhassan A.Musa U.I., da Zarruƙ R.M. (1982), da Adamu (1997), da kuma Magaji, (2002:12). Sun fasalta Ƙasar Hausa da cewa ta faro ne daga garuruwan Lalle da Asodu na arewa maso-gabacin ƙasar Agadas, wadda a yau take cikin ƙasar Nijar. Wannan wuri da ke cikin Nijar a yau, nan ne asalin wurin da Gobirawa suka taso.Daga kudanci kuma ta shafi ƙasashen Yawuri da Zazzau. Daga nan kuma ta yi arewa-maso-gabas inda ta haɗiye Bauchi da Kano. Daga gabashi kuwa, Garun Gabas (Birom), ita ce ƙarshen Ƙasar Hausa.Da ta yi yamma kuwa sai ta tsaya a Falgore. Kasar Hausa tana tsakanin layi na goma sha biyar (15 N) zuwa na goma sha takwas (18 N) na arewa da Ikwaita. Kasarta kuma tana tsakanin layi na takwas (8 N) da na goma sha biyu (12 E) a gabas da layin Greenwhich.Adamu (1997). Tsofaffin daulolin Arewancin Najeriya da suka haɗa da Kano da Katsina da Daura da Zamfara da Gobir da Kebbi da Yawuri da Sakkwato da Zazzau, da kuma Arewacin jahar Bauchi, sai kuma garuruwan Kwanni da Damagaran da sauransu da ke cikin Nijar, su ne asalin Kasar Hausa.

Dangane da lokaci kuwa, ƙasar Hausa tana da yanayin lokuta guda biyu, akwai damina sannan kuma akwai rani.Lokacin damina shi ne lokacin da ruwan sama yake zuba wanda a wannan lokaci ne jama'ar wannan yanki suke samun damar yin shuka su kuma noma abincin da za su ci. Sannan kuma sai lokacin rani wanda shi ne yake farawa idan ruwan sama ya ɗauke. Wannan lokaci na rani ya kasu gida biyu, akwai lokacin ɗari (Sanyi) da kuma lokacin zafi (Bazara). Lokacin bazara lokaci ne da zafin rana yake tsananta, bishiyoyi da ciyayi suke bushewa, ruwa yake ƙara yin nisa a ƙasa, ko yaya iska ta kaɗa, ƙura takan tashi, har ma wasu lokutan takan kai ga guguwa nan-da-can Ibrahim (1982).

1.4 Ma'anar Al'ada

Masana al'adun Hausawa sun bayar da gudummawa dangane da ma'anar al'ada. Ga kaɗan daga ckinsu kamar haka:

Ɗangambo (1984: 38) ya bayyana alʼada da cewa "Alʼada ita ce abar da aka saba yi, yau da gobe. Alʼada wani yanki ne na rayuwa da ta ƙunshi halaye da ɗabiʼu da aka saba yi, yau da gobe da kullum don rayuwa". Gusau,(2010:2) ya bayyana al'ada da cewa "Alʼada ita ce tafarki wanda wata alʼumma take rayuwa a cikinsa dangane da yanayin abinci da tufafi da muhalli da rayuwar aure da haihuwa da mutuwa da wasu hulɗoɗin rayuwa kamar maƙwabtaka da sanaʼoʼi da kasuwanci da shugabanci da bukukuwa da sauran abubuwa waɗanda suke da alaƙa da haka". Magaji,(2002).ya bayyana al'ada da cewa "Al'ada ita ce hanyoyin da al'umma take bi domin gudanar da rayuwarta waɗanda suka haɗa da sutura da muhalli da gine-gine da sadarwa da sauran muhimman abubuwa na wannan al'umma".

Waɗannan ma'anoni da malamai suka ba al'ada kusan alƙibla ɗaya suke fuskanta.Ma'anar na nufin wata hanyar da al'umma ta zaɓa wa kanta domin gudanar da rayuwarta.Wannan shi ya sa al'adu suke daban-daban kamar yadda al'ummu suke daban-daban.Kowacce al'umma tana da tata al'ada, wato tana da tsararriyar hanyar da ta ke bi wajen gudanar da rayuwata.

2.0 Ire-iren Al'adun 'Yan Kasa A Fagen Cigaban Kasa Hausa

Waɗannan al'adu ne da suke kawo wa ƙasa Hausa ci gaba tare da 'yan ƙasar, ga su kamar haka:

2.1 Sana'a

Kamusun Hausa (2006:387) ya bayyana sana'a da cewa "Aikin da mutum yake yi don samun abinci". Magaji (2006) ya bayyana sana'a da cewa"sana'o'i su ne ƙashin bayan tattalin arziƙin Hausawa na gargajiya"

Sana'a a al'adun Hausawa ita ce tafarki karɓaɓɓe ga jama'a da ya danganci haƙuri tare da juriya da motsa gaɓɓai da hikima da jari duk domin samun biyan buƙatun yau da gobe. Haka kuma, sana'a a ƙasar Hausa, hanya ce ta dogaro da kai domin samun abinci na ci da sha da sutura da muhalli. sana'a ita ce hanya mafi girma da Hausawa suke bi domin samar da abubuwan buƙata ta hanyar sana'a suke sarrafa albarkatun ƙasa da sauran ni'imomi domin biyan buƙatunsu,haka kuma abin da ya rage suke musanyawa,domin samun abubuwan da ba za su iya samar wa kansu ba.

2.2 Kasuwa

Muhammad,(1985:77) ya bayyana kasuwa da cewa "Kasuwa matattarar al'umma ce na nesa da na kusa, jama'a suna taruwa saboda harkar saye da sayarwa. Haka kuma mafi akasari akan zo kasuwa don haɗuwa da juna saboda zumunci da sauran harkokin zaman duniya".

Taɓangaren cigaban ƙasa a nan ne ake sama wa ƙasa tattalin arziƙi, domin kuwa akan saka masu tsaron ƙofofi na bakin kasuwa cewa duk mai mashin zai biya 20 ko kuma mai mota zai biya hamsin in zai shiga. Haka kuma ana karɓar kuɗin haya na rumfuna tare da karɓar kuɗin haraji wanda shi ma asusun gwamnati yake tafiya. Da waɗannan kuɗaɗe ne ake samu a yi wa 'yan ƙasa aiki sannan gwamnati ta biya ma'aikata, wato masu yin aiki a ƙarƙashinta.

Ta ɓangaren al'adu kuwa akan samu zama ko kuma maƙwabtaka tsakanin Bahaushe da wata ƙabila yau da gobe ana zama tare kowa yakan iya ɗaukar al'adar maƙwabcinsa. Haka kuma, akan iya sadar da zumunta a kasuwa ta

inda mutum yakan iya tasowa takanas ya tafi kasuwa don ya ziyarci ɗan'uwansa.Kasuwanni akwai manya da ƙanana. Manya su ne masu ranakun da suke ci a cikin mako, kamar Litinin Laraba Alhamis Juma'a, da sauransu.Amma a cikin birane kullum kasuwanni suna ci.Wannan al'ada ta samar da kasuwanni a Arewacin ƙasar, su ma Kudancin ƙasar sun samar da kasuwanni a garuruwansu.kasuwanni a nan ne ake samun arziƙin ƙasa tare da kawo wa ƙasa ci gaba.

2.3 Kasuwanci/Cinikayya

Kamusun Hausa (2006:238), ya bayyana kasuwanci da "Kasuwanci yana nufin sana'ar saye da sayarwa a kasuwa". Sana'a ce wadda ta tattara dukkan nau'o'i na saye da sayarwa. Kasuwanci yana daga cikin muhimman sana'o'i a ƙasar Hausa, domin kuwa ta hanyarsa ne kayayyakin buƙata suke shiga hannun jama'a.

Kasuwanci hanya ce da take samawa 'yan ƙasa cigaba ta ɓangarori da dama domin haka ne ya sa har ƙasar waje ake fita a kawo kaya a zo gida a sayar. Ganin irin wannan kasuwanci da 'yan Arewa suke gudanarwa ya sa su ma 'yan kudu ba a barsu a baya ba, su ma sai suke fita su sayo kaya su dawo gida su sayar.

Hausawa mutane ne da suka shahara a ɓangaren saye da sayarwa zuwa wasu wurare masu nisa.Wannan ya samar da kasuwanci na ƙasa da ƙasa. Ta inda ake samun manyan 'yan kasuwa da suke zuwa ƙasashen waje domin su sayo kaya da ake buƙata.Wannan kasuwanci ya sa 'yan kudanci su ma sun miƙe tsaye suna zuwa su sayo kaya a ƙasashen waje, su kawo su cikin ƙasar. Wannan fita da ake a sayo kaya a dawo gida a sayar ya haifar wa da 'yan ƙasa cigaba sosai, musamman ta ɓangaren al'adunsu waɗanda suka je sayo kayan suna nuna al'adunsu a garuruwa da wuraren da suka je sayen kayan haka kuma suna ɗebo wasu al'adun na 'yan garuruwa ko kuma wuraren da suka je.

Ta fuskar cigaban ƙasa kuwa hakan ba ƙaramin haifar wa da ƙasa cigaba yake ba, domin gwamnati tana karɓar haraji wanda da shi ne take samu ta gudanar wa da 'yan ƙasa ayyuka na cigaban ƙasa.

2.4 Sana'ar Noma

Yakasai (1989),Ya bayyana sana'ar noma da cewa "Sana'a ce da kowane gida ake yin ta musamman a karkara. Sana'a ce wadda ta girmi kowace irin sana'a a ƙasar Hausa da ma duniya baki ɗaya, saboda wannan dalilin ne ma ya sa masu iya magana suke yi wa sana'ar noma kirari da 'Na duƙe tsohon ciniki, kowa ya zo duniya kai ya taras'.Asalin wannan sana'a yana komawa tun farkon samun halitta a doron ƙasa".Sana'ar noma, sana'a ce da take samar wa da ƙasa abinci tare da sauran kayayyakin buƙatu na yau da kullum.

Sana'ar noma tana samar da kayayyaki kamar haka:

2.4.1 Kayan Abinci:

1. Waken suya. 2. Gero. 3. Dawa. 4. Masara 5. Maiwa 6. Gyaɗa
7. Shinkafa. 8. Wake 9. Makani
10. Auduga da sauransu

2.4.2 Kayan Miya

1. Tumatir 2. Attaruhu 3. Tattasai 4. Barkono 5. Albasa 6. Citta 7. Gurji 8. Kabewa
9. Kuɓewa da sauransu.

2.4.3 Ganyayyaki:

1. Zogale 2. Rama 3. Yaɗiya 4. Alayyahu 5. Lamsir 6. Yakuwa 7. Shuwaka 8. Ayayo 9. Alayyahu 10. Kabeji da sauransu.

2.4.4 Kayan Marmari:

1. Kankana 2. Mangwaro 3. Lemon zaƙi 4. Lemon tsami 5. Karas 6. Gwoba 7. Ayaba 8. Gwanda 10. Rake 11. Dabino 12. Muruci 13. Ɗata 14. Gauta 15. Yalo da sauransu.

2.4.5 Kayan Aiki

1. Manjagara: da ita ake sharar gona.
2. Sungumi: da shi ake Sara ramin da za a yi shuka.
3. Galma\ Garma: da ita ake gudanar da huɗa.
4. Fartanya: da ita ake sare ciyawa da ta fito.
5. Magirbi: da shi ake girbe, kayan gona.
6. Lauje: da shi ake yankan abin da aka shuka kamar shinkafa da alkama da gero da dawa da sauransu.
7. Wuƙa: Ana yankan gero bayan an girbe shi, da yankan kuɓewa da yankan kaba da sauransu.
8. Igiya: da ita ake ɗaure hatsi wato dami-dami.

Ita wannan sana'a ta noma da ake gudanarwa a Arewa tana samar wa da ƙasa cigaba da haɓakar tattalin arziƙi har ma da 'yan ƙasa baki ɗaya. Domin kuwa kayan da aka noma a Arewa su ne ake kaiwa kudu, su kuma su saya su yi amfani da shi. kuma sana'ar noma ita take samar wa da ƙasa abinci, sai dai ƙasar kudu ba ta noma kayan abinci sai dai kayan marmari.

2.5 Sana'ar Kiwo

Alhassan da wasu (1982:32),sun bayyana sana'ar kiwo da cewa "Kiwo Sana'a ce da ake gudanar da ita tun daga cikin gidaje har zuwa ruga da Fulani makiyaya kan yi.Babu wani gida da ba a kiwo a ƙasar Hausa". Kiwo ya na ɗaya daga cikin sana'o'in Hausawa daɗaɗɗu, wato tun iyaye da kakanni. Ana gudanar da sana'ar kiwo ne ta hanyar kiwata dabbobi da tsuntsaye duk a gida ta hanyar ciyar da su da shayar da su ta hanyar abincin da aka ci aka rage ko kuma ta hanyar dusar abinci, ko kuma a samar musu nasu abincin daga kayan gona.Kamar kaji da tantabaru da talo-talo da agwagi su kuma ana sakin su ne su yi ta yawo a cikin gida har ma da gidajen maƙwabta suna yawo suna tsintar abincin da ya zube a ƙasa suna ci.Haka kuma suna zuwa wurin zubar da shara da gindin kwata suna tono ƙwari da dangoginsu a haka suke gudanar da rayuwarsu. Idan sun hayayyafa zuwa wani lokaci, idan wata buƙata ta taso sai a kama a kai kasuwa don a samu abubuwan masarufi. Idan dabbobi suka yawaita suka kai wani adadi, to sun zama garke, ana ware wani wuri a cikin gida a riƙa ɗaure dabbobin ajikin turke.

Abubuwan da ake kiwatawa sun haɗa da:

2.5.1 Dabbobi

1. Raƙuma 2. Shanu 3. Dawaki 4. Jakuna 5. Tumaki 6. Awaki da sauransu.

2.5.2 Tsuntsaye

1. Zabi 2. Tantabaru 3. Talo-talo 4. Kaji 5. Agwagi

2.5.3 Wannan sana'a ta kiwo tana Samar da cigaban ƙasa kamar haka:

i. Samar da abinci: sana'ar kiwo tana ɗaya daga cikin hanyoyin da ake samun abinci, kamar shanu da sauransu suna samar da nono da ake amfani da shi a matsayin abinci.kuma su kansu abubuwan da ake kiwatawa abinci ne, domin gidajen da ake kiwon nama ba ya yankewa ko kuma ƙwayayen abin kiwon.

ii. Samun kuɗi: (Haɓaka tattalin arziƙi) sana'ar kiwo tana ɗaya daga cikin hanyoyin da ake samun kuɗi a ƙasar Hausa. Domin kuwa idan ƙaramar buƙata ta taso akan kama ƙananun kiwo kamar kaji da tattabara da agwagi, a kai kasuwa domin a samu abin biyan buƙata. Idan kuma babbar buƙata ce to akan kama dabbobi kamar shanu da tumakai da awaki, duk domin a samu biyan buƙata.

iii. Sana'ar kiwo tana taimakawa wajen harkar sufuri.

iv. Sana'ar kiwo tana samar da cigaban ƙasa a Arewa domin idan an kiwata a Arewa ana kaiwa Kudu a sayar su ma don su sami naman miya wanda ya zame musu cimaka tare da sauran hidindumu.

2.6 Sana'ar Su

Sana'ar su ita ce sana'ar kamun kifi da sauran namun cikin ruwa. Akan shiga ruwa ko dai kai tsaye a yi amfani da hannu ko kuma ta hanyar amfani da wani abu domin kama kifi a ci ko a sayar.Wannan sana'a ta kamun kifi tana ɗaya daga cikin daɗaɗɗun sana'o'i a ƙasar Hausa. Mai gudanar da wannan sana'a shi ake kira "masunci" jam'insu kuma a ce "masunta".Ana gudanar da sana'ar kamun kifi a cikin kogi ko tafki ko ƙorama ko gulbi da sauran wuraren wucewa, da kuma wurin da ruwa yake taruwa.

Wannan sana'a ta su tana taka muhimmiyar rawa a fagen cigaban ƙasa domin kuwa tana samar wa da ƙasa kuɗaɗe na shiga, ta inda masunta in sun kama kifayen suna sayarwa domin su samu abin masarufi.Haka kuma ta ɓangaren al'ada masunta suna saka 'ya'yansu a cikin ruwa su yi kwana da kwanaki ba tare da sun ciro su ba. Harwa yau masunta suna da Sarkin Ruwa wanda yakan iya ɗaure ruwa, kuma suna ba da maganin ƙayar kifi da maganin sanyi,masunta har wasu bukukuwa suke gudanarwa na kamun kifi idan aka duba da bikin kamun kifi na Argungu wanda ake yi shekara-shekara, har ƙasashe da dama suna halarta. Wannan taro yana sama wa ƙasa cigaba sosai, ta inda suke nuna al'adu da kaɗe-kaɗe da raye-raye.Wannan sana'a ta su ta yi mutuƙar tasiri ta inda su ma 'yan kudu har sarkin ruwa suke naɗawa, sana'arsu tana samar da kifi a matsayin cimaka a ƙasar baki ɗaya.

2.6.1 Kayan Aikin sana'ar su sun daɗa da:

i. Kugiya: Acikin ruwa ake kafata a na saka abin da kifi zai kama ko ya ci a jikinta.

ii. Gora: Hawa kanta ake yi domin isa ga inda aka kafa kalli ko birgi.

iii. Kwale-kwale: Abin hawa ne a ruwa.

iɓ. Koma: Jaka ce ta raga da ake yin ta riɓi biyu tana da ƙaton baki, ana riƙe ta hagu da dama.

ɓ. Fatsa: Kugiya ce da ake ɗaurawa a jikin sanda,, ana maƙala wani nau'i na abin da kifin yake buƙata, yana haɗiya sai ƙugiyar ta maƙale masa a wuya,sai a fito da shi waje.

3.1 Sana'ar Fatauci

Fatauci shi ne sayen abinci ko wani abu, don yin sufurinsa daga wani wuri zuwa wani da niyyar sayarwa. Fatauci yana da mutuƙar muhimmanci a ƙasar Hausa, musamman ma da suke zaman cuɗe-ni-in-cuɗe-ka a junansu da sauran ƙasashe. Bayan haka fatauci yana ɗaya daga cikin dalilan da suka yaɗa Hausa da Hausawa cikin ko'ina a Afirka ta yamma. Unguwannin Hausawa da ake samu a kusan kowane birni na Africa ta Yamma, sanadinsa Fatauci ne (Zarruƙ da wasu 1982:53). Hausawa mutane ne masu sha'awar fatauci zuwa ƙasashe na kusa da na nesa. A irin waɗannan tafiye-tafiye ne Hausawa suka cuɗanya da mutane daban-daban.'yan kasuwa suna yin fatauci ta hanyar zuwa garuruwa musamman ma a nan ƙasar Hausa, suna kai kayayyaki zuwa wurare kamar su Adar da Azben da Nufe da ƙasashen Yarabawa da kuma Gwanja.(Ruƙayya 2017:72).

Fatauci ya kasu kashi uku, kashi na farko shi ne na gari da gari, kashi na biyu shi ne wanda ake gudanar da shi a cikin ƙasa, kashi na uku shi ne na ƙasa da ƙasa.Wannan shi ya haifar da kasuwanci tsakanin ƙasa da ƙasa, inda manyan 'yan kasuwa suke zuwa ƙasashen waje domin saro kayan da ake buƙata.Wannan sana'a ta yi wa 'yan kudancin ƙasar ƙaimi su ma suna kawo kaya cikin ƙasar ta Arewaci har da ƙasar waje.Wannan sana'a ta fatauci ta taimaka sosai wajen haɓaka tattalin arziƙin ƙasa domin 'yan ƙasa har waje suke fita su sayo kaya kuma su kai nasu, har wa yau su ma 'yan kudu ba a bar su a baya ba, domin su ma suna gudanar da ita kuma har waje suke fita.Sana'ar fatauci ta wanzar da samuwar Hausawa a wurare da ƙasashe da dama. Hakan ya sa har unguwanni aka sawa suna na Hausawa. Wato dai sana'ar fatauci tana ɗaya daga cikin manyan dalilai da suka yaɗa Hausa da Hausawa zuwa ko' ina a Afirka ta yamma zango-zango da ake samu a kusan kowanne birni na Afirka ta yamma babban gishiƙinsu fatauci ne.

3.2 Ci-Rani

Ci-rani shi ne tafiyar da mutane suke gudanarwa daga garuruwansu zuwa wasu garuruwa domin neman ƙaruwa ko kuma neman aikin yi. Ana gudanar da cirani bayan ruwan damina ya ɗauke wato lokacin kaka, to sai a tafi neman kuɗi wasu sana'ar da suka iya ita za su je wani gari su dinga gudanar da ita a can, wasu kuwa aikin ƙarfi za su dinga yi duk don su samu abin rufawa kai asiri. Haka kuma wasu idan suka tafi suna dawowa gida bayan sun yi 'yan watanni, wasu kuma ba sa dawowa sai ruwan sama ya sauka wato damina ta faɗi su dawo gida su yi noma, wasu kuma idan suka tafi sai an gan su, wato sai sa'ad da suka dawo.

Cirani al'ada ce da mutanen Arewacin ƙasa suke gudanarwa, wanda daga baya suma 'yan Kuduncin ƙasa suka karɓe ta hannu bibiyu, inda su ma suke tafiya cirani. Wani shi kaɗai zai tafi idan ya samu wuri ko kuma ya kafu sai ya ɗebo iyalansa. Har wa yau akwai wasu daga cikin masu cirani wato 'yan

Arewaci da Kudanci waɗanda idan suka tafi ba sa komawa gida sai shekara-shekara. Haka kuma 'yan Kudanci ba sa dawowa ganin gida sai dai shekara-shekara kuma ba sa ɗebo iyalansu sai sun ga sun kafu sannan suke ɗebo iyalansu. Sana'ar cirani har ƙasa ake bari a tafi wata ƙasar.Wannan sana'a ta cirani tana taimakawa wajen cigaban ƙasa da kuma yaɗa al'adu domin kuwa 'yan Arewaci suna zuwa Kudanci, haka su ma 'yan Kudanci suna zuwa Arewaci. Wannan sana'a tana taimakawa wajen haɗa kan 'yan ƙasa su gane al'adun juna tare da samun haɗin kai da daidaito na zaman lafiya da cigaban ƙasa.

3.3 Aikin gayya

Aiki ne mai alaƙa da aikin gandu wato aiki ne na taimakekeniya a tsakanin al'umma. Wannan aiki mutum yana neman taimako don aikin ya fi ƙarfinsa, shi kaɗai, kuma wanda ya nemi a taya shi aikin shi ne yake nemar musu abinci da goro da ruwa.(Bakura,2013:582)
Wannan al'ada tana taimaka wa gwamnati ƙwarai da gaske kafin ta tashi nata aikin na raya ƙasa. Kuma yana ƙara haɗa kan al'umma, tare da kawo wa ƙasa da 'yan ƙasa cigaba.

3.4 Tufafi

Kamusun Hausa,(2006:404). An bayyana sutura da cewa "sutura wato tufa. Ko arziƙi ko kuma rufin asiri".Tufafi wato sutura kaya ne da ake amfani da su wajen suturta jiki, da kuma kwalliya.Maza suna saka riga da wando da hula har da babbar riga. Mata kuma suna saka zani da riga da ɗankwali da mayafi. Tufafin da ake amfani da su a arewaci da kudanci suna da kamanceceniya, musamman ma tufafin Yarabawa, amma su Yarabawa suna ɗinka atamfa ko kuma leshi. Amma Hausawa ba sa ɗinka atamfa da leshi.Sun fi ɗinka yadi da shadda da sauran ƙyallaye.

A ɓangaren cigaban ƙasa, 'yan siyasa ko kuma wakilan gwamnati sukan sayi tufafi irin na mutanen da za su ziyarta, musamman in ana yaƙin neman zaɓe, idan ɗan takara za shi kudanci to sai ya saka tufa irin na waɗannan mutane 'Yan kudancin duk da n su saki jiki da shi.Haka ma 'yan kudancin in za su zo Arewaci sukan saka tufa irin nasu.

4.11 Tsarin Zaman Jama'a

Ma'anar tsarin Zaman Jama'a shi ne yanayin yadda mutane suke zaune tare da 'yan'uwansu a gida, da unguwa, da sauran mutanen gari baki ɗaya.Wannan tsari na zaman jama'a a gida ya kasu kashi huɗu kamar haka:

i. Uba da Uwa (Iyaye)
ii. 'Ya'ya
iii. Jika
iv. Tattaɓakunne ('ya'yan jikoki)

Tsarin zaman gida iri ɗaya ne tsakanin Arewaci da Kudanci, wato yadda yake a Arewaci a Kudanci ma haka yake.

4.12 Tsarin Zaman Gari

Tsarin zaman gari shi ne yake bayyana yadda al'ummar Hausawa suka tsara zamansu na rayuwa da yin umarni na a yi ko kuma a bari, wannan tsari na zaman gari yana farawa ne daga mai unguwa da dagaci da hakimi har zuwa sarki.

i. **S**arki
ii. Hakimi
iii. Dagaci
iv. Mai Unguwa

Haka al'ada ta ke a kudancin ƙasar inda suke da Ugwe da Oba da kuma Dattijai. Dangane da tsarin shugabanci, ko da Turawan mulki suka zo, sun yi amfani da salon mulkin nan, na gudanarwa ta bayan fage.Haka kuma har yanzu gwamnati tana amfani da sarakunan gargajiya wajen bayyana manufarta ko kuma wani abu da take so al'ummar ƙasa su yi. Misali jama'a su yi allurar riga kafin korona, ko kuma al lurar-shan-inna, ko wajen ganin watan azumi, ko kuma wajen yin rijistar zaɓe. Da dai sauransu.

4.13 Bikin Kalankuwa

Wannan biki na kalankuwa ana aiwatar da shi ne shekara –shekara a lokacin kaka, wato bayan ruwan sama ya ɗauke.Samari da 'yanmata su ne suke gudanar da wannan biki. Haka kuma ana naɗa shugabanin samari da 'yan mata domin su tafiyad da wannan biki.Galadanci,(1992:82) samari da 'yan mata sukan taru a yi kwana biyu zuwa uku ana ta hidimar bikin, ana kaɗe-kaɗe da raye-raye, samari za su yi ta kawo kari ga masu rawa. Shugabannin da ake naɗawa a bikin su ne:

i. Sarkin Samari
ii. Sarauniyar 'Yanmata
iii. Sarkin Kashi
iv. Alƙalin Samari
v. Yari
vi. Sarkin Dogari

A kudancin ƙasar wato kudu su ma suna gudanar da wata al'ada ta Kanibal inda suke gayyato mutane daga garuruwa mabambanta ana aiwatar da wannan bikin nuna kaɗe-kaɗe da raye-raye,a jahar Kuros Riba (Cross River).An gudanar da wannan biki a ranar Talata 26 ga watan Disamba, 2007, wanda jahohi da dama sun halarta, Daga Arewaci da kuma Kudancin ƙasar, domin cigaban ƙasa.

5.1 Sakamakon Bincike

Wannan nazari ya gano al'adu da suke samawa ƙasar Hausa da Hausawa ci gaba, kamar tufafi da aikin gayya da ci rani da fatauci da sana'ar su da kiwo da kuma noma da sauransu. A wannan nazari da ya gabata an gano waɗannan al'adu da sana'o'i suna taimakawa wajen ci gaban ƙasar Hausawa da al'adunsu.

Haka kuma, wannan nazari ya gano bambanci da kamanceceniya na al'adu, kamar sana'a da kasuwanci da cinikayya da tsarin zama jama'a da tsarin zama gari da kuma bikin kalankuwa da sauransu. Wannan nazari ya fahimci a kwai al'adu da dama da suke samawa ƙasar Hausa da Hausawa ci gaba tare da fayyace inda suke da bambanci da kamanceceniya.

6.1 Kammalawa

Kamar yadda aka gani, wannan takarda ta yi nazari ne akan al'adun 'yan ƙasa Hausa da yadda suke samar wa da ƙasa ci gaba, tare da bayyana yadda za a iya amfani da bambanci da kamanceceniyarsu a fagen ci gaban ƙasa Hausa. Haka kuma an duba wasu daga cikin sana'o'in Hausawa waɗanda 'yan ƙasa suke samarwa domin ci gaba ƙasa tare da bayyana yadda za'a iya amfani da bambanci da kamanceceniyarsu a fagen ci gaban ƙasa Hausa da Hausawa. Daga ƙarshe, wannan takarda tana fatan wannan bincike ya kasance cikin jerin ayyukan da za su zama masu amfanar al'umma.

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Amfani da Illolin Kunya ga Zamantakewar Hausawa

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Tsakure

Hausawa sun daɗe da wasu kyawawan halaye na godiya kuma karɓaɓɓu a wajen su kansu da kuma maƙwabtansu na kusa da na nesa. Kunya wato kawaici wata ɗabi'a ce da ta samu karɓuwa sosai a fagen al'ada. Duk wanda yake da halayyar kunya za a samu al'umma tana girmama shi sosai. Wannan takarda za ta bi sawun masana al'adar Hausa ne ta ɗauko wannan ɗabi'a ta kunya ta duba irin kallon da Hausawa suke yi ga mai halin kunya da mai halin rashin kunya, kana za a duba irin tasirin da zamani ya yi wa kunya da makamantansu. An yi amfani da litattafai da kundaye na bincike da kuma maƙalu yayin gudanar da wannan bincike. Yayin gudanar da wannan bincike, an yi amfani da ra'in Ladabin Zance (Politeness Theory) na Brown da Lovinson (1987). A ƙarshe, binciken ya gano yadda tunanin Bahaushe yake a kan kunya da kuma yadda zamani ya yi tasiri a kai, musamman ganin yadda a yanzu ɗa da iyaye da surukai suke gudanar da mu'amalarsu ta yau da kullum tamkar ƙawaye da abokai.

1.0 Gabatarwa

Kunya tana cikin tsofaffin al'adun Hausawa da take taka rawa, kuma ake ƙaunarsu, da ƙaunar wanda yake ɗauke da ita. Bugu da ƙari, duk wanda ba shi da kunya al'ummar Hausawa sukan ƙyamace shi. Kunya 'yar uwa ce ga halaye irin su gaskiya da amana da ladabi da sauransu. Sau da yawa Bahaushe yakan ɗauki marar kunya a matsayin koma-bayan dangi. Bisa ga dukkannin alamu wataƙila, rashin

kunya ce tasa Bahaushe ya mai da wasu rukunin al'ummar Hausawa ƙasƙantattu, wasu kuma ya ba su lasisi na kowane irin lafazi ko aiki don isar da wani saƙo. Misali kamar maroƙa ko 'yan Bishirwa ko Na'uwale da sauransu. Waɗannan rukunin al'ummar Hausawa wataƙila sun ƙasƙanta ne saboda rashin kunya. Mace budurwa takan yi kwantai a dalilin ƙarancin kunya. Haka saurayi akan hana shi aure saboda ba shi da kunya. Hausawa sukan bai wa mai kunya wani babban matsayi ko da kuwa yana da ƙarancin shekaru. Daga cikin makamashin tarbiyyar Bahaushe akwai jin kunya. Babba bai so ya ga yaro baya jin kunya. Misali, kamar babba ya ga yaro ya kafa wa babba ido ba ƙiftawa ko ya ga ya fidda al'aurarsa yana fitsari a tsaye, ko ya zagi na gaba da shi, ko ya ƙi zuwa aikensa ko ya raina

"Kunya ta ƙunshi hana harshe yin munanan maganganu da kiyaye wa gaɓɓan jikin mutum aikata miyagun ayyuka. Kunya ta danganci nauyin yarda da imanin mutum. Idan mutum ya jefar da imaninsa da abubuwa, to zai kasance mai iya aikata komai ba tare da jin kunya ba, daga nan kunya ta fita daga ruhinsa da jikinsa, ya zama akuyar sake. Kunya ce take hana mutum aikata munanan abubuwa, sannan ta sa shi ya guje musu, duk wanda kuwa ya yi sakaci ya rasa kunya, zai taɓe a duniya ya wulaƙanta yana tangaririya a kan titi.

Bunza (2006) ya ba da ma'anar kunya inda ya ce;

"Kunya ba aba ce da za a gani da ido ba. Ba ta da wani zati da za a iya taɓa ta a ji zubinta. Ba ta da wani ƙanshi ko wari da za a iya kimanta irin amfaninta ko rashin amfaninta. Duk da haka Hausawa na kowace nahiya da suna ɗaya suka san ta wato kunya. Haka kuma sun yi

mahaifinsa, sai ka ji ana cewa wannan yaro ba shi da kunya. Don haka, kunya wata ginshiƙi ce ga kyakkyawar rayuwa ga Bahaushe. Rashinta kuma cikas ne a cikin al'ummar Hausawa.

2.0 Ma'anar Kunya

Masana da manazarta da dama sun tofa albarkacin bakinsu a kan kunya. Daga cikinsu kuwa akwai;

Alhassan da wasu (1988) sun yi bayani a kan kunya suna cewa, " Kunya da Kara abu ɗaya ne. In ana jin nauyin mutum ko ana kunyarsa to ana girmama shi ke nan, kuma ba za a yi wasa da shi ba.

Shi kuma Yahaya (1992) da tawagarsa cewa suka yi,

imani da samuwar ta da gudun haɗurarta a rayuwarsu.

C.N.H.N (2006) ya nuna cewa, "hali ne na nuna kawaici da jin kunya da rusunawa saboda wata dangantaka".

Amma Balbasatu (2009, sh 62) tana ganin, " Kunya na nufin jin nauyi da girmamawa ko karamci da ake yi wa wani na gaba da mutum ko masoyi ko 'ya'ya ko surukai ko baƙo".

Haka kuma, Garba (2010) cewa ta yi kunya na nufin halin ɗa'a da kawaici ko a aikace ko kuma a maganance

A magana kalmar kunya da ake furtawa tana da nauyi ga al'adar rayuwa da zamantakewa da mutuncin ɗan'adam. Magana ta kunya za a ji ta ba daɗin sauraro, saboda tana da nauyi ƙwarai ga bakin mai faɗarsu. Wani lokaci har takan zubar da ƙimar mai faɗarta da mai sauraronta da wanda ya nuna jin daɗinsa ga sauraronta.

Hausawa suna cewa "mutunci madara ne, in ya zube baya kwasuwa."

A Bahaushen tunani kunya wani aiki ne da ake aikata shi da gaɓoɓi wanda al'adar Bahaushe take hangen ƙarshensa zai haifar da cikas ga rayuwar mai aikata shi. Aikin kunya kallonsa abin kunya ne.

A irin tamu fahimtar game da ma'anar wannan kalma ta kunya za a iya cewa, kunya wani lafazi ne da mutum yake furtawa, a ƙarshe ya jawo masa kalma ta madalla ko rashinta ya jawo masa tir. In kuwa wanda ake yin sa ne a aikace da gaɓa yakan zama abin kallo a kau da kai ko a yi koyi irin wanda ba a so. A taƙaice kalmar kunya cike take da kawaici da kara ga ma'abocinta. Marashinta kuwa abin zargi ne ga rayuwar Bahaushe.

2.1 Ire-iren Kunya

Bisa ga tsarin nazarin ma'anar kunya, ana iya kasa kunya zuwa gida biyu kamar haka:

i. Kunyar Magana
ii. Kunyar aiki

2.1.1 Kunyar Magana

Akwai maganar da mai faɗa da mai sauraro duk kowannensu zai ji kunya in aka furtata. Akwai kuma wacce mai sauraro ne kawai zai ji kunya ba mai faɗa ba.

Kamar magana a tsakanin mata da miji ta zamantakewa ta bambanta da wacce za su yi a gaban ɗansu mai wayo, saɓanin haka na iya sa su ji kunya. Haka nan idan faɗa da tsawa da miji yake yi wa matarsa domin horo da hani a gaban ɗansu, na iya sabbaba kunya ga ɗan nasu. Idan mace na wasa da ɗanta na fari, takan saki baki wajen furta abubuwa daban-daban, wadda yayin da wani ya rutsa ta, sai ta ji kunya. Maganganun da suke fita a baki kuma a ji kunya suna da yawa, domin ana samun batsa da zagi da sauransu (Bunza, 2006).

2.1.1.1 Abubuwan Da ke Haddasa Jin Kunya na Magana

Bunza, (2006) ya nuna cewa daga cikin abubuwan da ke haddasa jin kunya na magana waɗanda ake furtawa da baki, kuma Bahaushe ya sanya shi abin zargi bisa ga al'ada suna da yawa. Kaɗan daga ciki akwai: ƙarya da batsa da kuskure da santi da yi da wani ba a san yana kusa ba.

Aiki da al'ada take kallion abin kunya ne, shi ne aikata shi yakan haifar da jin kunya a idon Bahaushe. Duk da haka, aikin da za a aikata a ji kunya ya danganta daga wuri zuwa wuri. Wani aikin idan aka aikata shi a wani wurin kunyar da za a ji ta bambanta da idan aka aikata ta a wani wurin. Kunyar da za a iya ji a cikin gida bai kai ta unguwa ba. Ta unguwa ba ta kai ta kasuwa ba. Ga wasu daga ciki: sata da kwartanci da zina da kushiri (luwaɗi) da sakin iska (tusa) da yin zawo da yin tsaraici da burunsuwa (rikiɗewar al'amari a wajen gwani) da sauransu.

2.1.2 Kunyar Aiki

Daga cikin ayyukan da ke haddasa jin kunya in an aikata su akwai,

i. Iyaye su riski ɗansu yana wasa da matarsa, ko kuma shi yaron ya riski iyayensa suna wasa na miji da mata, dole kowannensu zai ji matuƙar kunya.
ii. In suruki ya riski surukinsa yana wasa da matarsa a nan kowannensu zai ji kunya.
iii. Idan babba ya riski yaro yana kwaikwayonsa a kan wani abu da ya yi na ban dariya, yaron zai ji kunya.

