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Mujallar Algaita: Kwafin Intanet

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Mujallar Algaita: Kwafin Intanet

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EDITORIAL

The Algaita Journal of Current of Research in Hausa Studies has not only been in existence for approximately two decades now, but it has continued to drastically improve in both form and content in the quality of its research and scholarly publications. This positive development is certainly not unconnected with the painstaking and thorough assessment of articles by both internal and external assessors. The assessors have always been confronted with the daunting task of going through a plethora of well-researched and potential publishable articles by academics from numerous Tertiary Institutions nationwide before narrowing down to the publishable ones. Undoubtedly, the role played by the assessors in this respect has significantly paved way for the Editorial Board to finally ensure that all the articles published in the Journal live up to the expectations of current research in Hausa studies. This edition (Vol. 15, No. 1 October, 2022) contains articles in the areas of Languages, Literature and Culture.

The Editorial Board welcomes articles from contributors in these areas, which may be written in Hausa and English. The articles should be strictly written based on the APA style of academic writing in both format and referencing patterns. Likewise, the fonts for the Hausa papers should Rabi'at Muhammad and for English, Times New Roman. A softcopy of an article plus the assessment fee/evidence of payment should be sent to the Editor-in-Chief via algaitajournal@buk.edu.ng only. If the article is assessed, a hardcopy or softcopy would be sent to the author for corrections. After the corrections are effected, a corrected softcopy should be sent again to algaitajournal@buk.edu.ng and the hardcopy version should also be returned for verification and confirmation. This must also be accompanied by publication fee and an evidence of payment via the same email.

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**Professor Yakubu Magaji Azare,
Editor-in-Chief**

**Algaita: Journal of Current Research in Hausa Studies,
Department of Nigerian Languages, Bayero University, Kano**

FOR READERS

This edition of *Algaita; Journal of Current Research in Hausa Studies* 15 (1), adopts the latest 7th edition of the American Psychological Association (APA) publication manual in editing the papers introduced. Known for its convincing and simple to utilize citation system, the APA manual also offers this edition of *Algaita*, 15 (1) direction in choosing the headings, tables, figures, languages, tone and reference styles that resulted in a persuasive, concise and elegant scholarly communication of the papers presented. It also guides the Editorial Board through the scholarly writing process – from the ethics of authorship to reporting research through publication.

Mujallar Algaita: Kwafin Intanet

Mujallar Algaita

Don Nazari a Harshen Hausa
Sashen Koyar da Harsunan Najeriya,
Jami'ar Bayero, Kano, Najeriya

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Hakkin Mallaka: ba a yarda a sarrafa wannan Mujalla ta kowace hanya ba sai da izinin
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SECTION 1: LANGUAGE

(Harshe)

Mujallar Algaita Kwafin Intanet

Zamani Abokin Tafiya: Sauyin Karin Magana A Kafofin Sa Da Zumunta

Dr. HALIMA DAURA KABIR & Dr. ADAMU SHEDE

Sashen Harsuna Da Al'adun Afirka Jami'ar Ahmdu Bello, Zariya

Tsakure

Adabi musamman ma karin magana abu ne wanda yake kunshe a cikin harshe. Shi kuma harshe rayayyen abu ne wanda yake tafiya da zamani. Kafofin sadarwa musamman ma na sa da zumunta suna da muhimmanci a wajen bunkasa da yaduwar harshe. Manufar wannan mukalar ita ce nazartar wasu karin maganganu da suka bijiro sakamakon bukin auren Yusuf Buhari da aka yi a watan Agusta, 2021. An bibiyi kafofin sa da zumunta musamman ma Fesbuk da Was'af domin tattaro karin magana ashirin (20), sannan aka nazarce su. Nazarin ya gano cewa tabbas harshen Hausa ya ci gaba kuma zai ci gaba da bunkasa tare da ci gaban zamani. Ya kuma tabbatar da cewa lallai karin magana tana tafiya da zamani, kamar yadda ake samun karin magana a kowane zango ko zamanin da aka ratsa. Alal misali, karin magana masu birbishin maguzanci, wato kafin zuwan Musulunci da bayan zuwansa da bayan zuwan Nasara da zamanin siyasa da makamantan haka. Haka kuma, karin maganganun cike suke da kalmomin aro daga Ingilishi kasancewar yawancin masu mu'amala da kafofin na sa da zumunta matasa ne waɗanda ke daukar cewa tsarma Ingilishi a zancensu wata gwaninta ce.

1.1 Gabatarwa

Adabi abu ne mai tafiya da zamani domin duk wani nau'i na adabi da aka nazarta, za a ga hoton zamanin da aka samar da shi. Wannan bai keɓanta da adabin zamani (rubutaccen adabi) ba kurum, hatta adabin gargajiya (adabin baka) shi ma yana samun ci gaba da bunkasa kuma yana tafiya da zamani. A dalilin haka ne ma, da Bahaushen ya yi la'akari da yadda zamani yake, sai ya yi karin magana mai cewa, 'Zamani abokin tafiya.' Wato kowane abu yana iya sauyawa sakamakon a sauyin zamani.

Karin magana ɗaya ce daga cikin muhimman nau'o'in adabin baka waɗanda ake yi wa laƙabi da azancin magana ko zantukan hikima. Sauran sun haɗa da kirari da zambo da habaici dabakar magana da gatse da sauran ire-irensu. Idan aka dubi karin maganar Hausa ta fuskar zamani, za a tarar akwai hoton zamuna daban-daban da Bahaushen ya ratso a cikinsu. Bahaushen ya rayu a lokacin maguzanci sannan daga baya ya karɓi addinin Musulunci. Ana nan ana tafiya kuma sai Turawa suka shigo. Duk waɗannan zamunan sai da karin magana ta taskace su. Alal misali, akwai karin maganar da ake cewa, 'Dodo ɗaya ake yi wa tsafi' sannan a wata karin maganar kuma cewa ake 'Me na ci na asham da zan yi ramuwar sallah? Akwai wata karin maganar kuma wadda take cewa, 'Aiki da hankali ya fi aiki da agogo.' Waɗannan karin maganganu suna wakiltar zamunan da aka ambata a baya ne kamar yadda aka jero su.

A zamanin da muke ciki a karni na ashirin da ɗaya, an samu ci gaba ta fasahar kirƙire-kirƙire wanda ya haifar da yawaitar shafukan sada zumunta na zamani. Daga cikin waɗannan shafukan akwai Fesbuk (Facebook) da Was'af (WhatsApp) da sauran makamantansu. A cikin waɗannan shafukan, akan yi amfani da nau'o'in adabi da dama musamman ma karin magana. Irin kare-karen maganar da ake amfani da su a waɗannan shafukan suna da tasirin zamani matuƙa kasancewar yawanci matasa ne suke amfani da shafukan.

Wannan muƙala ta nazarci irin karin maganar da aka yi amfani da su a shafukan Fesbuk da Was'af wadanda suka danganci buƙin ɗan shugaban ƙasa, wato Yusuf Buhari da xiyar Sarkin Bichi wanda aka yi a watan Agusta, 2021.

2.1 Karin Magana: Ma'ana, Ire-ire da kuma Hanyoyin Nazarinsa

A Kamusun Hausa (2006:235), an bayyana karin magana da cewa magana ce ta musamman wadda sai an yi tsokaci ake gane ta. A yayin da Tudun Wada (2006), ya bayyana karin magana da wata dunksulaliyar magana ta hikima wadda kan ƙunshi faffadar ma'ana musamman idan aka tashi bayanin manufarta. Finnegan (1970) ta yi nuni da cewa, karin magana ɗaya ce daga cikin nau'o'in zantukan hikima da yawancin al'ummomin Afirka suna da ita. Ana iya samun dangantaka a tsakanin karin magana. Ita wannan dangantakar tana iya kasancewa ta fuskar tsarin karin maganar ko ma'anarta ko ma duka biyun (Tadi, 2005:103).

Dangane da ire-iren karin magana kuwa, akwai hanyoyi daban-daban da masana suka bi wajen karkasa ta. Alal misali, wasu sun yi la'akari ne da tsarin jumli, wasu kuma kalmomin da suke ƙunshi a cikin karin maganar sannan wasu kuma sakon suka duba. A takaice, Tudun Wada (2006) da kuma Malumfashi da Nahuce (2014) sun kawo waɗannan nau'o'in:

Karin magana mai ƙwar ɗaya, misali: Duk kanwar ja ce.

Karin magana mai ƙwar biyu, misali: Ba saban ba, bera ya je zance.

Karin magana mai labari, misali: Kamun gafiyar Baidu.

Karin magana mai 'inji', misali: 'Ban sa a ka ba' inji barawon tagiya.

Karin magana mai 'sai', misali: Sai uwa ta ƙoshi, danta ke malolo.

Karin magana mai 'an ce', misali: 'Mutum ba ya ƙin ta mutane' an ce da barawo ya gudu.

Karin magana mai 'daga', misali: 'Daga baya', wai sadaka da bazawara

Karin magana mai tambaya, misali: 'Kai kuma a su wa' kare da gudun layya ?

Karin magana mai 'ko', misali: Ko yanzu ruwa na maganin dauda.

Karin magana mai 'dole', misali: Dole kanwar 'na ki'.

Karin magana mai 'akan', misali: A bakin wawa akan ji magana.

Karin magana mai 'ta', misali: Ta faru ta ƙare, an yi wa mai dami ɗaya sata.

Karin magana mai 'tun', misali: Tun kafin a yi ɗaran, aka yi kwandi.

Karin magana mai wanda, misali: Wanda ya ƙi ji, ba zai ƙi gani ba.

Karin magana mai 'da', misali: Da babu gara ba dadi.

Karin magana mai 'a', misali: A sa a baka ya fi a rataya.

Karin magana mai 'ba', misali: Ba girin-girin ba, ta yi mai.

Karin magana mai tasirin gargajiya, misali: Fankam-fankam ba shi ne kilishi ba, tsoami.

Karin magana mai tasirin Musulunci, misali: Kyauta daga Allah, gwauro da 'yan tagwaye.

Karin magana mai tasirin zuwan Turawa, misali: Aiki da hankali ya fi aiki da agogo.

Skinner (1977) yana mai ra'ayin cewa an fi nazarin karin magana ta fuska biyu: jigo da tsari. Amma kuma a cewarsa, akwai wasu hanyoyin nazarin karin magana; misali salo. Irin waɗannan hanyoyin su masana da manazarta da dama suka bi wajen nazarin karin maganganun Hausa. Daga cikinsu akwai Tudun Wada (2006) da Junaidu da 'Yar'aduwa (2007) da Danhausu (2012) da Gwammaja (2013) da sauransu. Amma ban da su akwai wasu da dama waɗanda suka yi amfani da karin magana domin nazarin falsafar al'umma ko kuma wani abu na al'adunta. Daga cikinsu akwai Kirk-Greene (1973) da Amin (2002) da Bugaje (2014) da kuma Shede (2014).

3.1 Tasirin Zamani a Karin Magana

Akwai ayyuka daidai gwargwado da suka shafi nazarin sababbin kare-karen magana. Alal misali, aikin Bugaje (2017) ya nazarci kare-karen magana na zamani ne musamman waƙanda ake amfani da su a kafafen sa da zumunta. Nazarin ya bayyana cewa yawancin sababbin nau'oin karin maganar da ake amfani da su a kafafen sa da zumunta suna kunshe da kalmomin aro waƙanda ba a fassara su ko baddala su cikin harshen Hausa ba. Nazarin ya ta'allaka dalilin faruwar hakan da kasancewar matasa ne suka fi mu'amala da kafafen na sa da zumunta. Domin haka mukalar ta yi kira ga masana da manazarta da su yunkura wajen ganin an kirkiro makwafinsu a Hausa. Daga cikin misalan irie-iren waxannan karin maganar da aka kawo akwai:

- An yi ba a yi ba, an bar *facebook* an koma *WhatsApp*
- Wanda ya riga ka *log-in* zai riga ka *log-out*, da sauransu.

Aikin Mohammed (2018) shi ma ya taɓo kirari da kuma karin magana da suka rika yawo a kafar sada zumunta ta Was'af a shekara ta 2017. Daga cikin misalan karin magana da aka kawo akwai: 'Hakuri dole, wai ɗan Shi'a ya ga Buhari a Villa.' Wannan karin magana ta samu ne bayan da aka samu rashin jituwa tsakanin kungiyar Shi'a da gwamnatin Buhari bayan hatsaniyar 'yan kungiyar da sojoji a Zariya. Wannan na daga cikin sababbin kare-karen magana da aka samu a zamanin nan. A karshe, aikin Mohammed (2018) ya jaddada cewa, tabbas harshen Hausa da adabinsa da ma al'adun Hausawa duk suna tafiya da zamani.

Shi ma Yakubu (2019:66) ya tattaro wasu nau'oin karin magana da dama kuma da dukkan alamu, sun taɓo mabambanta zamuna. Ciki kuwa akwai waƙanda suke da tushe iri guda amma masu ciko iri daban-daban dangane da zamanin da ake ciki, misali:

- Abin nema ya samu, matar falke ta haifi jaki.
- Abin nema ya samu, an yi wa mayunwaci bisimilla.
- Abin nema ya samu, matar bakanike ta haifi sifana.
- Abin nema ya samu, ɗan siyasa ya yi takara ya samu.

Idan aka lura da kare-karen maganar da aka kawo a sama, za a ga cewa tushensu iri guda ne amma kuma cikonsu ya bambanta. Kowane daga cikin cikon yana nuni da wani lokaci na musamman a tarihin kasar Hausa. Ciko na farko yana nuni da lokacin gargajiyar Bahausha, wato lokacin da ake safara da jaki da sauran hanyoyin sufuri na gargajiya. A karin magana ta biyu kuwa, cikon yana nuni da cewa Bahausha ya karɓi addinin Musulunci har ya san cewa idan za a ci abinci, akan fara da bisimilla. A karin magana ta uku kuma, har Turawa sun shigo kasar Hausa an sami motoci da sauran abubuwan hawa waƙanda ake amfani da sifana wajen kwance su da kuma ɗaure su. A karin magana ta karshe kuma, har tafiya irin ta zamani ta fara nisa, an shigo zamanin siyasa wadda a cikinta, takara ake yi, wanda ya yi nasara, shi zai yi mulki.

4.1 Kare-karen Maganar da Suka Bijiro a Sakamakon Auren Yusuf Buhari

Wannan ɓangare na wannan muƙala zai karkata ne a kan kawo tare da yin fashin baƙi a kan kare-karen maganganun da suka cika kafafin sada zumunta na zamani musamman ma Was'af da na Fesbuk a kwanakin da aka ɗaura auren Yusuf Buhari, a cikin watan Agusta 2021. Waƙannan kare-karen maganganu wasu daga cikin su sababbi ne fil, wasu kuma sun tasirantu da zamani ne kawai amma tushensu daɗaɗɗe ne. Amma kafin a kawo kare-karen maganar da kuma bayanai a kansu, ya

kamata a tuna cewa shi dai Yusuf Buhari da ne ga Shugaban Kasa Muhammadu Buhari kuma ya auri diyar Sarkin Bichi ne na yanzu. Domin haka bukin ya tara manya masu-fada-a-ji daga ko'ina a cikin fadin kasar nan da ma wasu manyan baki daga qasashen waje. Ga dai karin maganganun an kawo su daya bayan daya tare da sharhi a kan kowannensu.

1 a. Gayyar sodi, talaka a bukin Yusuf Buhari

Da yake bukin daurin auren Yusuf Buhari na manya ne (daga gwamnoni sai ministoci sai 'yan majalisa da sauran manyan 'yan siyasa sannan sai kuma sarakunan gargajiya), idan aka ga talaka a wajen akan dauka cewa ba gayyatarsa aka yi ba, ya zo ne kawai ba tare da gayyata ba. Toda yake shi talaka ne kuma ana daura auren dan shugaban kasa da diyar Sarki mai daraja ta daya, to bai isa a gayyace shi ba. Domin haka wannan wuri ba muhallinsa ba ne, kamar yadda masu iya magana kan ce, "Qwarya ta bi qwarya..." Wannan ya kara fitowa karara a cikin takwarar wannan karin maganar inda ake cewa:

b. Kai a su wa, talaka a bukin Yusuf Buhari?

Wannan karin maganar ta kasance tana sassauyawa daga wannan zamanin zuwa wancan. An faro ne da cewa, 'Kai a su wa, kare da gudun layya?'. Daga baya da Turawa suka shigo kasar Hausa sai aka sauya bangarenta na biyu ta koma 'Kai a su wa, danwake a otal?'. A duka biyun, abin da ake kokarin bayyanawa shi ne, gazawa ta wanda ake zance da shi. Domin haka ita ma wannan karin maganar irin wannan sakon ne ta kunsu. Akwai kuma wata takwararta wannan karin maganar da aka rika amfani da ita a shafukan fesk da was'af bayan auren Yusuf Buhari inda ake cewa:

c. Banza a banza, talaka a xaurin auren Yusuf Buhari

Wannan karin maganar ma takwarar wadanda suka gabace ta ne ta fuskar ma'ana. Abin nufi dai shi ne, shi talaka da shi da banza duk daya suke a wajen bukin domin ba ta shi ake yi ba. Hasali ma, ba ya cikin wadanda aka gayyata. Shi gayyar soxi ne !

A gaba kuma za mu ga wata karin maganar sabuwa fil wadda ta rika yawo a kafon sada zumunta cikin kwanakin da aka yi bukin Yusuf Buhari inda ake cewa:

2. Ashe da rabon mu gana? Talaka ya ga Buhari a Bichi

Buhari a matsayinsa na shugaban kasa ba kowa zai samu damar ganinsa ba cikin sauki ballantana ma talaka. Da yawa talakawa rabon su da ganinsa tun kafin ya zama shugaban kasa, lokacin da yake yawan neman a zave shi. A wannan lokacin sai ga Buhari cikin sauki, a Bichi ya zo xaurin auren xansa. Wannan ya zamo wani abu ba sabon ba ga mutanen Bichi musamman ma talakawa. A gaba kuma sai wata karin maganar mai cewa :

3 a. Mulki da sarauta, auren Yusuf Buhari

b. Mulki ko sarauta? Auren Yusuf Buhari

Wannan karin maganar na bayyana matsayin shi kansa Yusuf Buhari da kuma na wadanda suka halarci bukin daurin auren nasa. A bangaren shi Yusuf Buhari, da farko dai da ne ga shugaban kasar Nijeriya, domin haka yana takama da mulki. Na biyu kuma ana saura kwanaki kadan a daura masa aure aka ba shi sarauta a Daura. Sannan kuma ya auri 'yar Sarki sukutum kuma jikar Sarki ! Saboda

haka aure ne na takama da sarauta da mulki. A bangaren mahalarta taron daurin auren kuwa, yawancinsu ko dai masu mukamai na siyasa ne (mulki) ko kuma na sarautar gargajiya (sarauta). Domin haka da wanne za a ji, ko kuma wanne ne ba wanne ba? Ga mulki, ga sarauta. Wannan ne ma ya sa aka riƙa raba kyaututtuka ga waɗanda suka halarci bukin wanda har hakan ya haifar da wata karin maganar da ke cewa:

4. Abun rabo ne, samun kyautar wayar hannu a bukin ɗan Buhari

Abu ne sababbe musamman a wannan zamani a rarraba tsaraba ga mahalarta bukin daurin aure ko suna (har ma da mutuwa), domin su riƙa tunawa da wannan bukin duk lokacin da suka zo amfani da wannan abu. Wasu kan raba jakunkuna, wasu kofuna da sauran makamantansu. Ya danganta ga ƙarfin hali da zuciyar mai buki, kamar yadda masu iya magana suka ce, ‘Fadawa mai zuciya buki ba mai dukiya ba’. A bukin Yusuf Buhari, wayar hannu mai tsada wadda ake ce wa *iphone* aka riƙa rabawa. Ba a ce shi ko iyayensa ne suka raba wayoyin ba, amma ‘yan’uwa da abokan arziki da sauran masu neman gyara miyarsu su suka riƙa yin hakan domin gwanintarsu ta fito fili. Ban da kyauta ga mahalarta bukin, ita ma amarya an yi mata gara sha tara ta arziki na kayan da za a kai ta gidan miji da shi. Wannan shi ma ya haifar da karin magana mai cewa :

5. Nan gani nan bari, kwastam sun ga *foreign rice* a garar ɗan Buhari

Lokacin da Shugaba Buhari ya zama shugaban ƙasa, ya rufe hanyoyin shigo da abinci daga ƙasashen waje domin ƙarfafa wa ‘yan ƙasa guiwa su noma abinci isasshe. Wannan ya sa idan jami’an kwastam suka kama mutum da shinkafar waje za su yi masa hukunci mai tsanani. Amma a cikin kayan gara da aka kai gidan Yusuf Buhari, akwai shinkafa ‘yar waje. Wannan ya sa aka yi ta maganganu wanda har daga ƙarshe aka samar da wannan karin maganar. Ba hana shigo da abinci ne kaɗai sauyin da gwamnatin Buhari ta kawo a Nijeriya ba, akwai wasu sauye-sauyen kamar tsuke bakin lalitar gwamnati da hana almubazzaranci da kudaden gwamnati waɗanda suka haifar da ƙarancin kuɗi a hannun jama’a. Wannan shi ya haifar da karin magana mai cewa:

6. Da ma da kuɗi?’ Wai talaka ya ga ana rabon *iphone* a bukin Yusuf Buhari

Raba wayoyin *iphone* da aka yi a bukin Yusuf Buhari ya jawo hankalin jama’a matuƙa saboda abin ya zo ne a lokacin da ake kukan rashin kuɗi sakamakon koma-bayan tattalin arziki. ‘Yan adawa sai suka samu hanyar sukar gwamnati mai ci domin su gamsar da talakawa game da abubuwan da suke zargin gwamnati da su. Amma su talakawan sun gamsu da wannan kuwa, musamman ta la’akari da karin maganar nan da aka samar duk a dalilin auren na Yusuf Buharin? Karin maganar cewa take:

7 a. Ashe haka suke? Deliget (delegate)ya ga ‘yan siyasa a Bichi

Takwararta kuma cewa take:

b. ‘Ashe haka suke?’ Talaka ya ga manyan ‘yan APC da PDP na tafa hannu a bukin Yusuf Buhari

Deliget wakilai ne na jama’a waɗanda suke zaɓen ɗan takarar da zai tsaya a kowace jam’iyya. ‘Yan siyasa na matuƙar ji da su a lokacin zaɓen fitar da gwani amma da zarar sun ci zaɓe, sai su yi watsi da su. Su ma talakawa hakan take kasancewa da su lokaci da bayan babban zaɓe. Lokacin da ‘yan takara ke fafatawa, za ka yi tsammanin cewa idan suka haɗu kaurewa da faɗa za su yi. Wannan ne

ya sa da deliget da kuma talakawa suka ga ‘yan siyasa suna tafawa a bukin Yusuf Buhari, babu bambancin jam’iyya sai abin ya yake ba su al’ajabi. Wannan abu sai ya bayar da mamaki matuqa, saboda yadda talakawa ke gaba saboda su. Amma fa akwai wasu kadan cikin ‘yan siyasar da ba su zo bukin ba. Wannan ma ya haifar da wata karin magana mai cewa :

8. Da sauran manya, Ba a ga Kwankwaso a Bichi ba

A cikin manyan ‘yan siyasa a Nijeriya ta yau, Injiniya Rabiu Musa Kwankwaso sananne ne. Musamman rawar da ya taka lokacin da yake Gwamnan Kano, ga shi kuma ana babban buki a cikin jahar. Daxin daxawa; yanzu yana takarar shugaban qasa. Rashin ganinsa a Bichi duk da kasancewar garin a jiharsa ta Kano ya jawo ka-ce-na-ce a tsakanin jama’a. Ana ganin wannan hujja ce mai tabbatar da rade-radın cewa Kwankwanson ba ya jituwa da Buhari.