3.0 Yadda Bahaushe Yake Gane Mai Kunya da Marar Kunya

Idan Bahaushe ya ji kunya ko aka kunya ta shi ko ya aikata wani aiki ko wata magana da za ta kai shi ga jin kunya, akan yi hasashe a gane irin nauyin kunyar ta kallon abubuwa kamar haka:

i. Idonsa
ii. Kansa
iii. Jikinsa
iv. Zuciyarsa

Duban waɗannan gaɓoɓi zai sa a gane irin zurfin da mutum ya yi na jin kunya ko rashin jin kunya. Ga taƙaitaccen bayani kamar haka:

3.1 Ta Ido

Idan Bahaushe ya tafka abin kunya, yakan ji nauyin ya haɗa ido da mutane. Alal misali, idan wanda ba a zato ya yi sata aka kama shi, kuma ya zama da daddare ne, in gari ya waye aka kawo shi bainar jama'a za ka tarar yana sunkuyar da kansa ƙasa bai so ya haɗa ido da kowa. Amma in ya saba, har zaro idanuwan zai riƙa yi, wato ba shi da kunya ke nan.

A ido ake gane soyayya daga masoya. In saurayi ya haɗu da yarinyar da yake nema da aure, bisa ga al'adar Bahaushe,tana sunkuyar da kai ne ƙasa don kar ta haɗa ido da saurayin. Jin wannan kunya shi yake nuna cewa tana sonsa. Amma in ta kafa masa ido ba ƙiftawa kamar idon tsaka, kuma ba sunkuyar da kai, to, ta nuna ba ta son wannan saurayin. Asali ma saurayi da budurwa ba sa shan inuwa ɗaya, ranar da suka yi kiciɓis ba zato ba tsammani, sai ka ji abokai da ƙawaye suna yi musu ba'a da cewa: "ido ya ga ido" haka kuma akwai wani lafazi mai kama da karin magana da Hausawa suke yi da suke cewa 'mutumin da ba shi da kunya, ai wane ba shi da ta ido', ko su ce, "idon wane ya bushe" da dai sauransu.

In an lura a Bahaushen tunani babban muhallin gane mutum yana da kunya ko ba shi da ita shi ne ido.

3.2 A Kai

A Bahaushen tunani duk wani nauyi na jin kunya a ka ake ɗaukarsa. Saboda kai nan ne muhallin ɗaukar mutum. Duk abin da zai ɗaukaka mutum kuwa ƙoƙari yake yi ya yi shi. Haka kuma duk abin da zai tozarta mutum gudunsa yake yi don kar ya yi wani abin kunya. Hausawa sukan siffanta mutum da munanan siffofi ta hanyar ambaton "Kai" kamar haka:

Wane yana da girman kai

Wane ya faye jin kai

Wane mai yawan ɗaukar kai ne (Bunza 2006).

Haka kuma, suna yi masa siffance da kishiyar haka.

Wane ba shi da girman kai

Wane ba shi da jin kai

Wane ba shi da ɗaukar kai da sauransu.

Idan ɗaya daga cikin waɗannan siffofi ya tabbata Bahaushe yakan danganta shi da jin kunya ko rashinta kamar haka:

Na ji kaina ya yi girma

Na ji kaina ya yi nauyi

Sai na ji kaina ya yi gum!

Ya sunkuyar da kai bai sake ɗagawa ba

Na kasa ɗaga kaina da sauransu.

Bisa ga tunanin Bahaushe za a ga cewa akwai ƙaƙƙarfar alaƙa tsakanin 'ido' da 'kai'. Ido shi yake fara gani, sai ya isar da saƙo ga kai. Kai kuwa ya yi nauyi nan take (Bunza, 2006 da Alhassan, 1988).

Idan aka yi la'akari da bayanan waɗannan malamai za a ga cewa ido da kai da wasu gaɓoɓi ne da Bahaushen tunani yake bayyana alamu na jin kunya ko akasinta, wato rashin kunya.

3.3 Matsayin Jiki

A Bahaushen tunani idan mutum ya yi abin kunya ana iya fahimta ta hanyar lura da yanayin jikinsa. Za a ga jikinsa ya yi sanyi ko kuma ka ga mutum ya fita daga hayyacinsa, ko ya zama kamar ba shi da lafiya ko kuma jikinsa ya kama ɓari da sauransu.

Tabbas jikin mutum na da tasirin aiwatar da al'adarsa. Za ka iya samun mutum ƙaƙƙarfa amma idan ya yi abin kunya (kamar sata ko kwartanci) sai ka ga wani lange-lange yana juya shi saboda jikinsa ya yi sanyi babu ƙarfi, kunya ta sanyayar da shi ko kuma jikinsa ya fara ɓari yana yin zanzana.

3.4 Zuciya

A ganin Bahaushe, idan aka tattara abubuwa da ke cikin kai da jiki aka haɗa su a zuciya sai ta kama ta yi sanyi. Sai ta kasa ɗaukar nauyin abin da aka aikata da gaɓoɓin jiki, ko aka furta, ko aka gani, sai rayuwa ta shiga ƙunci, jin kunya ya bayyana. Wani lokaci sai ka ga idanuwa suna zub da hawaye, saboda tsananin baƙin cikin da ya mamaye zuciyarsa.

Wani lokaci zuciya takan tafasa, ta yi kamar za ta fashe saboda haushin abin kunyar da jiki ko baki suka aikata. Takan riyawa mutum yin hauka don kaucewa abin kunya. Shi ya sa Bahashe yake yin karin magana yana cewa, "Tabarmar kunya da hauka ake naɗe ta". Akan yi ƙaura a bar gari ko ƙasa da sauransu.

4.0 Abokan Burin Jin Kunya a Zamantakewar Bahaushe

A bisa ga al'ada kowane Bahaushe zai iya samun kansa a cikin jin kunya. Amma duk da haka akwai wani rukuni na al'umma da jin kunya ya fi shafa. Haka kuma akwai waɗanda ba sa jin kunya a cikin mutane, saboda ba sa ganin girman kowa. Irin waɗannan akan yi nesa da su ba a son yin wata hulɗa ta mutunci da su.

Irin mutanen da ake kawo musu jin kunya a Bahaushen tunani sun haɗa da: Ɗa da iyaye, da mutum da surukai, da mata da miji, da babba da yaro, da shugaba da mabiyi, da mutum da mutane.

4.1 Ɗa da Iyaye

Duk ɗa mai tarbiya zai ji kunyar aikata abu na tir a gaban iyayensa. In tsautsayi ya sa shi ya aikata ba daidai ba a idonsu, za ka ga ya shiga damuwa tare da nadamar aikatawar haka. Akwai hanyoyin da ɗa yake nuna damuwa kamar ya sunkuyar da kai ƙasa yana sosa ƙeya, ko kuma ya yi sauri ya bar wajen tare da yin 'yan kauce-kauce na jin kunya.

4.2 Tsakanin Surukai

Dangantakar surukai babban abu ne a Bahaushen tunani. Suruki bisa ga al'adar Bahaushe uba ne, har ma nauyinsa da ake ji ya fi na mahaifin asali. Shi ya sa suruki yakan kira

uban matarsa da Baba. Kunyar da ke tsakanin suruki da suruki ta wuce misali.[20]

4.3 Mata da Miji

Bahaushen asali ba ya riƙe hannun matarsa suna tafiya a bainar jama'a komi daɗinsa. Haka kuma ba ya sa ta a gaba idan za su unguwa, sai dai yana gaba tana binsa a baya. Wannan alamun kunya ne. Idan mijinta na fari ne ba ta ambaton sunansa balle na iyayensa, ko ɗansu na fari ko 'yarsu. Har yanzu Hausawa na asali waɗanda zamani bai ratsa su ba suna bin wannan al'ada ta kunya (Alhassan, 1988).

Bisa bayanin nan a yanzu tasirin zamani ya shiga cikin wannan al'ada. Yanzu mata ba sa jin kunyar mijinsu suna faɗar sunansa, haka kuma suna faɗar sunan 'ya'yansu na fari, kuma suna jeruwa kafaɗa da kafaɗa in za su unguwa da sauransu.

4.4 Babba da Yaro

Babba ko ba shi ya haifi yaro ba, ko ba shi da zumunta ko dangantaka ta unguwa ko gari ko ƙasa, matuƙar dai Hausawa ne akwai kunya a tsakaninsu. Kunyar da ke tsakanin babba da yaro irin ta tsakanin ɗa da mahaifi ce. Babba yana ƙoƙari ya kare duk wani abu da zai zubar masa da martaba da girma. In kuwa ya aikata, sai ka ga jin kunya ta ratsa ciki.

Wannan ne ya sa Hausawa suke yin Karin magana da cewa,"Idan babba ya yada girmansa, sai yaro ya sunkuya ya ɗauka". A Bahaushen tunani al'ada ta camfa cewa idan yaro ya ga wallen (tsirara) babba zai yi banunuwa (ƙurajen ido).

4.5 Shugaba da Mabiya

Kunyar da ke tsakanin shugaba da mabiya irin ta babba da yaro ce, sai dai ta shugaba da mabiya ta fi nauyi. Bisa ga al'adar Bahaushe duk shugaba kamar dodo yake, ana jin tsoransa, kamar ana jin kunyar a yi wani abun kunya a gabansa. Haka shi ma zai ji kunya ko a kunyata shi a gaban mabiyansa, kamar dukkansu ne suka ji kunya.

4.6 Mutum a Gaban Mutane

A Bahaushen tunani yin abin kunya abin ƙyama ne ga kowa, mutum yakan ji kunyar yin wani abu ko furta wani abu mai nauyi na jin kunya a gaban mutanen da ya sani da waɗanda bai sani ba. Wannan ya fi ƙarfi ga mata, saboda Bahaushiyar mace tana jin kunyar ratsa dandalin maza saboda kunya.

5.0 Amfanin Kunya ga Al'umma

Bahaushe ya yadda cewa kunya tana da amfani wanda bai misaltuwa, sai dai a ɗan tsakuri wani abu a faɗa.

Bahaushe ya yarda da cewa ba yadda za a yi ka zama mai kunya, sannan a same ka a cikin shirgin tir da assha. Kuma kunya tana tattare da mutunci da gaskiya da amana da duk wani kyakkyawan hali ta ɗorawa mai kunya.

Kunya tana hana mai ita ya yi wasu abubuwa da al'ada take yin tir da su. Misali kamar faɗa da maƙwabta ko yin mita a gare su.

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[20] Akwai Karin Magana wanda ake danganta shi da wata mace mai suna Uwar Dari. Wata rana Uwar Dari ta fito daga gida ba lullɓi a kanta tana ɗaure da fallen zane guda ɗaya, kana kuma ba ta da fatari a jikinta, ƙwatsam sai ta haɗu da surikinta wanda yake auren 'yarta. Saboda tsananin jin kunya, sai ta yi wuf ta kunce zanen gindinta ta lullɓe kai da shi. Shi ne idan abu ya wargaje, sai a ce wannan ya zama rufin kan Uwar Dari.

Takan sa ma'abocinta ya zama kamamme mai ƙarancin shige-shige da shisshigi da shiga sharo-ba-shanu.

Mai kunya yakan zama abin so ga kowa, abin koyi da misali abin sha'awa abin ƙauna ga saraki da talaka da maza da mata.

Kamar yadda mai kunya yake jin kunyar mutane haka su ma mutane za su shiga jin kunyarsa, ko a gabansa ko a bayan idonsa. 'Yan mata suna yin gaɗa a dandali, sukan yi wata waƙa mai nuna irin jin kunyar ma'abocin kunya. Ga waƙar kamar haka:

> Wayyo ni! Wayyo ni!
>
> Tsakiyata ta tsinke
>
> A ɗakin masoyina
>
> In sunkuya in ɗauka
>
> Abin ne da kunya
>
> ....
>
> ....

Ai kuwa zai yi wahala wannan yarinya ta ɗauki wannan tsakiya, saboda tana jin kunyar ma'aboci kunya. Kunya takan baiwa mutum girma ko da yana da ƙarancin shekaru. Rashinta kuma tana ƙasƙantar da babba. In kana so ka ga haka, ka kalli ɗan Bishirwa a kasuwa.

6.0 Illolin Rashin Kunya ga Al'umma

Idan Bahaushe ya ga mutum ba shi da tarbiyya sai ya ƙaddara cewa rashin kunya ce ta haifar masa da haka. Abubuwa irin su raina mahaifa da yayu da manyan mutane da fitsara da duk wani aiki na assha, sai Bahaushe ya ce rashin kunya ce ta jawo shi.

A Bahaushen tunani marar kunya ba ya shugabantar mutane. Kuma shugabanni ba sa zama inuwa ɗaya da marar kunya. Misali za a iya samun wawan sarki a fada, yana yin wani abu kamar rashin kunya. Amma ba haka abin yake ba. Rashin kunyarsa ta gaya wa sarki gaskiya ce. Shi ne yake iya gaya wa sarki idan ya yi rashin adalci ko rashin kama kai, ko mummunar magana, kamar ashar da batsa da dai sauransu. Wannan sarki ne yake hana sarki ya yi waɗannan rashin kunya da kaucewa ƙa'ida. Akwai karin maganar da ke cewa:

"marashin kunya, marashin duniya da lahira"

"kunya adon ɗan ƙwarai".

7.0 Tasirin Zamananci a Kan Kunya

Kowa ya daɗe zai ga daɗau. Wannan haka yake, daɗaɗɗu za su ba da shaida a kan tasirin da zamani ya yi wa al'adar Bahaushe ta kunya. Musamman ma matasa, kuma waɗanda ba su samu cikakkiyar tarbiyya ba. Samari sun yaye suturunsu sun watsar, suna kwaikwayon Turawa, wai saboda tutiyar ci gaban zamani. Yara ba sa girmama na gaba da su, ba su jin kunyar aikata komai a gaban kowa, ko da kuwa iyayensa ne ko yayunsa. Manya ba sa riƙe girmansu suna aikata ba daidai ba a gaban yara. Talaka bai girmama sarki, bai jin kunyarsa. Shi ma sarki yakan ɗauke kansa a wajen kula da talakansa. Kunya ta yi ƙaura sai wani gyaran Allah. A yanzu da wuya ka ji wani ya ce "kunya ta kama ni", maimakon idan mutum ya yi wani abin kunya (kamar sata ko kwartanci) ya gudu ya bar garinsu, sai ya yi mursisi, yana zare ido har in yana da abin hannu (dukiya) sai a ba shi wani muƙami na sarauta.

Ta ɓangaren mata kuwa, abin ya ta'azzara fiye da ƙima. Sai an yi sa'ar gaske kafin ka ji mace ta ce wane ina jin kunyarka. Ta wajen sutura kuwa, sai ka tsartar da yawu. Suna da ɗunkuna daban-daban na bayyana tsirara. Misali akwai: akwai "baba na balaga", wanda suke fito da ƙirjinsu a fili, ka fa nonuwansu a wake ba tare da jin kunyar kowa ba. Akwai wani ɗinki da suke cewa "kalli gabana", shi kuma akan yi ɗinki ne da zai riƙa fito da cibiyarsu fili. Akwai kuma "ƙwaurina ba tabo", shi kuma akan tsaga siket ko zane yadda ƙwaurinta zai riƙa bayyana a yayin da take tafiya. Haka akwai "fidda komaɗa", shi kuma akan ɗinka kayan ne a matse, yadda zai fidda duk wata komaɗa da take jikin yarinya balagaggiya. Ga su nan dai sai iya wadda mutum ya gani. Kunya ta yi ƙaura daga wajen 'ya'yan Hausawa. 'yar Hausawa ce za ta kafa maka ido ba ƙiftawa kamar idon tsaka, ba sunkuyar da kai. In kun haɗu a hanya sai dai ka kauce mata, in ba haka ba sai dai ku yi karo. "Allah ya farfaɗo da kunyar Bahaushe."

8.0 Kammalawa

Kamar yadda bayanai suka gabata a cikin wannan maƙala, tsokaci ne a kan kunya a Bahaushen tunani amfaninta da kuma illolinta. An gabatar da wannan takarda kan yadda Bahaushe yake kallon kunya a tsarin rayuwarsa ta yau da kullum. Kunya wani yanki ne daga cikin al'adu da addinin Musulunci. Haka, kunya ta samu karɓuwa kasancewar daɗaɗɗiyar al'ada ce da Bahaushe ya yi matuƙar imani da ita. Takardar ta fahimtar da mu cewa an yi bayanai daidai gawargwado. Amma kafin a tsunduma cikin aikin sai da aka bayyana ma'anar kunya da ire-irenta. Sannan aka yi bayanin irin kallon da Bahaushe yake yi wa kunya a tunaninsa, inda aka bayyana abubuwan da suke sa wa a gane mai kunya da marar kunya. Haka an fahimci akwai sassan da ke jikin ɗan'adam da ake gane mai kunya ko marar kunya da su kamar ido da kai da jiki da kuma zuciya. Baya ga wannan, ta gamsar da mu cewa kunya tana da amfani da kuma illoli a cikin rayuwa. A ƙarshe, takardar ta nuna mana yadda zamananci ya yi tasiri a kan asalin yadda kunya take wadda ake ganin su ne suka jawo rashin kunya ta yi yawa a halin da muka tsinci kawunanmu yanzu.

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Tsakure

Wannan takarda za ta yi duba ne a kan nazarin al'adar kunya a zamantakewar Hausawa. An bayyana daburun da aka bi wajen gudanar da bincike da ra'in bincike inda aka ɗora bincike kan ra'in manunin Al'adu (Reflection Theory) ko (Theory of Culture). William Labob shi ne wanda ya ƙirƙiro ra'in da tarihin Hausawa a taƙaice da ma'anar al'ada da zamantakewa da kunya daga bakuna masana da manazarta, sannan an fayyace nau'o'in kunya a zamantakewar Hausawa.

Gabatarwa

Al'ummar Hausawa, al'umma ce wadda take cike da ɗimbin tarihi, musamman ta fannin zamantakewar jama'arta. Tun asali Hausawa mutane ne da ke rayuwa a cikin tsari ta hanyar bin tafarkin wasu al'adunsu.Ire-iren waɗannan al'adu su ne suka ba su dama domin tafiyar da rayuwarsu ta yau da kullum.Hausawa mutane ne masu kunya da kyautata zamantakewa.Al'ummar Hausawa mutane ne da ke alfahari da abin da al'adunsu suka shata sau da ƙafa, musamman a fagen kunya da kyakkyawar zamantakewa tsakaninsu da juna da kuma duk wasu al'ummomi da suke mu'amala da su. Shi ya sa ma da musulunci ya zo ya tarar da su da halinsu na kunya da kyautata zamantakewarsu, sai ya sake jaddada musu ita. Zamantakewa ita ce cuɗanya ta zama wuri ɗaya tare da musayar ra'ayoyi tsakanin al'umma da wata al'umma ta daban, a kwai tsarin zamantakewa ta gari a tsakanin al'ummar Hausawa su kansu da kuma sauran al'ummomin da suke maƙwabtaka da su. Ɗangulbi (2013).

Dabarun Bincike

Hausawa sun yi gaskiya da suka ce "Kowanne bakin wuta, da nasa hayaƙi" kamar kowanne bincike ita ma wannan takarda ta yi amfani da irin nata dabarun domin ganin kwalliya ta biya kuɗin sabulu. An duba manya da ƙanana kundaye bincike masu alaƙa ta kusa da wannan aikin. An sake duba littattafai na al'ada da kunya da zamantakewa duk na

Hausawa don a samu wannan bincike ya kai gaci.

Ra'in Bincike

An ɗora wannan bincike ne bisa ra'in manunin Al'adu (*Reflection Theory*) ko (*Theory of Culture*). William Labob wanda ya ƙirƙiro nazarin yin amfani da harshe a matsayin manunin al'ada (Heller 1984:46,58).Ra'i ne wanda ake yin nazarin al'adu ko harshe ko adabi a bisa yaƙini ko zahirin abin da ake iya gani a fili. Abin nufi shi ne, a kan yi amfani da al'adu ko harshe ko adabi a matsayin madubi na dubo ko ƙyallaro al'adun al'umma. Ana iya yin wasu lafuzza masu yin nufi da wasu al'adu (Na aure da haihuwa da mutuwa) a tsakanin Hausawa ko tsakanin Hausawa da wasu al'umma. (Mukhtar,2010:30).Masana kamar Gusau (2015:5) da Shu'aibu(2013:19) sun kawo sunan wasu makarantu da ke da alhakin gudanar da irin wannan nazari da sunan mazhabar zahiranci (Realism).

Hausawa da Tarihinsu a Taƙaice

Bayani a kan ko su wane ne al'ummar Hausawa da tarihinsu da kuma yadda su Hausawa suke kallon al'adunsu na asali, batutuwa ne masu faɗin gaske da ya kamata a ce an kawo shi a faɗaɗe. To amma wannan ba ita ce alƙiblar wannan takarda ba. hakan ta sa aka kawo shi a taƙaice.

Hausawa al'umma ce kamar sauran al'ummomi wadda masana da manazarta suka sha yin rubuce-rubuce a kanta. Misali, Mahdi (1978) da Ibrahim (1982) da Yahaya (1988) da Gusau (2008) da Madauci (1981) da Jinju (1985) da Smith (1964) da makamantansu.

An sha samun tababa da bambance-bambance na ra'ayoyi a kan asalin Hausawa. Abin fahimta anan shi ne, al'ummar Hausawa zaunanniyar al'umma ce daɗaɗɗiya, mai cikakkiyar hanyar rayuwa, mai daɗaɗɗun al'adu ingantattu, wadda a ko da yaushe take ƙoƙarin watsi da munanan al'adu (Gusau, 1995).

A taƙaice tarihin Hausawa ana kallon sa ta fuskoki uku manya kamar yadda aikace-aikacen masana suka nuna. Na farko shi ne tarihin Hausawa ta dogara da ra'ayin masana harsuna da suke nuni da cewa harshen Hausa da Hausawa sun samo asali ne daga rukunin harshen Cadi inda aka fahimci kamanceceniya da wasu harasa da suke farfajiyar tafkin Cadi.Sai ra'ayin malaman tarihi da suka bayyana cewa Hausawa sun samo asali ne daga ƙaura da ta auku, wadda har aka samu auratayya a tsakanin ƙabilu wadda ta yi sanadiyyar samuwar Hausawa a yau. Sai kuma maganganu na zantukan baka masu alaƙa da zuwan Bayajidda ƙasar Hausa. Har ta kai ana alaƙanta shi da asalin Hausawa.Ko da yake wannan ra'ayin akwai rauni matuƙa a cikinsa, kamar yadda masana suka nuna (Smith 1964) da (Mahdi 1978) da Yahaya (1988) da kuma Ibrahim (1982) da sauransu.

Dangane da yadda Hausawa suke kallon al'adunsu na asali, za a iya cewa suna kallon waɗannan al'adu a matsayin ginshiƙin gina rayuwa waɗanda suka zama jini da tsoka a wajensu.(Halima,2013:116).

Ma'anar Al'ada

Ɗangambo, (1984:38) ya bayyana alʼada da cewa "Ita ce abar da aka saba yi yau da gobe, akwai alʼadu masu kyau, da marasa kyau".

Kamusun Hausa (2006:368) an bayyana kunya da cewa "Kunya halin nuna kawaici da jin nauyi da rusunawa saboda wata dangantaka ko ƙin faɗar sunan ɗan fari ko miji".

Alhassan (2016:174) cewa ya yi "Kunya ita ce aikata halin kirki da mutum zai yi a zamantakewarsa da al'umma, tare da neman daraja da girmamawa a cikin mutane. Kunya tana sa mutum ya kauce wa duk wani aiki ko kalami da zai zubar da kimarsa"

Bunza, (2006: xxii) ya bayyana al'ada da cewa "Al'ada tana nufin dukkanin rayuwar ɗan'adam tun daga haihuwarsa har zuwa kabarinsa. A ko'ina mutum ya samu kansa, duk wata ɗabi'a da ya ta shi da ita tun farkon rayuwa, ya tarar a wurin da ya rayu, ko yake rayuwa, ita ce al'adarsa da za a yi masa hukunci a kai".

Magaji A. (2002) y ace "Al'ada ita ce hanyoyin da al'umma take bi domin gudanar da rayuwarta waɗanda suka haɗa da abinci da sutura da muhalli da gine-gine da sadarwa da sauran muhimman abubuwa na wannan al'umma.

A fahimtar mu, al'ada ita ce rayuwar al'umma baki ɗaya, domin tana yin bayani a kan tsarin rayuwar da aka saba da shi tun samuwar al'umma da cigabanta da sauye-sauyen da ta shiga na siyasa da bukukuwa da sana'o'i da ɗabi'u da halayenta. Wato dai, jama'a ne masu kama ɗaya, da manufa iri ɗaya, suna zaune a cikin wuri guda bisa haƙuri da juna, da kare addini da mutuncinsu.

Ma'anar Zamantakewa

CNHN (2006:489) sun bayyana cewa "Zamantakewa na nufin zaman tare wanda kan jawo shaƙuwa da juna"

Adamu (2008:21) ya bayyana cewa "Zamantakewa ita ce zaman wuri ɗaya tare da wasu mutane daban a ƙarƙashinka suke ko kuma zama wuri ɗaya ne kawai ko gari ne ya haɗa".

Zulai Sule Ingawa (2012:41) cewa ta yi "Zamantakewa na nufin wani yanayin zaman tare a tsakanin mata da maza ko iyaye da iyalansu ko zaman yau da kullum a tsakanin al'umma dangane da auratayya da maƙwabtaka da zaman gari ko al'umma ɗaya".

Zamantakewa na nufin irin yadda rayuwar yau da kullum ke gudana a tsakanin al'umma. Wannan ya haɗa da hulɗoɗi irin na aure ko zumunci ko maƙota ko yadda ake gudanar da bukukuwan al'adu da dai sauransu, (Dumfawa,2013:779).

Ma'anar Kunya

Kamusun Hausa (2006:368) an bayyana kunya da cewa "Kunya halin nuna kawaici da jin nauyi da rusunawa saboda wata dangantaka ko ƙin faɗar sunan ɗan fari ko miji, da kuma kunya".

Alhassan (2016:174) cewa ya yi "Kunya ita ce aikata halin kirki da mutum zai yi a zamantakewarsa da al'umma, tare da neman daraja da girmamawa a cikin mutane. Kunya tana sa mutum ya kauce wa duk wani aiki ko kalami da zai zubar da kimarsa"

Magaji,(1997) ya bayyana kunya da cewa " kunya hanya ce ta nuna ɗa'a, wato idan mutum zai yi abu ya duba abin da zai je ya dawo, ta ɓangaren kansa da tsakaninsa da jama'a da kuma mahaliccinsa".

Nau'o'in Kunya a Zamantakewar Hausawa

Kunya a al'adar Hausawa tana da dama kamar yadda Bunza, (2006:254) ya bayyana a cikin littafinsa mai suna *Gadon Feɗe Al'ada,*

ga dai yadda ya kawo nau'o'in kunya a al'adar Hausawa:

Kunya Tsakanin Mata da Miji

Akwai kunya mai mutuƙar tsanani a tsakanin zamantakewar mata da miji,wannan dalili shi yasa matan Hausawa ba sa kiran sunan mijin su, sai dai su kira shi da Malam ko kuma Maigida ko Baban wane ko kuma Baban wance da dai sauransu.

Tarihi ya nuna cewa irin wannan kunya da ke tsakanin mata da miji ya sa ba sa iya kiran sunan 'ya'yansu na fari kamar yadda aikin Bunza, 2006 da Yahaya, 2013 suka nuna.

Kunya Tsakanin Iyaye da 'Ya'ya

Haihuwa ita ce hanya mafi girma wajen yaɗa zuriya da yawaita jama'a,domin dalilin haihuwa ne jama'a suke bunƙasa da fifita a tsakanin sauran jama'a. Akwai irin wannan yanayi na kunya tsakanin iyaye da 'ya'yansu, wato lokacin da mace da miji suka auri juna musamman auran fari a al'adance ba a sanin lokacin shiga ko fitar miji daga ɗakin matarsa, saboda tsabar kunya, haka kuma zamu ga iyaye suna kawaici a kan 'ya'yansu yayi da wani babba ke dukansu ko yake yi musu faɗa, sai dai su ɗauke kansu saboda kunya.Koda ya kasance faɗan ba gaskiya ba ne.

Haka kuma sanadiyyar kunya da ta cakuɗu da ladabi da biyayya ya sa 'ya'ya suke ɓoye sunayen iyayensu. Wannan yasa 'ya'ya suke kiran iyayensu maza da "Mahaifina" ko kuma "Tsohona" ko kuma "Maigidanmu"ko kuma "Baba" haka kuma suna kiran iyayensu mata da "Umma" ko kuma "Baba" da dai sauransu.

Haka kuma su kansu iyayen suna kunya a kan 'ya'yansu domin kuwa basa nuna cewa wannan ɗansu ne ko kuma 'yarsu ce ko da kuwa wani abu ya faru ga waɗannan yara, sai dai 'yan uwa wato dangin uwa ko na uba su sukan gyara duk wani abu da ya taso. Wanda hakan yakan ƙara martabar zumunci na 'yan uwa. (Umar,2016:105 da Amina,2019:49).

Kunya Tsakanin Yayye da Kanne

Akwai mutuƙar kunya tsakanin yayye da ƙannensu ta kowacce fuska saboda tarbiyya da suka tashi da ita, ƙanne sukan ji kunyar yayyensu mutuƙa kamar yadda suke jin kunyar iyayensu wannan shi ya sa ba sa ma kiran sunayen yayyansu da abokan yayyensu ba sa kiransu da sunayensu na yanka sai dai su dinga kiransu da yaya (Bunza,2006:257 da Lawal,2019:89).

Kunya Tsakanin Surukai

Suruki shi ne wanda auratayya ta shi ga tsakanin miji da mata, dukkan ɓangarorin biyu sun zama surukan juna. Mijin 'ya'yan Mijin 'ya'yan ya zama surukin iyayen da 'yan uwan matarsa, kamar yadda matar take suruka a wajen iyayen mijinta, to kunya ta shi ga tsakaninsu. Haka kuma a kwai kunya tsakanin mata da miji idan zai kira sunan iyayenta a gabanta sai ya sakaya da "Umma" ko "Baba" ko "Inna" ta gidanku ya kan faɗi haka ne a gabanta saboda kunya. Idan kuma ya fita zai yi magana akan iyayen matarsa ya kan ce "Surukata" ko kuma "Surukina", haka ma matar ita ma bata iya faɗar sunan iyayen mijinta duk saboda kunya.

Duk lokacin da wata magana ta haɗa shi da surukinsa sai a ga mijin 'yar yana sunkuyar da kai baya iya ɗaga ido ya kalli idon mahaifiyar matar tasa, wani lokacin ma idan hanya ta haɗa su kamar a lungu wani yakan yi

ƙoƙarin canza hanya tun kafin su haɗu, duk don sabo da kunyar juna da suke (Bunza,2006:255).

Kunya Tsakanin Maƙwabta

Maƙwabtaka ita ce zaman tare wadda Allah yake haɗawa wuri guda da mutum dalilin sana'a ko kuma wuri zama. Haka kuma Maƙwabci ya kan iya kasancewa musulmi ko kuma ba musulmi ba, ɗan' uwa na jini ko ba ɗan' uwa na jini ba.

Kunya tana iya shiga tsakanin maƙwabta ta sanadiyyar 'ya'ya, ta inda wani lokacin yara sukan yi faɗa a tsakaninsu inda har ta kan kasance wani a cikinsu ya ji wa wani rauni ko ya ci zalinsa don ya fi ƙar finsa, saboda kunya sai ya yiwa maƙwabcin nasa da ɗan sa ya cuta kunya yaƙi ɗaukar mataki a kai don ramawa.

Haka kuma idan maƙwabtaka ce ta kasuwa a wasu lokuta akan samu cewa kayan da maƙwabci yake sayarwa farashinsa ya yi tsada fiye da yadda sauran jama'a ke sayar da nasu, amma saboda kunya ya ƙi tsallake shi da wannan ciniki duk da cewar inda zai saya da sauƙi, sai ya saya a wurinsa duk don kunya da maƙwabtaka, kamar yadda aikin Amina (2019) ya nuna.

Kunya Tsanin Malami da Almajiransa/Dalibansa

Haƙiƙa dangantakar da take tsakanin malami da almajiransa/ɗalibansa kusan irin ta haihuwa ce, malam uba, kamar yadda ta'alimi shafi na 16 ya ce "sayiduna Aliyu (R.A) yace wannan kuwa yana nuna irin mutuƙar muhimmancin matsayin da malami yake da shi a wurin almajiransa/ɗalibansa. Wannan hujja ce ta sa kowanne lokaci malami yake tsantsan da jikinsa tare da kare mutuncinsa gudun jin kunya a gaban almajiransa/ɗaliban.

Kunya ta sa mafi yawan almajiransa/ɗalibansa ba sa faɗar sunayen malamansu inda a nan suke kiran su da "Malam" ko "Malama" ko "Shehi" da dai sauransu. Wata muhimmiyar aniyar da almajirai/ɗalibai suke nuna kunya tsakaninsu da malamai, ita ce sanya nutsuwa yayin gabatar da wata magana a wajen malami tare da ƙasƙantar da kai ya yin da ya je wajen malami ko da kuwa shi almajirin/ɗalibin ya girmama malaminsa. Haka kuma almajiri/ɗalibi yana nuna kunyarsa ga malami ta hanyar sunkuyar da kai a duk lokacin da yake karɓar umarni ko kuma wani saƙo daga wajen malaminsa (Ta'alimi 2000:16) da (Lawal,2019:97).

Kunya Tsakanin Sarakuna da Talakawa

Wannan ɓangare na sarauta ya ƙunshi al'umma da kuma al'amuran da suka shafi jama'a, wanda ya haɗa da jan ragamar su da ba su umarni da hani da mummuna da yi musu jagoranci a kan tafarkin da suka amince da yanke musu hukunci da sulhuntawa a tsakaninsu da dai sauran abubuwa dangin waɗannan. Za a iya cewa a kwai kyakkyawar dangantaka a tsakanin sarakuna da talakawan. Dangane da muhimmancin sarauta, Annabi tsira da amincin Allah su ƙara tabbata a gare shi yana cewa "ina muku wasiyya da tsoron Allah mai girma da ɗaukaka, da kuma yin biyayya ga ko da bawa ne yake sarauta a kan ku".

Haka kuma Allah a cikin Al'ƙur'ani yana cewa "yaku waɗanda ku kayi imani kuyi wa Allah biyayya da manzansa da kuma waɗanda suke da umarni a kan ku" (Suratul,Nisa'i:59).

Sarakuna sukan kira sunan kowane talakansu, sai fa idan a kwai wani dalili mai ƙarfi.Amma a al'adance talakawa ba sa kiran sunan sarakunansu. Haka kuma talakawa suna girmama sarakuna ko da dangantakar da take tsakanin malami da ɗalibi kamar yadda sarakuna sukan ba da umarni da hani da abin da sarakuna suka ga talakawansu na yi kuma su yi musu adalci a kan wani jagoranci a kan wani abu da ya shafe su (Lawal,2019:91).

Kunya a Tsakanin Mutum da Mutum

Al'adar Hausawa yin abin kunya, abin ƙyama ne ga kowa.Mutum kan ji kunyar aikata wani abu ko furta wata magana mai nauyi ta kunya gaban mutanen da ya sani da waɗanda bai sani ba.Aikata abin kunya gaban waɗanda aka sani ta fi tsananin kunya da nauyi fiye da waɗanda ba a sani ba. Idan gaban wanda ba a sani ba ne, su kuwa ba su san ka ba, sai dai a tuna a yi dariya kawai amma ba a ganin hoton fuskar da aka sani a zuci. Idan cikin baƙin ido ake sai dai aji kai ya yi nauyi na al'ada, ko jiki ya ɗan mutu kamar yadda aka saba amma ba ƙwarai ba. Don haka da wuya abin ya haifar da kuka ko aron hauka don a naɗe tabarmar ta kunya.

A al'adar Hausawa, yaro na jin nauyin ya ratsa magabatansa alhali suna zaune suna kallonsa. Haka kuma, yana jin kunya a gabatar da shi ya gabatar da wani abu a gaban su ya yi abin cikin sakewa da nutsuwa. Haka kuma mace na jin kunyar ta ratsa dandalin maza ko da kuwa kowannensu zai sauke kansa ƙasa ne. Al'ada ko ta tsaya ta fuskaci maza takan ji gabanta ya faɗi, tafiyarta ta sauya, ƙafafunta su dinga shiga cikin juna kamar mai koyon tafiya ko mai wani ciwo a ƙafa, kamar yadda aikin Amina (2019) da Isa (2016) ya nuna.

Sakamakon Bincike

Wannan takarda ta gano al'ummar Hausawa mutane ne masu ruƙo da al'adunsu tun na asali, wato tun iyaye da kakanni, kunya tana ɗaya daga cikin al'adun Hausawa wadda take inganta zamantakewarsu da iyalansu, da ma sauran jama'a.Hakan yasa suka yi ruƙo da al'adar kunya a zamantakewarsu domin kunya a al'adar Hausawa aba ce mai kyau.

Haka kuma, wannan takarda ta gano a kwai kunya a zamantakewar al'ummar Hausawa wadda suke aiwatarwa acikin zamantakewarsu wadda ta haɗa da: Kunya tsakanin mata da miji da kunya tsakanin iyaye da 'ya'yansu da kunya tsakanin yayye da ƙanne da kunya tsakanin surukai da kunya tsakanin maƙwabta da kunya tsakanin malami da ɗalibi da kunya tsakanin sarakuna da talakawansu da kuma kunya tsakanin mutum da mutum duk a cikin zamantakewar Hausawa.

Babu shakka wannan takarda zata taimakawa masu nazari su sake fahimtar nau'o'in kunya a zamantakewar Hausawa, idan buƙatar hakan ta taso.