Kasancewar duk wanda ya je bukin ya ci, ya sha yadda yakamata, shi ya sa aka samar da karin magana mai cewa:

9. ‘Ma sha Allah!’ Wai ustaz ya kai loma a dinar dan Buhari

Da yake an ci an sha kowa ya koshi kuma abinci ne hadafde dahuwar manya, jama’a sai suka kirkiri wannan karin maganar domin tunawa da wannan al’amari. To amma me ya sa aka danganta batun da ustaz? Wannan ba zai rasa nasaba da kalmar ‘Ma Sha Allah’ da aka yi amfani da ita ba, domin yawancin Hausawa musulmi ne kuma shi musulmi idan abu ya yi masa dadi sai ya ce, ‘Ma Sha Allah’. To amma da yake ba kowa yake tunawa ya fadi hakan a kowane lokaci ba, sannan kuma idan mutum ya cika ambaton irin wadannan kalmomin sai ka ji ana zolayarsa ta hanyar kiran sa da suna ‘*ustaz*’. Wannan shi ya sa aka yi amfani da ita kalmar a nan. Ba iyakar kare-karen maganar da wannan buki na Yusuf Buhari ya haifar ba ke nan, domin akwai wata karin maganar da ke cewa:

10. Bana kowa ya ji dadin buki bai kai na Bichi ba

Lallai kam, tun da an ci an sha kuma an yi buki lafiya an tashi lafiya ga kuma tsaraba har da wayoyin *iphone*, ai wannan batu babu tantama. Ga kuma halartar manyan mutane na qasa da baqi. Ai babu wani jin dadi da ya wuce wadannan da aka ambata sannan kuma ba kowane buki zai dace da hada dukkan wadannan abubuwa ba. To amma rashin zuwan bukin nan laifi ne, musamman ma ga maanya? Bari mu ji abin da karin magana ta gaba ke cewa.

11. ‘Daga ban je Bichi ba...’ Cire ministan noma da damina

Daya daga cikin manyan jami’an gwamnati da ba su samu zuwa wajen daurin auren Yusuf Buhari ba shi ne ministan aikin gona, wato Alhaji Muhammad Sabo Nanono. Kwanaki kadan bayan auren sai aka cire shi daga kan mukaminsa na minista saboda wasu dalilai. Kasancewar bai je daurin auren ba duk da cewa a jiharsa aka yi, shi ya sa wasu suka riƙa danganta hakan da cire shi a mukamin. Tun a baya an riga an fada cewa bukin Yusuf Buhari fa na manya ne. Wannan ya sake haifar da wata karin maganar mai cewa:

12. Wa ya aike ka? An kade xan talaka a Bichi

Abin da ake fada na kadewa ba lallai ba ne ya faru da gaske, amma an yi amfani da shi ne a babin kaddarawa. Da yake idan ka ga talaka a wajen to shi ya kai kansa, ba gayyatarsa aka yi ba, shi ya sa aka kawo zancen cewa ko an kade shi, shi ya jawowa kansa. Watakila kwadayin ciye-ciye da tande-tande da tsaraba ya kai shi, kamar yadda direban abokan ango ya more inda har zancensa ya haifar da karin magana mai cewa:

13. Allah ya maimaita, inji direban abokan Yusuf Buhari

A bayanan da aka rika yayatawa, direban da ya dauko abokanan ango (Yusuf Buhari) daga filin jirgin sama zuwa Bichi, sannan kuma ya mayar da su filin jirgin bayan daurin auren ya sha kyaututtuka. An ce sai da suka hada masa fiye naira dubu dari uku (N300,000). Wannan ya sa aka kirkiri wannan karin maganar aka kuma dangata ta da zancensa na fatar maimaituwar irin wannan bukin. Ita ma garar da aka kai amarya da ita ta jawo hankalin duk wanda ya gani kamar yadda aka kirkiri wannan karin maganar mai cewa:

14. 'Shegiya aboki!' Inyamuri ya ga garar Yusuf Buhari

Bahaushe yana kiran mutumin Ibo da Inyamuri saboda wani dalili na tarihi. An ce lokacin da mutanen Ibo suka zo Arewa ba su iya Hausa ba, sai yarensu. A yaren nasu suna kiran ruwa da *muri*. Da kishi ya kama wani daga cikinsu sai ya rika cewa, *inyamuri* wato 'zan sha ruwa'. To daga nan aka laƙaba musu wannan sunan. Su kuma sukan kira Bahaushe da suna aboki, musamman Hausawanmu da suke zaune da su a can Kudu. A al'adar al'ummar Ibo babu wani abu wai shi gara. Domin haka da mutumin Ibo ya ga tirela cike da kayan abinci da sunan gara, wai sai ya ce '*shegiya aboki*'. Shi ma yawan sadakin da aka biya ya haddasa samuwar wata karin magana mai cewa:

15. Bana sadaki kudin gida/gona a Bichi

Kodayake ba a yayata hakikanin yawan kudin da aka bayar a matsayin sadakin auren Yusuf Buhari ba, amma akwai bayanan da suka nuna kudin suna da yawan gaske. Wasu ma na hasashen cewa za su iya sayan gida ko gona. Baya ga sadakin, kudin da aka rika likawa a lokacin bukin ma sun sa an samu wata karin magana mai cewa:

16. Dalar Amurka an ji jiki, a bukin Yusuf Buhari

An ce kudaden kasashen waje musamman ma daloli su aka rika like da su a bukin Yusuf Buhari. An yi rawa a kan dala ana tattaka ta. Wannan ne ya sa aka ce dalar ta sha wuya. Da ma a baya an ambaci cewa a Bichi aka daura auren na Yusuf Buhari. Wannan ya sa aka samar da karin magana mai cewa:

17. Bana Bichi an shiga tarihi...bukin Yusuf Buhari

Shi dai Bichi ba wani gari ba ne babba sosai, domin haka wasu manyan ma ba su taba zuwa garin ba sai ranar daurin auren. Amma tun daga wannan ranar garin ya shiga tarihi saboda irin manyan mutanenda suka taru a wajen. Irin shinkafar da aka dafa a bukin ma ya sa an samar da wata karin maganar mai cewa:

18a. Ashe da rabonmu, talaka ya kai lomar shinkafar waje a bukin xan Buhari

Da kuma tawararta mai cewa:

b. Jiya ba yau ba, talaka ya kai lomar shinkafar waje a bukin xan Buhari

A baya an yi bayanin cewa gwamnatin Buhari ta hana shigowa da shinkafa ‘yar waje, amma sai ga shi ita aka dafa a bukin Yusuf. Kasancewar talaka ya dade bai ci irin wannan shinkafar ba, shi ya haifar da wadannan tagwayen kare-karen magana da aka ambata a sama. Haduwar masu mulki na gargajiya da ‘yan siyasa ma akwai abin da ya haska wa jama’a masu lura. Wannan ya sa aka samar da wata karin maganar mai cewa:

19. Kanku daya! Talaka ya ga manyan‘yan siyasa da masu mulki a Bichi

Akwai lokuta da dama da za ka ji maganganu daga bangarori daban-daban a tsakanin masu mulki da kuma ‘yan siyasa sai ka zaci kamar ba sa ga-maciji-da-juna. Amma haduwarsu a Bichi ya gwada wa talaka cewa kansu a hade yake, savanin magoya bayansu da ke gaba da junansu babu gaira babu dalili. Su ma kawayen amarya ba a bar su a baya ba domin zancensu ya haifar da wata karin magana mai cewa:

20. Mun gwangwaje! Inji qawayen amaryar Yusuf Buhari a Bila (Villa)

Da yawa daga cikin jama’ar Nijeriya ciki har da kawayen amaryar Yusuf Buhari ba su taɓa shiga fadar shugaban kasa (Villa) ba. Amma a dalilin auren Yusuf Buhari sai ga kawayen amarya a can, aka shiga aka kashe kwarkwatar ido, baya ga ladar kawance wanda ba a rasa ba.

5.1 Kammalawa

Wannan muƙalar ta nazarci karin maganganu har ashirin (20) waɗanda suka bijiro kuma suka yi ta yawo a kafofin sa da zumunta a sakamakon bukin auren Yusuf Buhari wanda aka yi a cikin watan Agustan shekarar 2021. Wani abin lura da kuma ban sha’awa game da waxannan karin maganganu shi ne, samuwarsu na kara jaddada cewa harshen Hausa harshe ne mai ci gaba da bunƙasa. Sannan kuma harshe ne mai tafiya da zamani saboda yadda yake ci gaba da samun karbuwa ta hanyar yawan masu amfani da shi a kafofin sa da zumunta na zamani. Waɗannan karin maganganu guda ashirin da aka nazarta an tsakuro su ne kawai don wannan nazari ba wai su kaɗai ke nan ba. Ta iya yiwuwa akwai wasu da nazarin nan bai ci karo da su ba.

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Jumloli Masu Harshen Damo A Cikin Maganganun 'Yan Siyasa Na Jihar Kano

HABIBU SARKI IBRAHIM da ABUBAKAR DAYYABU

- *Tsangayar Koyar Da Harsuna, Sashen Hausa, Kwalejin Ilimi Da Share Fagen Shiga Jami'a Ta Kano*
- *Sashen Hausa, Kwalejin Share Fagen Shiga Jami'a, ta Tudun Wada, Kano.*

Abstract

This paper investigates the development of Hausa language through some techniques of expressions by Kano politicians, expressing their political views. The objectives of the research are to bring out the ambiguity in the political expressions, and to know if the expressions develop the Hausa language. The theoretical frame work this research is based on "Semantic Theory" designed by Floyd (1967). The theory denotes the actual meaning of the word or expressions. The methodology of the research is by listening to political programs on radio stations, reviewing some related researches and interviews with some of the politicians and scholars. The findings of the research are: there are ambiguities in the speeches expressed by Hausa politicians in Kano State and this helps in developing the Hausa language. This work will assist those who study Hausa language especially on this aspect of ambiguous sentences to study.

Key Words: Ambiguity, Kano State, Politicians, Ma'ana and Sentences.

Tsakure

Wannan takarda an tsara ta ne don gano yadda harshen Hausa yake bunkasa sakamakon amfani da hikimomi a zantukan 'yan siyasa na jihar Kano wajen yadda manu fofinsu na siyasa. Dalilin wannan bincike shi ne don a gano ko akwai harshen damo a cikin maganganun 'yan siyasa na jihar Kano. Sannan da yadda waɗannan maganganu nasu suke bunkasa harshen Hausa. An dora wannan aiki ne a kan ra'in Ilimin Ma'ana na Floyd (1967). Ra'i ne da yake bayyana ma'anar ta kalma ko ta jumla. Hanyoyin gudanar da wannan bincike sun kunshi sauraren shirye-shiryen siyasa a tashoshin gidajen rediyo da duba ayyukan da suka gabata da suka danganci wannan aiki da kuma hira da 'yan siyasa da masana Ilimin Kimiyyar Harshe. Sakamakon wannan bincike shi ne, akwai harshen damo a cikin kalamai 'yan siyasa na jihar Kano. Sannan waɗannan kalamai nasu suna taimakawa wajen bunkasa harshen Hausa. Wannan aiki zai taimaka wa masu nazarin harshen Hausa musamman ma waɗanda suke bincike a wannan fage nazarin jumloli masu harshen damo don samu abun nazari.