Shawarwarin Bincike

Kafin a kammala wannan takarda, ya dace a bayar da wasu shawarwari domin a tabbatar da ɗorewar al'adar kunya a zamantakewar Hausawa, ga shawarwari kamar haka:

i. Ya kamata Hausawa su riƙe wannan kunya tasu da suka gada tun iyaye da kakanni, domin kunya aba ce mai kyau ko a addini da al'ada Hausawa.
ii. Matasa wannan zamani ya kamata mu yi koyi da iyaye da kakanni wajen ruƙo da kunya a cikin zamantakewarmu

domin kyautata zamantakewarmu da sauran al'amuranmu na yau da gobe.

iii. Ya kamata duk inda Hausawa suka tsinci kansu su yi ƙoƙari su nuna wannan al'ada tasu ta kunya a cikin al'amuransu na yau da gobe.

iv. Ya kamata duk waɗannan nau'o'i na kunya da aka yi nazari, a wannan takarda su ci gaba da aiwatar da kunya da take tsakaninsu a zamantakewarsu ta yau da gobe, domin ruƙo da al'ada da kuma ɗorewar kunya.

Kammalawa

Al'adar Hausawa ta tanadi kyakkywan yabo ga mutanen da ke bin al'adar su ta kunya a zamantakewa domin tabbatar da zaman lafiya da al'umma ta gari. Hakan kuma baya samuwa sai da kyakkywar zamantakewa ta ƙwarai ta hanyar bin ƙa'idojin da al'adar Hausawa ta tanada.Zamantakewa al'amari ne mai muhimmancin gaske ga rayuwar ɗan Adam, kasancewar mutum ba ya iya rayuwa shi kaɗai dole sai ya cuɗanya da wasu domin gudanar da harkokin rayuwarsa.

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Laluben Wasu Al'adun Hausawa A Wasan Kwaikwayon Gidan Rediyon Tarayya Kaduna: Tsokaci Daga Wasan Kwaikwayon Basafce

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Tsakure

Adabi wani katafaren gulbi ne da ke yayo abubuwa masu yawa, wannan fa]i da adabi ke da shi ya sa wasu ke fakewa da shi su cusa wasu abubuwa da a zahiri ba su shafe shi ba ta kai tsaye. Maufar wannan takarda shi ne ta banka]o irin al'adun da aka cusa cikin adabi, wato al'adun da aka lullu~e cikin adabi. A yayin da ake wannan aiki an yi }o}arin samun wani daga cikin wasannin kwaikwayon da gidan rediyon tarayya Kaduna ya gabatar a baya,wato wasan kwaikwayon "Basafce [an malam Dogara" a ka nazarci wasan "Dandi ta yi kyau". Nazarin ya gano cewa an lullu~e wasu al'adun Bahaushe kamar tsari sarautar gargajiya da zaman fada da tasirin da sarakuna wajen warware sa~ani tsakanin al'umma. Haka zalika, an gano cewa a yayin da ake shirya wasan kwaikwayo akan za~i harshen da za a yi amfani da shi, ana kuma yin la'akari da al'adun mutanan da aka shirya wasan, wannan ya tabbatar da cewa wasannin kwaikwayo na ma}are da al'adun Hausawa, wannan shi ne batun da wannan takarda ya maida hankali a kai.An shawarci masu shirya wasannin kwaikwayo da su]auki wannan salo, wannan zai taimaka wajen bun}asa harshe da taskace wasu daga cikin salwatantun al'adun Hausawa. An yi amfani da ra'in zahiranci wajen tantance wannan aiki. Ra'in bincike wata tsararrar hanya nazari ce da ke tantance matani ta amfani da }a'idojin da masana suka shar]anta, a don haka an]ora wannan nazari kan ra'in zahiranci (Realism), wannan mazahaba na yin amfani da harshe ko al'ada ko adabi a matsayin madubi na duba ko haskaka al'adun al'umma.

Muhimman Kalmomi: Adabi, Al'ada, Wasan kwaikwayo, lullu~e da Rediyo.

1.0 Gabatarwa

Adabi wani faffa]an rukuni ne a cikin fasahar Bahaushe wato, harshe da al'ada da ake nazari. Adabi ya yi naso cikin harshe da al'ada, [angambo,(2008:7) ya ce 'Adabi da Al'adu' jini da tsoka suke, wata }ila idan mun

ce Adabi shi ne jini. Shehu, (2016:141) ya ruwaito Pokriveak, (2010) na cewa ta hanyar adabi ake iya fayyace nau'in kowace al'ada. A ~angare guda, Yakasai, (2000) ya ce adabi na }unshe da wasu fasahohi da azanci da al'ada. Shehu, (2016:135) ya bayana cewa ayyukan adabi na taka muhimmiyar rawa ga rayuwar jama'a, musamman wajen adana al'adu da ilmantarwa da zaburar da zukata.
Bakori, (2022) ya ce masana irin su Umar, (1981) da Ahmed, (1985) da Malumfashi, (1985) da Yahaya da [angambo, (1986) da Umma, (2005) da 'Yaar aduwa, (2007) da Sulaiman, (2013 da Shehu, (2016) sun yi rubuce-rubuce masu yawa kan wasan kwaikwayo, rabe-rabensa da nau'o'insa, a dun}ule bayanan nasu ya nuna cewa wasan kwaikwayo aiwatar da kamance ne na halaye da]abi'un mutane cikin raha da nisha]i.

A ~angare guda, 'Yar aduwa ya jingina asalin wasan kwaikwayo da }asar Girka, ya ce tun wajen shekaru]ari shidda kafin haihuwar Annabi Isa (A.S.) Girkawa suka fara bikin wa}o}i da raye-raye domin girmama abin baurtarsu(Dionynus). Dangane da rabe-raben wasan kwaikwayo, masana sun raba shi zuwa gida biyu, wato Wasan kwaikwayo na gargajiya da na zamani (Aikataccen wasan kwaikwayo da rubutaccen wasan kwaikwayo), Shehu (2016) cewa ya yi akwai nau'o'in wasan kwaikwayo da suka ha]a da rubutaccen wasan kwaikwayo da na dandali da na rediyo da na majigi da na talabijin da na silima da kuma na bidiyo.

A dun}ule za a iya cewa wasan kwaikwayo kamance ne na halayen rayuwar mutane da wasu masu hikima ke aiwatarwa cikin raha da nisha]i da azanci ta yin la'akari da]abi'un mutanen da aka shirya wasan dominsu. An kuma raba wasan kwaikwayo zuwa manyan rassa guda biyu, wato na gargajiya da na zamani, yayin da kowanne daga ciki ke da rassa.

Al'adun kowace al'uma na tafe ne kafa]a da hakayensu, wannan ne ya sa wasu masu shirya wasan kwaikwayo ke fakewa da wasan kwaikwayo su cusa wasu al'adun mutnen da aka shirya wasan dominsu, domin bayyan kyawo ko munin su domin zama hannunka mai sanda. A ta}aice, manufar wannan bincike shi ne ya lalubo wasu daga cikin al'adun da aka lullu~e cikin wasan kwaikwayon 'Dandi ta yi kyau' ta fito da su }arara domin nuna wa jama'a, uwa uba a nuna wa jama'a rawar da wasan kwaikwayo ke takawa wajen adana al'adun Hausawa, wato dai adabi ya yi ruwa–da-tsaki wajen taskace al'adun Hausawa.

Kafin a tsunduma wajen wannan lalube, an fara sharar fage da kawo bayanan masana game da adabi da asalin wasan kwaikwayo, da rebe-rebensa ko nau'o'insa, daga nan sai aka baje wasan kwaikwayon 'Dandi ta yi kyau' domin nazartar shi tare da fito da al'adun da a ka lullu~e a ciki. An gano cewa wasan kwaikwayo na yin ishara da tsari da tasirin sarautun gargajiya ke da shi wajen arware sa~ani tsakanin al'umma musamman a da suke zama tamkar wata kotu, tsarin zaman takewar Hausawa, kamar zaman iyali, mai gida da iyalansa, uwar gida

da kishiyarta (Abiyar zama) da aikin gayya da tsabtace muhalli da yawon cirani/ ka~ar ra~a da na}altar harshe ta yadda wasan ya fito da wasu kalmomin Hausa, kamar }yale–mo]a da dawo da yawon dandi da zirnaniya da yanta da kindiri da sauransu.

1.1 Ra'in Nazari

Masana irin su Gusau,(1992) da Mukhtar,(2010) da Shu'ibu,(2013) da Ado,(2019) da Gusau, (2015) da (Bunza,(2022) da Dambo,(2022) da sauransu, sun gabatar da bayanai kan ra'i, a jimlace ra'i na nufin wata tsararriyar hanya ta bayyana wani ilmi, wato fasaha ce da ake amfani da ita wajen tantance matanin adabi ta amfani da }a'idojin da masana suka shar]anta, sun }ara da cewa, Ra'i wani ingantaccen tunani ne da magabata suka tsara bayan dogon kai–da-kawo ga wata matsala ko karatu.Sabo da haka an]ora wannan nazari kan ra'in Zahiranci(Realism). A mazahabar a kan yi amfani da harshe ko al'ada ko adabi a matsayin madubi na dubo ko }yallaro al'adun al'umma, Ado, (2019:85). Mazahabar na kallon yadda abubuwa ke gudana bisa ha}i}a.

2.1 Hanyoyin Gudanar da Nazari

Kamar yadda yake a al'ada bincike irin wannan na bu}atar bin wasu tsararrun hanyoyi da za su taimaka a samu abin da ake so, wannan nazari bai bambanta da sauran ba, kasancewar ambi wasu hanyoyi kama daga sake na]ar faifan wasan kwaikwayon da aka na]a a gidan rediyon tarayya na Kaduna,ta hannun babban jami'in da ke kula da]akin ajiye fayafayen shirye-shirye, sauraran wasan tun daga farko har }arshensa, hira da mashiryin wasan marigayi Alhaji Yusufu Ladan kafin rasuwarsa da kuma karanta bayanai da rubuce-rubucen da masana suka yi da suke da ala}a ta }ut-da-}ut da wannan nazari. Wa]annan sune hanyoyin da masu nazari suka bi wajen tattaro bayanan da suka tantance har suka fito da sakamakon nazarin da suka yi akan wasan kwaikwayon da suka nazarta, wato wasan kwaikwayon 'Dandi ta yi kyau'.

3.1 Waiwaye

Awannan ga~a an }udiri aniyar bindiddigi samuwar wasan kwaikwayo, faruwarsa ya zuwa yadda yake a yanzu, domin fahimtar manufar wannan nazari.

Masana na kallon wasan kwaikwayo, wanda wani reshe ne na adabi, a matsayin kamance ne na halayen rayuwar]an adam da ake gudanarwa cikin raha da annashuwa domin cimma wata manufa, ("Yar aduwa,2007), a yayin da Sulaiman, (2016) ya bayyana wasan kwaikwayo da cewa ayyukan adabi ne da ke]auke da fa]akarwa da ilmantarwa da nisha]antar da al'umma.

'Yar aduwa, (2007), ya jingina asalin wasan kwaikwayo da }asar Girka, ya nuna cewa tun kimanin shekaru]ari shida kafin haihuwar Annabi Isa(A.S.) Girkawa suka fara bikin wa}o}i da raye-raye domin girmama abin bautarsu (Dionynus).

A ~angare guda, Umar, (2021) ya bayyana cewa tadar bauta da bukukuwan al'ada su ne tushen wasan kwaikwayo na Hausa. Abin lura anan za a iya cewa wasan kwaikwayo abu ne da ya da]e a tsakanin

al'ummomi,kuma yana da wahalar gaske a ce ga lokacin da aka fara shi a duniya. Dangane da faruwarsa a }asar Hausa, a iya cewa ya samu tushe daga wasu al'adu da Hausawa ke yi tun kafin shigowar addinin musulunci, wasu daga cikin al'adun sun riki]e suka koma wasannin kwaikwayo da yanzu haka ake aiwatar da su a wasu sassan }asar Hausa. Daga ciki akwai wasan bori, wasan gauta,wasan magi da sauransu.

Dangane da rediyo da gidan rediyo, masana da masu nazari irin su Koko,(1988) da Galadanci da wasu, (1990) da Maiwada, (1996) da Madina, (2002) da Zango, (2007) da Garba, (2013) da Shehu, (2016) da sauransu sun yi bayyana irin gudummuwar da rediyo ke bayarwa wajen fa]akarwa da ilmantarwa da kuma nisha]antarwa, sun kuma bayyana rediyo da talabijin a matsayin hanyoyin sadarwa masu bazuwa da sauri da suka samu sakamakon ~ulluwar na'urorin lantarki.

4.1 Wasan Kwaikwayo A Gidan Rediyon Tarayya Kaduna: A shekara ta 1954 aka fara wasan kwaikwayo a Nijeriya amma sai a 1962 aka fara gabatar da shi a gidan rediyon tarayya Kaduna, (Bakori da Adamu, (2022:113). A ~angare guda Kogi, (2019:15) ya ce,

> *"The esterblishment of radio television Kaduna ignited the development of electronic media in Northern Nigeria in sixties, where various programmes were broadcast, among these programmes drama production attracted audience intrest.*

Fassara: Samuwar Rediyo da Talabijin Kaduna (R.T.K) a farkon shekaru 1960, ya wanzuwar da samuwar kafafen rediyo da talabijin a Arewacin }asar nan da suka ri}a gabatar da shirye-shirye daban-daban, ciki har da shirye-shiryen wasannin kwaikwayo da su ka samu kar~uwa ga jama'a.

Xiomeg,(2013) ta tabbatar da cewa a shekara ta 1962 aka fara wasan kwaikwayo a gidan rediyon tarayya Kaduna.

Bakori da Adamu, (2022:113) sun bayyana cewa tun daga lokacin da aka fara gabatar da wasan kwaikwayo a gidan rediyon tarayya Kaduna har zuwa wannan lokaci (2022) ba a daina ba.Daga wa]annan bayanai za a iya cewa gidan rediyon tarayya Kaduna shi ne sahun gaba wajen shiryawa da gabatar da wasan kwaikwayo na rediyo a Arewacin }asar nan.

Gidaan rediyon tarayya Kaduna ya da]e ya na gabatar da shirye-shiryen wasannin kwaikwayo daga ciki akwai 'Da gurasa'da 'Sarkin }arfi' da 'Wasan Basafce' da 'wasan Gundumi Fasa kwanya' da 'wasan zangayi komai da ruwanka' da Taba sa farincikin aljihu' da 'Zaman duniya iyawa' da 'Samanja Mazan fama'', da 'Duniya budurwar Wawa', da ' Gizago'da sauransu.

Wasannin kwaikwayo na rediyo sun kasance suna da matu}ar tasiri, musamman ganin yadda Bahaushe ya]auki rediyo a matsayin abokin hira, (Garba, 2016:503), Shehu, (2016:135) ya ce wasanin kwaikwayo na rediyo sun kasance abu mai muhimmanci da Hausawa suka runguma, musamman ganin yadda suke samun nisha]i

da wayewar kai dangane da dabarun tafiyar da rayuwa. Wani tuntu~e da]in gushi, Bakori,(2022:54) ya ruwaito Yusufu Ladan na cewa a wasanin kwaikwayon gidan rediyo ana mi}a sa}wannin da ba su fa]uwa ta rediyo kaitsaye ga masu sauraro.

4.2. Bayyanar Al'adu Cikin Wasannin Kwaikwayon Gidan Rediyon Tarayya Kaduna

A wannan ga~a za a fara da kawo ta}aitaccen bayani kan wasu daga cikin jerin wasannin kwaikwayon da gidan rediyon tarayya Kaduna ya gabatar, sai dai kafin nan an fara da kawo bayayan masana dangane da al'ada da adabi da rawar da adabi ke takawa wajen fayyace al'adun al'umma.

Duk da cewa Bunza, (2022:191) ya ce al'ada ita ce uwa uba ga harshe da adabi, Shehu, (2016:141) ya ruwaito Pokriveak, (2010) na cewa ta hanyar adabi ne ake iya fayyace nau'in kowance al'ada, kenan ayyukan adabi irin wasanin kwaikwayo ke fito da al'adun al'umma ta yadda za a fahimcesu.

Shi kuwa, Yakasai, (2020) cewa ya yi adabi ya na }unshe da wasu fasahohi da hikima da azanci da al'adu. Da wannan Shehu, (2016:114) ke cewa wasan kwaikwayo ya zama madubi da manazarta da sauran al'ummomi ke iya gane baki]ayan yanayin rayuwar al'ummar da aka tsara wasan a kanta. Bugu da }ari, Maiwada,(1996)ya ce an ~ullo da wasan kwaikwayon '**Dagurasa'** domin bun}asa al'adu da]abi'u masu ma'ana ga rayuwarmu. A wata hira da mai nazari ya yi da Yusufu Ladan, (16/06/2019), ya ce an ~ullo da wasan kwaikwayon Gundumi Fasa Kwanya ne musamman kan al'adun Hauasawa na dambe. Kenan ba a wasan kwaikwayon Gundumi kwai ake samun bayyana al'adun Hausawa ba, za a iya samun su a sauran wasanin kwaikwayon da gidan rediyon ke gabatarwa, kamar yadda za a gani a wasan '**Dandi ta yi kyau'** a cikin jerin wasannin kwaikwayon Basafce]am malam Dogara.

4.3 Wasan Basafce [an Malam Dogara

Wasan Basafce na daga cikin jerin wasannin kwaikwayon da gidan rediyon tarayyya Kaduna ya gabatar tun ana kiranshi da suna BCNN, Bakori, (2022:75), Alhaji Yusufu Ladan ne ke rubuta shirin.

Newman da wasu, (2006), sun bayyana dandi da cewa yana nufin "Roamingabout leading a loose, carefree life" wato yawon gantali ko tamba]a, fassarar mai nazari.

A ~angare guda kuma,Skinner, (1978) ya bayyana mai yin dandi da mai yawon banza. A ta}aice za a iya cewa dandi shi ne fita daga }auye zuwa birni yawon banza ba tare da abin yi ba. Amma a wannan wasa za a iya cewa an ci ribar dandi kamar yadda za a gani da kuma yadda Basafce ya ce 'Yalla~ai ni dai ga ni kawai, amma ni a wuri na fa "**Dandi ya ti kyau"**.

Wasan Basafce, wasa ne da aka shirya musamman kan aikin noma da yadda za a bun}asa aikin noma, Maiwada, (1996) da Bakori,(2022).Sai dai a }o}arin mashiryin wasan wajen bayyana wannan manufa ya bijiro da wasu al'adun Hausawa, kamar yanayin zamantakewar iyali, masarauta da zaman fada da cimar Hausawa da sauransu da za a iya gani daga tankiyar 'yan wasa.

4.3.1 Zamantakewar Iyali

A wasan, Basafce yana da mata biyu kamar yadda ya ke a al'ada, yawanci mutanan }auye suna auren fiye da mata]aya, ga tankiyar da ta faru tsakanin matan Basafce, wato Kumatu da kishiyarta/ yayarta 'Yar goma.

Kumatu: *Ya Allah ya Rahamanu,*
Ga ni ina ma kuka,
Dan kai ka ji mu babu shamaki…….

Da yayarta ta ji ta daddage rera wa}a sai ta magantu, ga 'Yar goma

'Yar goma: *Kumatu, yau da wa}a za mu karya kumallo a gidannan,*

Kumatu: *Yaya 'Yar goma ai tanka]e na ke yi, ga ma tukunyar ta kusan juyawa,*

'Yar goma: *Yanzu Kumatu ga mu da sauran miya maimakon ki tu}a mana tuwo*
kya dama mana kunu,

Kumatu: *Ai tunda tuwon ki ke so bari in tu}a mana.*

Yadda ta kasance kenan tsakanin matan Basafce, za a iya cewa zama ya yi kyau tsakanin matansa, akasin yadda ake zaman doya da manja a wasu gidajen. Ga kuma hirar da su ke yi (zama inuwa]aya da kishiyoyi suka yi har suna tattaunawa al'ada ce da aka fito da ita da cikin wasan.

'Yar goma: *To zauna mutumniyata, dama jira na ke Babangida ya fita, wai zakwa]in me*
ki ke yi,

Kumatu: *Can sai na y i mafarki ya ce in zo mu tafi,*

'Yar goma: *Wa ki ka gani,*

Kumatu: *Shi mana,*

Sabo da da]in zama har ta kasance Kumatu na gaya wa Yayarta (kishiyarta) mafarkin da ta yi, wata al'adar da aka lullu~e a nan ita ce ta yadda Kumatu ba ta fa]in sunan mijisu, sai ta ce shi, kamar yadda ya ke a al'adance. Haka nan kuma an kawo al'adar nan ta ci abinci a kwano]aya, wato mata su ci abinci tare a kwano]aya. A al'adance ba kowace mace ke kiran sunan mijinta kai tsaye ba su kan sa wani la}ani kamar baban wane ko shi, kamar yadda Kumatu ta kira mijinta da shi.

Baya ga zamantakewa tsakanin iyali akwai kuma zamantakewar da aka hasko,wato zamantakewa ta makwabtaka, ga tankiyar da ta faru tsakanin ma}wabcin Basafce wato [anyaro da Basafce da har ta kai shi ga kai }ara gaban mai unguwa.

Zagi: *Ah! [anyaro lafiya ka shigo zauren mai unguwa haka da takalma,*

[anyaro: *Yalla~ai ai sai a yi ha}uri, idanuna ne suka rufe na }osa in zo gabanka,*

[anyaro: *Yalla~ai,]aazu-]azun nan na je bakin kogi in tsago ramar yanta, na bar dannin*
gida na tsaye kyam, amma wani matsiyacin ya karya itacen dannin,

Mai unguwa: *Assha! Abu bai yi da]i ba, wane mahalukin zai yi wannan aikin,*

[an yaro: *Ina kyautata zaton wannan yaron ne Babangida, da idanu kakkafe kamar na*
Mujiya,

[an yaro: *Dan kuwa ido na idon Babangida sai na karkarya shi,*

Basafce, *Yalla~ai to ka ji,*

Mai unguwa: [an yaro: *Ai sai ka yi ha}uri, na dai kashe wannan maganar.*

Wannan kenan, yadda mashiryin wasan kwaikwayon ya yi }o}arin bayyana yadda ake zaman doya da manja kenan tsakanin [an yaro da makwabcinsa Basafce, mai makon [anyaro ya kai }ara gaban Al}ali sai ya kai shi gaban mai unguwa, kamar yadda ake yi a al'adance, ba kasafai za aka ga makwabci ya kai }arar makwabcinsa gaban Al}ali ba. Kai }ara ga mai unguwa da [anyaro ya kai Basafce mai makon gaban al}ali ya nuna tasirin da sarakuna ke da shi wajen warware sa~ani tsakanin al'umma.

Wata al'adar da aka banka]o ita ce ta yadda ake sauke ba}o idan ya je wani gari ba}unta, ga tankiyar da ta faru tsakanin mai unguwa da Basafce.

Mai unguwa: *Kai ai sai mu yi wa Allah godiya tunda Allah ya dawo mana da kai lafiya,*

Basafce: *To kaga mai unguwa, da na gama shan furar idanu na duka suka dawo mazauninsu, sai ya ce to bisimilla in tashi mu tafi fada,*

Mai unguwa: *Ashe ka taki sa'a,*

Basafce: *Da farko na fara turjewa, ina cewa na fi so a kaini gidan sarkin noma iri na,*

Mai unguwa: *To ya a ka yi,*

Basafce: *Sarki ya ce ai ko da gani na a garinmu ni ba mutumen banza bane, sai aka kama*

Mani gida sukutum.

An kama wa Basafce gida sukutum, mai makon zaure kamar yadda a ke cewa 'Zaure birkin ba}i' ko akai shi wajen sarkin noma kasancewar sa manomi,sana'arsu]aya.

Wata al'adar da aka gano ita ce tsohuwar al'adar nan ta aikin gayya, ga abin da mai unguwa ya ke cewa Basafce.

Mai unguwa: *To ai gashi rashin ka ya sukurkutar mana da gari,*

Basafce: *Wane irin sukurkucewa gari ya yi yalla~ai,*

Mai unguwa: *Yanzu irin aikin nan na gyaran gari da wani lokaci sai kawai ka bigi }irji ka*

Fara sai daga baya mutane su taya ka,

Al'adar da mai shirya wasan kwaikwayon ke son fitowa da ita ita ce ta aikin gayya da Basafce ke fara jagoranta daga baya sauran mutanan gari su sa hannu, kamar yadda mai unguwa ya bayyana damuwarsa da Basafce bayanan.

5.1 Kammalawa

Tabbas, daga wannan nazari da aka yi kan wanzuwar al'adu a cikin wasannin kwaikwayo an tabbatar da cewa wasanin kwaikwayo suna lullu~e wasu al'adun Hausawa,a }o}arinsu na isar da sa}onunsu ga jama'a, kamar yadda a ka gani a wannan wasa na 'Dandi ta yi kyau'. An yi tsokaci kan yadda zamantakewar iyali take, musamman irin wadda ya kamata a yi zama tsakanin iyali, wato uwar gida da kishiyarta (abiyar zama), ga kuma al'adar nan ta mata ta yin wa}o}in bege ko shagu~e idan suna wasu 'yan aikace-aikacen, Gusau, (1993:17), an kuma kawo yadda ake zaman doya da manja tsakanin makwabta.

Nazarin ya kuma gano yadda aka shigo da al'adar nan ta zaman fada da tasirin da sarakuna ke da shi wajen shiga tsakani da

tsawatar da al'umma, an kuma gano cewa akwai wasu mu}aman sarauta da aka bijiro da su kamar mai unguwa, sarkin zagi, galadiman fada da sarkin noma da sarkin dillalai da sarkin koli da sauransu an nuna yadda kowanne ke bayar da gudummuwarsa a fada.

Takardar ta kuma gano cewa a kwai tsaffin kalmomi da mashiryin wasan kwaikwayon ya yi amfani da su, daga ciki akwai karin kumallo, jidowa da ruwan zirnaniya da damun-}yale-mo]a da dundurusu da malfa da 'yanta da kindiri da sauransu. Wa]annan na daga cikin al'adun da wannan nazari ya lalubo da suke lullu~e a cikin wasannin kwaikwayon Hausa.Wannan ya da]a tabbatar da cewa akwai al'adun Hausawa jibge a cikin wasannin kwaikwayo.

Sakamakon Nazari

Nazarin da aka yi ya gano cewa an yi }o}arin }yallaro wasu al'adun Hausawa a yayin da ake }o}arin isar da sa}onsa. Daga cikin al'adun akwai nuna tasirin sarautun gargajiya musamman yadda Mai unguwa ya shiga tsakani ya warware sa~anin da ke tsakanin [anyaro da Basafce, da zaman takewar Hausawa yayin da za ka samu gida da matan aure fiye da]aya kuma suna zaune lafiya da juna, har Amarya bata kiran sunan uwar gidanta kamar yadda muka ji Kumatu na kiran 'Yar goma da 'Yaya', (ta ~oye sunanta), akwai kuma tasirin aikin gayya da yawon cirani ko dandi (kamar yadda aka bayyana a cikin wasan).Har wa yau akwai kuma al'adar nan ta kar~ar ba}o da sauke shi da yi mashi hidima kamar yadda aka kar~i Basfce maimakon a kai shi gidan sarkin noma sai kawai aka saukeshi a gida sukutum.

An kuma lura cewa a yayin da mashiryin wasan kwaikwayo ke shirya wasan, ya yi amfani da kyakkyawan lafazi da za~ar kyawawan al'adun da za sa}ala cikin wasanninsu kamar karya kumallo, juyawar tukunya, za}wa]i, sukurkuce da sauransu.

Nazarin da aka yi, ya tabbatar da cewa adabi na zama tamkar wata ma'adana da ke adana al'adun Hausawa da kare su daga ~al~alcewa ko salwancewa musmman wa]anda aka sa}ala cikin wasannin kwaikwayo.

Wani muhimmin abin da nazarin ya lalubo shi ne yadda wasan kwaikwayo ke farfa]o ko nuni da wasu salwatattun al'adun Hausawa,kamar al'adar kar~a da girmama ba}o, zaman fada da warware sa~ani tsakanin talakawa, tsarin sarautar gargajiya, mu}aman fada, kamar sarkin zagi, galadima, sarkin noma da sarkin dillalai da zaman gandu da sauransu.

Daga bayanan da suka gabata, wannan takarda ta tabbatar da cewa wasannin kwaikwayon Hausa cunkushe suke da al'adun Hauwasa musamman kyawana daga cikinsu, ana fito da su cikin wasan kwaikwayo domin mutane su fa'idantu da su.

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Cultural Gestures and Nonverbal Communication in Hausa and Yoruba Societies: a Study of Gatsine, Harara, Murguɗa baki, Daƙuwa, and Gwalo

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Abstract

Research explores nonverbal communication gestures between Hausa and Yoruba cultural populations. Research concentrates on studying these five gestures which are haraaraa (ojú mímọ́), gaatsinee (ìmú yínyín), muurguɗaa baakii (ẹnu ṣíṣẹ́), daaƙuuwa (ìkà yíyà) and gwaaloo (áhọn yíyọ̀). These body movements prove vital when people need to handle their social conduct or convey their feelings and create their positions in power structures and preserve their ethnic cultural heritage. Gathered data from focus groups and ethnographic observation followed by interviews revealed the significance behind these gestures according to Hausa and Yoruba cultural norms. There are common features as well as diverging roles the gestures play in these two cultures. The gesture representing resolve in both communities uses daaƙuuwa but Hausa rely on it for disputes while Yoruba elderly use it to educate children. The usage of haraaraa gestures changes according to the circumstances and relationship involved when someone is expressing anger or displeasure. Through new insights the research presents African nonverbal communication as it portrays cultural identity and societal values through nonverbal indicators which play an essential role in society's interactions and cultural maintenance and social order preservation.

Keywords: *Nonverbal communication, Gestures, Hausa culture, Yoruba culture, Cultural, identity.*

Introduction

The importance of nonverbal communication becomes vital during human interaction because it amplifies what verbal messages convey. All nonverbal communication channels exist but body language takes the lead because it enables universal idea sharing regardless of linguistic limitations through facial expressions and gestures and physical signs. The Hausa and Yoruba people of Nigeria combine nonverbal communication into their cultural customs which form part of their linguistic traditions. The study explores an original perspective regarding the joint function of language together with gestures in creating multi-dimensional meanings.

Body language stands as an essential communication factor which linguistic scholars have recognised through their studies. According to Ekman and Friesen (1969) a person can read beyond verbal content through observing nonverbal behaviours that communicate emotional attitudes. According

to Kendon (2004) gestures together with spoken words form an essential part of dialogue structure which creates both coherence and effectiveness in communication expressions. Daily interactions between Hausa and Yoruba communities heavily depend on specific nonverbal cues which convey the same amount of meaning as spoken language. These include *gaatsinee* and *haraaraa* as well as *muurgudaa baakii* and *daakuuwa*.

Yoruba and Hausa nonverbal communication operates as an independent linguistic system through established cultural-linguistic conventions instead of merely supporting verbal communication. Nonverbal communication signals within African frameworks depend heavily on socio-cultural forces which show community standards and social connections and underlying values (Adegbija, 1994). Hausa and Yoruba culture reveal how purposeful nonverbal expressions help members show feelings and strengthen leadership and social peace.

Body language demonstrates linguistic worth because it creates a connection between speaking language and cultural heritage. Egbokhare (2001) asserts that retaining indigenous knowledge systems and encouraging generational dialogue requires gestures alongside other nonverbal expressions to be preserved. The Yoruba along with the Hausa use their nonverbal methods extensively for daily social communication and through history they helped to form their linguistic pragmatic practices.

With an emphasis on body language between the Hausa and Yoruba, this study investigates the linguistic significance of body language. The analysis in this paper examines the essential communicative value of body language through an investigation of cultural meanings and linguistic effects in the usage of five gestures: *gaatsinee, haraaraa, muurguda baki, daakuuwa,* and *gwaaloo.*

Aims and Objectives

Aim

This research investigates the linguistic importance of nonverbal signals consisting of *gaatsinee (ìmú yínyín), haraaraa (ojú mímọ̀), muurgudaa baakii (ẹnu ṣíṣẹ̀), daakuuwa (ìka yíyà)* and *gwaaloo (áhọn yíyọ̀)* for both Hausa and Yoruba communities of Nigeria. The research identifies the function of these gestures in spoken speech while keeping cultural traits intact and expressing cultural messages during communication.

Objectives

i- This study evaluates the cultural meanings and uses of the Hausa-Yoruba nonverbal indicators which include *gaatsinee (ìmú yínyín), haraaraa (ojú mímọ̀), muurgudaa baakii (ẹnu ṣíṣẹ̀), daakuuwa (ìka yíyà)*, and *gwaaloo (áhọn yíyọ̀).*

ii- This research analyzes body language expressions consisting of *gaatsinee (ìmú yínyín)* and *haraaraa (ojú mímọ̀)* that deliver social values and interpersonal relationships without verbal communication.

iii- Through field study the researcher will investigate how non-verbal gestures such as *muurgudaa baakii (ẹnu ṣíṣẹ̀)* and *daakuuwa (ìka yíyà)* and *gwaaloo (áhọn yíyọ̀)* help the Hausa and Yoruba

cultures protect their cultural identities while transferring knowledge generation to generation.

Literature

Body language alongside gestures enhances spoken communication meaning in ways that scientists studying nonverbal communication in different cultures have extensively studied. Ekman and Friesen (1969) describe nonverbal communication as a tool for manifesting feelings so people can read underlying messages which verbal communication might not demonstrate. According to Kendon (2004) body movements and gestures form vital elements of dialogue structure which help people understand and join messages while speaking. In African societies gestures successfully function as a strong communication instrument for interaction purposes. Experts regard non-verbal interaction as significant as verbal communication methods. The Hausa and Yoruba cultures use particular gestures to express emotions apart from establishing authority and preserving social balance. Hausa communication heavily relies on body gestures including *muurgudaa baakii* that shows disagreement through lip purse as well as *gaatsinee* for showing disapproval by using the nose. *Gaatsinee* stands as a nonverbal expression used by individuals to show their disdain or disapproval through Salawu (2018). The Hausa social tendency toward indirect communication receives additional support from the quiet expression of disapproval through *muurguɗa baki*. The Yoruba people express their disapproval through two gestures *ẹnu ṣíṣẹ̀* (pursing the lips) and *ìmú yínyín* (the nose gesture of disapproval) that carry different meanings compared to Hausa usage. Adejumo (2014) states that Yoruba people commonly employ *ìmú yínyín* in casual settings to show their disapproval but this gesture differs from *ẹnu ṣíṣẹ̀* which emphasizes mockery. Elderly figures along with other authority figures excel at using such gestures that are generally subject to social norms and depend on the status of the involved parties. Both cultures employ *haraaraa* as a vital nonverbal sign to express anger or dominance by showing intense *ojú mímọ̀* glare (Yoruba term). Elders along with authority figures employ *haraaraa* to express negative reactions while they sometimes use it as a warning or threat (Olatunji, 2015). Hausa and Yoruba people often display *dạkuwa* through clenched fists or by raising their hand. The Yoruba culture views *daakuuwa* as an important gesture of bravery which symbolizes willpower in challenges (Olatunji, 2015). The gesture known as *daakuuwa* behaves as either an offensive or defensive communication tool depending on the circumstances according to Muhammad (2019).

Both Yoruba and Hausa cultures often employ *gwaaloo* by sticking their tongues out from their mouth to express multiple meanings related to communication and speech alongside scornful and defiant moods. Through similar gestures which include lip pursing the mouth proves itself vital for emotional communication. The function of *gwaaloo* becomes most evident when you cannot express strong feelings adequately through words alone.

Research on nonverbal communication among Hausa and Yoruba groups supports the

conclusion from the cultural-linguistic perspective that gestures function inherently within social practices and cultural foundations of communication without being subservient to verbal speech. Relationships together with social norms and communal values strongly influence African communication processes particularly their nonverbal expressions according to Adegbija (1994). In Yoruba and Hausa traditions people commonly use gestures as a way to show emotions and demonstrate power status yet maintain cultural directives. According to Egbokhare (2001) gestures together with other nonverbal expressions serve as essential components which preserve traditional knowledge systems along with cultural traditions. Through their nonverbal signals the Hausa and Yoruba people maintain both immediate everyday dialogue and pass down cultural traditions along with societal principles from one generation to the next. Elder members from these cultures teach morality and maintain their authority and preserve their culture using gestures as a primary form of communication. Through nonverbal communication methods people achieve substantial influence in intergenerational communication exchanges.

Scholarly research explains how nonverbal communication maintains great significance throughout African cultures particularly within the context of the Hausa and Yoruba people. These communities demonstrate the vital part of nonverbal communication through five gestures named *gaatsinee (ìmú yínyín), muurgudaa baakii (ẹnu ṣíṣẹ̀), haraaraa (ojú mímọ̀), daakuuwa (ìka yíyà)* and *gwaaloo (áhọn yíyọ̀)* which enable complicated message transmission beyond spoken language capabilities. These ethnic groups embed their linguistic traditions together with social structures and cultural values directly into these nonverbal indicators. Study of nonverbal communication as an essential human interaction element becomes possible when analyzing the significance of cultural gestures and bodily signals in different groups.

The study evaluates the linguistic worth and cultural meaning of gestures in Hausa and Yoruba communities to enhance existing academic knowledge about nonverbal communication. Building on past research this study investigates the communicative significance of several nonverbal gestures which consist of *gaatsinee (ìmú yínyín),muurgudaa baakii (ẹnu ṣíṣẹ̀)*, *haraaraa (ojú mímọ̀)*, *daakuuwa (ìka yíyà)* and *gwaaloo (áhọn yíyọ̀)*.

This contribution uses the understanding that nonverbal systems function independently in these cultures to create its foundation. The cultural gestures *muurgudaa baakii (ẹnu ṣíṣẹ̀)* and *gaatsinee (ìmú yínyín)* carry important societal norms of non-direct communication while showing respect yet they are not just signals of disapproval. Similarly, *daakuuwa (ìka yíyà)* together with *haraaraa (ojú mímọ̀)* express various nuanced meanings that portray social power components and emotional sophistication and leadership dynamics during human interactions.