Muhimman Kalmomi: Harshen Damo, Jihar Kano, 'Yan Siyasa, Ma'ana da Jumloli.

1.0 Gabatarwa

Ina farawa da sunan Allah Ubangijin talikai, Mai Rahama, Mai Jinkai. Mamallaki ranar sakamako, da ya sanar da mu abin da ba mu sani ba. Tsira da amincin Allah su tabbata ga fiyayyen halitta Annabi Muhammad da alayensa sa sahabbansa da waɗanda suka bi su har zuwa ranar karshe.

Harshe na ɗaya daga cikin hanyoyi uku na sadarwa. Ragowar biyun kuwa su ne rubutu da Ishara. Idan al'umma suka mallaki hanyar sadarwa ta rubutu za su iya adana al'adunsu da fasahohinsu da bayanai ilahirin tsare-tsaren da suka shafi rayuwarsu ta wannan hanya. Da harshe da rubutu hanyoyin sadarwa ne guda biyu waɗanda ɗan'adam ya kebanta da su daga sauran halittu. Hanyar sadarwa ta uku kuwa wato ishara, hanya ce ta sadarwa da ɗan'adam ya yi tarayya da sauran halittu a cikinta (Yahaya, 1988:1-6).

Hakika babban amfanin harshe shi ne sadarwa. Domin da shi ne muke amfani mu yi cufanya da juna mu gane ra'ayoyin juna, mu kuma yi musayar waɗannan ra'ayoyi (Yakasai, 2012:18). Don haka, Ashe harshe yana da matuƙar muhimmanci, ba don harshe ba da ba za mu fahimci juna ba har mu sassauya ra'ayoyinmu. Ta hanyar musayar ra'ayi ne za mu fahimci juna.

Haka kuma harshe ne muhimmin abu ga al'umma, domin da shi ake gudanar da harkokin da suka shafi al'ada. Sai an yi amfani da harshe za a gudanar da ciniki. Ilimi ma sai an yi amfani da harshe yake samuwa. Hatta addini ma sai an yi amfani da harshe (Dantumbushi, 2008:20). Ma'ana harshe yana da dangantaka da duk al'amuran rayuwar al'umma. Wajen aiwatar da al'adu Kamar na haihuwa da reno da aure da sauransu, duka ana amfani da harshe wajen aiwatar da su. Haka ma a wajen ciniki ana amfani da harshe wajen isar da saƙo tsakanin mai saya da mai sayarwa. Sannan harkokin ilimi ma ana amfani da harshe wajen aiwatar da su. Misali, tsakanin mai koyo da mai koyarwa. A ɓangaren addini ma harshe yana taka rawa. Misali, wajen aiwatar da addu'o'i da karatukan da suka shafi addini, da harshe ake gudanar da su. Don haka, ashe harshe yana da matuƙar muhimanci a duk al'amuran rayuwar al'umma.

Siyasa da harshe suna da dangantaka mai ƙarfi. Dalili kuwa, babu wani tsarin siyasa ko mulki, kowane iri, wanda ba ya amfani da hanyar sadarwa tabaka ko rubutu wajen jawo hankalin jama'a ko fahimtar dasu wani abu. Saboda haka, matsayin harshe a harkokin mulki da na siyasa muhimmai ne ƙwarai da gaske (Yakasai, 2012:51). Wato akwai dangantaka mai ƙarfi tsakanin harshe da siyasa. Yan siyasa suna amfani da harshensu wajen bayyana ra'ayoyinsu ga al'umma har su fahimce su.

Wannan takarda an shirya ta ne da nufin nazarin jumloji masu harshen damo a cikin kalaman 'yan siyasa na jihar Kano. Wadannan 'yan siyasa suna taka muhimmiyar rawa wajen bunkasa harshen Hausa. An yamfani da wasushirye-shiryengidanrediyo da ake aiwatarwa a kafafen yada labarai na jihar Kano. A cikin zantukansu da suke amfani da su wajen bayyana ra'ayoyinsu sukan yi amfani da harshen damo.

2.0 Ma'anar Jumla

Masana Ilimin Kimiyyar Harshe sun bayyana ra'ayoyinsu game da ma'anar jumla a nahawu. Wato wadannan masa sun kawo ma'nonin jumla a fahimtarsu. Wasu daga cikinsu su ne kamar haka:

Ita jumla Balarabiyar kalma ce aka Hausantar da ita. Ma'anarta ɗaya ce a dukkan harsunan guda biyu; tana nufin jeren kalmomi waɗanda suke bayar da cikakkiyar ma'ana ga mai sauraro (Jinju, 1981)". Abin nufi a nan shi ne, ita kalmar "Jumla" an aro ta ne daga harshen Larabci, wato "al-Jumlah" Wadda take nufin tarin kalmomi masu ɗauke da ma'ana a cikin magana. Hausawa ma da suka ari wannan kalma ba su sauya mata ma'ana ba. Wato tana nan a ma'anarta ta Larabci.

Yahaya, da wasu (1992:19), sun bayyana ma'anar jumla da cewa, "Jumla yanki ce na magana mafi tsayi. Ma'ana a duk yankuna na magana, Kamar gaba, ɗafi ko kalma duk jumla tafi tsawo". Duba da wannan ma'ana, za mu fahimci cewa ita jumla ta ƙunshi duk wani nau'i na magana mafi tsawo Wanda ya ƙunshi gaba ko ɗafi ko kuma kalma da za su ba da ma'ana a cikin zance.

Zarruk, (2001:31) cewa ya yi, "Magana ce wadatacciya wadda ba ta buƙatar ciko ko ƙari". Abin nufi a nan shi ne, duk wata magana cikakkiya da za ta ba da ma'ana ita ce jumla. Idan ba ta ba da cikakkiyar ma'ana ba, to ba za a kirawo ta jumla a tsarin nahawu ba. Don haka, idan muka duba wannan ma'ana ta jumla, za mu fahimci cewa jumla ita ce duk wani zance da zai ba da cikakkiyar ma'ana a harshe.

Ita jumla a Hausa iri-iri ce, ya danganta da yadda tazo a cikin zance. Don haka, masana Ilimin Kimiyyar Harshe sun karkasa ta Kamar haka: akwai sassauƙar jumla da hardaɗɗiyar jumla da sarkakkiyar jumla da sauransu.

Sassauƙar jumla ita ce jumla falan ɗaya kuma mai ma'ana ta kai tsaye (Zarruk, 2001:2). Misali,

1. Yara suna wasa.
2. Binta ta karanta littafin.
3. Mu muka shanye rowan.

4. Dalibai suna zuwa makaranta.lp

Hardadfiyar jumla ita ce jumla da take dauke da kalmar aiki fiye da guda daya (Zarruk,2001). Wato jumloji ne guda biyu ko fiye ake gwama su a matsayin guda daya. Akan sanya kalmomi irin su kuma, amma, ko, sai, don, da sauransu a tsakaninsu. Misali,

1. Audu ya tafi, amma Bala yana nan.
2. Wani mutum ya fadi, sai aka daga shi.
3. Marokin ya yabe shi, don ya bas hi kudi.

Sarfakkiyar jumla ita ce jumla guda daya wadda ta kunshi wasu jumloji ko yankin jumloji ko ganga daya ko fiye da daya (Zarruk, 2001:4). Misali,

1. Wannan ne mutumin da ya kwace kudin yaran da aka aika sayo goro,
2. Motar da ta mommokaƙe, an gyara ta.

2.1 Harshen Damo

A ma'ana ta asali harshe na nufin " tsokar da ke lallagi cikin baki, wadda ake lasar abu da ita, kuma idan babu ita ba a iya magana (CNHN, 2006)" Haka ma damo na nufin "wata karamar dabbar daji mai siffar kada ko guza, mai zama a rami, yana da yawan hakuri (CNHN, 2006)" Haka kuma wannan dabba tana da harshe guda biyu. Ke nan harshen damo na nufin harshen wata karamar dabbar daji mai siffar kada ko guza, mai zama a rami, yana da yawan hakuri kuma mai harasa biyu.

A ilmance, harshen damo na nufin samuwar ma'anoni fiye da guda daya. Kalma ko bayani wanda za a fahimta ta fuskoki fiye da guda daya (Odford, 2011). Haka kuma, masana irin su Wurma (2008), sun yi bayanin kalmomi dai-dai ma'anoni da yawa. Wato kalmomi masu harshen damo.

Jumloji masu harshen damo sun kunshi jumloji wadanda suke dauke da ma'anoni fiye da guda daya (Bello, 2014).Kasancewar akwai nau'o'in jumloji da ake li'irabinsu amma masu harshen damo ba a sami hanya mai sauƙi ta li'irabinsu ba, sai daga baya wani masanin Kimiyyar harshe mai suna Noam Chomsky ya samar da hanya sassauka ta li'irabin wannan jumla mai harshen damo (Chomsky, 1962). A harshen Hausa ana samun jumloji masu dauke da harshen damo a cikinsu.Misalan waɗannan jumloji su ne kamar haka:

- a. Binta taa ci waakee
- b. Balaa yaa karya wa Audu masaraa.

Waɗannan jumloji guda biyu suna dauke da harshen damo. A jumla ta farko (a), wato "Binta taa ci waakee" Akwai harshen damo. Ta iya zama ko wake Binta ta dauka ta ci, ko kuma tana da ciki (wato juna biyu). Haka ma a misali na biyu (b), wato "Balaa yaa karya wa Audu masaraa" Ta iya yiwuwa masara Bala ya sayo ya karya wa Audu. Ko gonar masarar Audu ce Bala ya je ya karya masa. Ko kuma Audu ne ya sayo masara Bala ya kwace ya karya.

3.0 Shirye-shiryensu a Gidajen Rediyon Jihar Kano

‘Yan siyasa sun bayar da gudummawa sosai ta bunkasa harshen Hausa a cikin maganganunsu na yada manufofin jam'iyyunsu ko ‘yan takararsu ko kuma iyayen gidansu na siyasa, ko ta yin hamayya musamman ta hanyar shirye-shiryen da ake yi na siyasa a gidajen rediyo na Jihar Kano.

Dangane da shirye-shiryen siyasa da 'yan siyasa suke yi a kafafen yada labarai na Jihar Kano, akwai; 1- "Iya Ruwa Fid Da Kai" a gidan rediyon Bello Dandago na Kano.

2- "Kowane Gauta" a gidan rediyo Freedom, Kano.

3- "Harshenka Alkalinka" a gidan rediyo Rahma Kano.

4- "Siyasar Kano Sai Kano" a gidan rediyo Pyramid, Madobi, Kano.

5- "Hangen Dala" a gidan rediyo Dala FM, Kano,

6- "Siyasa Rigam 'Yanci" a gidan rediyon" Aminci, a Kano.

4.0 Wasu Jumloji Masu Harshen Damo a Kalamannin 'Yan Siyasa na Jihar Kano

A wannan yanayi za a duba wasu jumloji da 'yan siyasa suke amfani da su a cikin kalamansu don yadda manufinsu na siyasa. An yi amfani da dogon wasali da gajere don a tantance irin sautin muryar da ake da shi a cikin jumlojin. A cikin waɗannan jumloji akwai waɗanda suke da ma'ana ta kai-tsaye da waɗanda suke da ma'ana irin ta harshen 'yan siyasa. Ga jumlojin da bayanansu kamar haka:

1. An baa shi takardar tsiiree

Wannan jumla ce mai dauke da Harshen damo a cikinta. Wato akwai ma'anoni guda biyu a tare da ita kamar haka:

- (a). An dauki takardar da aka ci tsiiree, an ba shi. (ma'ana ta kai-tsaye).
- (b). An baa shi takardar shaida maras amfani. (ma'anar 'yan siyasa).