Nonverbal clues acquire great significance in transmitting intergenerational knowledge while they foster cultural continuity according to the study. Specific gestures enable elders

from Yoruba and Hausa communities to maintain cultural traditions while teaching important values and reinforcing the existing social practices. The research identifies these gestures because they function in a wide range of situations which makes them useful in current scenarios. The paper establishes a clear understanding of body language as vital African communication through its analysis within cultural-linguistic interpretation. Communication relies heavily on gestures because they reflect deeply the authentic cultural heritage of Hausa and Yoruba people. This approach showed the integration between language and culture and body language thus it enriches our larger understanding of linguistics together with nonverbal communication research.

Theoretical Framework

The research applies theoretical concepts from semiotics which investigates signs along with their functions in communication. Semiotics introduced by Saussure (1916) then received broader development from Peirce (1931–1958) creates a tool to study nonverbal signs including body gestures and facial reactions and physical movements which contain cultural significance to communicate meanings.

In semiotics a sign includes both a signifier which represents the physical substance and also a signified which stands for the associated meaning. Within the framework of Hausa and Yoruba nonverbal communication several gestures act as nonverbal expressions including *gaatsinee* (nose gesture), *haraaraa* (piercing glance), *muurguɗaa baakii* (pursed lips), and *ɗaakuuwa* (clenched fists) which serve to communicate emotions as well as attitudes and intentions.

Signs acquire their meaning through the framework of cultural context according to Barthes (1967). The Hausa gesture *gaatsinee* shows scorn in the culture yet *muurguɗaa baakii* serves as a disagreement signal in Yoruba society. Social situations along with cultural awareness determine the meaning interpretation instead of universal language principles.

The theoretical framework remains applicable to the research because it emphasizes how Yoruba and Hausa gestures contain cultural and symbolic elements that function within the complete linguistic-cultural framework.

Methodology

This study investigates the meanings of body language among the Hausa and Yoruba peoples using a qualitative ethnographic approach**.** The body movements examined include *gaatsinee (ìmú yínyín), muurguɗaa baakii (ẹnu ṣíṣẹ̀), haraaraa (ojú mímọ̀), ɗaakuuwa (ìkà yíyà),* and *gwaaloo (áhọn yíyọ̀).* This approach allows for the analysis of social and cultural elements through observational evaluations and interpretations of gestures in natural contexts.

Research Sites

The study was carried out in Sokoto and Kano for the Hausa-speaking population, and in Oyo and Osogbo for the Yoruba-speaking communities. These locations were selected for their strong cultural heritage and linguistic

authenticity, offering fertile ground for observing traditional nonverbal communication in everyday life.

Data Collection Methods

Data were collected through:

i- Focus group discussions with various demographic groups (male and female; elders, youth, and children),
ii- Semi-structured interviews with cultural custodians and knowledgeable informants, and
iii- Participant observation in daily interactions and cultural events.

Analytical Framework

The study employs semiotic analysis to interpret the gestures, focusing on:

13. Their communicative roles,
14. Their cultural and symbolic meanings, and
15. Their use in both formal and informal contexts.

This methodological approach ensures a nuanced understanding of how nonverbal communication reflects and sustains cultural identity and social interaction in Hausa and Yoruba societies.

Definition and Concept of *Gaatsinee, Haraaraa, Muurguɗa baki, Daaƙuuwa,* and *Gwaaloo* in Hausa and Yoruba Societies

The Nigerian communities of Hausa and Yoruba base their cultural linguistic expressions on nonverbal communications through gestures and facial expressions. These nonverbal clues from the communities directly represent their cultural values as well as their social behavioural patterns and interpersonal conduct. People of the Hausa and Yoruba communities use multiple typical gestures named *gaatsinee*, *haraaraa*, *muurguɗaa baakii* alongside *daaƙuuwa* and *gwaaloo* which hold vital cultural meanings within their interactions.

Gaatsinee

As part of Hausa cultural tradition, the nose gesture *gaatsinee* delivers strong emotions ranging from annoyance to disapproval and contempt. This gesture includes a minor head movement combined with minor nose movement which can involve either a nose wrinkle or nasal flaring. Nonverbal communication through *gaatsinee* enables individuals to express their rejection or disapproval through body gesture. According to Salawu (2018) this habit demonstrates how Hausa people choose to deliver strong messages indirectly through small gestures.

Among Yoruba people *ímú yinyin* represents a gesture of disgust or annoyance through the flared position or wrinkle of the nose. Adejumo (2014) explains that Yoruba people use *ímú yínyín* as an informal gesture with powerful nonverbal meanings because its system is less structured in Yoruba society than in Hausa.

Haraaraa

People show anger along with caution or disapproval by using *haraaraa* which means making a piercing or sharp stare. Within Hausa ethnic norms the pointed nose gesture operates as a nonverbal caution signal since elders selectively employ it to correct younger persons or people ranked beneath them. Through silent action people express their

negative emotions effectively (Muhammad, 2019).

The Yoruba culture names this gesture *ojú mímọ́* which performs the same functions. Without spoken words people use these expressions to warn others and deliver disciplinary messages to the younger generation or subordinates. *Ojú mímọ́* corresponds to Yoruba cultural principles that promote authority retention through carefully chosen non-aggressive communication according to Olatunji (2015).

Muurguɗa Baki

The expression of mock contempt or disapproval or mockery through twisted lips is termed *muurguɗa baki*. Using this body movement in Hausa cultural customs enables individuals to scorn individuals while disliking their viewpoints without verbal contradiction. The gesture demonstrates the subtle nonverbal elements which substitute direct confrontation during social interactions in Hausa culture according to Salihu (2021).

Among the Yoruba people the practice of twisting or pursing the lips has a specific name of *ẹnu ṣíṣẹ́* that implies disapproval alongside sarcasm and contempt. People in Yoruba casual settings adopt *ẹnu ṣíṣẹ́* as a dramatic expression that combines humour and exaggerated movements to indicate satire or dissatisfaction (Adejumo, 2014).

Daakuuwa

The global gesture denoting anger or readiness to handle challenges is *daakuuwa* meaning fist-clenching activity. People show *daakuuwa* when they become upset or decide to protect their opinions because this gesture has meaning for Hausa people in terms of emotional and physical settlement (Muhammad, 2019).

Among Yoruba communities the equivalent gesture *ìkà yíyà* shows the same significance of determination or rage. This gesture represents Yoruba cultural values which emphasize readiness for tackling both real and hypothetical difficulties despite the fact that people often speak while performing this movement as per Olatunji (2015).

Gwaaloo

In Hausa culture *gwaaloo* refers to tongue-sticking out through which people show contempt or oppose orders and initiate joking sessions with others. People deploy this bodily expression during everyday offenses or offensive encounters to pressure others or instigate debates while staying out of physical reach. Children use *gwaaloo* tongue gestures extensively in their preferred games of bantering and light teasing with peers. Salihu (2021) explains that Hausa people communicate through symbolic gestures that exceed verbal language and shows *gwaaloo* as one clear example.

Yoruba refer to this body motion as *áhọn yíyọ̀* (tongue protrusion) which shares the same set of meanings. People typically use this gesture to create friendly mocking between them in a playful or competitive interaction. Under specific circumstances *áhọn yíyọ̀* functions either as an enjoyable competition or as indication of youthfulness. Adejumo (2014) explains that the Yoruba people show their preference for animated nonverbal communication through its use.

These nonverbal signals *(áhọn yíyọ̀), daakuuwa (ìkà yíyà), muurgudaa baakii (ẹnu*

ṣíṣẹ́), haraaraa (ojú mímọ̀), and *gaatsinee (ímú yínyín)*—are essential parts of communication in Hausa and Yoruba cultures. These physical communicative signals simultaneously express attitudes and feelings yet confirm the cultural standards along with societal values of particular communities. Through their traditional usage the cultural identity continues without change since they highlight the significance of nonverbal signals during communication.

Cultural Context of Nonverbal Communication

Social interaction requires nonverbal communication within the Yoruba and Hausa cultures. Several African social groups integrate all human expressions into their communication practices including body posture and gestures as well as facial movements. Nonverbal communication signals are shaped by the social structures that include age categories and gender differences along with social status rankings.

Gaatsinee along with other gestures serves as an example of how body movements commonly used during social interaction carry specific cultural significance in Hausa tradition. In Yoruba culture the use of *muurgudaa baakii (ẹnuṣíṣẹ́)* and *haraaraa (ojú mímọ̀)* communicates emotional states at the same time that they recognize hierarchical social positions. The concept of preparing for conflict known as *daakuuwa (ìkà yíyà)* maintains the same social meaning in both Yoruba and Hausa societies.

Treating others with derision through tongue protrusion *(gwaaloo)* represents a distinctive nonverbal action rooted in cultural meanings in Hausa society. Hausa speakers frequently use *gwaaloo* in relaxed lovable confrontations to express annoyance or defiance or light-hearted harassment. The Yoruba cultural term *áhọn yíyọ̀* shares equivalent meanings with the Hausa *gwaaloo* gesture since they both express both expressive social dialogue and playful mocking interactions.

These gestures are deeply rooted in the values which characterize these cultures so they cannot exist independently. The nonverbal communication acts as a tool that integrates cultural norms while it permits emotional expression and social leadership and cultural equilibrium maintenance.

Types and Functions of Nonverbal Communication in Hausa and Yoruba Societies

Both the Hausa and Yoruba cultures heavily depend on nonverbal communication which serves functions of social interaction while also honouring their cultural traditions. Each nonverbal communication gesture such as *gwaaloo (áhọn yíyọ̀)* and *daakuuwa (ìkà yíyà)* and *muurgudaa baakii (ẹnu ṣíṣẹ́)* and *haraaraa (ojú mímọ̀)* along with *gaatsinee (ímú yínyín)* carries a specific meaning for Hausa and Yoruba cultures.

Types of Gestures:

- A gesture made with the nose by individuals can show their contemptuous disapproval or rejection while they use the gesture to reinforce their authority and respect.
- *Haraaraa (ojú mímọ̀* involves staring fiercely to show intense anger or upset

before it typically leads to peace through required submission.

- The gab on the lips known as *muurgudaa baakii (ẹnu sísẹ́)* communicates mockery and condemns without any verbal statements.
- The clenched fist gesture named *daakuuwa* represents resolve and power which signifies readiness for confrontation in Nigeria.
- *Gwaaloo (ahọn yíyọ̀)* represents tongue extension which is normally used for jesting or playful defiance or lighthearted teasing during informal social interactions.

Functions of Nonverbal Communication: Eye contact signs enable individuals to establish their position of authority while managing social encounters and sharing feelings along with verbal communications.

6. **Emotional Expression:** *Gaatsinee* along with *muurgudaa baakii* serve as gestures which help people show disapproval or mockery during emotional situations.
7. **Social Regulation:** Through their use *Haraaraa* and *daakuuwa* provide assistance in managing conflicts and social discipline and facilitating societal organization.
8. **Reinforcement of Messages:** Through clear and subtle expression gestures help people achieve better spoken communication outcomes.
9. **Cultural Transmission:** Through the nonverbal communication clue *gwaaloo,* people receive social teaching about societal values that extends across generations.

The nonverbal signs among Yoruba and Hausa communities exhibit how cultural foundations connect with nonverbal communication behaviours. These customs within African communication practices both protect customary traditions and help people connect socially and defend the existing social structure.

Gender and Age Variation in the Use of Nonverbal Gestures

i- Gaatsinee (Ìmú Yínyín):

- i- Hausa: Primarily used by adult women, often in domestic or interpersonal settings to show disdain or disapproval.
- **ii-** Yoruba: Less frequent, but similar nose-wrinkling gestures may be used by older women to express irritation.
- iii- Children: Rare among children in both cultures, as it is seen as a more controlled adult gesture.

➢ **Haraaraa (Ojú Mímọ́):**

- b) Yoruba: Used more frequently by adult women and elders**,** especially mothers or senior females, to express anger or control.
- c) Hausa: Employed by both genders, especially adult men, in public or authoritative situations to assert dominance.
- d) Children: Often mimicked by children but not commonly used with the same intent or authority.

- **Muurguɗaa baakii (Ẹnu Ṣíṣẹ́):**
  1. Hausa & Yoruba: Common across both genders.
  2. Used by teenagers and adults, particularly females, to express mockery, sarcasm, or disagreement.
  3. Children: Occasionally used in playful teasing but more prevalent among adolescents.

- **Daaƙuuwa (Ìkà Yíyà):**
  - Adults: In Hausa culture, typically used by men in confrontations or to express determination.
  - In Yoruba, used by elders (both male and female) to warn or discipline children.
  - Children (Hausa & Yoruba): Used by both boys and girls as a mocking gesture, often interpreted as "*your mother*" — a provocative insult used during arguments or teasing.

- **Gwaaloo (Áhọn Yíyọ̀):**
  6. Predominantly used by children and adolescents of both sexes in both cultures.
  7. Indicates mockery, defiance, or playful teasing.
  8. Less common among adults due to cultural expectations of decorum.

Linguistic Significance of Nonverbal Communication

Both Yoruba and Hausa peoples possess their own linguistic systems of meaning through nonverbal communication which go beyond augmenting spoken words through fixed methods. Two hand gestures known as *daaƙuuwa (ìkà yíyà)* and *haraaraa (ojú mímọ́)* possess meanings which match the importance of spoken words. Such linguistic diversity of African cultures demonstrates that meaning originates from the continual overlap between body language and facial expressions and physical postures and verbal words.

Per linguistic rationality the clear understanding of intentions and the resolution of verbal communications ambiguity requires body language as a vital component. The usage of *gaatsinee (ìmú yínyín*) allows people to show they disagree with statements and *muurguɗaa baakii (ẹnu ṣíṣẹ́)* serves both for derisive commentary and sarcasm. An individual who extends their tongue in the form of *gwaaloo (áhọn yíyọ̀)* expresses three possible meanings which include mockery, defiance or playful teasing. Tongue movements add humorous and bold elements to social conversations.

Obtaining multiple undertones from gestures brings about better communication effectiveness while fostering more successful personal relationships between both Yoruba and Hausa speakers.

Impact of Nonverbal Communication on Social Interaction

Nonverbal communication plays a vital role in both Hausa and Yoruba societies to establish social relationships as well as to maintain respect and authority relationships between people. A Yoruba elder shows negative feelings through the nonverbal *haraaraa* gesture *(ojú mìmọ́)* to warn younger people when their respect boundaries have been violated. A leader who seeks to demonstrate their dominance or resolve through gestures uses *daaƙuuwa (ìkà yíyà).*

Nonverbal communication helps people follow social rules while strengthening existing social rankings in both traditions. People who grasp their status within the social structure choose to employ specific gestures as social markers. The correct understanding of body language plays a vital role when maintaining social unity as it helps people both preserve their social boundaries while ensuring proper behaviour.

Nonverbal Communication and Cultural Identity

People from the Hausa and Yoruba cultural communities depend on body language as their primary method for keeping and displaying cultural roots. Through communication together body language creates cultural heritage representations which include *muurgudaa baakii (ẹnu ṣíṣẹ̀)*, *haraaraa (ojú mímọ́)* and *gaatsinee (ìmú yínyín*). These gestures function as body language tools which illustrate the separate cultural structures and philosophical foundations of both Hausa and Yoruba traditions thus expressing their cultural values and traditions.

These nonverbal signs guide the transfer of indigenous information from one generation to another. Young individuals in the community gain cultural knowledge and customary principles and wise advice through observing body language from their older members. The preservation of cultural values functions through nonverbal communication between generations so younger members learn the important significance behind these gestures. Through nonverbal communication the community gains strength as a unified identity functions together to safeguard cultural traditions.

Comparative Analysis: Hausa vs. Yoruba Nonverbal Communication

While there are many uses of body language between the Hausa and Yoruba cultures that parallel each other there exist some gestures with different interpretations or distinct application conditions. *Daakuuwa (ìka yíyà)* shows determination across both cultures yet its deployment differs slightly between them. When Hausa people engage in formal settings, they use this gesture to express leadership roles and gain authority and demonstrate persistence and assertiveness. Among the Yoruba people the use of *daakuuwa* focuses on family and community settings to guide younger members through the demonstration of firmness while resolving conflicts.

People use the expression of anger called *haraaraa (ojú mímọ́)* in both cultures yet the situations and levels of intensity differ between them. Yoruba people use *daakuuwa* as a disciplinary tool to express their annoyance with children and subordinates when they want to establish dominance. In Hausa culture people apply *haraaraa* as an unnoticeable way to demonstrate their dissatisfaction with specific behaviours during formal occasions. The body language variations demonstrate how social systems together with power structures impact each community although they share common cultural values.

Findings of the Study

i- **Cultural Significance of Nonverbal Gestures:**

The study confirms that the nonverbal signals of *gaatsinee (ìmú yínyín), haraaraa (ojú mímọ́), muurgudaa baakii (ẹnu ṣíṣẹ́), daakuuwa (ìkà yíyà)* and *gwaaloo (áhọn*

yíyọ̀) maintain cultural importance in both Yoruba and Hausa societies. These gestures serve two important purposes in communication: they assist spoken words and help people express emotions as well as maintain social behaviour and demonstrate authority. Relationships as well as hierarchical structures and social interactions within each community follow established cultural and social guidelines for conduct.

ii- Functions of Nonverbal Communication:

The analysis shows multiple functions of nonverbal communication in these societies because people use it to maintain power manoeuvres and control social situations alongside showing emotions and strengthening verbal messages. *Haraaraa (ojú mímọ́)* enables the restoration of order through anger expression yet *daakuuwa (ìkà yíyà)* works mainly to control social behavior in conflicts and disagreements. Through *gwaaloo (áhọn yíyọ̀), muurgudaa baakii (ẹnu ṣíṣẹ́)* and *gaatsinee (ìmú yínyín)* individuals can portray feelings of disapproval or mockery without verbal communication thus enabling smooth communication during tense moments.

iii- Linguistic Significance:

Both Yoruba and Hausa cultures adopt nonverbal communication as an independent linguistic structure with its distinct regulations for communication. Through these gestures meaning passes to receivers with an equally strong impact as verbal communication. *Gaatsinee (ìmú yínyín)* shows disagreement but *muurgudaa baakii (ẹnu ṣíṣẹ́)* combines mockery and sarcasm in its meaning. *Gwaaloo (áhọn yíyọ̀)* consists of tongue sticking out behaviour and serves as an expression of defiance or mockery or playful teasing in moments. The complexity of African communication together with its linguistic diversity becomes visible in African gestures because they combine spoken language with nonspoken expressions to create meaning.

iv- Impact on Social Interaction:

Social harmony together with social interactions in these societies heavily depend on nonverbal communication patterns. Social hierarchies utilize three gestures namely *haraaraa (ojú mímọ́)* along with *daakuuwa (ìkà yíyà)* and *gwaaloo (áhọn yíyọ̀)* for indicating respect and authority and control relationships. These body gestures act as assurance for social harmony by preserving cultural norms about age groups as well as gender roles and social rank. The analysis demonstrates how social cohesion together with daily social interaction function smoothly through nonverbal gestures which confirm cultural norms.

v- Cultural Identity and Transmission of Knowledge:

The Yoruba and Hausa communities heavily depend on body language to convey essential cultural traditions along with wisdom between past generations and present. Seniors utilize *gwaaloo (áhọn*

yíyọ̀), haraaraa (ojú mímọ́), and *gaatsinee (ìmú yínyín)* gestures to instruct younger people regarding cultural rules and social expectations as well as authority respect. The cultural identity remains relevant in contemporary society because nonverbal communication effectively preserves these customs that will persist indefinitely.

vi- Nonverbal Communication in Conflict Resolution:

Three nonverbal signals namely *daakuuwa (ìkà yíyà), haraaraa (ojú mímọ́),* and *gwaaloo (áhọn yíyọ̀)* help in resolving conflicts by showing determination or authority display during negotiations or alerting others of conflict resolution needs. When showing displeasure or dominance people use *haraaraa (ojú mímọ́)* while *gwaaloo (áhọn yíyọ̀)* functions for mocking opponents and *daakuuwa (ìkà yíyà)* presents willingness to face challenges. When harmony means everything to a culture these nonverbal signals enable people to promote their stance through nonverbal methods instead of escalating to verbal confrontation.

vii- Comparative Analysis Between Hausa and Yoruba Gestures:

The research shows nonverbal gestures used in the Yoruba community match those in the Hausa community but also demonstrate some variations. The symbolic gesture of *daakuuwa (ìkà yíyà)* represents determination within both cultural communities although each society has a slightly distinctive standard of usage. *Dạkuwa* establishes authority figures while resolving disputes in all combative situations throughout Hausa society. In traditional Yoruba society youths and elders mostly use *dạkuwa (ìkà yíyà)* to stop bad habits in children.

Recommendations

vi. Promote Cultural Awareness and Education

The education of culture through programs needs to incorporate body movement studies because nonverbal communication holds significant importance to Yoruba together with Hausa cultural tradition. To help younger populations understand why gestures such as *daakuuwa (ìkà yíyà), haraaraa (ojú mímọ́),* and *gaatsinee (ìmú yínyín)* matter for social interaction schools and other learning facilities should teach nonverbal communication. The combination of intercultural understanding together with cultural heritage preservation results as a benefit from this approach.

vii. Encourage Cross-Cultural Dialogues

Active promotion of dialog and joining efforts between Hausa and Yoruba communities represents the fundamental approach toward better intercultural communication. Workshops and seminars alongside intercommunity programs function as essential ways to let individuals understand each other's nonverbal signals which assists in lowering miscommunication risks and maintains mutual respect between cross-cultural interactions.

viii. Educational programs must incorporate training about nonverbal communication techniques in resolving conflicts between groups.

Education on conflict resolution at educational facilities and workplace settings and community organizations must cover the powerful effect of nonverbal indicators such as *haraaraa (ojú mímọ́)* and *daaƙuuwa (ìkà yíyà)*. People who study nonverbal communication functions will obtain better conflict resolution skills leading to peaceful relationships between individuals.

ix. Further Research on Nonverbal Communication

A complete analysis of oral traditions and their interactions with music, dance and nonverbal communication patterns exists within Hausa and Yoruba cultural contexts. Research should study the effects of modern communication tools on standard nonverbal behaviours when young people increasingly interact with digital networks.

x. Documenting Nonverbal Practices

Proper documentation of nonverbal gestures through case studies should be collected because it protects the extensive diversity of nonverbal communication within African cultures. Such cultural practices need documentation through written works alongside audiovisual resources which should include recorded interactions from customs.

The proposed strategies work to maintain nonverbal behaviour values while ensuring cultural preservation which leads to better interaction between Hausa and Yoruba communities.

Conclusion

Social norms along with meaningful communication depend significantly on nonverbal expressions which this research analyzes in Hausa and Yoruba communities. The gestures *daaƙuuwa (ìkà yíyà), haraaraa (ojú mímọ́), gaatsinee (ìmú yínyín), muurguɗaa baakii (ẹnu ṣíṣẹ́),* and *gwaaloo (áhọn yíyọ̀)* carry great importance in this cultural setting. These gestures serve two functions as emotional expressions and they help people maintain authority positions while controlling social situations and expressing cultural identity. The unique cultural norms of Hausa and Yoruba communities appear differently through their gestures but function similarly between both groups.

The research confirms that nonverbal communication stands vital for daily life since it aids authority systems while respecting individuals and maintaining social order. *Gwaaloo (áhọn yíyọ̀)* constitutes one example of many multifaceted gestures which function to mock or test others playfully. Cultural transmission provides direct knowledge transfer between generations so nonverbal signals protect traditional cultures through understanding and preservation by young members of society.

The investigation recommends additional research because a deep understanding of African nonverbal communication remains incomplete. The change in communication

practices from global technological progress requires us to protect these traditional forms of expression since they maintain vital cultural values. Nonverbal communication methods of Yoruba and Hausa individuals contribute to developing linguistic and cultural studies through their representation of different African customs and traditions.

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Matsayin Mata A Kasar Hausa Kafin Zuwan Muslunci Da Ci Gaban Da Suka Samu

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Tsakure

Al'ada wata burgami ce da take ƙunshe da duk wani tsarin gudanarwa na rayuwar wata al'umma tun daga haihuwa zuwa mutuwa. Kenan al'adun kowacce al'umma sun ƙunshi dukkanin rayuwar wannan al'ummar gaba ɗaya tun daga haihuwa zuwa kabarinsu (Bunza, 2006). Wannan bincike ya mayar da hankali ne kan nazarin matsayin mata a ƙasar Hausa kafin zuwan addinin Musulunci da irin ci gaban da suka samu bayan zuwan addinin. Kafin zuwan Musulunci, mata a ƙasar Hausa suna da rawar gani a fannoni daban-daban kamar noma, sana'a, da jagoranci a al'umma. Wasu daga cikinsu ma sun riƙe madafun iko kamar sarautar Sarauniya Amina ta Zazzau. Sai dai a gefe guda, an sami takurawa ga wasu mata a al'ada da addinan gargajiya. Zuwa da Musulunci ya kawo sabbin tsari da martaba ga mata, tare da ba su wasu haƙƙoƙi da kariya, musamman a fannin ilimi, gado, auratayya da rayuwar yau da kullum. Binciken ya yi amfani da hanyoyin tarihi da nazari domin gano irin sauye-sauyen da suka faru a matsayin mata tun daga zamanin da har zuwa yanzu. Sakamakon binciken ya nuna cewa Musulunci ya taka muhimmiyar rawa wajen tsaftace al'amuran rayuwar mata da ƙarfafa matsayinsu a cikin al'umma.

1.0 Gabatarwa

Mata wani muhimmin sashe ne na al'umma, kuma rayuwar kowace ƙasa ba za ta cika ba tare da rawar da mata ke takawa ba. A ƙasar Hausa, kafin zuwan addinin Musulunci, mata suna da matsayi mai muhimmanci a cikin al'umma. Sun kasance masu shiga harkokin yau da kullum irin su noma, kiwo, sana'o'i, da tarbiyyar yara. Wasu daga cikinsu har sun zama shugabanni kamar yadda tarihin Sarauniya Amina ta Zazzau ya nuna. Wannan ya nuna cewa mata sun taka muhimmiyar rawa a al'amuran siyasa da zamantakewa na Hausawa tun kafin zuwan Musulunci.

Sai dai duk da wannan matsayi da mata ke da shi, akwai wasu al'adu da suka takura musu, inda wasu al'umma ke ɗaukar mace a matsayin ƙasa da namiji. A lokuta da dama, ba a ba su damar samun ilimi ko yanke hukunci a cikin manyan al'amura. Wannan yanayi ya ɗan dusar da matsayin mata a wasu sassa na ƙasar Hausa kafin zuwan Musulunci.

Zuwan addinin Musulunci ya kawo sauye-sauye masu muhimmanci ga rayuwar mata. Musulunci ya tanadi haƙƙoƙi da dama ga mata, ciki har da ilimi, gado, yancin yin aure da zaɓin miji, da kuma kyautatawa a cikin zamantakewa. Wannan ya taimaka wajen

bunƙasa rayuwar mata da ƙara musu matsayi a cikin al'umma.

Wannan bincike zai duba matsayin mata a ƙasar Hausa kafin zuwan Musulunci, sannan ya bayyana sauye-sauyen da suka samu bayan shigar addinin. Haka kuma, za a yi nazari a kan irin ci gaban da mata suka samu a fannoni daban-daban na rayuwa sakamakon wannan sauyi, domin a fayyace yadda al'adu da addini suka shafi rayuwarsu.

1.1 Haihuwar 'Ya Mace a Kasar Hausa

Haihuwar 'ya mace ma iya cewa a ƙasar Hausa musamman kafin zuwanMusulunci wata aba ce da ba a cika murna da ita ba sosai. Kowa burinsa shi ne yasami ɗa namiji a magaji. Saboda haka an fi son a yawaita haihuwar maza, idan mace tana haihuwar 'ya'ya mata har gori ake yi mata, wannan yakan raba aure (Ibrahim, 1992)Haka kuma in ta jera mata, shi ne asalin samuwar azancin nan na "an kuma,mace ta haifi mace" Sai kuma in aka jera mata sai a ce "gwamma" gwamma kuma da rashin ku 'ya'ya mata, domin wai ba su ake so ba, wannan yana da nasaba da fifiko da ƙauna da ake nunawa namiji akan mace

1.1 1 Sanar da Haihuwa

Yanayin sanarwa ya bambanta a tsakanin samun 'ya ko ɗa, domin idan maceaka samu tana faɗowa, ungozoma za ta rangaɗa guɗa biyu, (Ibrahim, 1982), to duk na cikin gida da na maƙwabta sun sami sanarwa cewa 'ya mace aka haifa. A ɗaya ɓangaren kuma ana rangaɗa gunɗa ne sau ɗaya a duk lokacin aka haifi namiji

1.1.2Shan Kauri

Bayan mace ta haihu da kwana uku ko bakwai, sai dangin uban jinjiri sukawo kaji biyu ko uku na ƙauri, su waɗannan kajin idan an yanka su za a fige gashin a zuba a cikin tukunyar dafa ruwan mai jego. A ƙasar Hausa kafin zuwan addinin Musulunci, akwai al'adu da dama da ke da nasaba da asiri, tsafi, da kare kai daga sharrin aljanu ko mugun nufi, kuma binne gashin kaza yana daga cikin irin waɗannan al'adu. Saboda haka, bayan wannan ƙauri babu wani biki da ake yi sai bayan kwana arba'in.

2.0 Suna

Sunayen Maguzawa duk da saɓani da suke samu a sha'anin haihuwa duk haihuwa duk kusan sunayen da suke sawa iri ɗaya ne, yawanci sukan dubi lokacin da aka yi haihuwa ko halin da aka yi haihuwa daga nan kuma yawanci sukan sami suna. Sunayen in biyu ne, da na yanka da na kakanni amma sunansu iri ɗaya ne, kurna ta hanya ɗaya ake samunsu. Misali:

Ranawi: yaron da aka haife shi da rana.

Shukau: yaron da aka haife shi da shuka.

Damina: yaron da aka baife shi da damina.

Kosau: yaron da aka haife shi lokacin ƙoshi.

Shekarau: yaron da ya shekara a ciki.

Maigiya: yarinyar da aka haifa ana dafa giya

Kakale: yarinyar da aka haifa da kaka.

Bayan shigowar musulunci ƙasar Hausa an sami sauyi sosai danganea da tsarin sunaye a wajen al'umar Hausawa, daga cikin irin su aye da suka ci gaba da amfani dasu akwai sunayen Annabawa da Manzanni da 'ya'yensu da matayen su da waɗanda suka bi tafarkin su, ba don komai suke sanya irin waɗannan sunaye ba, face nuna ƙauna da nema tabarakin masu waɗannan sunaye kamar su; Amina da Fatima da Aisha da Zainab da makamantansu.

2.1 Bambance-Bambance A Cikin Kuruciyar 'Ya Mace

Kuruciya lokaci ne da ake wa laƙabi da tasawa ko datawa, ma'ana wasu shekaru ne da yaro yake hawa bayan ya bar matakin jariri (CHNN, 2006). Lokacin tasowa yana da matuƙar muhimmanci wajen gina rayuwar ɗan'Adam, har Hausawa na yin azanci cewa "ƙuruciyarka tsufanka". Kuruciya mataki ne na rayuwa tsakanin yarinta da balaga, inda mutum ke cike da kuzari, fata, da burin rayuwa. Wannan lokaci yana da matuƙar muhimmanci wajen gina halayyar mutum da makomar rayuwarsa (UNICEF, 2021). A al'ummar Hausa da ma wasu sassan Afirka, akwai bambancin yadda ake kallon ƙuruciya tsakanin namiji da 'ya mace kamar haka:

- **Al'ada da Tsari na Gida:** A al'ummar Hausawa, namiji yakan samu 'yancin fita, hulɗa da jama'a, da koyon sana'a ko karatu ba tare da takurawa ba. Amma 'ya mace takan fuskanci killacewa domin kare ta daga abin da al'umma ke ganin "fitina" (Usman, 2019). Wannan bambanci yana gina matakin zamantakewar jinsi tun daga ƙuruciya.
- **Ilimi da Damar Ci Gaba:** A yayin da yara maza ke da damar ci gaba da karatu, yawancin 'yan mata a yankunan karkara na fuskantar barazanar daina karatu saboda al'ada ko aurar da su da wuri. Hukumar UNESCO (2022) ta nuna cewa "a Najeriya, yawan 'yan mata da ke ficewa daga makaranta a matakin sakandare ya fi na maza sau biyu.". Wannan ya nuna mana ta fuskar ci gaba da ilimi an bar yara mata a baya domin a jiya ba a baiwa'ya'ya mata dama su fita domin neman ilimi sai dai ayyukan gida da tallace-tallace da reno da makamantansu. Bayan musulunci ya shigo sai aka fara ba su damar yin karatu amma na addini shima ba tare da zurfafawa ba, domin a wajen Bahaushe idan mace ta yi ilimi mai zurfi za ta raina miji kuma ba za ta yi zaman aure ba. Haka kuma a yau bayan Hausawa sun sami wayewa ta zamani, sukan mai da 'yaya mata koma baya ta fuskar neman ilimin zamani tare da fifita karatun ɗa namiji akan na mace.
- **Aure da Matsin Lamba:** Namiji yakan samu lokaci kafin ya yi aure, yana gina kansa a fannin tattalin arziki ko ilimi. Amma 'ya mace takan fuskanci matsin lamba daga iyaye ko al'umma, suna ganin ta "kai lokaci" idan ta balaga. A cewar Mutfwang (2020), "matsin lambar aure ga 'yan mata yana hana su samun cikakken ci gaban kai."

- **Damar Tattalin Arziki:** Namiji yakan shiga sana'o'i kamar aikin gini, sufuri, ko kasuwanci. Amma 'ya mace tana fuskantar cikas saboda rashin tallafi da ƙyamar al'umma ga mata masu fita kasuwa. Global Gender Gap Report (World Economic Forum, 2023) ya nuna cewa akwai bambanci mai yawa a samun damar tattalin arziki tsakanin matasa maza da mata a kasashe masu tasowa.

A taƙaice, bambancin da ake samu tsakanin ƙuruciyar namiji da ta 'ya mace ya samo asali ne daga al'adu, fahimtar jinsi, da tsarin rayuwa. Sai dai tasirin ilimi da wayewar kai yana kawo canji a wurare da dama. Bayan zuwan musulunci an fi buƙatar tsarin da zai daidaita dama ga dukkan matasa don su cimma burinsu na rayuwa ba tare da la'akari da jinsinsu ba.

2.1.2 Wasanni

A lokuta zaɓaɓɓu a ƙasar Hausa, yara na yin wasanni iri daban-daban wanda rukunin shekaru na ƙuruciya su suke yi, har ma akan ce ai wane tare muka yi wasa, ma'ana ƙuruciyarmu ɗaya (Adamu, 1998). Akan yi wasanni na yara mata dahantsi ko da daddare; su kaɗai ko da wasu daga maza. Sannan 'yan mata Suna yin wasanni na gaɗa, ranar suna, ko lokacin biki ko kuma lokacin shagulgula, ma'ana sune suke ɗebe kewa da daɗa ƙawata lokacin shagulgula a ƙasar Hausa.

2.1.2 Aikace-Aikace

Wannan kuwa ayyuka ne ƙanana musamman ƙananan ayyukan gida da sukahaɗa da reno da wanki da wanke-wanke da aike zuwa wurare masu nisa da ɗeboruwa, wasu daga cikin aikin gida wani lokaci har kiwo sukan je.

2.2 Aure a Gargajiyance

Hausawa na cewa mai nema yana tare da samu". Neman aure harka ce iyayen ango da amarya. Wani lokacin tun yaro na goye ake riƙo, tun daga wannan lokaci iyayen yaro za su rinƙa yi wa iyayen yarinya kyauta ko toshi. Akasari irin wannan aure ya fi faruwa ne tsakanin aboki da aboki, ko kuma 'yan uwa.

Namiji ko manemi kan iya haɗuwa da budurwa ya kuma shirya neman ta wurare irinsu dandali ko hanya ko kasuwa. Iyaye(datijai) su ne kan je gidanyarinya don jaddada maganar nema. Daga ɓangaren gidan manemi, wani lokaciHausawa na kulla aure tsakanin 'ya'yansu; yaran ba su taɓa ganin juna ba. Masana da dama irin su Ibrahim (1982) sun bayyana hanyoyin da ake bi kafin a kai ga aure a ƙasar Hausa, waɗannan hanyoyi kuwa su ne:

2.2.1 Kayan Toshi

Kayan toshi wasu kaya ne da ake kai wa gidan su yarinya bayan yaran sun sami amincewar juna. Akan aika da kaya irin su, sutura da kuɗi. Su waɗannan kayaan ɗauke su ne a matsayin kyautar nuna soyayya tsakanin saurayi da budurwa. Idan an amince da saurayi zai ci gaba da yi wa yarinya kyauta da kuma ba ta kuɗin cin kasuwa.

2.2.2 Baiko

Bayan samun amincewa tsakanin iyayc, iyayen yaro kan tanadi tulunan giya guda biyu, karauni biyu da ɗan-akuya da kuma garin gero da gumin fura domin zuwa baiko. Da zuwan su sai

a yanka ɗan-akuyan nan a yi miya, a kuma yi tuwo da garin da garin da suka kawo. Bayan an gama cin tuwo an sha giya an yi tulus sai a rana.

2.2.3 Kayan Zance

Ana kai kayan zance bayan yin baiko, akan kai kaya irin su shunku da liyare da ƙwandaye da katambiri da jigida da fura da kuma goro.

2.2.4 Dukiyar Aure

Dukiyar Aure ba wani abu ba ne face samun wani abu mai daraja a kai gidan su yarinya. Idan sun karɓa to sai a fara shirye-shiryen lefe, magana na nan kenan. Idan ba su karɓa ba to alamar an canja shawara.

2.2.5 Lefe

Lefe wani abin zuba kaya ne da ake saƙa shi da kaba. A cikinsa ake zubakayayyakin da amarya za ta rinƙa yi wa angonta ado. idan an kawo waɗannan kaya,iyayen arnarya za su kewaya da shi gidajen 'yan-uwa ana nuna musu, su kuma sunasaka 'yan aninai.