A nan idan muka duba waɗannan misalai guda biyu, za mu ga cewa jumloji masu ma'anoni mabambanta. Ma'anar jumla ta farko tana nuna kai-tsaye an dauki takardar da aka gama cin tsire an bayar. Ma'anar jumla ta biyu kuma ita ce, an dauki takardar shaida ta fili ko shago ko daukar aiki an ba wa wani. Amma wannan takarda ba mai inganci ba ce. Wato a nan, kalmar "Takardar Tsire" ita ta haifar da harshen damo.

2. Sunaa Yin Tallan Turmii

'Yan siyasa suna amfani da wannan jumla wajen yadda manufinsu na siyasa. Wannan jumla ta dauki ma'anoni kamar haka:

- (i) Sunaa daukee da turmii sunaa sayarwa. (ma'ana ta kai-tsaye)
- (ii) Sunaa tallata dan takara maras nagarta. (ma'ana ta 'yan siyasa).

Waɗannan jumloji guda biyu suna dauke da ma'anoni daban-daban, sakamakon kalmomin "Tallan Turmi" sun haifar da harshen damo. A jumlar farko an nuna ma'ana ta kai-tsaye. Wato mutum yanayawo yana sayar da turmi. A ma'anar jumla ta biyu kuma ma'anar ba haka take ba. Dan siyasa Bahausha ya kalli tallan turmi cewa sana'a ce take shan wahala, sai ya samar da wata ma'anar da take nuna cewa tallan dan takara maras inganci bata lokaci ne, ba zai karbu ba.

3. Sun Yi Auren Zoobee

Idan aka duba wannan jumla ma za a ga akwai Harshen damo a cikinta. Wato tana da ma'anoni kamar haka:

- (a). An musu auree na sanya zoobee. (ma'ana ta kai-tsaye)
- (b). An haɗee jam'iyyuu biyuu koo fiyee a matsayin jam'iyyaa gudaɗa daya. (ma'ana ta 'yan siyasa).

A nan, kalmar "Auren Zobe" ita ce kalma mai dauke da harshen damo a cikin jumla. Ma'anarta ta farko a cikin jumla ita ce, sun yi aure irin na Turawa Wanda ake sanya zobe a hannun amarya. Sannan a ma'anar jumla ta biyu kuma, 'yan siyasa suka fadada ma'anar ta farko, wato an haɗa jam'iyyu guda biyu ko fiye a matsayin jam'iyya daya, don a kara mata karfi.

4. Sun Faara Daukar Azumii

Wannan jumla ma tana dauke da Harshen damo a cikinta. 'Yan siyasa suna amfani da ita a cikin kalamansu na yadda manufinsu. Ga ma'anonsu kamar haka:

- (a). Sun Faara yin Azumii don neeman laadaa. (ma'ana ta kai-tsaye)
- (b). Sun sauka daga mulkii. (ma'ana ta 'yan siyasa).

Idan muka duba wannan jumla ma (sun faara daukar azumii) za mu ga akwai harshen damo a cikinta. A misali na farko akwai ma'ana ta kai-tsaye wadda take nuna cewa an fara yin azumi na farilla ko na tadawwu'i (neman lada). Wato mutum ya kame bakinsa ga barin ci ko

sha, da kiyaye gabobi wajen aikata sabo ko mu'amala ta aure tsakanin mata da miji, tun daga hudowar alfijir har faduwar rana. Ma'ana ta biyu kuma, 'yan siyasa suka kalli yadda azumin yake sai suka fadada ma'anar ta koma zaman rashin jin dadin babu mulki. Wato idan ba jam'iyyar mutum ce take mulki ba, sai a ce "wane yana azumi" Don haka wanna jumla ma akwai harshen damo a cikinta.

5. Waasan Kalankuwaa Sukee Yi

A wannan jumla ma, akwai harshen damo a cikinta. Wato tana da ma'anoni kamar haka:

(a). Sun yi waasan kalankuwaa na gargajiyar Hausaawaa. (ma'ana ta kai-tsaye)

(b). Sun yi zaabee baa bisa kaa'ida baa. (ma'ana ta 'yan siyasa).

Wannan jumla ma tana dauke da harshen damo a cikinta. A jumla ta farko akwai ma'ana ta kai-tsaye wadda take nuna cewa suna yin wasan kalankuwa. Wato wasan gargajiya na Hausawa da samari da 'yan mata suke yi na a duk shekara Wanda za su hadu a dandali ana ta kade-kade da raye-raye. A jumla ta biyu kuma 'yan siyasa suka fadada ma'anar "Wasan Kalankuwa" ta hanyar nuna an gudanar zaɓe maras inganci. Wato ya zama wasa.

6. Yaa Baa Su Kaayan Aiki

'Yan siyasa sukan yi amfani da wannan jumla a maganganunsu don yada manufofinsu na siyasa. Ma'anonin su ne kamar haka:

(a). Ya daukii kaayan da zaa su yii aiki, yaa baa su. (ma'ana a kai-tsaye)

(b). Yaa baa su kudii. (ma'ana ta 'yan siyasa).

Idan muka duba wannan jumla ma za mu ga cewa akwai harshen damo a cikinta. Wato tana da ma'ana fiye da guda daya. Ma'anarta ta farko ita ce, ma'aikata ne aka ba su kayayyakin aikinsu. Wato ta iya kasancewa ma'aikatan aikin karfi ko kuma na ofis. Ma'anar jumla ta biyu kuma a harshen 'yan siyasa ita ce, idan wani dan siyasa ya dauki kudi ya ba wa wani don ya yi masa wani aiki sai a ce "ya ba da kayan aiki".

7. Yaa Ci Taaliyar Karshee

Idan muka duba wannan jumla za mu ga cewa jumla ce mai dauke da Harshen damo a cikinta. Tana da manufofi kamar haka:

(i) Yaa yi loomar karshee a taaliyar da yakee ci. (ma'ana ta kai-tsaye)

(ii) Yaa gama mulkinsa. (ma'ana ta 'yan siyasa).

Wannan jumla ita ma tana dauke da harshen damo kamar yadda aka kawo a sama. Ma'ana ta farko ta kai-tsaye ce da take nuna mutum ya ci taliya ta karshen kwano. Wato daga wannan lomari da ya yi babu wata taliyar, abincin ya kare. Ma'anar jumla ta biyu kuma ita ce, 'yan siyasa sun fadada ma'anar wannan jumla suke lafaba wa dan hamayyarsu cewa daga wannan zaɓen ba zai sake cin wani zaɓen ba. Wato ya gama mulkinsa.

8. Yaa Hau Kan Katangaa

'Yan siyasa suna amfani da wannan jumla wajen yada manufofinsu na siyasa. Wato akwai ma'ana ta kai-tsaye da ma'ana ta siyasa. Ga misali,

(a). Yaa taaka Katangaa yaa hau samanta. (ma'ana ta kai-tsaye)

(b). Baa yaa ciin koowace jam'iyyaa yanzu. (ma'ana ta 'yan siyasa).

Ita ma wannan jumla akwai harshen damo a cikinta. A ma'ana ta farko ana nuna ma'ana ta kai-tsaye wadda take nuna cewa mutum ya taka katanga ya hau samanta. A ma'ana ta 'yan siyasa kuma ana nufin idan dan siyasa ya fita daga wata jam'iyyar kuma bai shiga wata ba, sai a ce, "Ya hau kan katanga".

9. Yaa Hau Keeken Beeraa

Wannan jumla ma akwai harshen damo a cikinta. 'Yan siyasa suna amfani da wannan jumla a kalamansu na siyasa. Ga ma'anonin kamar haka:

- (a). Yaa hau keeken hawaa na beeraa. (ma'ana ta kai-tsaye)
 (b). Yaa bi hanyar da ba zaa ta bulle da shii baa. (ma'ana ta 'yan siyasa).

Idan muka duba wannan jumla ta sama, za mu ga cewa akwai harshen damo ita ma a cikinta. Wato tana dauke da ma'ana fiye da guda daya. Ma'narta ta farko ta kai-tsaye ce, wato mutum ya hau kan keke wanda bera yake hawa. Amma a nan mun san bera dabba ne ba mutum ba. Don haka ba wai keke ne irin na mutane ba. Bahaushe yakan kirawo igiyar da ake shanyawa keken bera saboda bera yakan hau kai ya riƙa tafiya a kai don neman hanya ko abinci wanda yakan sa ya faɗo ko ya je inda za shi. Don haka, a ma'ana ta biyu 'yan siyasa sun duba wannan suka kara faɗaɗa ma'anar da nufin idan ɗan siyasa yin wani abu da ba zai kai shi ga samun nasara ba, amma shi a ganin sa dai-dai ne, sai wasu su riƙa cewa "ya hau keken bera".

10. Yaa Taaka Farantii

A nan, wannan jumla ita ma tana dauke da harshen damo cikinta. Wato za a kalle ta fuskoki guda wato ma'ana ta kai-tsaye da ma'ana ta 'yan siyasa, kamar haka:

- i. Yaa taaka farantin abincii. (ma'ana ta kai-tsaye)
- ii. Yaa ruusa jam'iyyaa koowaa ya rasaa. (ma'ana ta 'yan siyasa).

Wannan ma jumla ce mai dauke da harshen damo a cikinta. A ma'ana ta farko akwai ma'ana ta kai-tsaye wato wani ya taka gefen farantin abinci ya bare. Ma'ana ta biyu ta 'yan siyasa kuma ita ce, wani ɗan siyasa ya yi abin da zai rusa jam'iyyar u ko takararsu, watakila an bata masa, sai ya bata ta kowa ma ya rasa.

5.0 Kammalawa

Wannan takarda ta kunshi irin gudummawar a 'yan siyasa suke bayarwa wajen bunkasar harshen Hausa, ta hanyar amfani da hikimominsu wajen sarrafa harshensu na siyasa. An kalli Jumloli masu harshen damo a cikin kalamansu. A wannan aiki an bayyana ma'anar jumla da ire-irenta. An yi cikakken bayanin harshen damo a cikin jumla. Wato samuwar ma'anoni fiye da guda daya a cikin jumla. Sannan an kawo jumloli masu harshen damo da 'yan siyasa suke amfani da su a cikin kalamansu na siyasa, tare da bayanansu. Don haka, 'yan siyasa ba a bar su a baya ba suna ba da gudummawar wajen bunkasar harshen Hausa.

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Garzali Yakubu (Gaza), Gidan Rediyon Freedom 15/4/2012.

WASU DAGA SHIRYE-SHIRYEN DA AKA SAURARA

Shirin "Harshen Alqalinka" Gidan Rediyon Rahma FM.
Shirin "KowaneGauta" Gidan Rediyon Freedom.
Shirin "Ido Ba Mudu Ba" Gidan Rediyon Express"

Mujallar Algaita: Kwafin Intanet

Nazari a kan Fassarar Kagaggen Labari na Sin, ‘生命册’ (*Shēng Mìng Cè*) zuwa “*Duniya Labari*” a harshen Hausa

LI CHUNGUANG*

Kwalejin Nazarin Afrika, Jami'ar Koyon Harsunan Waje ta Beijing, Beijing, Kasar Sin

Tsakure

Wannan takarda ta yi duba da nazari game da fassarar wani littafi daga harshen Sinanci zuwa harshen Hausa. Wannan aiki ne da aka yi a karo na farko daga mai fassara bahausha, wanda ya laƙanci harshen Hausa ya fassara wannan littafi na adabi daga basine zuwa bahausha. Littafin ya kunshi abubuwa na al'adu masu iri ɗaya da kuma dacewa da al'adun al'ummomin guda biyu. Don haka, littafin mai suna ‘生命册’ (*Shēng Mìng Cè*) an fassara shi zuwa wani salo mai kyau da kanun Duniya Labari. Akwai abubuwan da wannan takarda ta gano, cewa akwai daidaiton al'adu a tsakanin wannan littafi da aka fassara da al'adun al'ummar Hausawa. Haka kuma mai fassara ya yi amfani da salo da sanabe iri-iri domin ya sanya littafin ya dace da rayuwar Hausawa wanda da ma haka ya kamata fassara ta kasance. Sannan mai fassara ya yi amfani da salo na “kuskure” watakila da gangan domin ya fassara wani abu don ha dace da al'adun harshe na biyu. Takardar ta gano cewa irin wannan fassara za ta kara dankon zumunci da fahimtar juna da yauƙaƙa alaƙa tsakanin ƙasashen Najeriya da Sin, domin masu karatu za su fahimci al'adun al'ummomin kuma haka zai taimaka wajen fahimtar juna. A ƙarshe takardar ta kawo shawarwari domin cigaba da kuma faɗaɗa irin wannan salo na fassarar adabi.