2.2.6 Kamu

Amarya na fita zuwa gidan sa'o'inta da suka rigata aure, 'yan matan amaryakuma su tafi wurin samari (sallama). Daga nan sai a rankaya kasuwa a yo sayayyarkayan kwaɗayi(alibidi) a ranar kuma ake sa amarya a lalle.

2.2.7 Wanka

Kafin zuwan musulunci dangane da al'adar wanka , Hausawa suna kai amarya gidan mawankiya lokacin yin wanka. Za a zaunar da amarya tsirara a kan turmi a kuma kewaya mata jan zakara, 'yan mata kuma na rera waƙa yayin da mawankiya take mata wanka.

Wannan al'ada ta wanka kafin kai amarya ɗakin mijinta na ɗaya daga cikin al'adun da zuwan musulunci ya kore a al'adar Hausawa, domin kuwa addinin ya nuna ƙarara cewa kallon tsiraicin wani haramun ne. Hakan ya yi tasiri ƙwarai ga al'ummar Hausawa.

3.0 Ɗaurin Aure

Kafin zuwan musulunci ƙasar Hausa, a ranar ɗaurin aure iyayen ango za su yiwo gayya tare da matansu da 'ya'yansu da kayan abinci da tulunan giya da abinci da kaji. Mai ɗaura auren ana samun tsoho, bayan ya sha giya ya yi tatul, zai tashi ya yi kirari ya rurrusa ashar, kuma ya ɗauki kwaɓaɓɓiyar ƙotar magirbi da ruwan ya sa a cikin ramin, sai ya ce, "Ɗaram na ɗaura auren wance-da-wane, in ga ɗan abu kazan uwar da zai raba.

A Wannan akan sami 'yan bambance-bambance daga wannan shiyya zuwawaccan shiyya. Maguzawan kasar Sumaila ta Kano, kafin tsoho ya faɗi lafazin ɗaurin auren, sai ya bubugi fartanya da wani itace.

Su kuwa arnan Kainafara a wurinsu, tsoho sai ya fara jefa dumɓun fartanya, sa'an nan ya faɗi la fazin (Ibrahim, 1982).

Amma a yau abun ba haka yake ba, ana bin koyarwar musulunci ne sau-da-ƙafa tun daga amincewa juna tsakanin ma'aurata har zuwa ranar da za a ɗaura aure.

3.1 Biki

Biki yaƙin mata, masu yin sa sai sun shirya. A ranar biki ana yin shagali sosai a sha giya a yi kiɗa. Domin rana ce da kowa ke nuna farin cikinsa,bikin saurayi da budurwa ya fi kai kawo ana shagali, ranar kai iyayen ango za su kai kayan ƙunshi, su kuwa gidan amarya za a

raba goro ga 'yan uwa da abokan arziki na kusa da na nesa domin halartar wannan shagali da nuna kara da zumunci a tsakaninsu.

Haka kuma ko bayan zuwan musulunci al'adar ba ta canzaba, sai dai akan ƙauracewa amfani da duk wani abu da musulunci day a hana amfani da shi kamar giya ko burkutu ya yin gudanar da bikin, sai di a yau sakamakon haɗuwa da baƙin al'ummu Hausawa sun gabatar da bukukuwansu cikin siga irin ta Turawa da Larabawa.

3.2 Kai Amarya

Hausawa mutane ne masu kishin mutuncinsu. Don haka ne ma kafin a kaiamarya gidan ango, suna da al'ada na tsafe-tsafe da suke gane ko yarinya ta san namiji? Daga cikin tsafin da suke yi akwai bayanai da dama cikin aikin Ibrahim (1982: 171).

3.2.1 Uwar Gona

Hausawa kafin zuwan musulunci, idan za a a yi bukin masu tsafin uwar gona, a ranar bikin saia samo ɗan akuya a zo das hi gaban amarya sa'annan a tambayeta gaskiya ko tataɓa sanin wani ɗa namiji, idan ta ce ta taɓa sanin namiji shikenan ba sai an yi ba, idan kuma ta ce ba ta sani ba to sai a sami akuya da turmi guda biyu, za su kife su kusa da kusa. Daga nan za a umarci mutane biyu kowa ya hau kan turmiɗaya. Idan sun hau sai a miƙa musu ɗan akuyan nan. Ɗaya ya riƙe kansa ɗaya kumaya rike kafafunsa na baya.

Sai a umarci wani mutumin kuma daban ya hau kan wani turmin ya tsaya a tsakiya. A ba shi wani takobinsu na tsafi wanda ba a amfani da shi sai a irin wannan rana. Idan an ba shi sai a ce ya sara ɗan akuya gida biyu. Idan yarinyar ba ta san wani namiji ba, to, sara ɗaya sai ya raba shi biyu. Idan kuwa ta sani, to,ko sara ɗari za a yi ba za a iya raba ɗan akuyar ba, kuma mutuwa za ta yi. Idan kuma tun da farko yarinya t ace ta taɓa sanin namiji, to ba za a sara ɗan akuyan ba, sai dai ta jawo wa kan ta da dangin ta abin kunya wanda zai sa a yi musu gori. Sannan a a ƙarshe sai a rage dukiyar aurenta ta koma kaɗan.

3.2.3Masu tsafin Bagiro

Masu wannan tsafi idan ranar tarewa ta zo sai a samo ɗan-akuya da zakara da goran giya a kai wurin da suka ɗauka cewa a nan Bagiron yake zaune gindin wani dutse ko wata bishiya. Idan aka kai sai a taho a bar Su a wurin, Idan gariya waye ba a tarar da zakara da akuya da rai ba, kuma ba giyar, to, yarinyar ba ta san wani namiji ba,wato Bagiro ya shanye, amma idan aka sami akasin haka , to ta sanwani namiji, kuima mutuwa za ta yi.

3.2.3 Kurmawa

Wato wani jinsi ne daga cikin maguzawa, an fi samun su a Kano da Katsina. Al'adarsu kafin a kai amarya ɗakin mijinta, sai a je a samo dan kwikwiyo da rago atafi da su wurin tsafinsu tare da yarinyar.Suna yanka ɗan kwikwiyo da ragon, su haɗa naman waje ɗaya su soya. Idan yarinyar ba ta san wani namiji ba, to za ta tsince naman rago ta ci, amma idan ta san wani namiji ba za ta iya rarrabewa ba, bayan ta ci sai mutuwa. Amma idan ta san wani namjii ta faɗa.to, ɗan kwikwiyozai dinga bin ta, wanda duk ya ga tana kiwon ɗan kwikwiyo yasan ta yi abin kunya, amma ba za ta mutu ba.

3.2.4 Tsafin Maƙera

Wannan wani jinsi ne na Maguzawaa, suna warwatse a ko'ina a ƙasar Hausa,musamman

Kano da Katsina. Al'adarsu ita ce, kafin su kai yarinya gidan mi sai sin yi tsafe-tsa ƙensu. Za a sami zakara a saka a ramin turmi, mata za su surfa hatsi, zakaranna ƙarƙashin turmi, idan sun gama, za su bar turmin a wajen. Idan yarinya ba ta sannamiji ba, to, da safe caran zakaran zai tashe su, amma idan ta san wani namiji Zakaran nan ya yi dugu-dugu ya saje da kasa. A sakamakon haka yarinya za ta mutu.

Irin waɗannan al'adu da Maguzawa suke yi a lokacin auren budurwa suna dayawa, kusan ko waɗanne jinsin Maguzawa suna da irin nasu. Kuma dukkaninsumanufarsu ɗaya ce, watau kar ta san wani namiji kafin a kaita ɗakin mijinta. Idan takuskure, to mutuwa za ta yi.

3.3 Sayen Baki

Da daddare ango da abokansa za su tafi ɗakin amarya domin sayen baki, inan je za a yi raha kuma abokai su bar ango a ɗakin amaryarsa (Umar, 1986).

3.4 Gara

Kayan gara, kayayyaki ne da iyayen amarya suke kawowa, yawanci bayankwana bakwai.Kayan sun haɗar da; kayan ɗaki kamar shimfiɗa da kayan cin abincida kayan noma kamar su fartanya da magirbi.Sukan kawo mata kayan girki, misalitukwane. Yaro wanda yake gandu ba ya girkin kansa, sai dai a yi daga wajen ubansako wansa ko wani wanda yake yi wa noma a kawo masu.

4.0 Zaman Gidan Aure

A al'adar ƙasar Hausa, akwai tsarin ayyukan da aka keɓancewa mace cikin gidan aure, masu yawan gaske. Ta yiwu wannan shi ya haifar da karin maganar nan da ake cewa "in ba ku ba gida", kasancewar irin ragamar da take ja dangane da muhimmancinta. Wannan yana nuna irin babban matsayin da take da shi wajen tallafawa gida. Sai dai kuma a wajen mazaje ba wani abu ne na yabawa ba domin haka al'adar ta tanadar. Kodayake an sami gagarumin juyi bayan zuwan Musulunci ƙasar Hausa. Mata sun sami sauƙi ko ragi na dangane da nauye-nauyen da aka ɗora musu a da. Misalin ire-iren ayyukan da suka rataya a wuyan matan suna da yawa, kaɗan daga ciki sun haɗa da:

4.1 Aikace-Aikacen Cikin Gida na Yau da Kullum

Ire-iren ayyukan da mata kan yi a ƙasar Hausa kafin zuwan Musulunci sunhaɗar da dukkan wani aiki da ya shafi girki da kiwo da sauran hidimomin da suka shafi kintsa gida.

4.1.1 Girki

Idan guri ya waye, mai gida yakan tokare rumbu, a fiddo da damin hatsi ya ajiye ya sa kansa gaba ya fice. Daga nan ne fa, za a ɗauko hatsin nan a saka a turmi ta sussuka ta bakace ta surfa, ta daka ko ta ɓarza a dutse. Sannan a ɗora sanwa. Abin kuma da kuma ya danganci miya ko mahaɗi yana wuyanta. Babu wani cefane da maigida zai kawo ko ya tanadadon abincin. Tun ana amfani da na gara har ya ƙare, a koma amfani da abin da aka shuka, musamman lokacin kaka da ma gonar mata a cikin gida suke shukawa. Sukan shuka kuɓewa da yakuwa da zogale da rogo da gyada har ma irin su tsamiya da makamantansu. Idan kuma har ba ta da su to sai dai ta aika gida ko ta nema ko ta roƙo.

4.1.2 Kiwo

Galibin abubuwan da ake kiwatawa a cikin gida mallakar mata ne, Misali tumakai da

awakai da kaji da agwagi, waɗanda sune kaɗan daga cikin irin nau'in kayan kiwo. Sai kuma tattabaru da yara kan yi mafi akasari. Wannan shi ya bạ matadamar mamaye da yawa daga harkokin tattalin arziƙin ƙasar Hausa. Sai dai kash! Wani abin mamaki shi ne duk lokacin matsala ta taso, maigidan kan nemi matar gidata ba shi wani abu daga cikin abin kiwon, kuma duk hidimomin da sukan taso da abubuwan ake dogara wajen magancewa. Yadda akan kai su kasuwa ranar da ta ke ci. Sannan kuna sai abin da ya kawo ya ba wa matar, in ma ya hana ta, to ai shi ne na gaba da ita ba ta da ja. Haka 'yan kayayyaki da ake saya da kaka, irinsu barkono da kalwa da wake da riɗi da sauransu, har fatake ake ba suke fataucinsu zuwa waɗansu ƙasashewaɗanda daga baya su suka haifar da tarihin Bahaushe cikakke.

4.1.3 Hidimomi

Da yawa da ga hidimar gida mata ne suke yi tun daga ƙuruciya. Ma'ana tun mace na yarinya ita ake ba ayyukan wanke- wanke da niƙa da tankaɗe, da busa da dai sauransu, narniji kuwa sai yawo. Haka kuma a wajen manya da tsofafi, ayyuka da yawa, mata ne suke yi, kuma ko da ayyukan maza, mata suna yi, misali, noma dakiwo da ice da sai da ruwa da dai sauransu.

5.0 Hidimar Ciki da Tanade-Tanadensa

Da zarar ciki ya samu alamomi sun bayyana, sai fa shiri a ƙasar Hausa, sai fara shiri da tanade- tanadenta.Ciki a kan kira shi da juna-biyu ko ɓatan wata, ko rabo, kalmomi ne waɗanda Hausawa ke amfani da su don bayyana wani hali da mata kan shiga sakamakon saduwarsu da ɗa namiji. Aɓangare mace takan tanadi sassaƙe da ganyayyaki da saiwowi a matsayin maganin da zai zamar mata rigakafi musamman itatutuwan da suka shafi ƙarin jini. Shi ma mai gida ana sa ɓangaren yakan fara tanadin abun wuta wanda za a yi hidimar suna da kuma wankan jego, sannan yakan tanadi abin yanka tare da abincin da za a ci a ranar taron suna. Haka kuma a dangin mai jego musamman uwa mace takan nemi kayan yaji kamar barkono da daddawa da sauran kayan ƙanshi waɗanda za a yi amfani da su a rabawa dangi a matsayin sanar da haihuwa, da kuma goron gayyar bikin suna. Ana sa ɓangaren mahaifin mai jego shima ba a bar shi a baya ba, domin yak an tanadi hatsi kamar masara ko gero ko dawa da zai bayar akai gidan yarinyar sa da zarar ta haihu wannan shi ake kira ƙorai. Su ma dangi maijego da na mai gidanta sukan fara tanadin ɗan abin gudummawa da za a baiwa mai jego ko mai gida wanda ya haɗa da kuɗi (kuɗin aski) da tufafi hatsi da dai makamantansu.

5.1 Ɗaurin Kirji

A wasu yankunan na ƙasar Hausa, idan mace ta yi aure ba ta ɗaura zane a kan ƙirji, sai idan ta sami juna biyu. Da zarar mace ta yi ciki bayan wata bakwai ana bikin ɗaurin ƙirji.Wato daga wannan lokacin za ta fara ɗaura zane a ƙirji. Amma idan ba ta sami ciki ba, to sai ranar da ta samu haka nan za ta zauna. Ɗaurin ƙirji na nufin ɗaura zane a kan ƙirji maimakon kwankwaso da ake ɗaura shi bisa al'adar Hausawa, wannan wata alama ce da take nuni da mace na ɗauke da juna biyu kuma za ta iya haihuwa a kowanne lokaci, sakamakon ba aiwatar da wannan al'ada sai ciki ya cika tsawon wata bakwai.

5.2 Sharɓe

Itacen biƙi, bisa ga tsarin gargajiya tun ciki na da kimanin wata huɗu zuwa biyar ake fara tanadin iccen biki. Ibrahim (1982) ya bayyana cewa, ana kiran shi dasharɓe watau itacen biƙi, mai ciki ce takan tafi daji ta rinƙa yiwo itacen tana kawowa gida tana ajiyewa don tanadin wankan jego. Takan yiwo gumagumai da kanana da ƙirare, wani zubin har da makamashi. Sai dai yawan itace da akan tanada yakan danganta ne ga yanayin wuri. Alal misali, an samu cewa, Hausawan ƙasar Zazzau sun fi na Kano ko Katsina yin amfani da itace wajen biƙi. Ga alama, saboda sauƙin samuwar itacen, sannan ana tanadin da wuri dominitacen ya bushe kafin lokacin amfaninsa ya yi.

5.3 Camfe-Camfe ga Mace Mai Ciki

Umar (1986) ya bayyana wasu daga cikin camfe-camfe kamar; hana mai ciki haye rafi da ɗebo ruwa da daddare, saboda iskoki, hana maiciki zuwa kasuwa saboda mayu da dai sauran ire-iren waɗannan duk na cikin camfe-camfen Hausawa. A cikin al'adar Hausawa, akwai camfe-camfe da yawa (wato ƙagaggun imani ko al'adu) da ake dangantawa da mace mai ciki, musamman kafin yaɗuwar ilimin zamani da kiwon lafiya. Waɗannan camfe-camfe suna da tushe a al'ada, kuma suna nuni da tsoron rashin lafiya, tsafe-tsafe, da son kariya ga uwa da jariri daga cikin ire-iren waɗannan camfe-camfe akwai:

9. Kar mace mai ciki ta kalli wani abu mai ban tsoro: Ana cewa idan mace mai ciki ta kalli kura, maye, ko gawar mutum, idan ba haka ba, jaririn da za ta haifa zai iya zama da wata matsala ko nakasa.
10. Kar mace mai ciki ta cinye goro ko kwakwa da yawa: Ana ganin hakan zai janyo ta haifi yaro da haƙora tun daga haihuwa ko kuma yaro mai taurin kai.
11. Kar mace mai ciki ta fita cikin dare: Ana tsoron ta gamu da aljanu ko mayu da za su iya shafar cikin ko cutar da jariri. Da sauransu

5.4 Tsimi

Ana tanadin sassaƙe-sassaƙe da sauran kayan dauri da ake wa mai jego"jiƙo" da waɗanda ake zubawa a kwatanniyar wanka. Sassaƙe-sassaƙen wasu maijego shan sa take yi wani kuwa wanka take yi da shi. Tsimi mai ciki na amfani da shitun kafin ta haihu, idan ta haihu takan ba wa jariri ya sha kurna a yi masa wanka. Har ila yau akan tanadi kayayyaki irin su, jar kanwa, tsummokin shimfiɗarjariri, da su majanyi da sauransu. Kuma can idan haihuwa ta kusa akan tanadi dabbarda za a yanka ranar suna.

5.5 Kayan Yaji

Su ma kayan yaji akan tanade su ne jim kaɗan bayan an tabbatar da samuwarciki. Misali barkono, citta (mai kwaya da mai yatsu) da kanamfari da masoro sune muhimmai.Yaji na ɗaya daga cikin abubuwan da mai jego ke yawan amfani da su a ƙasar Hausa. Hausawa sun yarda cewa yaji na da fa'ida wajen maganin sanyi da karaɗanɗanon abinci, musamman ga mai biƙin jiki irin na haihuwa. An yarda cewa yajikan taimaka wajen ɗaɗɗaure jikin da ya saki. Don haka komai mai jego za ta ci ko ta sha sai yaji ya ji sosai.Waɗannan su ne ire-iren kayayyakin da akan tanada ga mai haihuwa a gargajiyance. Sai dai akan samu 'yan

bambance-bambance daga shiyya zuwa watashiyyar ta ƙasar Hausa.

6.0 Mutuwar Aure

Hausawa kafin karɓar addinin musulunci sun yarda da mutuwar aure, ba su yarda a ce matar aure kamar baiwa ce ba. Watau bayan an yi aure komai wuya ko ƙiyayya auren ba zai mutu ba. Amma duk da haka su ba su da wani adadin saki, ko nawa mutum yana iya sakinmatarsa ta dawo. Kuma babu ruwansu da idda idan aure ya mutu. Za mu ga kuma yadda suke yaji, gudu, da kuma mai da dukiyar aure.

6.1 Yaji

Kalmar 'yaji' a nan na nufin ƙauracewa juna yayin da aka samu saɓani a tsakanin ma'aurata. Idan aure ya fara gardama, zama ya ƙi daɗi tsakanin mace da miji sai matar ta fara yin yaji ta tafi gidansu. Idan mijin yana son ta sai ya yi aike gidansu domin asasanta ta dawo wato su zo yin biko, idan an daidaita sai a shirya su matar ta koma gidan mijinta. Idan kuwa an-yi an-yi abin ya gagara, sai aure ya mutu. Amma kafin auren ya mutu lallai sai matar ta biya mijin dukiyar aurensa.

A dunƙule a iya cewa A cikin al'adar Hausawa, "yaji" wata kalma ce da ke nufin saurin ɗaukar matakin janye kai daga shirin aure ko kawo ƙarshen wata dangantaka ta soyayya ko zaman aure, musamman idan an samu tangarɗa ko rikici. Hausawa na amfani da kalmar a matsayin fita daga wata muhimmiyar mu'amala, saboda ɓacin rai, rashin gamsuwa, ko raini daga ɗayan ɓangare (Yahaya, 2004).

6.2 Gudu

Idan matar Bamaguje ta gudu daga gidan mijinta domin ba ta son sa takanje wajen wanda take so, shi kuma ya biya mijinta na da dukiyar aurensa.

6.3 Mai da Dukiyar Aure

Kafin aure ya mutu, lallai sai matar ta biya mijin dukiyar aurensa. Domin a al'adar wasu Husawan komai daɗewar aure, kuma ko 'ya'ya nawa matar ta haifa idan aure ya zo mutuwa, sai an biya miji dukiyar auren da ya bayar lokacin da aka yi auren (Adamu, 1998).

7.0 Ci Gaban da Mata Suka Samu

Haƙiƙa mata sun samu gagarumar nasara a fannoni da dama, musamman idan aka kwatanta da irin halin da suka tsinci kansu a ciki kafin zuwan Musulunci ƙasar Hausa. A taƙaice a iya cewa, akwai dalilai da dama da suka haifar da ci gaban mata a ƙasar Hausa, waɗanda suka haɗar da zuwan Addinin Musulunci, yawon fatauci ƙasashen Larabawa zuwa Turawa da makamantansu. A taƙaice takarda za ta duba abubuwa da suka hadar da:-

7.1 Haihuwar "Ya Mace

Kafin zuwan Musulunci al'ummu da dama ba su ɗauki mace dadaraja, ba wannan tasa wasu sukan binne 'ya'ya mata da ransu, wasu kuma sukan hanasu gado, wasu kuma sukan mayar das su tamkar dabbobi wajen rashin ba su kulawar da ta dace. Ba don komai ba sai don rauninta da ganin ba zata iya kataɓus ba musamman a wajen ayyukan da suka shafi amfani da ƙarfi ko kuma nuna jarumta. Wannan yasa a ƙasar Hausa a da mace ba ta da daraja kamar namiji. Amma zuwan Musulunci ya girmama tarbiyyar mace, hatta Annabi

(SAW) ya ce: "Wanda ke da 'ya mace ya tarbiyantar da ita yadda ya dace, zai shiga Aljanna." (Hadisi – Ahmad da Tirmidhi). Wannan yana sa iyaye su mayar da hankali sosai kan tarbiyyar mace, wanda ke sauƙaƙa musu saboda samun lada da gamsuwa. Haka kuma ana ganin mace da halin tausayawa da kulawa, Manzo Allah (S.A.W) ya ce "Ku yi wa yara kyakkyawar tarbiyya, kuma ku fifita 'ya mace da tausayi." (Hadisi - Sahih Bukhari).

7.2 Kuruciyar 'Ya Mace

Wajen tasowa iyaye sukan yi katari su yi wa 'ya mace tarbiya da kansu, yadda ɗa namiji ke tafiya cikin duniya yawan karatu ko sana'a mace kan yi fice a ɓangarori da dama, da suka haɗa da karatu da sana'a da sauran abubuwan rayuwa. Sau da yawa, namiji na fuskantar barazanar shaye-shaye, hulɗa da 'yan daba, ko rashin kulawa da iyaye saboda yawan fita. Amma 'ya mace na ƙarƙashin kulawar gida da iyaye, hakan na sauƙaƙa musu tarbiyya. Tabbas "Tarbiyyar 'ya mace na gudana cikin gida, wanda hakan ke rage haɗarinta da mummunar mu'amala." (Umar, 2001).

7.3 Zaman Gidan Miji

Ci gaban da Mace ta samu a zaman gidan miji a yanzu akan da, a cikin al'adar Hausawa da Musulunci na da yawa domin, zaman gidan miji yana ɗaya daga cikin muhimman sassan rayuwar mace a al'adar Hausawa. Tun kafin zuwan Musulunci, mace tana rayuwa da ɗimbin ƙuntatawa da rashin cikakken 'yanci. Bayan zuwan Musulunci, da ci gaban zamani (ilimi, dokoki, da wayewa), mace ta samu dama da ci gaba masu muhimmanci kamar"

i. Samun 'yanci da daraja a dida: A da, mace ba ta da ikon yanke hukunci cikin gida. A mafi yawancin lokaci, za ta kasance cikin tsoron miji da danginsa. A yanzu kuwa , mace tana da 'yancin faɗin albarkacin bakinta, da shiga yanke shawarar zamantakewa. A cikin Musulunci, mace uwargida ce da ake ɗaukaka. Allah (S.W.T) yana cewa "Ku rika zamantakewa da matanku cikin kyakkyawan hali" (Kur'ani – Surah An-Nisa: 19).

ii. Ilimi da wayewar kai: Ilimi yana daga cikin manyan abubuwan da suka bada damar ci gaban mace a gidan miji. Yanzu mace tana iya zama Malam ko Lauya ko Ma'aikaciya, Ko shugabar gida mai ilimi, wacce ke taimakawa miji wajen tsara rayuwa. Manzon Allah (S.A.W) yana cewa "Neman ilimi farilla ne ga dukkan Musulmi, namiji da mace" (Hadisi – Ibn Majah). Wannan ilimi ya sa mace tana iya kare haƙƙoƙinta cikin hikima da bin doka, ba tare da tayar da rigima ba.

iii. Haƙƙoƙi da kariya daga doka :A da, rashin kariya daga cin zarafi ko duka a gidan miji na faruwa da 'ya'ya mata. Amma a yanzu, dokokin da suka kare mace daga cin zarafi kamar (Gender-Based Violence Acts da Shari'a courts) sun ba ta mafaka da damar kai ƙara.

Umar (2001) ya bayyana cewa "Shari'ar Musulunci ta kawo sauyi wajen kare martabar mace a zaman aure."

iv. Haɗin kai da miji wajen tafiyar da gida: A da, miji k ɗaukar nauyin komai, kuma ana kallon mace a matsayin mai zaman gida kawai. A yanzu kuwa, mace tana iya taimakawa miji ta hanyar sana'a, albashi, ko kuma shawara a harkokin gida. Yahaya (2004) ya nuna cewa mace mai ilimi tana da babbar rawa wajen ɗorewar zaman aure.

v. 'Yancin zaɓi da rashin tilastawa a aure: A da akan tilastawa mace ta auri wanda ba ta so. A yanzu, Musulunci da dokokin ƙasa sun tanadi 'yancin mace ta zaɓi mijinta. "Ba a tilastawa mace aure ba sai da yardarta" (Hadisi:Bukhari da Muslim)

7.4 Hidimar Ciki da Tanade-Tanadensa

A yau, al'adar Hausawa ta ɗaukar ciki ba abu ne na yau da kullum kawai ba, abu ne mai matuƙar daraja da girma idan aka kwatanta shi da kafin zuwan musulunci ƙasar Hausa. Matar da ta ɗauki ciki ana ɗaukarta cikin kulawa da girmamawa, domin ita ce mai ɗauke da wani ɓangare na ci gaban zuri'a. A yau, hidimar ɗaukar ciki da tanade-tanadensa ya ɗan sauya idan aka kwatanta da al'adun da suka gabata, musamman sakamakon ci gaban ilimi, addini da kiwon lafiya kamr haka:

e) Kulawa da mai juna biyu: A yau, ana ɗaukar mai juna biyu da kulawa ta musamman wadda ke haɗawa da, ziyarar asibiti domin duba lafiyar uwa da jariri (antenatal care), gujewa nauyi mai yawa da damuwa da kula da abinci mai gina jiki. A taƙaic "Juna biyu na buƙatar kulawa ta musamman ta fannin lafiyar jiki da na kwakwalwa." (WHO, 2020). A al'adance kuma, ana girmama mai ciki da hana ta yin wasu ayyukan wahala domin kare lafiyarta da ta jariri.

f) Tanade-tanaden Zuwa Haihuwa: A cikin shirye-shiryen da ake yi a yau akwai; siyan kayan jariri (riguna, zanen ɗa, sabulai, da dai sauransu), gyar ɗaki ko gida na musamman idan hali ya ba dama. Wannan tanadi ya bambanta da al'ada, inda a da ake ɓoye ciki da kayan jariri har sai an haihu, saboda tsoron kishi ko ido. Yahaya, 2004) ya bayyana cewa "a da, Hausawa suna ɓoye ciki da kayan jariri saboda camfe-camfe da tsoron hassada."

g) Taimako daga Miji da Iyayen Gida: Yanzu ana ganin miji na bayar da gudummawa sosai wajen kula da matar sa mai ciki, ya riƙa kai ta asibiti, kawo mata kayan buƙata, da rage mata nauyin aiki a gida. Haka kuma, iyaye ko mahaifiyar mace na zuwa don taimako, ko kuma matar na komawa gida domin ta samu sauƙii da kulawa.Wannan ya banbanta da a da, inda ake barin

mace da duk aikin gida ko da tana da juna biyu.

h) Rage Camfe-Camfe da Amfani da Hanyar Kimiyya: A baya, ana amfani da kayan gargajiya da magungunan bokaye don kula da mai ciki, ana kuma yawan hana mace cin wasu abinci (irin su kifi, ko ƙwai) saboda wasu camfe-camfe. A yau, ilimi da Musulunci sun rage waɗannan camfe-camfe. Likitoci suna bada shawarar cin abinci mai amfani kamar hatsi, kayan lambu, madara da ƙwai. Umar (2001) ya nuna cewa "ilimin addini da kiwon lafiya ya rage tasirin camfe-camfe kan juna biyu".

i) Shirin Haihuwa a Asibiti: Mafi yawan mata a yau na haihuwa a asibitoci ko cibiyoyin lafiya, wanda ke rage haɗarin mutuwa da matsalolin lafiya. Ana tanadin kuɗi da kayan haihuwa tun kafin lokacin, kamar: Riga da zanen jariri, Pampas da Takalman roba da dai sauransu.

A taƙaice, hidimar ɗaukar ciki a yau ta canza daga tsarin camfe da al'ada zuwa tsarin kimiyya da kulawa ta musamman. Mace mai ciki a yau tana da damar samun ilimi, kariya, abinci mai gina jiki da taimako daga miji da iyalai.

7.5 Mutuwar Aure

An sami ci gaba ƙwarai game da mutuwar aure saɓanin da mace na ɗaukar duk abin da ta mallaka kamar kayan ɗaki da duk dukiyar da take da shi, da duk abinda Musulunci ya tanadar mata.

Sauyin da mata suka samu dangane da sha'anin mutuwar aure a yanzu idan aka kwatanta da kafin zuwan Musulunci a ƙasar Hausa akwai:

10. Rashin ikon ficewa daga gidan aure kafin zuwan Musulunci: A al'adar Hausawa kafin Musulunci, mace tana da ƙarancin 'yanci wajen barin aure ko buƙatar saki. A mafi yawanci, saki ko mutuwar aure yana hannun miji kawai, matar da ta nemi saki ana ɗaukarta da laifi ko rashin tarbiyya. Rashin dokoki da rashin kare haƙƙin mace ya sa da yawa suna ci gaba da zama a auren da ke cike da zalunci da wahala. Yahaya (2004) ya bayyana cewa: "A zamanin al'adun gargajiya, saki ya kasance wani abin kunya ga mace fiye da miji, wanda hakan ya hana mata su nemi 'yanci daga auren da bai dace ba."

Bayan zuwan Musulunci, Haƙƙokƙ da kariya daga zalunci Musulunci ya zo da; 'yancin mace ta buƙaci saki idan tana cikin halin ƙunci ko cin zarafi (khul'i). Haka kuma, ana umartar maza da su saki matansu cikin adali da tausayi: "Ku sake su da kyautatawa ko ku rike su da kyautatawa." (Kur'ani, Surah Al-Baƙarah: 229) Mace na da hakkin cin sadaki, kuma za a ƙara kula da haƙƙoƙinta bayan saki (ida tana da yara ko ciki ko sakin akwai kome kafin ta ƙare idda). Abubakar (1999) ya nuna cewa "Shari'ar Musulunci ta ba mace damar samun

'yanci daga auren da ke cutar da ita ba tare da cin zarafi ba."

11. Kariya daga doka da fahimta ta zamani: A yau mata sun fi wayewa da sanin haƙƙoƙinsu bisa addini da doka. Haka gwamnatoci da ƙungiyoyi masu zaman kansu suna ba da tallafi da shawara ga mata da suka shiga halin mutuwar aure. Ana samun kulawa daga kotunan shari'a (Shari'ar Musulunci) da ke tabbatar da an saki mace yadda ya kamata. Umar (2001) ya bayyana cewa: "Ci gaban ilimi da shari'a ya ba wa mata kariya daga sakin su ba bisa ƙa'ida ba".
12. Sauƙi a zama bayan aure : A da, matar da aka saki ana rainata ko a ke mata kallon "mace mai matsala" Ba ta da damar sake aure da sauƙi. Amma yanzu, macen da aka saki tana da 'yancin sake aure ba tare da aibanta ta ba. Ana iya samun taimako daga iyaye, gwamnati ko ƙungiyoyi masu kula da mata. Suleiman (2015) a nasa ra'ayin ya nuna cewa "mace mai ilimi tana da damar tsayawa da ƙafafunta bayan mutuwar aure".

A taƙaice, mace a yau ta fi samun sauƙi da kare hakki a sha'anin mutuwar aure idan aka kwatanta da kafin zuwan Musulunci. Musulunci da ilimi sun ba ta damar fita daga auren da ke tauye mata haƙƙii, da kuma sake tsari cikin mutunci. Wannan ci gaba ne mai muhimmanci a tarihin mata a ƙasar Hausa.

8.0 Kammalawa

Binciken ya bayyana cewa mace a ƙasar Hausa kafin zuwan Musulunci tana fuskantar ƙalubale da rashin ɗaukaka a kowane mataki na rayuwarta. Tun daga haihuwarta, ana nuna bambanci tsakanin ta da ɗa namiji, inda haihuwar mace ke iya haifar da takaici ga wasu iyaye. A lokacin ƙuruciya, ba ta da cikakken damar samun ilimi ko horo mai zurfi, domin an fi mai da hankali wajen yi auren dole ko na al'ada. A matsayinta na amarya, ana sakata cikin tsare-tsaren al'adu kamar wankan aure da horo na biyayya maras sharadi, tare da gazawar tsarin kare ta daga cin zarafi. A lokacin da aure ya mutu kuwa, ta kan fuskanci rashin adalci da goyon baya daga dangi ko al'umma.

Sai dai zuwan addinin Musulunci ya zame wa mace mafita daga waɗannan tsangwama. Musulunci ya ɗaga martabarta tun daga haihuwa, inda aka daidaita darajar ɗa namiji da mace. Ya buɗee ƙofa ga koyar da ita ilimi da haƙƙoƙin rayuwa. A cikin aure, an kafa doka da tsarin mu'amala mai adalci, kuma an tanadar da hanyoyin da mace za ta nemi fitowa daga gidan aure idan yana cutar da ita. Bayan saki kuma, ta sami damar sake gina rayuwarta cikin mutunci da kariya daga doka a cikin al'umma.

Saboda haka, ci gaban da mace ta samu bayan zuwan Musulunci a ƙasar Hausa yana da girma da muhimmanci, domin ya sauya rayuwarta daga zamantakewa mai cike da rashin 'yanci zuwa wadda ke ba ta damar bunƙasa a kowane fanni na rayuwa, daga haihuwa har zuwa zaman gidan mijinta da bayan auren.

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Dabarun Koyarwa (Methodology)

Gudummawar Rubutaccen Wasan Kwaikwayo A Kan Sanin Rumbun Kalmomin Hausa Ga Ɗaliban Aji Uku (3) Na Manyan Makarantun Sakandare Da Ke Jihar Gombe.

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Tsakure

Wannan bincike mai suna "Tasirin Rubutaccen Wasan Kwaikwayo a Kan Sanin Rumbun Kalmomin Hausa ga Ɗaliban Aji Uku (3) na Manyan Makarantun Sakandare da ke Jihar Gombe". Manufar wannan bincike ita ce, gano ƙwazon ɗalibai a kan sanin tsofaffin kalmomin Hausa ta hanyar koyar da rubutattun wasannin kwaikwayo da kuma waɗanda ba a koyar da su ta wannan hanyar ba. Akwai jimillar manyan makarantun sakandare 154 a ƙananan hukumomi guda 11 masu ƙunshe da adadin ɗalibai 5,687 a Jihar Gombe inda aka gudanar da binciken. An yi amfani da tsarin samfurin zaɓin canki-canka aka zaɓo makarantu biyu da ke da ɗalibai 885 'yan aji uku (SS III). Watau, daga makarantar GDSS Pilot Gombe da ke shiyyar ilimi ta Gombe ta tsakiya a matsayin makarantar gwaji da kuma makarantar GDSS Gandu wadda take shiyyar ilimi ta Gombe ta Arewa a matsayin ta lura. An yi amfani da hanyar kimiyya ta gwaji don gudanar da wannan bincike ta hanyar koyar da da rubutattun wasannin kwaikwayo guda biyar (5) da suka haɗa da "Jatau na Kyallu, Kulɓa na Ɓarna, Tabarmar Kunya, Uwar Gulma da kuma Matar Mutum Kabarinsa" aka amsa tambayoyin binciken. An yi amfani da jarabawar gwaji a farko da kuma ƙarshe (pre-test and post-test) da koyarwa ta hanyar rubutattun wasannin kwaikwayo don tattara sakamakon binciken. Bayan yin amfani da ƙididdigar ma'aunin gwajin -t da kuma ma'aunin -p, sakamakon binciken ya nuna cewa akwai tasiri da fifiko sosai a tsakanin ɗaliban da aka koyar da su ta hanyar amfani da rubutattun wasannin kwaikwayo da kuma waɗanda ba a koyar ta wannan hanyar ba, ta fuskar sanin tsofaffin kalmomin Hausa. Domin kuwa an samu 0.00 daga ƙididdigar ma'aunin -p a dukkan hasashen binciken guda uku wanda bai kai 0.05 ba da aka ɗora hasashen binciken. Hakan ne ya sa aka yi watsi da hasashen.

1.0 Gabatarwa

Adabi, kalma ce wadda asalinta daga larabci take. Kalmar adab wadda ita ce asalin kalmar adabi tana da ma`ana ta zahiri wadda take nufin kiran liyafa, ko walima. A Larabci, ta hanyar lugga kalmar adab na iya ɗaukar manufar "halaye na gari ko ɗabi'u masu kyau, a bisa hasashe, wannan ma'anar ita Hausawa suka fara ɗauka suka ba wa kalmar al-adab suka Hausance ta zuwa "Ladabi, wato nuna ɗa'a ko ƙasƙantar da kai, da biyayya, da sauran halaye na kirki da nagarta. Adabi na nufin abubuwa da suka shafi fasaha, ƙwarewa da azanci na al'umma.