1.0 Gabatarwa

Fassarar adabi ta samar da wani muhimmin dandali ga fahimtar juna a tsakanin al'ummomin ƙasashen duniya. Ƙasashen Sin da Nijeriya na da daɗaɗɗen tarihin rubuce-rubuce da harsunansu (Yahaya, 1988), amma a sakamakon rashin fassarar adabi a tsakaninsu, hakan ya kawo babban tsaiko ga mu'amala ta kai tsaye a tsakanin al'ummomin biyu, musamman ma fassara daga harshen Sinanci zuwa harsunan Nijeriya kamar harsunan Hausa ko Igbo ko Yoruba. Idan aka gudanar da fassarar adabin Sinanci zuwa harshen Turanci, masu karatu za su iya ganewa, amma idan aka fassara su zuwa harshen uwa, za su ji daɗin karatu har ma za a sosa musu zuciyar.

Ko da yake, an fara koyar da harshen Hausa a shekarar 1964 a ƙasar Sin, kuma ya kai shekaru sama da 50 ke nan a yanzu. Haka kuma, a ƙasar Nijeriya, ana koyar da harshen Sinanci a manyan jami'o'in Nijeriya. Amma har wa yau ba a samu littattafan adabi da aka fassara daga Sinanci zuwa harshen Hausa kamar sauran ayyukan adabin Birtaniya ko Indiya ko ƙasashen Larabawa da aka fassara ba. A shekarar 2020, an sami fitowar wani kagaggen labari mai suna ‘*Duniya Labari*’, wanda hakan ya jawo hankalin masu karatu Hausawa sosai, kuma wannan shi ne karo na farko da aka sami mai fassara kuma malam bahausha ya fassara shi zuwa harsunan Nijeriya, wanda ya kafa tarihi a cikin mu'amalar da ke tsakanin ƙasashen Sin da Nijeriya. Tabbas ya cancanci a yi nazari a kan maƙasudin wannan fassara da hanyoyin da aka bi wajen gudanar da ita.

*Ina jinjina wa shugaban asusun adabin Orpheus na Nijeriya Denja Abdullahi bisa amincewa da ganawar da na yi gare shi, gami da littafin *Duniya Labari* da irinsa na Turanci ‘*The book of Life*’ da ya aiko mini don gudanar da nazari, sannan godiya ta musamman ga sharhi da tambayoyi har ma da shawarwari daga masu dudduba takardar da masu gyara. Wannan takarda ta kasance wani kwarya-kwaryar sakamakon da aka samu a cikin aikin nazari mai suna “Kalubalen da ƙasar Sin take fuskanta wajen gudanar da diflomasiyyar al'adu ga Nijeriya da hanyoyin da za a bi wajen warware shi a ƙarni na 21” bisa tallafin da Jami'ar Koyon Harsunan Waje ta Beijing ta bayar ga sabbin malamai (Mai lambar:2018JJ017), da kuma babban aikin nazarin ‘Adabin ƙasashen gabashin duniya a ƙarni na 21’ a bisa tallafin da asusun nazarin zamantakewar al'umma da kimiyya na ƙasar Sin. (Mai lamba: 17ZDA280) suka bayar.

2.0 Ka'idar Fassarar Adabi

Bisa nazarin da masana magabata suka yi, an ce, fassarar adabi ta sha bamban da fassarar ilmi, ya kamata mai fassara ya yi la'akari da mabambantan al'adu, da zamantakewar al'umma da salolin rubutu da maganganu a cikin harsunan biyu da aka fassara. (Bello 1976, Yakasai 2019). Yayin da aka fassarar adabi daga harshen asali (HA/SL) zuwa harshen karba (HK/RL), akwai wasu abubuwan da akan iya fassarawa, amma akwai wasu abubuwan da ba a iya fassara su daga wani harshe zuwa wani harshen daban, shi ya sa ya kamata mai fassara ya yi dabaru wajen fassara, kuma ya kaucewa tsarin abin da zai fassara, ko ya gudanar da fassara cikin 'yanci ko ya yi sanabe da kakale ko lunge-lunge don isar da sakon da marubuci yake so bayyana wa masu karatu. (Azare 2019, Yakasai 2019). Har ma wasu masana sun bayyana shawarwarin da za su bi wajen fassara don sanya ayyukan da za a fassara su zama ingantattu, ta hakan za su iya samu karbuwa a tsakanin masu karatu. (Bello 1976).

Yanzu, masana a fannin fassara na kasashen Sin da Nijeriya sun amince da darajar masu aikin fassara da ma kirkiro-kirkiren da suka yi wajen fassara. Idan ba su kirkiro da sababbin abubuwa ba, sun gudanar da fassarar adabi kamar fassarar ilmi ko fassarar littattafan addini, wato a bi layi-layi ko aya-aya ko tamkar irin salon maganar "Ka ja baki, na fasa", ba a cancanci a yi nazarin dabaru ko hanyoyin da suka bi wajen gudanar da fassara ba. (Bello, 1976).

Hakazalika ma, lokacin da aka yi nazari a kan ayyukan fassara, ba ma kawai ya kamata a nazarci harsuna ba, har ma ya zama wajibi manazarta su nazarci bambancin al'adu da zamantakewar al'umma da mai fassara ya yi la'akari da su, yayin da yake gudanar da aikin fassara.

A lokacin da, Sinawa masu jin harshen Hausa sun taɓa fassara wasu littattafan adabi zuwa harshen Hausa, amma komai kwarewa ko laƙantarsu game da harshen Hausa, da kyar abubuwan da suka fassara za su samu karbuwa kamar yadda malam bahaushe ya fassara. Domin kamar yadda malam bahaushe yakan ce, 'Waka daga bakin mai ita ta fi dadi', haka ma a ciki ka'idar karbuwa wato (*Reception Aesthetic*) da masanin kasar Jamus Hans Robert Jauss ya bayar, an jaddada muhimmancin samun karbuwa a wajen fassara. (Jauss, 1982). Sabo da harshen Hausa harshe ne da za a fassara, kuma harshen karba (HK), sannan harshen da masu karatu Hausawa za su karanta shi, shi ya sa, idan malam bahaushe ya fassara, zai kara yin dadi ko canje-canje, gami da zabin Hausa mai kyawu, har ma watakila da wasu 'kurakurai' da aka yi da gangan, bisa la'akari da yadda za a samu karbuwa a tsakanin jama'a.

Shi ya sa, ganin samun littafin adabin Sin na farko da aka fassara zuwa harshen Hausa, ya kamata mai nazari, basine mai jin harshen Hausa ko kuma bahaushe 'ya dandana don jiran rabo', wato a nazarci ko a tantance aikin da aka fassara don koyon wasu abubuwa har da sharhi ko ba da shawarwari domin la'akari da ayyukan fassara na nan gaba.

3.0 Takaitaccen bayani game da '生命册'(Shēng Mìng Cè) da 'Duniya Labari'

'生命册'(Shēng Mìng Cè) wani kagaggen labari ne da marubucin kasar Sin Malam Li Peifu ya rubuta a shekarar 2012, labarin ya karkata hankali ne a kan rayuwar manoma da alaƙar da ke tsakanin kaƙuyuka da birane a kasar Sin. An bayar da wani labari game da 'Ni' a matsayin wani malami kuma baƙaƙuƙe da yadda ya bar ƙaƙuƙe ya tafi lardi, sannan daga lardi har ya yi tattaki har zuwa manyan biranen kasar Sin wato Beijing da Shanghai. Yayin da Ni da sauran manoman ƙaƙuƙe suke ƙwararowa birni, wasu daga cikinsu sun canja halayensu, amma Ni duk inda yake, bai iya barin ƙaƙuƙanci da ke jikinsa ba, wato saboda irin soyayyarsa ga ƙaƙuƙe da irin halaye masu kirki na baƙaƙuƙe. Daga labarin da na sauran abokan ƙaƙuƙen, marubucin labari yana isar da saƙo cewa, ko da yake, bayan da Sin ta samu nasarori da yawa kuma an samu manyan sauye-sauye a kasar, amma halayen wasu mutane da salon rayuwar wasu mutane kwata-kwata sun canja, yayin da ko wane

mutum yake fuskantar sauye-sauye, kowa ya yi zaɓi-zaɓi daban-daban, a daidai wannan lokaci, ya kamata a cancanci dunkulewar labarun ko wane mutum, har ya zama tamkar wani littafi don bayyana haƙiƙanin yanayi da ake ciki a yanzu ga masu karatu.

A shekarar 2016, an fassara wannan labari zuwa harshen Turanci, an fara fitar da shi zuwa ƙasashen waje. A shekarar 2017, bisa yarjejeniyar haɗin guiwa tsakanin asusun adabin Orpheus na Nijeriya da kamfanin fassara na CTPH na ƙasar Sin, mai fassara na asusun Orpheus na Nijeriya Abdullahi 'Dan'Azumi Golkos ya fara fassara shi zuwa harshen Hausa, kuma a watan Agusta na shekarar 2020, an kammala aikin fassara wannan labari '*Duniya Labari*', har ma an fara buga shi a hukumance. A yanzu haka, ana iya sayen shi a manyan shagunan sayar da littattafai da ke biranen Kano da Abuja, har ma ana iya sayen shi a shafin Intanet na *Gidan Karatu*.

Bisa labarin da shugaban asusun Denja Abdullahi ya bayar, an ce, dalilin da ya sa aka fassara wannan ƙagaggen labari zuwa Harshen Hausa, domin ana fatan a yaukaka dangantakar haɗin guiwar fassarar adabi a tsakanin ƙasashen Nijeriya da Sin. Wannan ya dace da maƙasudin asusun, wanda aka kafa a shekarar 2016, don sa ƙaimi ga raya karatun jama'a da taimakawa marubuta, har ma da haɓaka mu'amala da haɗin guiwa a tsakanin kasar Nijeriya da sauran ƙasashen duniya.

Shugaban Denja ya ce, ban da '生命册' (Shēng Mìng Cè), za a ci gaba da fassara littattafan adabin ƙasar Sin guda 4 zuwa harshen Hausa, abun da ya zama wani babban aiki a gare su, amma tun da mambobin asusun sun ƙware ne a wajen rubuce-rubuce da buga littattafai hakan zai yi amfani. Bayan da kwamitin asusun ya kwatanta waɗannan ƙagaggun labaru guda biyar, sun yanke shawarar fassara '生命册' (Shēng Mìng Cè) da farko, ganin al'adu kusan irin ɗaya da ya fito a cikin wannan littafi tsakanin malam bahaushe da malam basine, littafin ya dace da al'adu da zamantakewar al'umma na ƙasar Hausa, kuma ya fi dacewa a buga shi a yankin Hausa da ke ƙasar Nijeriya.