A matsayin wasan kwaikwayo na ɗaya daga cikin manyan rassan adabi, yana ɗaya daga cikin hanyoyi masu sauƙin isar da saƙo ga al'umma. abu ne da ya taɓo dukkan rayuwar al'umma ta yau da kullum, domin yana bayyana wa mai kallo, ko mai sauraro, ko mai karatu, hanyoyin rayuwar jama'a, tare da nuna musu yadda wasu matsaloli na rayuwa kan faru ga al'umma tare da hanyoyin da yakamata su bi domin warware su.

Mafi yawa daga cikin kalmomin Harshen Hausa na asali na nema su ɓace musamman daga bakunan yara masu matsaƙaitan shekaru, sai dai kalmomin da Hausawan suka aro daga wasu Harasan daban, suka Hausantar da su. Ta hanyar koyar da wasannin kwaikwayo masu ɗauke da jigogi iri daban-daban zai taimaka matuƙa wajen sanin kalmomin Harshen Hausa. Saboda, wasan kwaikwayo haɗe yake da al'adu da halayen al'umma. Duk lokacin da malami yake koyar da wasan kwaikwayo, ɗaliban za su samu damar naƙaltar kalmomi da ake ambaton abubuwa daban-daban a Harshen Hausa. Ɗaliban makarantun sakandare su ne suke a matakin da yakamata su kiyaye da kalmomin Harshen na asali, musamman saboda kasancewarsu a matakin gab da shiga manyan makarantu da idan aka tashi nazarin kowanne Harshe ake yinsa a zurfafe.

2.0 Ma'anar Adabin Hausa

Masana da manazarta da dama irin su (Kamusun Encarta 2009 da Ɗangambo 2008 Junaidu da 'Yar'aduwa 2002 OALD 2000 Yahaya da Zariya Gusau da 'Yar'aduwa 1992 Ade 2014 Jammaje 2016) sun tofa albarkacin bakin su dangane da ma'anar Adabi.

Wannan kalma ta 'adabi', ararriyar kalma ce daga Larabci (Ɗangambo 2008 Yahaya da Zariya da Gusau da 'Yar'aduwa 1992 da Junaidu da 'Yar'aduwa 2002) Ɗangambo (2008:2) ya bayyana ma'anar adabin da cewa, "Zantukan da suka ƙunshi fusaha ko suke bayyana nau'o'in azanci a fannonin rayuwa iri daban-daban domin koya wani darasi ga al'umma walau cikin furuci ko a rubuce".

Gusau (1995) da Malumfashi (2002) da Muktar (2004) sun nuna cewa, "Adabi na nufin kundi ko hoto ko madubi ne da ke ɗauke ko nuna hanyar gudanar da rayuwar al`umma." Cuddon (1999) kuma cewa ya yi ma`anar adabi a luggance, na iya kasancewa abubuwa da dama da suka haɗa da wasan kwaikwayo da waƙa da gajerun labarai da rubutattun litattafai da dai sauransu.

2.1 Ire-iren Adabi

Masana adabin Harshen Hausa irin su Ɗangambo (2008) sun raba adabi zuwa gida biyu, waɗanda suka haɗa da:

1. Adabin gargajiya (Adabin Baka)
2. Adabin Zamani (Rubutaccen Adabi)

2.1.1 Adabin Zamani

Adabin zamani ya kasu gida uku, akwai rubutacciyar waƙa da rubutaccen zube da kuma wasannin kwaikwayo na zamani. Kowanne daga cikin waɗannan akwai nau'o'insu da suka keɓanta ga kowane kasha. Misali, wasannin kwaikwayo na zamani ya ƙunshi na rediyo da na talabijin da rubutacce na littafi da fina-finai da sauransu.

2.2 Ma'anar Wasan Kwaikwayo

Masana irinsu (Malumfashi 2016 da Bello 1992 da 'Yar'aduwa 2017 da Bagadawa 1994 da Fulani 1997 da Holt da Wriston 1996 a cikin Hunƙuyi 2014 Ogunbiyi 1981 a ra'ayin Clark

1966 Brauɓer 2002 Ronke 2005 'Yar'aduwa 2007 Ɗangambo 2008 Aldavero 2008 O'gara 2008 Desiatova 2009 Gusau 2009 El-mageid 2012 Abraham 2019 Watson 1982 a cikin Sani 2021 Kofoworolo 1977 Abrams 1953 Aristotle 1996 Haruna 1995 Tandama Skinner 1980 Furniss 1966 Salamatu 1995 Usman 1987 Crow 1983 a cikin Sani Hunƙuyi 2014 Ado 1994 Sun tofa albarkacin bakinsu dangane da wannan batu na wasan kwaikwaiyo.

Wasan kwaikwayo adabi ne mai bayyana hikima da fasahar al'umma. Haka kuma hanya ce wadda take nuna hoton rayuwar al'umma. Tamkar yadda idan mutum ya duba madubi zai iya ganin kansa a ciki, haka ma za a iya ganin hoton rayuwar al'ummar da suka gabata ta hanyar wasan kwaikwayonta. Za a iya ganin hoton abin da ke faruwa a cikin al'umma, har ma wani lokaci a iya ƙirdaden abin da zai kai-komo cikin al'umma. Hanya ceta bayyana ko dai tunanin mai shirya wasan, ko marubuci, ko kuma irin falsafarsa game da rayuwa. Abrams (1953) Kalmomi guda biyu suka haɗu don bayyana ma`anar wasan kwaikwayo, wato akwai wasa akwai kuma kwaikwayo, wanda ke nuni da aikata wanin abu don kwatanta yadda yake, ko yadda ake yin sa, ko don a ga kyansa ko kuma muninsa. Kwaikwayo a matsayinsa na wani ginshiƙi wanda ɗan Adam yake amfani da shi wajen gudanar da rayuwarsa ta yau da kullum ya yi kakagida a mafi yawa daga cikin wasannin Hausawa. A nan ana buƙatar yin wata matashiya, kalmar Wasan kwaikwayo a dunƙule kamar yadda aka santa kuma ga masu nazarinta na nufin wasannin kwaikwayo waɗanda aka rubuta domin a awaitar a dandamali a gaban masu kallo. Ire-iren waɗannan wasanni ko kuma a ce nau'o'in waɗannan wasanni ba su wuce waɗanda suka yi fice na raha da ban tausayi da tir-madalla da dai sauransu ba. Masana da dama sun bayyana ma`anar wasan kwaikwayo ta fuskokin da suka fahimci lamarin. Mashahurin malamin falsafar nan wato Aristotle, (1996) ya bayyana wasan kwaikwayo da cewa 'kwaikwayon wani aiki ne, haka kuma kwaikwayon wani mutum ko mutane ta hanyar kwatanta yadda suke yin wani aiki.

Wasan kwaikwayo kalmomi ne guda biyu da suka haɗa da wasa da kuma kwaikwayo.

Kalmar kwaikwayo na nufin aikata wani abu ta hanyar canza kama, ko murya, ko jiki, ko siffa, ko muhallin yin aikin, da nufin nuna kwaikwayo ko nunin abin da ake son juya. (Malumfashi, 2016).

2.2.1 Rubutaccen Wasan Kwaikwayo

Rubutaccen wasan kwaikwayo na cikin muhimman rassan rubutaccen adabi na Hausa da ke tashe wajen isar da saƙonnin ilmantarwa ga mutane.

Masana irin su (Yahaya 1978 Skinner 1980 Malumfashi 1984 Ɗangambo 1996 'Yar'aduwa 2007). Suna da ra'ayin cewa, Rubutaccen wasan kwaikwayo, wasan kwaikwayo ne da aiwatarwarsa ke zuwa cikin haruffa da suke wakiltar magana a kan takarda ko cikin littafi.

A da can ba da nisa ba, idan ana maganar adabin Hausa da rassansa, ana ta ɗaukar rubutaccen wasan kwaikwayo a matsayin ɗan auta wanda ko lalle bai sha yadda ya kamata ba, bare ya samu tagomashin a-zo-a-gani. Amma binciken Ahmed, (1999-2012) ya tabbatar da ba shi ne ɗan autar ba. Samuwar wasannin kwaikwayo tun a 1898 ya nuna irin siraɗin da wasan kwaikwayo ya tsallake da ƙyar.

Wannan nau'in wasa ne da yake zuwa cikin wani tsari na daban a rubuce cikin littafi, don samun abin karantawa a makarantu wajen koyar da ɗalibai ko a karanta domin nishaɗi. Rubutaccen wasan kwaikwayo ya kasance baƙo cikin adabin Hausa idan an kwatanta da rubutacciyar waƙa ko zube (Malumfashi 1984). Rubutaccen Wasan Kwaikkwayo Wannan nau'i ne na wasan kwaikwayo da yake zuwa cikin wani tsari na daban a rubuce cikin littafi, domin samun abin karantawa a makarantu wajen koyar da ɗalibai ko a karanta domin samun nishaɗi. Rubutaccen wasan kwaikwayon Hausa, wanda aka shirya a rubuce don a karanta a fahimta ko kuma a aiwatar da shi a aikace, ba wani abu da zai tabbatar da samuwarsa ga al'umma kafin zuwan addinin musulunci. wannan ya faru ne a sakamakon rashin ingantacciyar hanyar rubutu a daidai wancan lokaci. (Bunza 2002:11-16).

2.2.2. Hanyoyin Samar da Rubutaccen Wasan Kwaikwayo

Ga mai sha'awar shiryawa ko rubuta wasan kwaikwayo zai iya amfani da ɗaya daga cikin waɗannan hanyoyi don samawar wa ɗalibai wannan nau'in adabi a matsayin abin nazarta a makarantu. Kamar yadda za a gani akwai hanyoyi da masana irin su Yahaya (1978, 1991) da Skinner (1980) da Malumfashi (1984) da Ɗangambo (1996) da Furniss (1996) da Ahmed (2013); da kuma Umar (2017) suka bayyana waɗanda ke da nufin samar da ƙarin wasan kwaikwayo. Hanyoyin ga su kamar haka:

3. Labarun Gargajiya
4. Kagaggun Labarai
5. Fassara
6. Waƙoƙi
7. Kirƙira
8. Juyar da Aikatacce Zuwa Rubutacce

3.0 Hanyoyin Gudanar da Bincike

A nan mai bincike ya yi amfani da hanyar kimiyya ta gwaji domin gudanar da binciken. Madogara a nan ita ce, Adebeyemo a Afolabi, (2001) sun bayyana cewar duk wani bincike da ya gudanar matuƙar ya shafi koyar da wani abu, to wannan hanya it ace mafi dacewa ga mai gudanar da bincike.

Yawan Bincike

Yawan wannan bincike shi ne dukkan ɗaliban makarantun Sakandare na dake jihar Gombe. Jihar Gombe na ƙunshe da Kananan Hukumomi guda Goma sha Ɗaya (11) waɗanda suke da adadin manyan Makarantun Sakandare guda Ɗari da Hamsin da Huɗu (154) haka zalika Makarantun na ƙunshe da adadin ɗalibai dubu ashirin da huɗu da ɗari biyu da arba'in da takwas (24,248), a ƙidayar makarantu ta shekarar karatu ta 2023/2024.

Jadawalin 3.3.1 jadawalin yawan makarantu da ɗalibai.

Lamba	Karamar Hukuma	Yawan Ɗalibai			
		S.S 1	S.S 2	S.S 3	Jimilla
1.	AKKO	1, 975	3,502	3,654	9,131
2.	BALANGA	605	1,339	1,506	3,450
3.	BILLIRI	1,230	1,619	1,836	4,685
4.	DUKKU	571	606	616	1,793
5.	FUNAKAYE	1,309	882	988	3,179
6.	GOMBE	6,751	8,967	8,808	24,526
7.	KALTUNGO	891	1,625	2,086	4,602
8.	KWAMI	1,468	1,345	1,473	4,286
9.	NAFAƊA	267	450	474	1,191
10.	SHONGOM	543	834	612	1,989
11.	YAMALTU DEBA	1,740	1,752	2,195	5,687

EMIS, MoE, Gombe. (2024/2025 SESSION).

Samfuri da dabarar ɗaukar samfuri

Samfuri wani adadi ne da aka keɓe a cikin al'umma domin cimma wata manufa. Asoka (1991). Samfuri wata dabara ce ta zaƙulo wani kaso daga yawan bincike, ta yadda wannan kaso zai wakilci yawan bincike. Amin, (2005) cikin Olaofe, (2010).

Samfurin wannan bincike shi ni ɗaliban aji uku (3) na manyan makarantun sakandare da ke jihar Gombe, sannan binciken ya ƙara taƙaita ga ɗaliban aji uku na manyan makarantun sakandare da ke ƙananan hukumomi guda biyu na jihar Gombe. Haka zalika, binciken ya ƙara taƙaita ga manyan makarantun sakandare guda biyu, daga ƙananan hukumomi guda biyu da su ke daga mabambantan shiyya. Hujja a nan itace, Aderemu cikin Yusha'u, (2021) ya bayyana cewa, kaso goma cikin ɗari na adadin bincike ya wadatar a matsayin samfuri.

Jadawali na 3.3.2: Tsarin Samfurin Bincike

Rukuni	Makaranta	Yawan ɗalibai	Samfuri	Matsayi
A	GDSS PILOT GOMBE	580	58	Gwaji
B	GDSS KUNDULUN	305	30	Lura
Jimilla	2	885	85	

Kayan Tattara Bayanai

Domin gano tasirin da rubutaccen wasan kwaikwayo yake da shi kan sanin rumbun kalmomin Hausa ga ɗaliban aji uku na manyan makarantun sakandare da ke jihar Gombe, mai binciken ya yi amfani da rubutattun wasannin kwaikwayo guda biyar waɗanda suka daɗe da wallafawa. Daga nan za a ba wa kowane ɗalibi rawar da zai taka domin aiwatar da wasannin a aikace. Littattafan da za a yi amfani da su sune kamar haka:

Littafin Jatau na kyallu

Littafin Zamanin nan namu

Littafin Kulɓa na Ɓarna

Littafin Matar Mutum Kabarinsa.

Littafin Tabarmar Kunya

Matakan Tattara Bayanai

Mai bincike ya amshi wasiƙar gabatarwa daga ofishin shugaban Sashen da mai bincike yake ɗalibta a Jami'ar Ahmadu Bello da ke Zaria, zuwa ga shugabannin makarantun da ya gudanar da bincike a cikinsu domin neman amincewarsu a gudanar da bincike. Mai bincike ya yi amfani da yinin kowace rana a kowace makarantar da aka gudanar da bincike.

Mai bincike ya ɗauki tsawon makwanni shida (6) tare da masu taimaka masa wajen tattara bayanai. Mai binciken ya yi amfani da rubutattun wasannin kwaikwayo guda biyar masu ɗauke da tsofaffin kalmomin Hausa.

Aji uku na kowacce makaranta aka zaɓa domin gudanar da rubutattun wasanin kwaikwayon a aikace ta hanyar zaɓar wasu daga cikin ɗaliban tare da ba wa kowannensu rawar da zai taka kamar yadda ya wakana a cikin littattafan.

An umarci ɗaliban da su fitar da siffofin kalmomin.

An umarci ɗaliban da su fitar da azuzuwan kalmomin.

Za a fitar da tsofaffin kalmomi daga cikin wasannin da aka aiwatar tare da umartar ɗaliban da su fitar da ma'anonin kalmomin.

Jadawali na 4.1: Ɗungumin Sakamakob Jarabawar Rumbun Kalmomin Hausa Na Ɗaliban Gwaji da na Kula da aka Gudanar Gabanin Gwaji da Bayan Gwaji

Rukunin Gwaji					Rukunin Kula				
Jarabawa	Samfurin Ɗalibai	Ɗ	Kididdigar Maki Wasaɗi	Tazarar Maki Wasaɗi	Jarabawa	Samfurin Ɗalibai	Ɗ	Kididdigar Maki Wasaɗi	Tazarar Maki Wasaɗi
Bayan Gwaji	58	201.32	8.32	177.98	Bayan Gwaji	30	182.23	9.20	160.63
Gabanin Gwaji	58	23.34	5.75		Gabanin Gwaji	30	21.60	6.82	

4.0 Kmmalawa

Wannan bincike an yi shi ne don gano irin tasirin da wasan kwaikwayo yake da shi a kan rumbun kalmomin Hausa ga ɗaliban aji uku na manyan makarantun sakandare da ke Jihar Gombe. Don haka binciken ya gano cewa akwai tasirin amfani da wasan kwaikwayo wajen koyar da rumbun kalmomin Hausa ga ɗaliban sakandare, domin bayan kammala darasin gwaji an samu haɓakar ƙwazon ɗaliban rukunin gwaji fiye da na rukunin kula ta fuskar sanin ajin kalmomi, da siffar kalmomi da kuma ma'anar kalmomi.

5.0 Sakamakon Bincike Ga Harkar Ilimi

A bisa la'akari da irin sakamakon da aka samu a wannan bincike, kamar yadda ya zo a babi na huɗu, binciken zai taimakawa harkokin ilimi ta hanyoyi da yawa kamar haka:

i. Binciken ya ba da gudummuwa wajen haɓakar ƙwazon ɗalibai a fannin rumbun kalmomin Hausa.

ii. Samar da wani abu a matsayin abin da za a karanta a ƙaru gudummawa ce ga ilimi. Don haka wannan bincike wani ƙari ne a kan abubuwan karance-karance musamman ga ɗalibai da malaman Hausa.

iii. Binciken ya ba da gudummuwa wajen haɓaka ƙwazon ɗalibai a fannin sanin ma'anonin kalmomin Hausa.

5.1 Sakamakon Bincike na Gaba Ɗaya

i. Kwazon ɗaliban rukunin da aka koyar rumbun kalmomi ta hanyar wasan kwaikwayo ya haɓaka fiye da na ɗaliban rukunin kula da ba a koyar ta wannan hanyar ba ta fuskar sanin ajin kalmomin Hausa. Sakamakon ya nuna ɗaliban na iya fayyace suna, da aikatau da kuma siffa bayanau, sai dai ba kasafai ɗaliban suke iya tantace madanganci da mallaka ba. Kamar yadda ya zo a (jadawali na 4.2 da 4.5)

ii. Kwazon rukunin ɗaliban gwaji da aka koyar rumbun kalmomi ta hanyar

wasan kwaikwayo ya zarce na rukunin kula da ba a koyar ta wannan hanyar ba wajen sanin siffofin kalmomi. Kamar yadda ya zo a (jadawali na 4.3 da 4.6)

iii. An samu haɓakar ƙwazon ɗaliban rukunin gwaji fiye da ɗaliban rukunin kula ta fuskar sanin ma'anar kalmomi. Sakamakon ya nuna ɗaliban rukunin gwaji da aka koyar rumbun kalmomi ta hanyar wasan kwaikwayo suna iya fayyace ma'anar tsaffi da kuma sabbin kalmomin Hausa, saɓanin rukunin kula da ba a koyar ta wannan hanyar ba. Kamar yadda ya zo a (jadawali na 4.4 da 4.7)

5.2 Shawarwari

i. Yana da kyau malaman Hausa su rungumi wannan hanyar ta amfani da wasan kwaikwayo a matsayin hanyar koyar da darussan Hausa.

ii. Ya kamata mawallafa su samar da littattafan wasan kwaikwayo don samar da littattafan da za a yi amfani da su wajen koyar da darussan Hausa.

iii. Gwamnati ta ɗauki nauyin yaɗa wannan dabarar don cin gajiyarsa ga sauran malaman Hausa.

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Nazarin Muhimmancin Matallafa Koyo Wajen Koyar da Harshen Hausa ga Kananan Yara a Makarantun Farko

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Tsakure

Wannan takarda ta yi nazari ne kan muhimmancin amfani da matallafa koyo (teaching aids) wajen koyar da harshen Hausa ga ƙananan yara a makarantun farko. An bayyana nau'o'i da fa'idar kayan koyo kamar hotuna da katuna da waƙoƙi da kayan wasa wajen sauƙaƙa fahimta da jan hankalin ɗalibai tare da buƙatar kula da kiyayewa matuƙa wajen zaɓen matallafa koyon. Haka kuma, an nuna yadda amfani da kayan gani da ji ke inganta samun ƙwarewar harshe a matakin farko. Binciken ya kuma bayyana ƙalubale da dama da ke tattare da amfani da matallafa koyo, tare da gabatar da hanyoyin shawo kansu. Don tattara bayanai an yi amfani da hanyoyi kamar bibiyar ayyukan magabata (secondary sources) a wannan fage, gudanar da hira da malamai (interviews), yin ziyara zuwa wajen ɗaukar darasi (field observation). A ƙarshe, an ba da shawarwari kan yadda gwamnati da malamai za su iya inganta amfani da kayan koyo domin ƙarfafa harshe da ilmantarwa a tsakanin yara tare da horas da malamai domin amfani da su yadda ya kamata.

Mabuɗan takarda: *Matallafa koyo, harshen Hausa, yara, makaranta, koyarwa, ilimi.*

1.0 Gabatarwa

Koyar da yara harshen uwa a matakin farko yana da matuƙar muhimmanci wajen haɓaka fahimta da ci gaban karatu. Harshen Hausa, a matsayin harshen gida ga yawancin al'ummar Arewacin Najeriya da kuma Kudancin Nijarna da matuƙar tasiri wajen ilmantar da yara (Abdullahi, 2018). A cikin shekaru da dama da suka gabata, an fahimci cewa amfani da matallafa koyo yana taimakawa malamai wajen sauƙaƙa koyarwa da kuma jawo hankalin yara (Usman, 2020). Wannan takarda za ta duba irin rawar da matallafa koyo ke takawa wajen koyar da Hausa ga ƙananan yara a makarantun farko, tare da fuskantar ƙalubale da hanyoyin magance su.

Hausawa na da azanci da sukan siffanta yaro a matakin koyo da cewar "yaro sabon mutum", ma'ana, sai a hankali za a horar da shi ya goge ya gwanance a kan al'amura, haka ma a wajen karatu abin yake, tun yaro yana ƙaƙani ake nusar da shi abubuwan da ake son ya iya idan ya girma. Don haka, idan aka yi dacen amfani da kayan koyarwa da suka dace sai a cimma manufa cikin sauƙi da nasara. Ana cewa "gini daga ƙasa ake farawa". Don haka, ya zama wajibi ga mai son samun ɗorewa wajen koyar

da harshen Hausa tare da gagarumar nasara, ya yi amfani da matallafa koyo.

2.0 Harshen Hausa

Harshen Hausa yana daga rukunin harsunan baƙaƙen fata na Afrika ta Yamma (Chadic Language) wanda ke ƙarƙashin rukunin harsunan da aka ambacesu da *Afro Asiatic Language.*

Dutsan (1969: 73) ya bayyana cewa harshen Hausa na da kimanin mutum miliyan goma sha biyu da ke amfani das hi a a matsayin Harshen Uwa a jihohin Arewacin Nijeriya da kum Kudancin Nijar. Kenan Hausa, harshe ne da ake amfani da shi a yankin Afrika, masu amfani da harshen kuma ana kiransu da Husawa. Sannan harshen Hausa ya yaɗu a wurare da dama sakamakon dalilai da dama da suka haɗar da fatauci da auratayya da neman ilimi da sauransu.

3.0 Ma'anar Koyarwa

Kalmar koyarwa ta samo asali ne daga tushen "koya". Kamusun CNHN (2006: 250) ya bayyana ma'anar da nufin "karantar ko nuna yadda ake yin abu".

Koyarwa wata hanya ce da ke nuni da ƙarin bayaniko haske ta fuskar bincike da horarwa. Haka kuma, koyarwa nuni ne ga almajirai zuwa hanya ta gari da fitar das u daga duhun jahilci tare da sanin ya kamata da haƙƙin sauran jama'a (Salihi, 2008).

Duk dai wannan ya una bayanin da msani a wani ɓangare kan yi ga marasa sanin abin a kowanne lokaci a wuraren da buƙatar hakan ta taso.

3.1Muhimmancin Koyar da Hausa ga Kananan Yara

Koyar da yara a harshen da suka saba da shi yana taimaka wa wajen haɓaka ƙwarewa a karatu da rubutu, da kuma gina harshe cikin sauƙi. Yara kan fi fahimtar darussa idan aka gabatar da su cikin harshen uwa kamar Hausa (UNESCO, 2017). Wannan yana taimaka musu su gina ƙwarewar tunani da sadarwa cikin sauri, musamman a matakin farko na ilimi (Suleiman, 2020). Kenan akwai buƙatar matallafa koyo domin cimma wannan muradai da aka ambata a baya.

3.2 Ma'anar Matallafa Koyo (Teaching Aids)

Matallafa koyo kayayyaki ne mabambanta da ake amfani da su yayin gudanar da aikin koyo da koyarwa domin samun sauƙin fahimtar mai koyo ko kuma mai sauraro tare da taƙaita lokaci wajen gabatar da koyon. Ibrahim(2019) ya bayyana cewa "Matallafa koyo na nufin kayan aiki ko dabaru da malamai ke amfani da su domin ƙara jan hankali, fahimta da kuma sauƙaƙa koyo ga ɗalibai". Shi kuwa Kilder (1959) cewa ya yi "Matallafa koyo ai waɗansu kayayyaki ne da ke yin gudummawa ga malami yayin koyarwa waɗanda za su yi daidai da hankalin mai sauraro". Wannan ya nuna muhimmancinsu ga yara, domin a ƙanƙanin lokaci suke ayyuka da dama wajen taimakawa sadar da saƙo daga malami zuwa yara (almajirai) tare da jan hankali, sannnan da kwaɗaitarwa wajen koyon darasi.

Salihi (2008) ya nuna matallafa a matsayin karikicen da suka fi taimaka wa almajirai lokacin da malami yake koyarwa. Anan an nufin kaya ne da suke taimakawa wajen saurin fahimtar darasi ga masu koyo. Haka shi ma

Adewoyin (1991:121) ya bayyanamatallafa da cewar "hanya ce ko tsari ne na sarrafa dabaru da malamai kan samo domin aikawa da umarni ko ilimi zuwa masu koyo a ƙoƙarin taimakon su don su zamanto gwanaye wajen cimma buri".

Ana rarraba su zuwa gida huɗu: kayan gani da kayan ji da kayan taɓawa, da haɗaɗɗu (wato kayan gani da ji). Alal misali, hotuna da allo da katunan kalmomi da kuma kayan wasa na nishaɗantarwa waɗanda ke ɗauke da ma'ana su ne misalai na kayan gani da taɓawa (Yahaya da Musa, 2021).

3.3 Kashe-kashen Matallafa Koyo

Matallafa koyo kayayyaki ne masu tarin yawa waɗanda ake amfani da su ta hanyoyi daban-daban domin samun sauƙin isar da saƙo tsakanin malami da almajirai/ɗalibai.Wannan yasamasana suka karkasa waɗannan kayayyaki zuwa manyan kaso guda uku bisa la'akari da rawar da suke takawa da kuma hanyoyin amfani da su a cikin aikin koyo da koyarawa waɗanda auka haɗa da:

3.3.1 Waɗanda Ido ke Gani

Wannan wani rukuni ne na matallafa koyo waɗanda suke da gani da ido, ma'ana idon ɗan Adam ne ke ganin su cikin tsarin hoto, kamar taswira da hotuna da zane-zane da kati da makamantansu.

3.3.2 Waɗanda ake Saurara

Wannan nau'i kuwa kamar yadda sunan ya nuna, kayayyaki ne da ake amfani da su wajen sauraren murya ko sauti da ke da alaƙa da darasin da ɗalibi/almajiri ke koya daga wajen malami, ta hanyar amfani da rediyo da garmaho da rediyo mai kaset da wayar tarho ajiya, da kuma wayoyin hannu da kwamfutar tafi-da-gidanka da shirye-shiryen karatu na saurare don ɗalibai (podcast) da sifika (loud speaker da public address system) da dai sauransa a jiya.

3.3.3 Waɗanda ake Gani da Sauraro

Wannan kuma ya haɗa duka nau'i biyun da suka gabata, wato ana gani da kuma sauraro lokaci guda yayin guadanar da koyo da koyarwa, ta hanyar amfani da majigi da talabijin da kwamfuta da makamantansu.

3.4 Hanyoyin Samun Matallafa koyo

Haƙiƙa kamar yadda masana suka bayyana kasha-kashen matallafa koyo, ba su yi ƙasa a guiwa ba wajen zaƙulo hanyoyin da ya kamata malami ko mai horarwa zai bi domin samun waɗannan tarkace domin samun nasarar koyarwarsa, daga abubuwan da suke kewaye da shi ma'ana muhallinsa. Duba da wannan bayani ne za a iya cewa, su matallafa koyo suna iya zama iri biyu ta hanyar samarwa; wato akwai samammu akwai waɗanda ake samarwa.

3.4.1 Matallafa Koyo Samammu

Waɗannan su ne matallafa koyo waɗanda aka riga aka yi aka kuma ajiye ko adana domin amfani kowanne lokaci idan buƙatar hakan ta taso, sannan kuma ana sayowa ne daga waɗanda suka tanadar da shi. Ma'ana waɗannan sukan zama tsari na bai-ɗaya domin suna samuwa a wuraren sayar da kayan aiki na makaranta, kuma sukan zama iri ɗaya da na kowa a ko'ina a wannan mataki, Misali taswirar furuci ko katin dake ɗauke da Baƙaƙe da Wasula da makamantansu.

3.4.2Matallafa Koyo da ake Samarwa

Su kuwa matallafa koyo da ake samarwa ana tanadar su ne daidai buƙata kuma sun bambanta da wannan zuwa wancan, akasari ana tsara su ne da abin da ya samu wato na kusa kuma mai sauƙi. Wani lokacin ma akasari ana samar da su daga waɗansu abubuwa da amfaninsu ya ƙare, kamar kalandar da lokacinta ya wuce da fankon ashana da kwalayen da aka cinye kayan ciki da gwangwanaye da makamantansu. Wannan ne yasa muke cewa, akwai matallafa koyo 'yan kanti akwai kuma na gida.

3.5 Abin Lura yayin Zaɓen Matallafa Koyo ga Kananan Yara

A nan abin da ake buƙatar mai koyar da harshen Hausa ya yi shi ne, ƙoƙarin shiryawa da tsara hanyoyi daban-daban ga ƙananan yara domin samun cusa ilimi na dindindin a zuƙatansu. Babban abin lura shi ne, lokacin ƙuruciya lokaci ne da yake da matuƙar muhimmanci musamman a ɓangaren koyon harshe domin kusan yaron da yake tsakanin shekaru huɗu zuwa biyar, yakan yi ƙoƙarin yin tunani akan al'amura, tare da ƙoƙarin bambancewa akan ɗabi'u tare da ƙoƙarin gano daidai da rashinsa.

Erickson (1950) ya nuna cewa, yaro a wannan mataki yakan iya fassara abubuwa sannan ya dinga kwaikwayon abin da yake sha'awa tare da ƙoƙarin gano daidai ko mafi dacewa. Wannan ya nuna dacewar amfani damatallafa koyo ga yara abin yi ne, domin basirarsu ta halitta tana buƙatar abubuwa makamantan haka.

Allport (1977) ya ce "ai shi yaro yana amfani da kuzarinsa wajen karatu tare da neman sani, sannan yaron da ɗan data, koyaushe yana fahimatr abinda zai iya yi da wanda ba zai iya ba". Wannan ana danganta shi da tsarin bambancewa, ta yadda za ka ga yaro da bai gaza shekaru uku zuwa biyar ba, yana iya gane mutane da yake ƙauna da waɗanda yake yarda da su da kuma waɗanda yake tsoro. Da wannan ne yake iya sakin jiki ya shaƙu da mutane har ya koyi wadńsu ɗabi'u da al'adu.

Idan muka waiwaya fagen ilimi na ɓangaren matakan ƙuruciya, sai mu ga ashe malamin koyar da harshe (Hausa) wajibi ne ya tsara, ya yi zaɓi sannan ya samar da matallafa koyo domin dacewa da kowanne mataki da yake lura da shi a ɓangaren yara wajen ƙirƙira da sanin ma'ana da bambancewa da kuma kawo nishaɗi a yayin da yake koyar da harshen Hausa ga yara. Saboda haka, hanyoyi da kayayyakin da ake amfani da su a matsayin matallafa koyo ga ƙananan yara a aji dolene su zamanto sun yi daidai da muhimman tanade-tanade da aka yi wa waɗannan matakai don cimma manufa.

4.0 Rawar da Matallafa Koyo ke Takawa wajen Koya Darussan Hausa

Masana nazarin kimiyyar harshen Hausa sun bayyana cewa, harshen yana ɗauke da manyan ɓangarori guda uku da ake nazarta a cikin harshen a matakin farko, wato lokacin da mai nazari ke ƙoƙarin share fagen naƙaltar wannan fage, waɗannan ɓangarori kuwasun haɗa da; Nazarin Harshe (Languge) da Nazarin Adabi (Litereature) da kuma Nazarin Al'ada (Culture). Duka waɗannan fannoni ne masu faɗin gaske wanda lokaci ba zai baiwa takardar damar taɓa alli akowanne ɗaya daga cikin waɗannan ɓangarori ba, amma za a ɗauki ɗaya daga ciki domin fito da muhimmanci da matallafa koyo yake da shi wajen isar da saƙo ga mai saurarro ko karatu.

4.1 Amfani da Matallafa Koyo wajen Nazarin Kimiyyar Harshen Hausa

Nazarin Kimiyyar Harshen Hausa fanni ne dake nazarin harshe ta hanyar kimiyya. Wannan ilimi yana duba yadda harsuna ke aiki, yadda ake gina kalmomi da jumloli da kuma mutane ke fahimta da mafani da harshe a mu'amalarsu ta yau da kullum. Akwai muhimman sassa guda biyar da ake koyarwa a fannin kimiyyar harshen Hausa, kuma kowanne na amfana daga matallafa koyo wajen sauƙaƙa fahimta musamman ga ƙananan yara.

4.1.1Ilimin Furuci (Phonetics)

Ilimin tsarin furuci, fannin ilimi ne na nazarin harshe a kimiyyance. ya danganci nazarin yadda a kan aiwatar da sautin magana (articulatory phonetics), sanin kamannin sauti (acoustic phonetics) da kuma jin sautin magana (speech sound) gurnani da 'yan-Adam ke amfani da shi wajen isar da saƙo tsakanin junansu.Matallafa koyo kamar na'urorin jin sauti, waƙoƙi da bidiyo na taimaka wa yara su iya furta sautika tare da amfani da katunan sautuka da waƙoƙi don taimakawa yara gane bambanci tsakanin sautukamasu kama ko kusanci da juna wajen furuci, kamar baƙaƙen; **/k/ da /ƙ/, ko /b/ da /ɓ/ da /d/ da /ɗ/.**

4.1.2Tsarin Sauti (Phonology)

Ilimin tsarin sauti kamar yadda sunan ya nuna ilimi ne da ya shafi yadda harshe ke tsara sautukansa, wato baƙaƙe da wasullansa wajen gina kalma, domin waɗannan sautuka da mukeji da ganinsu ba haka kawai ake harhaɗa su kara zube ba, saboda haka suna da ƙa'idoji da ya jiɓanci tsari. Hasali ma dai kowane sauti akwai muhallinsa cikin kalma, wani na zuwa a farkon kalma ko a tsakiyar ko kuma a karshe, wani kuwa za a ganshi afarko ko a tsakiya kawai.

Anan malami zai yi amfani da katuna (flashcards) wajen harhaɗa baƙaƙe da wasula waɗanada dokokin harshen Hausa suka amince za su makwabtaci juna yayi samar da gaɓar kalma, misali karmar haka:

[b] + [a] = ba

[k] + [a] = ka

Sannan daga bisani kuma sai a nuna musu baƙaƙe da ba a yarda a gwamutsasu yayin samar da gaɓar kalma ba, misali.

[f] + [r] = fr*

[s] + [k] = sk*

A nan yara za su fahimci kowanne harshe akwai hanyoyin da yake bi wajen harhaɗa sautikansa domin tayar da gaɓa. Idan muka duba misalin da ya gabata zamu tarar harshen Ingilshi ya aminta da wannan wajen samar da kalmar**free** da **sketch** amma a harshen Hausa ba a amince da haɗuwar sautikan ba.

4.1.3 Ginin Kalma (Morphology).

Ilimin Tasrifi ko ilimin Ginin kalma fanni ne daga cikin fannonin ilimin harshe a kimiyance da ke nazarin ginin kalma daga asalinta zuwa jujjuyata ko sarrafa ta zuwa nau'oi da dama.Don haka a iya cewa ilimin ginin kalma shi ne tantance gundarin ma'ana da yadda ake tsarasu cikin ƙa'idar da harshe ya amince da ita domin tayar da sababbin kalmomi. A wannan fage malami ko mai horarwa zai yi amfani da katunan kalmomi da hotuna masu ma'ana don bayyana ƙwayoyin kalma kamar "ba-", "ka-", da sauransu. Ga misali kamar haka:

ba + ba = baba

ka + ka = kaka

4.1.4 Ilimin ginin jimla (Syntax)

Nahwu fannin ilimi ne na kimiyyar harshe wanda ya danganci ginin jumla. jumla kuma, magana ce cikakkiya mai ma'ana wadda aka gina bisa wasu ƙa'idojin harshe na musamman. To ita wannan jumla kalmomi ne daban-daban ake harhaɗawa wuri guda a samar da jimla. Dubi wannan misali:

Audu	ya	hau	keke	sabo
1	2	3	4	5

Wannan jimla kamar yadda aka gani, ƙunshe take da kalmomi daban-daban guda biyar. A nan malamai zai yi amfani da allo ko katuna (flashcards), katunan da ke buƙatar ɗalibai su tsara jumla daidai daga kalmomi daban-daban kamar haka:

AUDU | ya | hau | keke | sabo

4.1.5 Ilimin ma'ana (Semantics)

Wannan reshe ne na nazarin harshe wanda yake nazari a kan ma'ana. Ma'ana iri biyu ce, akwai ma'ana ta sarari da kuma ta ɓoye. Ma'anar sarari ita ce ma'anar da za faɗo wa mutum da zarar ya ji an ambaci kalma. Ma'anar ɓoye

kuwa ma'ana ce wadda ba kai tsaye ta ke ba. Irin wannan ma'ana tana dogara ne ga muhallin da kalmar ta fito a ciki jimla.

Kayan gani da ji kamar hoto da hoto mai motsi su za su zama matallafa koyo wajen taimakawa yara samun sauƙin fahimtar bambancin ma'ana da amfani da kalma a yanayi daban-daban. Ga misali kamar haka:

- Audu ya sami <u>kan-jaki</u> (sakamako sifili)
- Audu ya sami <u>kan-jaki</u> (kan jaki dabba)

A irin wannan jumla hoto zai taimakawa yara saurin bambance ma'anar da ke ɗauke da kalmar **"kan-jaki"**wadda take ƙunshe da ma'ana fiye da ɗaya kamar haka:

Audu ya sami <u>kan-jaki</u>

Audu ya sami <u>kan-jaki</u>

4.2 Gudummawar Matallafa Koyo wajen Koyar da Kananan Yara

Wannan bayanin ya ƙunshi cikakken haske kan rawar da matallafa koyo ke takawa wajen sauƙaƙe fahimta da ƙara ingancin koyarwa, musamman a fannin harshen Hausa da yara ƙanana. Daga ciki akwai:

i. **Sauƙaƙa Fahimta:**Matallafa koyo suna taimaka wa ɗalibai, musamman yara ƙanana, su fahimci darasi cikin sauƙi ta hanyar gani da jin abu wani lokacin ma har da taɓawa.

ii. **Haɓaka Sha'awa da mai da Hankali:**Yara sun fi mayar da hankali idan ana amfani da kayan gani da ido (visual aids) kamar katuna da zane da bidiyoko kuma hotuna.

iii. **Sauƙaƙa Koyo ga Masu Buƙata ta Musamman:** Matallafa koyo na taimaka wa ɗalibai masu wahalar koyo ta hanyar amfani da gani da jin sauti.

iv. **Karfafa Harshe da Magana**: Yana ƙara ƙwarewar furuci da amfani da kalmomin harshen Hausa yadda ya kamata.

v. **Samar da Hulɗa da Aiki tare:**Yana bai wa malamai damar ƙirƙirar ayyuka da haɗin gwiwa ta amfani da kayan koyo tsakanin su da ɗalibai ko almajirai.

vi. **Koyar da Abubuwa Masu Wahala:**Matallafa koyo nataimakawa wajen fahimtar fannoni masu rikitarwa kamar furuci ko bambancin kalmomi masu ma'ana fiye ɗaya.

vii. **Tsayawa a Zuciya da Harshe:** Ɗalibai suna tuna abubuwan da suka gani ko suka taɓa a lokacin gudanar da darasi fiye da abin da aka gaya musu da baki kawai.

viii. **Koyarwa Mai Gamsarwa:**Malami na samun sauƙin isar da darasi idan yana da kayan taimako don bayyana darasi kai tsaye.

A taƙaice masana irin su Ibrahim (2019) da Usman (2020) sun tabbatar da cewa matallafa koyo suna inganta darussa ta hanyoyi da dama:

- **Hotuna da katuna:** Su na taimaka wa yara su haɗa ma'ana da siffar kalmomi.
- **Waƙoƙi da karin magana:** Suna taimakawa wajen lafazi da fahimtar al'ada.
- **Kayan wasa na ilmantarwa**: Su kan sa yara jin daɗin darasi da ƙara sha'awar koyo.
- **Fayafayan bidiyo ko sautuka:** Yara kan fi fahimta idan sun ga da suka ji darasi lokaci guda.

Wani bincike da aka gudanar a jihar Kano ya nuna cewa ɗalibai da aka koyar da kayan gani sun fi nuna fahimta fiye da waɗanda aka koyar da baki kawai (Yahaya da Musa, 2021).

Matsalolin Samar da Matallafa Koyo

Babu shakka akwai matsaloli masu tarin yawa da kan hana samar da matallafa koyo yayin gudanar da aikin koyo da koyarwa tsakanin malami da almajirai. Daga cikin manyan matsalolin da Suleiman (2020) ya bayyana akwai:

- Rashin kayan aiki a makarantu.
- Rashin horon malamai a fannin ƙiƙira da amfani da kayan koyo.
- Karancin goyon baya daga hukumomi.
- Matsin tattalin arziƙin ƙasa da sauransu.

4.3 Hanyoyin Warware Matsalolin Samar da Matallafa Koyo

Akwai hanyoyi da dama waɗanda za su taimaka wajen warware ƙarancin amfani da matallafa koyo a cibiyoyi ko makarantun ƙananan yara, waɗanda za su taimaka wajen cike ƙaton giɓin da aka bari a fagen dabarun koyo da koyarwa. Wannan giɓi kuwa ya haifar da nakasu musamman ta fuskar sauƙaƙa fahimta da kuma taƙaita lokaci a yayin gudanar da darasi. Kaɗan cikin hanyoyin da za a bi domin warware wannan matsala sun haɗar da:

- Iya ƙirƙirƙr kayan koyo daga kayan gida kamar katako, kwali, roba da sauransu.
- Horas da malamaikan amfani da fasahar zamani.
- Haɗa kai da iyaye da al'umma wajen samar da kayan koyo.

5.0 Kammalawa

Amfani da matallafa koyo yana ɗaya daga cikin mafi ingancin hanyoyin koyarwa, musamman ga yara ƙanana. Yana buƙatar ƙirƙira da niyyar isar da darasi ta hanya mai jan hankali da fahimta, wanda ke taimakawa wajen naƙaltar harshe domin ƙwarewa.Matallafa koyo na taka muhimmiyar rawa wajen inganta tsarin koyar da Hausa ga yara a matakin farko. Don haka, akwai buƙatar ƙarin zuba jari daga gwamnati da hukumomi wajen horar da malamai da samar da kayan koyo. Malamai

kuma su ƙara himma wajen ƙirƙira da amfani da kayan cikin gida domin sauƙaƙa darussa da jawo hankalin ɗalibai.

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Tasirin Dabarar Kamantawa A Kan Ƙwazon Rubutun Insha'in Bayanin Ɗaliban Manyan Makarantun Sakandare a Arewa Maso Yammacin Nijeriya

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Tsakure

Wannan binciken mai suna tasirin dabarar kamantawa a kan ƙwazon rubutun insha'in bayani na ɗaliban makaratun sakandare Arewa a Yammancin Nijeriya. An gudanar da binciken domin gano banbancin ƙwazon ɗalibai da aka koyar da su da dabarar kamantawa da kuma waɗanda ba a koyar da su da wannan dabarar ba. Binciken na ɗauke da manufar ɗaya da tambayar bincike ɗaya da kuma hasashe bincike ɗaya. Kuma tsarin binciken da aka yi amfani da shi gwaji har ila, yau an gabatar wa ɗalibai jarrabawar kafin gwaji da bayan gwaji an yi samfarin ɗalibai 180 a makarantun gwannati huɗu, kuma tambayar da ɗalibai suka amsa shi ne insha'in bayani. Kuma an tabbatar da ingancin kayan aikin da aka yi amfani da shi tare da taimakon wasu kwararru a tsangayar ilimi ta jami'ar Ahmadu Bello Zariya, kuma an yi ƙididdigar da a ka yi amfani dasu su ne kaso da adadi da ƙididdiga a sifface da kuma gwaji- T. Da ma'aunin p Kuma binciken ya gano dabarar koyarwa na kamantawa na da tasiri a rubutun insha'in ɗalibai. Sakamakon binciken ya gano ƙwazon rubutun insha'in bayani ɗaliban da a ka koyar da su insha'in bayani da dabarar kamantawa ya bunƙasa sosai da ɗaliban da ba a koyar da su da dabarar kamantawa ba. Sakamakon zai amfani ga masu bincike da kuma malamai wajen bunƙasa ƙwazon ɗalibai. Har ila sakamakon ya tabbatar da dabarar kamantawa na tasiri a ƙwazon rubutu.

Muhimman Kalmomi: *Kamantawa, Dabarar Koyarwa, insha'i bayani, ƙwazon da harshen Hausa.*

Effect of Simulation Teaching Approach on Hausa Descriptive Essay Written Performance of Senior Secondary Schools in North West Nigeria

Abstract

The study investigated the effect of simulation teaching approach on Hausa Descriptive essay written performance of senior secondary schools in north west Nigeria. were raised for the study: to determine the difference between the means performance scores of students taught writing simulation teaching approach and those not exposed to approach. One research questions and one hypothesiss were generated and tested. Quasi–experimental research design was adopted for the study which comprises pre-test and post-test. Senior secondary school students from four government schools made up the population. Purposive and random sampling techniques were used where three schools were selected with a sample of 180 drawn as subjects consisting of treatment and control groups. The instrument used to generate data comprised five essay writing tests. Instrument for data collection was validated by experts from Language Education Department faculty of Education. Descriptive, frequency and percentage and, T –test were used to analyse the data collected. The statistical tools used were mean, standard deviation, percentages and independent sample t-test analysis. Findings from the study indicated that had significant effects in mean academic performance score of students taught using simulation teaching approach in teaching Hausa on descriptiveand those taught using traditional method of teaching. The findings could be useful for researchers and teachers to improve student's achievement by deriving effective teaching and learning approach to increase the performance. Findings from the study indicated simulation and the strategies had the significant effects on learning and performance towards writing skills

Keywords*: Simulation Teaching Approach, narrative Essay, written performance and Hausa language.*

1.1 Gabatarwa

Koyon rubutu abu ne mai wahalar gaske domin ya fi sauran ɓangarorin koyon harshen wahalar koyo saboda ko ɗan asalin harshen sai ya kiyaye da ƙa'idojin rubutu da kuma nahawu. In ko ba haka ba rubutun ba zai bayar da ma'anar da mai karatu zai fahimci saƙon da ya karanta ba. Haka kuma duk rubutun da ba zai bayar da ma'ana ba, ya zamo shirme saboda manufar rubutu ita ce isar da saƙo. Rubutun insha'i wani gajeren rubutu ne wanda kan iya zama labari ko jawabi da ya jiɓanci tunanin mutum mai ma'ana da karɓaɓɓiyar Hausa a kan wata matsala ta inda mutum zai bayyana abin da ake buƙatar ya yi magana a kai.Har ila yau rubutun insha'i kan iya zama jawabi ko muhawara, kuma zai iya zama labarin ya faru ne ko kuma ƙirƙirarre ne, amma kuma babbar manufar insha'i ita ce koyar da ɗalibai dabarar rubutu, ko da yake rubutun insha'i gajeren rubutu ne ba zai rasa wasu matakai da ya zama wajibi ɗaliban makarantun sakandare na kulawa da su. Rubutun insha'i fage ne mai muhimmancin gaske musamman a matakin koyon harshe a

makarantun sakandare a Arewa maso Yammacin Nijeriya. Saboda sashe ne na musamman da ya ke ɗauke da lada Ashirin da biyar (25%) cikin ɗari aka ware wa kowane ɗaya daga cikinsu a jarrabawar ƙarshe ta hukumar shirya jarrabawa ta ƙasa da hukumar shirya jarrabawa ta Yammacin Afrika da hukumar shirya jarrabawar Larabci da addinin musulunci. Haka kuma an bai wa ɗalibai damar zaɓin ɗaya daga cikin na'o'in da ake so a ƙware a kansu. Wato insha'in jawabi ko insha'in bayani ko insha'in siffatawa ko rubutun wasiƙa. Saboda ana buƙatar ɗalibai su iya amfani da tunaninsu da gwada fahimtarsu wajen rubuta insha'insu, ta la'akari da tsawon jawabin da ake buƙata da kuma gina jawabinsu a cikin kowane sakin layi domin samun lada mai yawa, ɗalibai masu yin jarrabawar ƙarshe ta kammala makarantar sakandare na rasa ladar da aka ware masu ne a rubutun insha'i sakamakon rashin amfani alamomin da rubutu kamar aya da alama motsin rai da sauransu. Haka kuma ana buƙatar ɗalibai su iya amfani da zantukan hikima da karin magana. Da lura da ƙa'idojin rubutu da amfani da alamomin rubutu, ta yadda za su sami kaso mai yawa kuma ma'anar kalma ta fito sarari ba tare da ta canza ba. Sai dai duk wannan muhimamaci da rubutun insha'i ke da shi da kuma alfanu wajen masu koyon Hausa malamai da ɗalibai a Arewa maso Yamma ba su cika kula da rubutun insha'in ba. Maimakon ɗalibai su mayar da hankalinsu wajen koyon rubutun insha'i daidai da yadda ake buƙata domin samun sakamako mai kyau a jarrabawar kammala makarantun sakandare. Ɗaliban makarantun Sakandare sun fi mayar da hankali wajen amfani da dandalin sada zumunta wajen rubuce-rubucen da ba shi da amfani a gare su. Dabarar koyarwa ta kamantawa na wakiltar abu ne da ya faru a zahiri ko kuma kwantanta wani abu da ake hasashen zai faru a nan gaba. Bugu da ƙari za a iya amfani da wasu kayayyaki kamar surori da taswira ko 'yar tsana wajen kamanta ainiyin abu ko yanayi daya faru a zahiri a wannan dabarar. Har ila yau, dabara ce da ke bai wa ɗalibai damar su cuɗanya a tsakaninsu sannan malami ya tsaya a matsayin mai sanya ido a tsakaninsu. Har ila yau dabarar na da matuƙar muhimmancin domin tan a bai wa ɗalibai damar ƙarewa a harshe kai tsaye. Dabarar kamantawa a fannin koyarwa na nufin duk wani batu ko hali da ɗalibi zai kwatanta ko ya kamanta kuma ɗaliban suka fahimci abin cikin sauri. Har ila yau dababar koyarwa da kamantawa na taka muhimmiyar rawa a yayin rubutun insha'in domin ɗalibi zai iya taka rawar a matsayin malami ko wani mahimmin mutum a cikin al'ummarsu.

Kuma saboda haka dabarar koyarwa kamantawa na bai wa ɗalibai damar kwatanta ko siffata da rubuta abubuwa a zahiri da ke faruwa muhalin a kuma ƙara masu ƙwazo wajen samun labari. Da kuma rubuta shi ta yadda ba za su iya samu a dabarar koyarwa ta tattaunawa ko na ganawa ba saboda haka ya yin amfani da wannan dabarar za a bai wa ɗalibai kwaikwayon ayyuka su dunga kwatantawa a cikin rukuni-rukuni, domin a janyo hankalinsu da sanya masu marmarin rubutun insha'in. Har ila wannan dabarar ta na matso da nesa kusa, ta yadda abubuwan da su ke hange a nesa za su kwatanta shi a zahiri sannan kuma su rubuta shi. Har ila yau dabarar koyarwa ta kamantawa na bai wa ɗalibai dama su iya gabatar da kansu a cikin tsararrakinsu wanda ta ƙunshi ɗalibai uku zuwa huɗu kuma kowane a cikinsu akwai ɓangaren da zai

wakilta ko rawar da zai taka a ya yin gudanar da dabarar kamantawa bayan sun kammala malami zai masu gyare-gyaren guraben da suka yi kurare. Saboda haka wannan dabarar na bai wa ɗalibai damar warware matsalolin rayuwa da kansu da kuma ƙara musu ƙwazon wajen amfani da kalmomi masu muhimmaci a rubutun insha'insu. Saboda haka wannan binciken zai duba tasirin dabarar kamantawa a kan ƙwazon rubutun insha'i ɗaliban aji biyu na makarantun sakandare a Arewa maso Yammacin Nijeriya.

1.2 Maƙasudin Bincike

Ya kamata a ce ɗaliban Makarantun sakandare a shiyyar Arewa maso Yammacin Nijeriya sun iya rubutun insha'i tare da kiyaye dokokin rubutun insha'i da kuma ƙai'dojin rubutu. An lura cewa ɗalibai kan fuskaci matsaloli da suka shafi rashin kiyaye wa da ƙa'idojin rubutu da alamomin rubutu, wanda yin hakan na illata saƙon da suke son isarwa zuwa ga mai karatu. Ga kuma rashin fasali wajen rubuta sassan insha'i, tun daga gabartawa da ginuwar jawabi har zuwa kammalawa wanda ke rage masu samun sakamako mai kyau. Har ila yau wasu ɗaliban sukan jahilci rubutun insha'i da yadda ake rubuta shi saboda haka sukan rikice a jarrabawa idan sun zo wajen rubutun insha'i. A dalilin haka ne wasu ɗaliban kan iya ƙaurace wa rubutun insha'i gaba ɗaya mutuƙar akwai zaɓi, haka kuma abin da ya ƙara min ƙaimi domin gudanar da wannan bincike shi ne ɗaliban shi ne mai bincike ya kasan ce mai duba jarrabawar Hausa na tsawon shekaru masu yawa. Kuma an lura ɗalibai ba sa iya tantance wanne harafi ne za su iya amfani da shi bayan kowane alamar rubutu kamar yadda doka ta tanadar, kamar baƙin da zai biyo bayan aya ko kuma bayan waƙafi. Saboda haka ya zama wajibi a koyar da ɗalibai ɗabi'ar rubutu domin rashin ƙwazonsu kan ne fara tun daga makarantar sakandare. Har ila yau ɗalibai ba su iya amfani dokin rubutun insha'i musamman ɓangaren hadaɗawa da raba kalmomi, haka kuma a fannin insha'in bayani ba sa iya bayanin abin da ya faru ta yadda mai duba jarrabawa zai ga tamkar a gabanshi lamarin ya faru. A ɓagaren malamai kuma a Arewa maso Yammacin Nijeriya. ba sa ƙoƙarin zaƙulo dabarun da za su yi amfani da sa domin koyar da ɗalibai rubutun insha'i, sun fi mayar da hankali ne wajen amfani da dabarar koyarwa ta gargajiya watau lacca da sauransu . A dalilin haka ne ɗaliban Hausa ba su iya amfani da tunaninsu wajen nuna ƙwarewarsu wajen rubutu insha'insu daidai da buƙatar hukumomin da alhakin shirya jarrabawar ke hannunsu ba.

1.3 Manufar Bincike

Manufar wannan bincike ita ce gano tasirin dabarar kamantawa a kan rubutun ɗaliban manyan makarantun sakandare a shiyyar Arewa maso yammacin Nijeriya.

Domin cimma wannan manufa kamar haka:

i. Gano tasirin dabarar kamantawa a kan ƙwazon rubutun ɗaliban insha'in bayani aji biyu na manyan makarantun sakandare a Arewa maso Yammacin Nijeriya.

1.4 Tambayar Bincike

An shirya wannan bincike ne don samun amsar waan tambayar kamar haka;

Ya ya dabarar kamantawa ta ke da tasiri kan ƙwazon rubutun insha'in bayanin ɗaliban aji biyu makarantun sakandare a shiyyar Arewa maso yammacin Nijeriya.?

1.4 Hasashen Bincike.

An shirya wannan binciken domin jefar da wannan hasashen;

H01 Babu bambanci tsakani ƙwazon ɗaliban da aka koyar da rubutun bayani da dabarar kamantawa da waɗanda ba a koyar da dabarar Kamantwa ba.

1.5 Muhimmancin Bincike

Wannan bincike zai koyar da ɗaliban makarantun sakandare aji biyu wata sabuwar dabarar koyarwa da za a yi, amfani da ita wajen koyar da su rubutun insha'i. Kuma ana kyautata zaton dabarar za ta taimaka ma ɗalibai wajen samun nasara a jarrabawar ƙarshe ta kammala makarantar sakandare. Haka kuma wannan dabarar koyarwa ta kamantawa zai taimaka wa malaman Hausa, wajen sanin sabuwar dabarar da za su yi amfani da ita wajen magance matsalolin da ɗalibai ke fuskanta a rubutun insha'insu na yau da kullum. Haka wannan bincike zai taimaka wa ɗalibai wajen sanin matakan da za su bi wajen rubutun insha'insu kuma su fito da sakamako mai kyau a jarrabawar kammala makarantar sakandare.

1.7 Farfajiyar Bincike

Wannan bincike ya taƙaita ne akan ɗaliban aji biyu na manyan makarantun sakandare a Arewa maso Yammacin Nijeriya . Kuma za a yi amfani da ɗaliban aji biyu saboda su ne su ke da isasshen lokacin da za a iya gwada tasirin dabarar a kansu, kuma ɓangarorin da za a kula da su a wajen rubutun insha'i su ne ƙunshiya da ginuwar jawabi da gwanintar harshe.

2.1 Tarihin Samuwar Dabarar Koyarwa Ta Kamantawa

Dabarar kamantawa wata shahararriya dabara ce da ake amfani a wajen koyar ɗalibai kowane ilimi. Turawan ƙasar Ingila suka fara gwada tasirin dabarar a shekarar (1968) a fanin da suka shafi sha'anin mulki da darasin kasuwanci da kuma ilimin sanin dangantakar ƙasa da ƙasa. A shekarar (1976) lifafa ta ci gaba a ƙara faɗaɗa dabarar zuwa fannin kimiya da fasaha da fannin koyar da harshe da sauran darrusa, kuma an fara gwada tasirin dabarar a kwalejojin horar da malamai ƙasar Ingila. Kalmar "simuli" kalma ce ta Latin kuma a Turanci ke nufin "Like" kuma da Hausa ta ke nufin kama

A shekarar (1971) masana irin su Zukerman da Horn sun tabbatar da inganci dabarar kuma suka ce hanya ce da za a iya koyar da ɗalibai kuma su iya ganewa cikin sauƙi. Dabarar koyarwa ta kamantawana wakiltar abin da ya faru a zahiri ko kuma bin da zai iya faruwa nan gaba ko kuma ya fara. Kuma dabara ce da za a iya amfani da abubuwa da ku surorin da za suyi zama kwafin abu na zahiri ko kuma wakiltar ainihin abin da ke faruwa a rayuwa na zahiri kuma ana amfani da yanayi ko kuma waje na wucin gadi domin aiwatar da dabarar kamantawa . Har ila yau dabara ce da ke bai wa ɗalibai dama zuyi cuɗanya a tsanin su sannan malami ya kasan ce mai sanya ido. Har ila dabarar nada muhimmanci domin tana taimaka ma ɗalibai wajen samun ƙware a harshe kai tsaye kamar, fannin rubutu da karatu da sauraro da magana. Ahmed (2006) ya ce dabarar koyarwa kamantawa hanya ce da yara kan kwaikwayi yadda magabatarsu ke gudanar da al'amuransu a yanayi na zahiri kuma ta hayar amfani da

dabarar kamantawa a buƙatar ɗalibai su iya canza dabi'arsu ta hanyar ko kwaikwaya ko kwatanta yanayi na rayuwa na wucin gadi . Saboda haka dabara ce mai ƙarfi gaske wajen koyarwa ita koya ta yadda ake yi. Obeka (2009) ya ce dabara ce koyarwa ta kamantawa wasu ayyuka ce da ake shirya ko kuma zanata domin kwatanta abin da ya ke faɗin duniya a cikin aji domin cimma nasarar koya da koyarwa. Babban manufar wannan dabarar kamantawa ita ce gwada hali ko kuma yanayin wani batu wadda ya ƙunshi jeren ayyuka wadda za a koyar da ɗalibai cikin sauƙin sannan su fahimci abin da a ka koyar da su. A cewar Thomas (2002) da Mayer (2007) da Weller (2004) sun ce ɗalibai na yawaita kamanta ko kwaikwayon abin da malami ya kayo masu a cikin ajin yana ƙara masu ƙwarewa a darasin malamin kuma duk abin da a ka koya masu ta hanyar kamantawa ba za su taɓan mantawa da shi ba, watau ya na riƙe a kwakwalwarsu kuma ya ƙara masu ƙaimi wajen koyan rubutu cikin sauƙi.

Spinevo da Fischbach (2004) su na da ra'ayin cewa dabarar koyarwa ta kamantawa idan ɗalibai na shiga ko kuma sanya hannu ya yin gudanar, da aikin ya ƙarƙashin kulawar malami ta na ƙarawa ɗalibai kaifin basira sannan ya su ƙara gwanance a batun da ake koyar da su. Saboda haka duk wata dabarar koyarwa da ke bai wa ɗalibai shiga a dama dasu yayin koyarwa, sannan a bai wa ɗalibai damar ɗaukar na sa ɓangaren tun daga shiryawa har zuwa gudanar da kammala darasin, sannan ɗalibai na kamanta abin da suka koya ya na ƙara masu sabon sani a iliminsu a kan darasin da ka koyar da su kuma ƙara masu ƙirƙirar sabbin kalmomi. Oda da Oda (2018) sun ce aya yin gudanar da dabarar koyarwa ta, kamantawa malami zai taka rawa a matsayin mai sanya ido kuma matsayin mai ganarwa ko kuma matsayin Alkali. Kuma sun musulta dabarar kamantawa kamar ɗakin gwaji yadda ake shiga a duba cututtuka, haka kuma ɗalibai za su yi amfani da dabarar koyarwa ta kamantawa wajen auna darasin da ya yi masu wahalar ganewa.

2.2 Dabarar Koyarwa Ta Kamantawa

Dabarar koyarwa ta kamantawa dabara ce da za a iya amfani da ita a kowane ɓangare na koyo da koyarwa a cikin aji. Haka kuma za a iya amfani da dabarar a kowane matakin karatu wato tun daga matakin ɗalibai makarantar firamare da sakandare har zuwa matakin jami'a. Encisco (2001) ya bayar da ma'anar dabarar koyarwa ta kamantawa da cewa ɗalibai su iya kwatanta abin da su ka gani a zahiri kafin a gabatar masu da batun da a ke so su iya a bayyana ne. Wato idan ɗalibai za a koya masu wani abu kuma suka ganshi a zahiri su iya rubuta za su iya bayani mai gamsarwa ko kuma su iya siffata abin da su ka ganshi a zahiri a cikin aji. Saboda haka dabarar koyarwa ta kamantawa na canza hali ne ko kuma ɗabi'ar ɗalibai a waje na wucin gadi kafin a gabatar masu da abin da ake so su koya na gaskiya. Adelakun (1991) a cikin Iwuayanchi (2016) sun ce sauye-sauye da ake samu da ake samu a dabarun koyarwa bai kamata a ce malamai sun karkata wajen amfani da dabarun koyarwa ta gargajiya a lokacin koyarwa.

Sun ƙara da cewa dabarar koyarwa ta kamantawa a cikin ko wajen aji kan baiwa ɗalibai ƙaimi wajen koyo a rubutu da kuma ƙara masu ƙwarewa a fannin rubutu. Cruk (1980) a cikin Akinsola (2007) da Iwuayanwu (2016) sun ce dabarar koyarwa ta kamantawa na samune sakamakon gani tasirin wani abu a

kan wani, kuma ya musalta abin kamar wasa ne inda kowane ɗan wasa ke so ya ɗauke abokin ƙarawarsa. Haka kuma dabara koyarwa ta kamantawa ke bai wa ɗalibai damar kamanta abubuwa da ke faruwa a faɗin duniya zihiri. Sun ƙara da cewa dabarar koyarwa ta kamantawa na bai wa ɗaliban damar ƙwarewa akan butun da ake koya masu. Har ila yau dabarar koyarwa ta wata ɓangare hanya ce ta koyarwa mai matuƙar muhimmanci yadda za a baiwa ɗalibai damar ƙwarewa akan batun da ake koya masu. Har ila yau dabarar kamantawa ta wata ɓangare hanya ce ta koyarwa mai matuƙar muhammanci yadda za a bai wa ɗalibai labari na gaskiya kuma ana son su iya kamantawa abin da su koya sannan su rubuta. Chiel (2008) ana sa ɓangare ya bayar da ma'anar dabarar kamantawa da hanya ce da wakilta abu ko kuma hoton abu a zahiri a yayin da ɗalibai na cuɗanya a tsakaninsu, kuma malami na sarrafa abin da su ka koyon a zahiri domin samun sakamakon da a ke buƙata. Bugu da ƙari dabarar koyarwa ta kamantawa na taimaka wa ɗalibai wa ƙarewa wajen tattara da kuma shirya bayanan da suka gani a zahiri kuma su iya fahimtarsu abin da su ka gani ba tare da son zuciya ba. Har ila yau dabarar koyarwa ta kamantawa na ba ɗalibai damar riƙe darasin da suka koya, a kwakwalwarsu kuma baza su taɓan mantawa da shi ba saboda ɗalibai na samun damar shiga a dama dasu watau su yi ruwa da tsaki. Okoye (1995) da Akinsola (2007) a cikin Akuziwanne (2012) sun ruwaito cewa dabarar ta na matuƙar tsari wajen a wajen sauƙaƙa koyarwa domin ta na bayyana ko kuma ƙunshe da abubuwa na zahiri, kuma ya ba ɗalibai damar wajen shiga a dama dasu a lamarin koyo da koyarwa.

2.3 Rubutun Insha'i.

Rubutun insha'i na ɗaya daga cikin ɓangarorin koyon harshe huɗu sauran sun haɗa da sauraro da karatu da kuma magana, amma rubutu fanni ne mai zaman kansa domin duk ya fi sauranɓangarorin wahala domin sai an kiyaye da ƙa'idojinsa. Beare (2010) ya ce sauraro ya na sauƙin idan har an janyo sha'awar ɗalibai, shi kuma karatu ya firubutu sauƙin koyo akan koyon rubutu. Saboda haka rubutun dole sai ɗalibai sun koya kuma sun mayar da hankalinsu da kuma kiyawa da ƙa'idojinsa da kuma alamominsa domin samun lada mai yawa. Rubutu na da matuƙar alfanu a wajen ɗaliban makarantar sakandare, saboda fanni ne mai zaman kansa a jarrabawar ƙarshe ta kammala makarantar sakandare, kuma iya rubutun insha'i dai-dai yadda ake buƙata ta taimaka wa ɗalibai wajen ƙwazo a kowane darasi.

Grayson (2010) ya lura a kowane jarrabawar ƙarshe ta kammala makarantar sakandare ana so ɗalibai su ɗauki nau'i ɗaya na rubutun insha'i domin su nuna ƙwarewarsu. A jarrabawar ƙarshe ta kammala makarantar sakandare ta hukumar shirya jarrabawa ta Afirika ta yamma da hukumar shirya jarrabawa ta ƙasa da hukumar shirya jarrabawar Larabci da addinin musulunci a na buƙatar ɗalibai su zaɓi ɗaya daga cikin tambayoyi huɗu zuwa biyar da ta ƙunshi rubutun wasiƙa ko inshsa'in bayani koinsha'in muhawara ko insha'in siffatawa ko insha'in jawabi. Saboda haka ana son ɗalibai su iya jera tunaninsu wajen rubutu insha'insu dai-dai da buƙatar hukumomin da alhakin shirya jarrabawar ke hannunsu. Sarah (2004) ta ce rubutun insha'i mai kyau ya kamata gabatarwa ta ɗauki kaso goma cikin ɗari (10) na rubutun, sai kuma gundarin

insha’in ta ɗauki kaso tamanin cikin ɗari (80) na rubutun insha’in sai kuma kammalawa ta sami kaso goma cikin (10) na tsawon rubutun insha’i amma kuma a kowane sakin layi ana buƙatar kalmomi 100 zuwa 150, soboda haka idan har ɗalibai suka iya jeranta rubutunsu haka babu shakka za su sami lada mai yawa a jarrabawar ƙarshe ta kammala makarantar sakandare.

2.4 Rubutun Insha’i.

Yahaya da wasu (1992), sun ce insha’i gajeren rubutu ne, wanda kan iya zama bayani ko wasiƙa ko kuma muhawara. Abin da a ka rubuta kan iya zama tabbatacce ne, wato ya taɓa faruwa ko kuma ƙirkirarre, babbar manufar insha’i ita ce koyar da yara ‘yan makaranta dabarar rubutu. Al-hassan da Kafin-Hausa da Zarruƙ (2010) sun ce insha’i rubutun labari ne da ya jiɓanci tunanin wani mutum mai ma’ana da karɓaɓɓiyar Hausa a kan wata matsala,ta inda mutum zai bayyana ko siffata abin da ake buƙatar ya yi magana a kai.Su kuma Kiyawa da Almajir da Halima da Abdurrahman (2014) sun ce insha’i ya ƙunshi gajeren labari,ko jawabi wanda ake rubutawa akan wani abu ko wata magana.Insha’i kan iya zama dogo ko gajerekuma ana buƙatar a rubuta da daidaitacciyar Hausa.

Har ila yau Yahaya da Ɗangambo (2010) sun ce duk lokacin da aka buƙaci ɗalibai, da su rubuta insha’i jawabi ko bayani ko rubutun wasiƙa. Akwai wasu muhimman abubuwa uku zuwa huɗu da a ke so a jarrabawa su a kai. Na farko dai ana so a ga yadda za su jera tunaninsu wajen gina labarin ko jawabi.Su saka shi cikin siffar da za ta ƙayatar da mai karantawa.Wato ɗalibai su yi iyakar ƙoƙarinsu ganin sun rubuta insha’in da da zai janyo hankalin mai duba jarrabawarsu domin sami sakamako mai kyau.

Na biyu koma ana so aga yadda su ke sarrafa harshe.Wato aga ƙwarewarsu wajen iya sarrafa Hausa a rubuce.Wannan ya ƙunshi gina zantuttuka amfani da kalmomi da sauransu: Wato aga yadda za su iya bayyana kansu.Su tsara zantuttuka ko jimlolinsu,da tunaninsu yadda kowa ya karanta zai fahimci abin da yake nufi. Na uku kowa ana so a ga iliminsu da ƙwarewarsu a kan abin da su ke rubuta insha’in a kai,da kuma muhimmanci abin da su ke faɗa game da tambayar. Na huɗu kuma na ƙarshe ana so aga saurinsu wajen wajen iya cinma nasarar abubuwan da a ka faɗa a sama cikin wani ƙayyadajjen lokaci. Waɗannan su ne muhimman abubuwa da ake so a gina cikin rubutun insha’in ɗalibai. Myles (2002) ya bayar da shawarar cewa malamai su riƙa ƙara wa ɗalibai ƙaimi wajen koyar da rubutun insha’i, kuma ya ƙara masu kwarin gwiwar karanta abubuwan karatu dabam-dabam bayan tattauna abubuwan da su ka karanta sai su zaɓi batun da kowanne a cikinsu su rubutu insha’i a kai. Wannan hanyar na taimaka wa ɗalibai wajen samun lada mai yawa a jarrabawar ƙarshe ta kammala makarantar sakandare.

Shi kuma, Jarvin (2005) ya nuna idan malami na duba littafai ɗalibai, idan ya ba su jingar rubutun insha’i kuma sanya hannu a rubutun tare da ƙara ma su ƙwarin gwiwa da fatar baki ta amfani da lafazi mai kyau, kuma wani lokaci ya ɗauki jingar rubutun wani ɗalibi da ya yi ƙoƙari ya buga misali da shi. Hakan na ɗalibai ƙari maso wajen koyon rubutun inasha’i. Hyland (2003) ya ce rubutu shi ne iya shirya ko kuma gauraya harrufa domin samar da insha’in bayani ko siffatawa ko muhawara.

Hyland (2002) ya ce rubutun insha'i abu ne mai wahalar gaske da ke buƙatar kula wa ta musamman, domin samun ƙwarewa ana buƙatar malamai su rinƙa bai wa ɗalibai jingar rubutun insha'i da kuma ba su gwajin rubutun insha'i ya Allah makaranta ko kuma waje domin su iya rubuta insha'i mai kyau a jarrabawar ƙarshe ta kammala makarantar sakandare. Graham da Perin (2007) su na da da'awar cewa rubutun insha'i mai kyau shi ne wanda ya ke ɗauke da batu mai kyau, da kuma jeranta shi ko kuma daki-daki wanda hakan zai ba mai duba jarrabawa damar tsayawa ya karanta ba tare da wata wahala ba. Watau idan rubutun insha'i mori gabatarwa mai kyau a nan ne zai janyo hankali mai karatu. To babu shakka mai duba jarrabawa zai tsaya ya natsu ya karanta kuma ɗalibai su sami lada mai kyau. Ya ƙara da cewa idan ɗalibai na son rubuta insha'i mai kyau, ya kamata su sami tarin bayanai da za jaddada batun da yake rubutu a kai, kuma ya gina jawabinsa ta amfani da alamomin rubutu da ƙa'idojin rubutu, da amfani daidataciyar Hausa da amfani da ƙarami manya baƙaƙe. Mukulu da wasu (2006) da kuma Adam da Keene (2000) sun fitar da cewa iya rubutun insha'i yadda a ke buƙata na taimaka wa ɗalibai a kowane fanni na koyon harshe, haka kuma a kowane lokaci za a buƙaci ɗalibai da su rubuta wata magana da za a karanta a taro. Idan ɗalibai na da ƙwarewa a rubutu zai taimaka masu wajen samun ƙwarewa a rayuwarsa ta yau da kullum. Haka kuma Dudley da. A cewar Ong'ondo (2001) ya ce akwai rubutun insha'i iri biyu watau rubutun munufa ta ƙunshi rubutun wasiƙa da ɗaukar jawabi da rohoto da rubutun sarnawa da bitar littafi da sauransu. Da kuma rubutun ƙirƙira ya ƙunshi iya ƙirƙirar labari da insha'in bayani da muhawara da insha'in siffatawa da sauransu.

3.1 Tsarin Bincike

Tsarin binciken da aka yi amfani da shi domin gudanar da wannan bincikenshi ne tsarin kafin gwaji da bayan gwaji. Aggarwal (2009) ya ce tsarin bincike na gwaji ana amfani da shi domin gano tasirin wata dabara a kan wani batu.. Amin (2005) ya ce tsarin bincike na gwaji dabara ce da a ke amfani da ita domin gano tasirin wata dabarar koyarwa a kan wata batu, kuma ya ƙunshi abubuwa biyu jarrabawar kafin gwaji da kuma bayan gwaji.