4.0 Nazari dalilan da aka iya fassara shi zuwa harshen Hausa

A bisa ka'idar fassarar adabi, an ce, idan ana so a yi fassarar adabi, ya kamata mai fassara ya karanta abun da ya fassara tun daga farko zuwa ƙarshe, kuma ya fahimci labarun da aka rubuta, sannan ya amince da cewa, za a iya fassara shi daga harshe na farko zuwa harshe na biyu, wato kamar yadda shugaban asusun Denja Abdullahi ya ce, sai ya dace da al'adun bahaushe, sannan za a fara gudanar da aikin fassara.

4.1 Al'adu kusan irin ɗaya tsakanin basine da bahaushe

Yayin da mai fassara ya fassara wannan ƙagaggen labari, ya fahimci irin al'adun cikin littafin kusan irin ɗaya ne tsakanin basine da bahaushe, sannan yayin da yake fassara ya sanya al'adun 'ɗan ci rani' a ciki don ƙara sanya masu karatu su fahimci irin labarin da ya faru a ƙasar Sin sosai.

A cikin labarin, bayan da mutumin ya bar garinsu, ya shiga birni, ya fahimci cewa, idan mutum yana son jin dadin rayuwa a birni, to dole ne sai yana da matsayi da mukami ko kuma ya san mutane. In ba haka ba, zai zama wani 'ɗan ci rani'. A yayin da mai fassarar ya fassara wannan babi, bai fassara '*drifter*' zuwa 'maƙaurata' ko masu ƙaura ba, amma ya fassara shi zuwa 'ɗan ci rani', don ganin kalmar 'ɗan ci rani' za ta iya jawo hankulan masu karatu Hausawa, har ma za su fahimci yanayin da ake ciki a ƙasar Sin a bisa irin al'adun da suka saba da su a Nijeriya.

A ƙasar Sin, bayan da aka fara aiwatar da gyare-gyare a gida da buɗe ƙofa ga ƙasashen waje, mutane sun ƙara kwararowa zuwa manyan biranen ƙasar, haka yake a ƙasar Nijeriya, ban da 'yan cin rani da almajirai da 'yan kasuwa, har ma da wasu manoma suna rige-rigen shiga birane a cikin shekarun 1970 wato na ƙarnin da ya wuce. Bayan da aka fara gano man fetur a yankin kudancin Nijeriya, manoma da yawa sun bar sana'o'insu na aikin gona. Amma duk da cewa, sun ƙaura, ba za

su iya barin irin kauna ko kauyanci da ke jikinsu ba. Masanin zamantakewar al'umma na kasar Sin Fei Diaotong ya taba bayyana cewa, bisa al'adun manoma ko mutanen kauyen kasar Sin, ba safai suke barin gidajesu ba, saboda a lokacin da, sun saba da aikin gona, kuma kowa ya san kowa a kauyuka, shi ya sa ba sa son barin gidajensu. Wannan ya yi kama da al'adun Hausawa. Kamar yadda karin magana na bahaushen yakan ce: 'Mutum ba ya iya barin kasararsa.' Saboda irin al'adu kusan irin daya, shi ya sa yayin da mai fassara ya fassara labarin zuwa harshen Hausa, masu karatu za su iya ganewa sosai gami da fahimtar ire-iren zaɓuɓɓukan da mutanen kauye suka zaɓa, wato birane ko kauyuka, aikin gona ko kasuwanci da burin da suka saka a gaba ko haɓɓukan yanayin da ake ciki, duk waɗannan sun zama muhimman abubuwan da aka tattauna cikin labara.

Haka kuma bayan da suka shiga birni, ko da yake wasu daga cikinsu suna iya samun kuɗi da mulki, amma ba su iya barin kaunarsu ga kauyuka ba. Kamar yadda malam bahaushen yakan ce: "Ana iya fitar da mutum daga kauye, amma ba zai iya kawar da kauyanci da ke jikinsa ba." Saboda irin halaye kusan irin daya tsakanin al'ummomin kasarashen biyu, shi ne dalilin da ya sa, ana iya fassara shi zuwa harshen Hausa, kuma zai iya samun karbuwa.

4.2 Salon adabi kusan irin daya

Ban da al'adu, salon adabi kusan irin daya da ke kunshe a cikin wannan labari da adabin Hausa, wannan ya sa mai fassara bai sha wahalhalu wajen gudanar da aikin fassarar ba.

A farkon labarin, an bayar da labara kamar irin salon adabin baka na harshen Hausa kamar 'Labari' ko 'Tatsuniya', inda aka yi amfani da suna 'Ni' don bayar wannan labari, irin salon bayar da labarin ya yi tagomashi cikin adabin kasuwar Kano har yanzu, wannan zai iya sanya masu karatu su ji gaskiyar labari, ba irin na jabu ba ne, kuma irin salon bayar da labarin zai sa masu karatu su ji dadi kamar 'hira' ce a tsakanin abokai, kuma zai sosa musu zuciyar. A cikin labari, an yi amfani da hanyoyin kamance da haɓaici da azancin magana da aka fi amfani da su a cikin adabin Hausa don bayar da labari. Alal misali, an rubuta yanayin da shuke-shuke suke ciki don bayyana halayen mutane, saboda a ganin marubucin, shuke-shuke ma suna da rayuka kamar mutane. Wannan ya yi daidai da 'Tatsuniyoyi' na adabin Hausa, an fi siffanta halayen mutane da dabbobi. Alal misali, a cikin farkon labarin, an yi amfani da irin hanyar kamance don bayyana bambancin rayuwa a birane da kauyuka, 'Za ka kamanta ni da irin da ya shuka kansa' kuma 'Nakan dangata kaina da wani abu da aka sanya a muhalli ba nasa ba.' Ta hanyar karatu, masu karatu za su ji abubuwan da marubuci yake son bayyanawa a ciki.

4.3 Ra'ayin fahimtar duniya kusan irin daya tsakanin al'ummomin kasarashen biyu

Yayin da aka kokarta wajen gudanar da fassarar adabi daga Sinanci zuwa Hausa, dole ne ra'ayin fahimtar duniya (wato *Philosophy*) da ra'ayin karbuwa (wato *aesthetic*) da ke kunshe a cikin labari ya dace da irin ladbtarwar Hausawa, in ba haka ba, wataƙila hukumar kula da ladbtarwa ba za ta amince da fassara da bugawa labarin ba.

Dalilin da ya sa aka ce labari ya fi dacewa a buga shi da harshen Hausa, saboda irin tunanin da aka bayyana a ciki, zai iya sanya masu karatu su kara yin la'akari da rayuwarsu. A cikin labari, an bayyana cewa, mutane sun yi kama da shuke-shuke, idan aka canja yanayin da suke ciki, su ma za su canja.

A ra'ayin fahimtar duniya iri daya da aka kawo a cikin littafin, an yi bayanin yadda Kamal yake da wayo, amma sabo da rashin tsoron Allah da son kuɗi da muƙami ya yi masa yawa fiye da kima, wannan ya sa ajalinsa ya cika. Ko da yake Baffa Fure nakasasshiya ce, kuma ta saba da yin sata, amma a karshe dai, mutanen kauyen sun yi mata afuwa, saboda a lokacin da, ta zama barauniya ce don yaranta su ɗan samu abinci, a karshe dai, har yaranta guda 3 su sami shiga jami'a.

Mutane kala-kala ne a duniya, kuma a yayin da mutane suka fuskanci kwadafayin kudi ko mukami ko mulki a rayuwarsu, to tabbas ne za su iya canjawa. A farkashin wannan yanayi, irin abun da aka so a bayyana ta wannan labari ya wuce kasashen Sin da Nijeriya, zai iya sanya kowane mutum ya yi la'akari da shi. Yayin da marubucin ya rubuta wannan labari da muradun kiraye-kiraye ga mutane da suka dora muhimmanci sosai game da mutunci. Wannan tunani ya yi kama da adabin Hausa na zamani, kamar yadda Farfesa Abdullah Uba Adamu ya yi sharhi game da adabin Hausa na zamani, ba dole ba ne, aka fago wani mutum mai kirki don kafa wani misali ga al'umma, wani lokaci, idan aka bayyana hakikanin yanayin da ake ciki a kasashensu, ta hanyar ganin dabi'un mutanen kala-kala, za a isar da sako na kashedi ko lallashi ga masu karatu don su ci gaba da bidar halayensu na kirki. (Adamu, 2004).

A cikin labarin, an nuna zaɓuɓɓuka da yawa ga masu karatu ko ma sauran al'umma, kamar birane ko kayyuka, kudi ko talauci, kirki ko muni, marubucin ya kawo wadannan don sanya masu karatu su fahimci cewa, komai ana iya samun nau'i biyu, idan mutum bai yi hattara ba, kila dai halayensa za su juya zuwa wasu daban.

5.0 Nazari a kan dabaru ko hanyoyin da ake bi a wajen fassara

Yayin da mai fassara ya yi fassarar adabi, ya dauki hanyoyi na sanabe, kafale da daidaita al'adu da yawa, don gudanar da aikin fassara a cikin 'yanci don sanya littafin da aka fassara ya samu karbuwa a wajen masu karatu.

Tun daga kan labarin wato 'Duniya Labari', ana iya gano cewa, mai fassarar ya fahimci wannan labari sosai, saboda bai fassara sunan littafin *'The book of life'* kalma da kalma ba, amma, a maimakon haka, sai ya fassara shi zuwa *'Duniya labari'* ganin cewa labarun da suke faruwa a cikin littafi sun wuce iya kasar Sin, har ma a kasar Nijeriya akwai irin yanayin. Ban da wannan kuma, kanun 'Duniya labari' zai isar da sako fiye da guda daya, saboda da ma, an fi samun littattafai da fina-finan da suka shahara da suna irin haka, ta hakan zai sanya littafi zai fara jawo hankulan jama'a, saboda sunansa ya kunshi wani sanabe ga masu karatu.

Haka kuma, yayin da mai fassara ya gudanar da fassararsa, akwai wasu wurare da ya fassara su cikin kuskure, watakila da gangan, don sanya wannan labari ya dace da yanayin da ake ciki a Nijeriya.

Ga misalai:

Turanci	Hausa
province	Jiha
fortuneteller	Masana Hisabi
Drifter	ɗan ci rani

(Misalai kaɗan daga cikin aikin fassarar adabi)

Haka kuma, a yayin fassarar, mai fassarar ya kirkiro sababbin abubuwa domin tsarin ya dace da irin halayen malam bahausha a cikin labarin da aka fassara. Alal misali, a cikin aikin fassarar, bayan da 'ni' na shiga cikin birni, a matsayina na wani malami wanda ke da ilmi sosai, kuma yayin da na shiga birni, kuma lokacin da nake magana da sauran abokai, mai fassara ya sanya wasu kalmomin Turanci a ciki haɗe da harshen Hausa wato tsarmi (*code-mixing*) da Turanci, don bayyana irin halaye na wadannan mutane a kasar Hausa.

Misali:

1. 'Hello, wane ne?'
2. Da babbar murya sai ya ce, "Attention!"

Akwai ma'ana sosai a cikin fassara mai 'yanci, kuma ya nuna irin halayen mutane ta hanyar maganganun da suke yi. Haka kuma, wani lokaci, mai fassarar bai yi fassara kalma da kalma ba, har ma ya sanya irin tunaninsa a ciki. Ga misali,

'Ni' a matsayina na wani baƙaue wanda ya shiga cikin birni, bayan da na tafi birni... sai mai fassara ya yi fassara kamar haka: 'Duk lokacin da na gaji da tafiya, sai in samu wuri na jingina ina kallon gari.' A ainihin labarin ƙasar Sin, babu irin aikatau na 'jingina', amma bayan da mai fassara ya sanya shi a ciki, ya nuna irin halin baƙaue. Haka kuma, "Na ga ya durƙusa a ƙasa yana kuka.' Aikatau 'durƙusa' ya bayyana irin halin mutum a cikin ƙagaggen labari.