3.2 Yawa

Richard, (1988) ya ce yawa ya ƙunshi dukkan ɗalibai da mai bincike zai yi gudanar da bincike akansu. Wannan binciken ya ƙunshi ɗaliban aji biyu manyan makarantun sakandare a Arewa maso Nijeriya.

Tambaya ta 1 Ya ya dabarar kamantawa ta ke da tasiri kan ƙwazon rubutun insha'in bayani ɗaliban aji biyu makarantun Arewa maso yammacin Nijeriya?

Jadawalina: 4.01: Ƙiddigar Matsakacin Sakamako A Sakamakon Jarrawarin Isha'in Bayani Na Ɗaliban Rukunin Gwaji Gwaji Da Na Lura

Rukunin ɗalibai	Adadi	matsakacin sakamako	Bambancin tushen murabba'i	Tazarar maki
Rukunin Gwaji	80	38.7	39.69	19.42
Rukunin Lura	80	19.28	1.91	

Jadawalina 4.01 ya na ƙunshe ne da a sakamakon jarrabawar insha'in, bayani da rukunin ɗaliban gwaji da na lura suka aiwatar jarrabawa ce da ta gudana bayan kammala darasin gwaji. A jadawali ya nuna rukunin ɗaliban gwaji na da kason rukunin ɗaliban gwaji na da kason maki 38.7, sai su kuma ɗaliban rukunin lura na da kason matsakaicin sakamako 19.28. Da bambacin tushen murabba'i 39.69 a rukunin gwaji sai rukunin lura 1.91. Wannan ya nanu rukunin gwaji sun zarce rukunin lura da tazarar maki 19.42
.

Hasashe na 1: Babu bambanci tsakanin ƙwazon ɗaliban da aka koyar da insha'in bayani da dabarar kamantawa da waɗanda ba a koyar da su dabarar kamantawa ba.

Jadawali Na 4.02: Ma'aunin Kwatancin Gwaji- T Na Jarrabawar Rukunin Ɗaliban Rukunin Gwaji Lura

Rukuni ɗalibai	Adadin samfuri	matsakacin sakamako	Banbancin tushen murabba'i	Tazarar matsakacin sakamako	GWAJIN T	GWAJIN P
Rukunin Gwaji	80	38.7	39.69	158	41.87	0.00
Rukunin Lura	80	19.28	1.91			

Jadawali na biyu ya bayyana 0.00 a matsayin ma'aunin-p na da aka samu a hasashe na ɗaya jadawali na 2 ya nuna ma'aunin p 0.00 bai kai darajar maki 0.05 nama'aunin-p da aka samu a ma'aunin katanci na gwaji-t da aka ɗaura hasashen binciken a akansa ba. Don haka wannan ya nuna akwai bambanci a tsakanin ƙwazon ɗalibai da aka koyar da rubutu insha'in

bayani da dabarar kamantawa da waɗanda ba a koyar da dabarar kamantawa.

Sakamakon Bincike

Bayan an tattara sakamakon wannan bincike ƙalailece sakamakon binciken da aka gano ne ta amfani da tamboyoyin bincike kamar haka:

1. Sakamakon binciken ya gano ƙwazon ɗaliban rukunin gwaji da a ka koyar rubutun insha'in bayani ta dabarar kamantawa na da tasiri a rubutun insha'in bayani, ta fuskar ginin bayani da kiyayewa da ƙa'idojin harshe. Ya bunƙasa fiye da rukunin lura da ba a koyar da su da rubutun insha'i ba dabarar kamantawa ba.

Tattaunawar Sakamakon Bincike

Wannan binciken sakamakon wannan bincike ƙalailece an gano dabarar kamantawa na da tasiri a rubutun insha'in ɗaliban makarantar sakandare a Arewa maso Yammacin Nijeriya.

Sakamakon ya gano amfani da dabarar kamantawa na da tasiri a rubutun insha'in bayani, domin ɗaliban rukunin gwaji na da kason maki(38.7 da banbancin tushen muraba'i 39.69) sai kuma rukunin lura ke da kason maki (19.28 da bambancin tushen muraba'i 1.19) don haka akwai tazarar maki na 19.42. Wannan ya nuna rukunin gwaji sun fi rukunin lura samun kaso mai tazara mai yawa, wannan shi tabbatar da maganar su Thomas (2002) da Mayer (2007) da Weller (2004) sun ce ɗalibai na yawaita kamanta ko kwaikwayon abin da malami ya kayo masu a cikin ajin yana ƙara masu ƙwarewa a darasin malamin kuma duk abin da aka koya masu ta hanyar kamantawa ba za su taɓan mantawa da shi ba, watau ya na riƙe a kwakwalwarsu kuma ya ƙara masu ƙaimi wajen koyan rubutu cikin sauƙi. Bugu da ƙari wannan binciken ya tabbatar da maganar masana irin su. Spinevo da Fischbach (2004) su na da ra'ayin cewa dabarar koyarwa ta kamantawa idan ɗalibai na shiga ko sanya hannu ya yin gudanar, da aikin ya ƙarƙashin kulawar malami ta na ƙarawa ɗalibai kaifin basira sannan ya su ƙara gwanance a batun da ake koyar dasu. Saboda haka duk wata dabarar koyarwa da ke bai wa ɗalibai shiga a dama dasu ya yin koyarwa. Sannan a bai wa ɗalibai damar ɗaukar na sa ɓangaren tun daga shiryawa har zuwa gudanar da kammala darasin, sannan ɗalibai na kamanta abin da suka koya ya na ƙara masu sabon ginan iliminsu akan darasin da ka koyar da su kuma ƙara masu ƙirƙirar sabbin kalmomi Oda da Oda (2018) sun ce aya yin gudanar da dabarar koyarwa ta, kamantawa malami zai taka rawa a matsayin mai sanya ido kuma matsayin mai ganarwa ko kuma matsayin Alkali. Kuma sun musulta dabarar kamantawa kamar ɗakin gwaji yadda ake shiga a duba cututtuka, haka ɗalibai za su yi amfani da dabarar koyarwa ta kamantawa wajen auna darasin da ya yi masu wahala.

Shawarwari

Ta la'akari da sakamakon wannan binciken waɗannan shawarwari da ke tafe ya zama lallai a yi la'akari da su:

1. Malaman Hausa a sakandare da kuma makarantun gaba da firamare su dage ƙafa sosai wajen koyar da rubutun ta amfani da dabarar kamantawa.

2. Haka kuma malaman su ƙara ƙwazonsu wajen ganin cewa ɗalibansu na rubuta insha'insu daidai da hukumomin da shirya jarrabawar ke hannunsu.

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Tasirin Karatu Mai Faɗi Kan Fahimtar Dabarun Sarrafa Harshe A Rubutun Ɗaliban Manyan Makarantun Sakandare Da Ke Jihar Bauchi

Impact of Extensive Reading in Understanding Language Use Style of Senior Secondary School in Bauchi State

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Tsakure

Wannan bincike mai suna"Tasirin Karatun Mai Faɗi Kan Fahimtar Dabarun Sarrafa Harshe a Rubutun Ɗaliban Manyan Makarantun Sakandare da ke Jihar Bauchi. Karatu mai faɗi wani nau'i ne na karatu da yake taimakawa mai karatu musamman ɗalibai wajen gano da fahimtar abubuwa da yawa ciki har da dabarun sarrafa harshe, kuma karatu mai faɗi wani mahaɗi ne da ke ƙara ba da ɗalibai damar shiga lungu da saƙo na abin karatu don fahimtarsa. wannan dalili yasa aka gudanar da wannan bincike a wasu manya makarantun Sakandare a Jihar Bauchi. Bugu da ƙari, bincike ya yi amfani da ɗalibai(100), ƴan aji biyu na manyan sakadare, tambayoyin bincike waɗanda aka fito da su daga manufofin bincike, waɗanda su ne kusan dalili wajen samun sakamakon wannan bincike mai inganci. Haka yasa, aka aiwatar binciken kan ra'in ƙwanƙwancewa na cimma manufa, tare da aiwatar da nazari a kan tsarin bincke na gwaji, wanda aka zaɓi ɗalibai (100) a matsayin samfurin gudanar da wannan bincike. Bugu da ƙari, nazarin ya yi amfani da gwajin domin tantance fahimtar ɗalibai da suka yi karatu mai faɗi da waɗanda ba su yi ba, tare da fito da ɗaliban da za su iya gano dabarun sarrafa harshe a cikin karatunsu da kuma waɗanda baza su iya gano wa ba. Sannan an yi jarabawa ga ɗalibai don a gane ko sun fahimci dabarun sarrafa harshe a cikin koyarwar da aka musu da kuma littafan da suka karanta. An kuma basu damar su tantance kalmomin dabarun sarrafa harshe zuwa muhallinsu. Hal ila yau, an basu dama domin suyi amfani da su a cikin rubutun su. Haka kuma binciken ya gano sakamakon binciken ta hanyar ƙididdigar taƙaitawa da ƙwanƙwancewa, wanda hakan ya samar da sakamakon cewar; karantu mai faɗi yana da tasiri wajen fahimtar dabarun sarrafa harshe ga ɗalibai, kuma yawan karatu mai faɗi kan taimaka wa ɗalibai wajen fahimtar karatun matuƙa. Haka kuma, karanta nau'in littatafai masu yawa kan yi tasiri wajen gano da fahimtar dabarun sarrafa harshe. Bugu da ƙari, yawan karanta littattafai kan ba wa ɗalibai damar shiga lungu da sako na rubutu kan yi tasiri wajen yin amfani da dabarun sarrafa harshe a cikin rubutun ɗalibai. Ta la'akari da sakamakon bincike, yawan karance-karance a lokacin koya da koyar ɗalibai tun daga matakin sakandare da kuma

makarantun gaba da sakandare. Haka kuma, malamai su kiyaye sa iyaka a kan irin karatun da ɗalibai ya kamata su yi. Har ila yau, kuma ɗalibai su ci gaba da karanta littattafai akai-akai a kowane lokaci, maimakon kallace-kallace.

1.1 Gabatarwa

Dabarun sarrafa harshe a kowanne harshe ɓangare ne da ya ke buƙatar fayyacewa ta zahiri domin ɗalibai masu sha'awar harshen Hausa su fahimce su. Wannan fahimta ita ce za ta taimaka wajen gano tare da rarrabe nau'o'in da dabarun sarrafa harshe a harshen Hausa. A ire-iren waɗannan zantukan hikima da sarrafa harshen ana amfani da wasu kalmomi na alamci domin bayyana wani abu ko tunani ko wani aiki da su kayi hannun riga da kalmomin da aka bayyana su (Amajiri 2014). Wannan dalili ya sa ake ƙaddara wasu matakai dangane da masaniyar mutum game da abu ko sanin sa cikin harshen fiye da kamanci kalmomin na zahiri. Dabarun sarrafa harshe sun ƙunshi karin magana, Kirari, Habaici,Take,Zambo da makamantansu. Waɗannan abubuwa sune suka zamo gishiri wajen isar da saƙo a magance ko a rubuce. Amfani da su yana da alaƙa da fahimtar harshe da gogewa a cikinsa.

Fahimtar harshe ya dogara ne da gogewa kan saurare da magana da rubutu da kuma karatu mai faɗi. Masana suna ganin karatu yafi taka rawa wajen tabbatar da fahimtar harshe musamman ga ɗalibai (Lestari 2018). Ta hanyar karance-karance mai faɗi ne ɗalibai suke samun daman yin mu'amala da harshe da sanin dabarun isar da saƙo a cikin sa. Karatu mai faɗi, karatu ne da yake buƙatar fahimtar duk abin da aka karanta gaba ɗaya. A fili ya ke marubuta suna amfani da salo wajen isar da saƙo da kuma fahimtarsu yana sa mutum ya ƙware kan amfani da su a zantukan, rubutunsu na yau da kullum.

A bayyane yake ɗalibai a wannan ƙarnin sun fi mayar da hankalinsu a kan matsakaitun labarai ko bayanai musamman a kafofin sada zumunta. Galibi, waɗannan rubuce-rubuce ba a cika samun dabarun sarrafa harshe a cikin su ba. Dalili, su kansu marubutan basu tsaya sun mayar da hankali kan sanin su ba balle su yi amfani da su. A kan haka wannan kundi ya ƙuduri aniyar nazarin tasirin karatu mai faɗi kan fahimtar dabarun sarrafa harshe.

BITAR AYYUNKAN DA SUKA GABATA

2.1 Gabatarwa

Karatu mai faɗi karatu ne da ake yi ƙarƙashin jagorancin malami in ji (Hidayat, 2023). Hanya ce ta karanta kowace kalmomi da jimla a cikin rubutu ƙarkashin kulawar malami da nufin naƙaltar harshe da dabarun koyon karatu mai faɗi. Karatu mai faɗi karatu ne da ake yi ƙarƙashin jagorancin malami da yake ƙarfafa wa ɗalibai shiga lungu da saƙo na rubutu domin fahimtar abubuwan daya ƙunsa (Khazaal, 2019). Karatu ne da yake inganta koyon harshe da sa ɗalibai fahimtar zubi da tsarin rubutu. A karatu mai faɗi malami yana taka rawa wajen jagorantar ɗalibai ta hanyar gabatar da tambayoyi da tabbatar da hasashensu a kan abin da rubutun ya ƙunsa. Karatu mai faɗi ana yinsa ne domin tattauna dukkan abubuwan da rubutu yake ɗauke da su kama daga kalmomi da ma'anoninsu da harshen da aka yi amfani da shi don isar da saƙo.

Ari da Okur (2014), sun bayyana karatu mai faɗi a kan wani karatu da a kan aiwatar da shi

ta hanyar kulawar malami tare da duba shi ta hanyoyi guda uku, wanda suka kawo su da Ingilishi kamar haka : Surface reading, Inferential (deep) reading da kuma Critical evaluation. Ya nuna na farko da cewar karatu daga tushe, kamar farawa daga matakin kalmomi da jimloli da kuma rubutu mai tsayi ba tare da ragi ko ƙari ba. Na biyun kuma ya bayyana shi a matsayin wata hanya ta cimma wani ƙudiri game da wani karatu amma ba kai tsaye ba, tare da bindiddigi da kuma bincike mai faɗi domin bada sakamako wa rubutun ta hanyar tacewa tare da fahimtar bayanan da aka samu daga na farko zuwa na biyu.

Jacobs da Farell (2012) sun bayyana karatu mai faɗi a matsayin wata hanya ta karanta litattafai daban-daban kuma zaɓaɓɓu bisa jagoranci malami. Conley (2004), ya nuna yin karatu mai faɗi a matsanyin karanta littattafai ko jaridu da mujallu da sauran abububwan karatu masu yawa, ya kuma ƙara da cewa fahimtar abinda aka karanta shi ne babbar manufar aikin. Yana kuma da ra'ayin cewa karatu mai faɗi kan haɓaka ƙwarewar harshe musamman wajen karatu

Talada, (2007) ya gudanar bincike mai taken "The relationship between oral reading fluency and comprehensio. Ya aiwatar da ne a kan ɗalibai ƴan makarantan firamare, ya yi amfani da gwajin laushin karatu a matsayin kayan aiki, wanda a ƙarshe ya gano cewalaushin karatu kan taimaka matuƙa wajen furucin kalmomi. Ehmadiwi (2014), a wata muƙala da ya gabatar ya nuna cewar ɗaliban da ke yawaita karatu kan sami karatu mai inganci

Berfield (2010), ya bayyana karatu mai faɗi a matsayin wata hanyar karatu da ta kunshi karanta wani rubutu mai yawa wanda ake tsammanin za a samu ƙwarewa da kuma fahimtar karatun. Samun karatu cikin ƙwarewa kan taimaka wajen fahimtar abinda a ka karanta. Karatu mai faɗi kan maida hankali ne kan dalilin labari, kuma ba a cika maida hankali kan gudarin bayanin da rubutun ya ƙunsa ba. Mai karatu kan maida hankali ne kan ma'anonin kalmomi tare da amfani da ƙamusu wajen fassara kalmomi. Bernhard, (2000), ya nuna karatu a matsayin da ake cusa ta wa yara masu ƙananan shekaru don ya zamo mu su ɗabi'ar da za su kasance da ita. Karatu ya kunshi karatun da ɗalibi zai yi don sha'awa domin ya inganta dabarun karatunsa. Bugu da ƙari, karatu ne da ɗalibi zai yi da niyar cimma wata manufa, babban burin mai karatu shi ne, ya iya karatu da kuma samun inganci wajen fahimtarsa da kuma nuna gwaninta da ƙwarewa a lokacin karatu.

Samuel (2006), ya ce karatu shi ne karanta kalmomi daidai tare da furta su yadda suke. Stanovich (2000), ya nuna cewar iya karatu kalmomi daidai kansa shi ne ƙashin bayan karatu. Archer da wasu (2003), sun bayyana cewar karatu na taka muhimmiyar rawa lokacin koyarwa. Bernhard (1991), a bayanin Jibir-Daura (2014) ta yi bayyanin samun ƙwarewa a karatu yana da alaƙa da yadda mai karatu zai furta kalmomin daidai tare da sanin yadda ya kamata ya tsaya, kamar su aya, alamar motsin rai, da alamar tambaya. Ta kuma bayyana furta kalmomi a matsayin matakin farko na koyon karatu. Sai kuma yadda ɗalibi zai iya karanta kalmomi da kansa a lokacin karatu.

Kunh Stahl (2003), da wasu sun bayyana cewar mafi yawancin ɗalibai basa iya gane kalmomi a lokacin karatu, haka kuma saurin gano su ko karanta su daidai, sun bayyana rashin ganewar a matsayin dalilin rashin fahimtar sakon. Labbo da Kuhn (1998), sunyi

nuni da yanar gizo a matsayin hanya ta mu'amala da littafai da kan taimaka wa ɗalibai wajen karatu. Sousa (2004), ya ce samun kashi 90%, wato casa'in cikin ɗari ne ɗalibai ya kamata su yi karatu daidai da kuma fahimtarsa.

2.2.1 Tasirin Karatu Mai Faɗi ga Ɗalibai

Brand (2000) da Bell (2001) sun bayyana karatu mai faɗi a matsayin hanya mai tasiri wajen samun

1. Karfafa ƙaimin karatu
2. Rage damuwa da duk wata matsalar koyon karatu
3. Taimaka wa ɗalibai su zama ƙwararrun makaranta
4. Karatu mai faɗi kan taimaka wa ɗalibai wajen samu ƙwarin gwiwa da bunƙasar karatu
5. Samun ingantaccen karatu
6. Kan taimaka wa ɗalibai wajen ƙwarewar harshe

2.2.2 Tasirin koyar da karatu

Fleirsehmen (1987), Thomos (1982). da Heberman (2001), sun gudanar da aiki a wannan fannin, Thomos (1982), ya bayyana cewar karatu yana da muhimmanci kuma koyar da karatu kan taimaka wajen fahimtar abinda ake karantawa, koyar da karatu bisa tsari da bin ƙa'idojinsa kan taimaka wa ɗalibai matuƙa. Ita kuma Heberman (2001) bincikenta ta gano cewar koyar da karatu kan bai ma ɗalibai damar sanin kalmomi da kuma bin ƙa'idoji a lokacin karatu. Ta kuma ƙara da cewa koyon karatu kan ba ma ɗalibi damar samun ƙarin kalomi a rubun kalmominsa.

Karatu kan lokaci: wannan karatu ne da ake yinsa cikin ayyananen lokaci. Misali, a buƙaci ɗalibai su karanta wasu shafuka cikin wasu mintoci. Sannan a gabatar musu da tambayoyi. A irin wannan karatun ana fito da kurakuren da ɗalibi ya yi da kuma saurinsa.

Karatun ƙalubale: wannan karatu ne da ake yi a tsakanin ɗalibai. A irin wannan karatun ana ayyana wasu shafuka ne wa kowane ɗalibi ya karanta ana kuma la'akari da naƙaltar harshe wajen karatu.

Karatun nishaɗi: wannan karatu ne da ake ba wa ɗalibai wani littafi a buƙaci su karanta ta hanyar tambayarsu su bayyana ko su takaita abinda littafin ya ƙunsa.

Bugu da ƙari, dabarun koyar da karatu mai faɗi da ke ƙara nuna kwarewar mai karatu a lokacin koyo da koyarwa akwai auna fahimta,kulawa tare da bada ɗalibai karatun da zasu yi a aji da kuma gida. Nuttal (1982), ya kawo wasu hanyoyi da malamai za su bi idan suna son ɓunƙasa koyon harshe. Ya nuna bada karatu wa ɗalibai akai akai a matsayin hanyar bunƙasa koyon karatu. Jibir-Daura (2004), ta nuna wasu matakai da suke taimakawa wa ɗalibai wajen inganta karatu :

-kwarin gwiwa

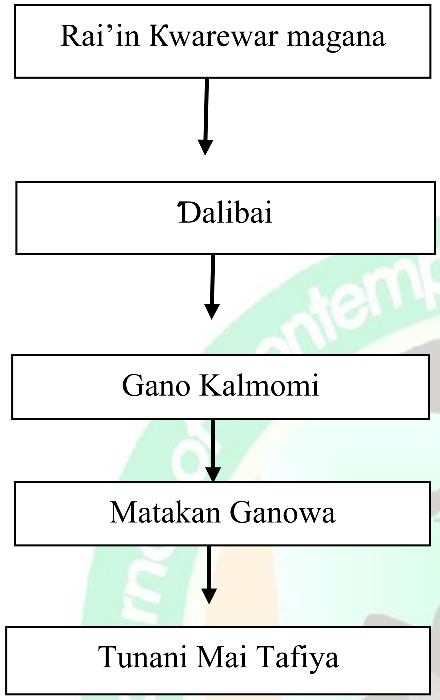
-Taimako

-Aiwatarwa

2.7 Ra'in Jingina Bincike

Wannan ra'in na martanin mai karatu ne, an sam-u wanda ya yi aiki da shi a bincikensa na kundin digiri na biyu, kuma ya nuna tasirin amfani da wannan ra'in wanjen karatu da kuma ƙwarewa a cikinsa

2.7.1 Ra'in Kwarewar magana (1985 da 1988)



Khatzir-cohen (2001).

Wannan ra'in na bunƙasa karatu ne wanda Perfitti (1985 da 1988) ya samar da shi. Wannan ra'in ya maida hankali ne kan karɓan saƙo. Wannan ra;i ne da masana kamar su Wolf da Katzir-cohen (2010), suks ƙara fitowa da shi fili. Bugu da ƙari wannan ra'in na sahun gaba a cikin ra'oin da ake amfani da su wajen bincike a kan karatu. Kuma wannan ra'in kan bayyana tasirin da fahintar karatu da kuma gane kalmomi. Perfetti da Laberge da Samuel (1974), sun bayyana ra'in a matsayin na matakan tantance bayanai, ya kuma nuna iya karatu a matsayin hanya daidaitacciya wajen samun fahimtar karatu. Ya kuma kawo banbancin da a ke samu tsakanin ɗalibai kan fahimtar karatun wanda ke faruwa a dalilin amfani da wasu matakai a lokacin karatu.

Ya bayyan wasu matakai a matsayin wasu hanyoyi na fahimtar abin karatu.

- Gane alamomi da fahimtarsu
- Matakan ganowa
- Tunani mai tafiya (ja)
- Damar rike kalmomi da gano su. Worf da Katzir-cohen, (2001).

Za a ɗabbaƙa wannan bincike ne a kan wannan ra'in na ƙwarewar magana domin yafi dacewa da binciken , kum zai taimaka wajen samun ingancin aiwatarwa.

2.7.2 Matakan amfani da Ra'in Kwarewar magana

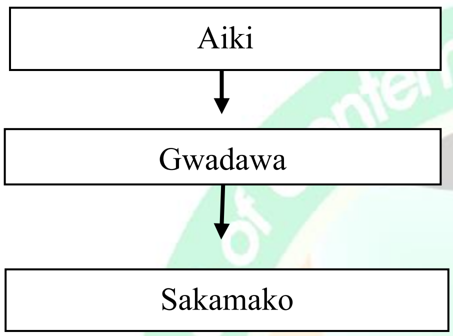
Ra'in yana nuni da cewa, duk abin da ɗan Adam yake so ya iya ko ya sani idan ya takura ya jure zai same shi. Wannan ya yi daidai da maganar Hausawa da suke cewa 'da koyo a kan iya
Gwada wani abin da ba a san yadda yake ba yana kawo kwarewa a kan abin domin yau da gobe bai bar komai ba.
Ra'in yana bayyana cewa aikata abu yana da alaƙa da samun sakamako na abin da aka aikata (stimulus-Response) sannan sa-kai shi ne ƙashin bayan nasara ba wai tasirin muhalli ba

2.7.3 Dangantakar Ra'in Kwarewar magana Da Wannan Bincike

Wannan ra'i ne nazarin tarbiyya domin tun farko an gina shi ne a kan nazarin halayyar ɗan Adam. Ta hanyar bin sa za a gane halayyar neman ilimi a gurin Hausawa. Ta hanyar wannan za a gane naci da dagewa da bita da tilawar ilimi a matsayin abin da yake kawo samun ƙwarewa.
Sannan ana iya amfani ra'in wajen nazarin koyar da tarbiyya ga 'ya'yan Hausawa. Domin

idan aka gwada wata hanya ba a sami biyan buƙata ba ana sauya wata.

Ana iya amfani da ra'in wajen koyar da wani abu na ilimi musamman wanda ake yawan samun matsala a kansa. Idan har za a iya juriya har a fahimci wani abu ba abin da za a iya gwadawa.



(Worf da Katzir-cohen, 2011)

3.1 Gabatarwa

Wannan babi zai kawo bayani ne a kan dabaru da hanyoyin gudanar da bincike. A ƙarƙashinsa za a kawo nau'in bincike da sigarsa da mutanen da bincike ya shafa da samsfuri da adadin samfurinsu da kayan aiki da hanyoyin tattara bayanai da sahihancinsu da hanyar ƙalailaice bayanai.

3.2 Tsarin Gudanar da Bincike

Wannan bincike ne bi-lissafi (Qualitative Research) kuma yana ɗaya daga cikin nau'o'in bincike (Neuman, 2014). Wannan bincike yana ƙarƙare sakamakonsa ta hanyar lissafi sannan yana fito da wani batu ne ko wata matsala ya yi kyakkyawar sharhi a kansa ta yadda za a fahimci abin sosai da sosai (Cresswell, 2009]

An yi amfani da tsarin bincike na gwaji . Wannan tsari ne da ya kunshi nazari mai zurfi kan batu ko matsala da niyar gano yadda take da kuma yadda yanayinta yake [Anikweze 2009];63] A irin wannan tsarin na gwaji a kan yi amfani da tsarin gwaji na bai daya, wato wanda yake da alaƙa da tattara bayanai kan wani batu. Babban manufar wannan bincike ita ce gano tasirin karatu mai faɗi kan fahimtar dabarun sarrafa harshe a wasu litattafan ƙagaggun labaran Hausa a wasu manyan makarantuns sakandare a jihar Bauchi.

Mai binciken ya yi nazari mai fadi kan manhajar Hausa da ake amfani da ita a makarantun sakandare domin tantance darussa da batutuwan da ya ƙunsa domin gano muhimmancin su wajen inganta karatu.

3.3 Yawan Makarantu

Yawan wannan bincike shi ne ɗaliban manyan makarantun sakandire ƴan aji biyar, SSII na makarantun da suke ƙananan hukumomin jihar Bauchi guda ashirin. A lissafi kamar yadda aka samo ƙididdiga a ma'aikatar ilimi ta jihar Bauchi ta ce akwai ɗalibai 24894, a manyan makarantun sakandare guda ɗari biyu da ashirin da uku(223) da ke jihar Bauchi.

3.3.2 Yawan Ɗalibai

Yawan ɗaliban wannan binciken su ne ɗalibai masu nazarin harshen Hausa na manyan makarantun sakandare a jihar Bauchi kuma ɗalibai yan aji biyar. Daliban sun fito ne daga makarantun G.S.S.S Darazo, G.G.C Bauchi duk a jihar Bauchi.

Jadawali 3.3.2: Yana nuna makarantun da aka zaɓa da kuma yawan ɗaliban da suke nazarin harshen Hausa

S/N	Makaranta	SSI	SSII	SSIII	Jimilla
1	G.S.S.S Darazo	S S 1 65	SS2-43	S S3-53	161
2	G.G.C Bauchi	SSI 35	S S2- 47	SS3- 40	122

Madogara: Hukumar ilimi ta jihar Bauchi (2024).

3.4 Samfurin Bincike

Samar da sakamako mai inganci wanda zai zamo abin dogaro ya kuma zamo yana da alaƙa da wannan binciken, binciken ya zaɓi dalibai 50 ƴan aji biyar wato dalibai hamsin daga kowacce makaranta. Bugu da kari, an zaɓo waɗannan makarantu ne daga shiyoyi guda biyu cikin uku da muke da su a jihar Bauchi, wato mazabar ƴan majalisar dattawa da suke jihar Bauchi guda uku, wanda sun kunshi Bauchi ta kudu da Bauchi ta tsakiya da kuma Bauchi ta Arewa. an ayi amfani da dalibai 50 a matsayin samfuri da a ka gudanar da binciken a kansu. Yin hakan shi zai taimaka wa mai bincike wajen yin dogon nazari don samar da sakamako mai inganci kuma ya zamo abin dogaro.

Wannan jadawali yana nuni ne da samfurin Bincike. Jadawali farko yana ɗauke da sunayen makarantu, sahu na biyu yana ɗauke da rukunin ɗalibai, sai na uku yana ɗauke da yawan ɗalibai, na hudu kuma na karshe yana dauke da samfuri

S/N	Makaranta	Rukunin Ɗalibai	Yawan Ɗalibai	Samfuri
1	G.S.S.S Darazo	S S 2	50	50
2	G G C Bauchi	S S 2	50	50

3.5 Kayan Aikin Tattara Bayanai

Don gano tasirin Karatu Mai Faɗi kan fahimtar dabarun sarrafa harshe a wasu manyan makarantun sakandare a jihar Bauchi. Kayan aikin da a ka yi amfanin su sun haɗa da amfani da dabarun sarrafa harshe don gano fahimtar ɗalibai ta hanyar karatun litattafen kagaggun labarai.

Mai bincike ya yi koƙari wajen gano yadda ɗalibai ke ƙoƙarin amfani da dabarun sarrafa harshe a cikin mu'amalolinsu na yau da kullum.

Haka kuma mai binciken ya yi ƙoƙarin gano yadda dalibai ke amfani da kalmomin sarrafa harshe cikin zantukansu bayan sun yi nazarin litattafan da aka basu.

3.6 Gwajin Wucin Gadi

Don kayan aikin tattara bayanai su zamo masu inganci an gudanar da gwajin wucin gadi ga ɗalibai ashirin na aji biyu na manya makarantun sakandare da ke garin Bauchi, inda mai binciken ya basu littafin ƙagaggun labarai da domin fahimtar matsayin karatunsu.

3.7 Sakamakon Gwajin Wucin Gadi

Ɗaliban da aka yi amfani da su a lokacin ziyarar suna da halayya irin ta sauran ɗaliban yawan binciken.An gudanar da jarabawar kafin gwaji,an kuma gudanar da wata bayan gwaji,bayan anyi koyarwa ta sati biyu.Ma'ana jarabawar nan take da kuma jarabawar bayan an koyar.Sakamakon kafin gwaji ya nuna 0.546 ta hanyar yin amfani da Spearman Rank Correlation,sannan bayan gwaji kuma ya nuna 0.756.

An aminta da sakamakon ne inda aka gwada aka samu 0.54.Wanda hakan ke tabbatar da tasirin ziyarar.

3.8 Matakan Tattara Bayanai

An ayi amfani da wadannan matakai domin tattara bayanai. An ba wa ɗalibai damar kawo dabarun sarrafa harshe daga kowanne ɓangaren Hausa domin su rubuta, hakan ya bada haske wajen gano matsayin fahimtarsu kan amfani da sarrafa harshe

4.1 Gabatarwa

Wannan babin ne na huɗu a wannan kundi na bincike, wanda manufarsa ita ce, gano fahimtar ɗalibai da aka koyar dabarun sarrafa harshe a manyan makarantun sakandare ƴan aji biyu (SS II) a jihar Bauchi. Babin ya na ɗauke ne da bayanan sakamakon bincike da amsoshin tambayoyin bincike da hasashen bincike da taƙaice sakamakon da bincike ya samo da ɗungumin sakamakon da kuma tattaunawar sakamako.

4.2 Tantance Sakamako

A wannan binciken an gano tasirin da karat mai faɗi ke da shi wajen fahimtar dabarun sarrafa harshe a kan ɗaliban manyan makarantun sakandare da aka koyar su (50). Ɗaliban da aka koyar sun sami kamar haka (X=49.5), sai kuma (SD=38.336), sai rukunin ɗaliban da ba a koyar ba ke da sakamako kamar haka,(X=42.40), Sai (SD=12.75),wanda hakan ke tabbatar mana da cewar rukunin ɗaliban da aka koyar sun sami kaso mafi rinjaye idan a ka kwatanta su da waɗanda ba a koyar ba, wanda banbancin da ke tsakaninsu ya kai (6.65). Hakan yazo dai-dai da bayanin Samuel(2006), wanda ya tabbatar da cewa,ɗaliban da kan yawaita karatu kura-kurensu kan ragu sosai. Har ila yau, idan aka duba jarabawar kafin gwaji na rukunin ɗaliban da aka koyar da wanda ba a koya ba, waɗanda aka koyar sun sami kaso (32%) waɗanda ba a koyar ba ke da kaso (22%). Wanda hakan ke nuna cewa rukunin ɗaliban da aka koyar sun fahimci dabarun sarrafa harshe. Hakan kuma ya tafi dai-dai da bayanin Abraham (1968), inda ya nuna cewa, koyarwa kan taimaka wa ɗalibai wajen fahimtar abinda aka koya musu, kamar yadda Mittal (2014), ya bayyana muhimmancin karatu ga ɗalibai.

Sakamakon bincike na biyu ya gano cewar,rukunin ɗalibai guda (50) da aka koyar, sun sami kasa kamar haka,(X=5.21) sai (SD-3.201), sai rukunin ɗaliban da ba a koyar ba ke da (X=3.29) sai (SD=2.58) sai banbancin da ke tsakanin su wanda yake da kaso (1.94).

Sakamakon ya bayyana cewar,ajin da aka koyar ta hanyar amfani da ƙagaggun labarai sun fahimci kalmomin dabarun sarrafa harshe fiye da ajin da ba a koyar ba. Wannan ke nuna mana tasirin da karatu mai faɗi ya yi wajen fahimtar dabarun sarrafa harshe ta hanyar amfani da dabarun sarrafa harshe.Hakan ke tabbatar da bayanin Hoover,A da Gough,P.B(2001), inda suka nuna amfani da wata dabara a lokacin koyo kan taimaka wa ɗalibai su fahimci abinda suka karanta. Wanda haka yazo dai-dai da ra'ayin Berfield (2010), yadda ya bayyana karatu mai faɗi a matsayin hanyar karanta rubutu mai yawa, wanda ake tsammanin samun ƙwarewa da kuma fahimtar abinda aka karanta.

Bugu da ƙari,hakan na nuna cewar,ɗaliban da a ka koyar sun fahimci kalmomin dabarun sarrafa harshe a cikin ƙagaggun labarai bayan sun kammala karatu, domin idan a ka duba sakamakon jarabawar kafin gwaji da bayan gwaji akwai banbanci.

Sakamakon bincike na uku ya nuna cewar,rukunin ɗaliba (50) da aka koyar an samu sakamako kamar haka.Rukunin ɗaliban da aka koyar suna da kaso(X=4.9),sai (SD=3.56), sai kuma rukunin ɗaliban da ba a koyar ba, waɗanda suke da kaso(X=2.4) sai (SD=2.51), sai kuma banbancin da ke tsakanin su,wanda ya kai (2.5).Wannan sakamakon ya bayyana cewa,karatu mai faɗi ya yi tasiri wajen tantance kalmomin dabarun sarrafa harshe,wanda idan aka duba sakamakon binciken ya nuna ɗaliban da aka koyar sun sami kaso mafi tsoka idan aka kwatanta su da ɗaliban da ba a koyar ba.

Hakan kuma yazo dai-dai da bayanin Stonovish da wasu(1991),inda suka nuna cewa,matuƙar malami na son ɗalibai su fahimci abinda suka karanta, to ya zamo wajibi a basu kulawa ta musamman.Shima Hooverman (2001), yana da ra'ayi irin na Stonovish, amma shi yafi bada ƙarfi a kan yadda ɗalibai za su maida hankali wajen samun ƙarin kalmomi a lokacin karatu,wanda ya nuna cewa hakan yana da alaƙa da fahimtar abinda suka karanta.

Duk waɗannan bayanai suna nuna yadda karatu mai faɗi ya yi tasiri ne wajen taimaka wa ɗalibai fahimtar dabarun sarrafa harshe a cikin karatunsu.Haka kuma,mun fahimci cewa,amfani da ƙagaggun labarai a lokacin karatu mai faɗi ya taimaka matuƙa wajen fahimtar da ɗalibai dabarun sarrafa harshe. Lokaci da ɗalibai suka samu wajen karanta littafai na ƙagaggun labarai ya basu dama wajen gano tare da tantance kalmomin dabarun sarrafa harshe,wanda aka raba su zuwa muhallin su kamar haka:Karin magana da Habaici da Zambo da Kirari da kuma Take.Wanda haka ya tabbatar mana da bayanin Conley(2004),inda ya bayyana tasirin da karatu yake da shi wajen ƙarfafa ƙaimin koyo da fahimtar abinda aka karanta.

4.3. Kammalawa

Wannan binciken ya nuna muhimmancin karatu mai faɗi wa ɗalibai da malamai, kuma ana tsammanin ya kasance a matsayin jagora wajen ilimantarwa da kuma sanin makamar aiki.

Karatu mai faɗi kan taimaka wa ɗalibai wajen shiga lungu da sako na abin karatu don zaƙulo darrusan da ke cikinsa ciki harda dabarun sarrafa harshe don rayuwar yau da kullum.

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