A ƙarshe dai kuma, a cikin labarin, mai fassara ya sanya wasu ƙarin magana da yawa a ciki, don sanya littafin da aka fassara ya kasance tamkar wani littafi na adabin Hausa, kamar;

1) 'Gaskiya dokin karfe.'

2) 'Zaman birni iyawa ne.'

Wannan kuma zai sa masu karatu su ji daɗin karatunsa, kuma su ji kamar da ma wani littafi ne na Hausawa suke karantawa.

5.0 Kammalawa

Wannan shi ne karo na farko da wani mai fassara na Nijeriya ya fassara adabin ƙasar Sin zuwa harshen Hausa, a matsayin cikakken littafi, wanda aka sa wa suna Duniya Labari. Shi ya sa yana da ma'ana ta musamman ga tarihin fassarar adabi a tsakanin Sin da Nijeriya. Fassarar adabi ba wai a canjin kalmomi daga Sinanci zuwa harshen Hausa ba ne, har ma ya kamata mai fassara ya zama tamkar wata gada ce domin haɗa kan al'adun bangorin biyu da ƙara kawo ƙarin haske ga al'ummar ƙasashen biyu don su ƙara fahimtar juna tsakaninsu. Nan gaba ya kamata a ƙara fassarar adabi a tsakanin Sin da Najeriya don a ƙara yaukaƙa dangantakar da ke tsakaninsu. Game da wannan, ga kaɗan daga cikin shawarwarin da aka bayar don la'akari da fassarar adabi a tsakanin harsunan Sinanci da harshen Hausa a nan gaba.

1. Kara ayyukan fassarar adabi daga bangarorin biyu

Ko da yake, ƙasashen Sin da Nijeriya sun dora muhimmanci sosai game da mu'amala a tsakanin bangarorin biyu, amma har yanzu ana samu tafiyar hawainiya a wajen fassarar adabi a tsakanin harsunan Nijeriya da Sinanci. Ko da yake, masu fassara na ƙasar Sin sun taɓa fassara wasu littattafain na adabin Hausa, kamar 'Magana jari ce' da 'Ruwan Bagaja' da 'Idon matambayi' da 'Shaihu Umar 'da dai sauransu zuwa harshen Sinanci, kuma mai fassara bahausha ya fassara 生命册' (Shēng Mìng Cè) zuwa harshen Hausa, amma duk da haka akwai sauran rina a kaba, domin ya kamata a ƙara ayyukan fassarar adabi a tsakanin al'ummomin biyu, domin masu karatu za su iya ƙara fahimtar juna ta hanyar adabi.

2. Haɗin guiya wajen zaɓen ayyukan adabin da za a fassara

Idan aka tsai da aniyar yin fassara, to dole ne bangarorin biyu sun zama tsintsiya madaurinki daya wajen zaɓen irin ayyukan da za a iya fassarawa wato irin waɗanda za su samu karbuwa a tsakanin bangarorin biyu, kada wani littafin adabi da aka fassara ya zama bai dace da matsayin ladbtarwa na takwarar al'ummarsa ba, haka kuma idan aka fassara wasu abubuwa da ba su dace da al'adu ba, ko kuma masu wuya wajen ganewa, to a nan, komai dabarun da masu fassara za su yi ba za su samu kwalliya ta biya kuɗin sabulu ba.

3. Yada labaru a bisa kamfanonin dab'i ko hukumomin 'yan gari

Bahaushe yakan ce, ‘Da ɗan gari a kan ci gari.’ Shi ya sa, in dai nan gaba, idan bahaushe yana son fassarar wani adabin Hausa zuwa harshen Sinanci, to dole ne ya bai wa mai jin harshen Hausa kuma basine ya fassara kuma ya nemi kamfanonin ɗab’i don su buga shi a kasar Sin. Ta haka ne littafin da aka fassara zai samu karbuwa sosai. Haka kuma duk ɗaya ne, idan aka so fassarar wani littafin adabin kasar Sin zuwa harshen Hausa, to a nan ma, gwamma a nemi ɗan gari da masu fassara Hausawa don sun fi sanin al’adu da zukatan masu karatu, kuma za su fi sanya abin cikin kyakkyawan tsari na al’adu.

4. Kara nazarin karbuwa na adabin kasashen biyu

Lokacin da bangarorin biyu ba su fahimci juna sosai ba, kawai, sukan iya dogara ne ga Turanci ko kuma su gudanar da fassara bisa irin karbuwar da Turawa suke zato, amma bayan da aka kara samun masu fassara da suka laƙanci Sinanci da harshen Hausa, kila dai nan gaba za a samu masu fassara za su iya fassara kai tsaye a tsakaninsu, kuma za su iya sanin al’adu masu karbuwa a cikin adabi na harsunan biyu.

Tsokaci:

Ina jinjina wa shugaban asusun adabin Orpheus na Nijeriya Denja Abdullahi bisa amincewa da ganawar da na yi gare shi, gami da littafin *Duniya Labari* da irinsa na Turanci *The book of Life* da ya aiko mini don gudanar da nazari, sannan godiya ta musamman ga sharhi da tambayoyi har ma da shawarwari daga masu dudduba takardar da masu gyara. Wannan takarda ta kasance wani ƙwarya-ƙwaryar sakamakon da aka samu a cikin aikin nazari mai suna “Kalubalen da kasar Sin take fuskanta wajen gudanar da diflomasiiyar al’adu ga Nijeriya da hanyoyin da za a bi wajen warware shi a karni na 21” bisa tallafin da Jami’ar Koyon Harsunan Waje ta Beijing ta bayar ga sabbin malamai (Mai lambar:2018JJ017), da kuma babban aikin nazarin ‘Adabin Kasashen gabashin duniya a karni na 21’ a bisa tallafin da asusun nazarin zamantakewar al’umma da kimiyya na kasar Sin. (Mai lamba: 17ZDA280) suka bayar

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A Comprehensive Review of Munir Mamman Katsina PhD. Thesis

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Abstract:

The aim of this review was to identify the language acquisition of Hausa child of 25 to 60 months old as it relates to the development of statements, interrogatives, commands and negatives. The concentration was on the types of patterns, stages and strategies of language development adopted by the child and the factors that influenced their development. It was also aimed to identify whether or not the child passed through similar developmental stages, or adopted similar strategies of language learning as other language acquirers reviewed in this study. About four developmental stages were passed through by the subject in an attempt to acquire his language. The patterns of the subject's speech from 25-36 months were of the one to two word types accompanied by gestures and body movement. The comparison between the subject and other acquirers (reviewed) revealed that the subject passed through similar stages of language acquisition, but the ages at which the stages were passed differed. Also, the patterns used differed due to the different patterns of the languages. The two groups of acquirers (Abubakar and others reviewed in this study) passed through the one word, two word, three word, and sentence stages. The findings showed that the strategies were also similar especially as they relate to imitation, repetition and telegraphic speech. However, the European children (reviewed in this study) regressed and became confused when they reached an advanced stage of language acquisition, while Abubakar over generalized by retaining the previously acquired structure and extending it to other structures without transformation.

1.0 Introduction

There have been studies carried out on child language acquisition, a few of these include: Yusif (1984) first language acquisition processes, Ndahi (1982) and Akpughunum (1986) studied Second language acquisition processes. This paper attempt to review Munir's PhD Thesis titled "Language acquisition: A Case Study of the Syntactic Development of a Hausa child". The uniqueness of his study is its focus on the first language acquisition against the earlier studies which mainly focuses on second language acquisition. Perhaps, Munir's (1992) study was the first of its kind in Nigeria. Because, Yusif's work is purely on the phonological development of Hausa language, and in fact, Psycholinguistics is a relatively new field of linguistics.

Nevertheless, the subject of the study was born at Katsina town in January 16, 1985. The subject was 25 months old at the moment that the study started, and was ended at 60 months period of time. The subject was the eighth child to his father, the father that happened to be the researcher and also the mother were both native speakers of Hausa language and Katsina indigene, which is also Hausa speaking community/environment. These instances clearly show that, the language that surrounded (spoken) the subject at home and outside is nothing but Hausa.

1.1 Objective of the study

"It is true that the speech of young children differs radically from the speech of adults (Smith, 1933), this study does not intend to describe the child utterances according to how closely they resemble the speech of adults. The emphasis is mainly on the process of the child

linguistic development, especially the development of statements, interrogative, commands and negatives in Hausa by a Hausa child.

The study is exclusively devoted to the syntactic aspects of the Hausa Language acquisition process of a child aged 25 - 60 months, the strategies he adopts in learning Hausa, the stages he passes through in mastering the language, and the factors that may enhance or delay his language development. The study is also intended to compare the strategies and stages found by other researchers (reviewed in the literature) with contemporary strategies. The study also seeks to find out whether or not a Nigerian child learning Hausa as a first language differs in his Language acquisition from other children. The observations, data resources about the child and the conclusions or findings of this study are presumed to hold true for most Hausa children in the same settings as the Hausa child in this study”.

1.2 The study is intended to answer the following questions:

- A, What stages of language acquisition does a Hausa child aged 25 to 60 months pass through?
- B. At what stages does a Hausa child acquire single words, two-words and sentences, if these sequences do at all occur in the child's process of language acquisition”
- C. What is the order in the child's mastery of syntactic elements such as statements, interrogatives, commands and negatives in Hausa language?
- D. What strategies does the child employ to acquire: simple and complex sentences in Hausa?
- E. What are the pedagogical implications of the learning and acquisition of Hausa syntactic aspects?

The research reviewed the relevant related literature in the aspect of first language acquisition processes. Philosophers in Psychology like Skinner's (1957) behaviorism, Chomsky's (1959) Innatism and Cognitivism discussed much about first language acquisition. The research reviewed longitudinal developmental stages of language acquisition such as, biological, sociological, and semantic perspectives in language. The methodology of first language acquisition was reviewed; it enabled the researcher to adopt suitable analytical tools and model to study. The researcher reviewed works that were conducted in Nigeria a decade earlier on child language acquisition such as, Ndahi (1982), Yusif (1984) and Akpughunum (1986) both conducted their studies on the L1 and L2 acquisition processes.

However, what differentiates this study from others is that Ndahi and Akpughunum explored L2 acquisition processes, while, Yusif's L1 acquisition processes of phonological development which reveals very little about Syntactic aspect of the child language. This is what necessitated a further study on this discovered area, and Munir set his foot to find out as well as to bridge the gap. The works of Ndahi, Akpughunum and Yusif are very relevant to Munir's work, because they made an attempt to find out whether L1 and L2 adopted similar strategies in language acquisition. The research started when the subject was 25 months old and ended at age of 60 months respectively.

1.3 The scope of the study

This study is a psycholinguistic study of language acquisition of the Hausa child. Sociolinguistic, semantic, morphological and cognitive aspects have been used where necessary for the purpose of illustrating certain points only. The present study has been specifically restricted to the acquisition of syntax with the emphasis on how a Hausa child from aged 25 to 60 months develops statements, interrogatives, negatives and commands in Hausa. The study also gives some indications as to what is involved in the process of language acquisition by children in general. For this reason, a longitudinal study device has been adopted to study the child's syntactic process in Hausa. The

child of the study is the researchers own child, this is an opportunity to freely observe the child's use of the language on different occasions during the research sessions to which outsider researchers may not have total access.

2.0 The Researcher adopts multimedia method for data collection

The methods used are;

- ❖ Daily observation: this was used to observe both speech forms of the subject as well as his temporal reactions at different stages of his linguistics development.
- ❖ The elicitation procedure where the subject is motivated to talk as well as to engage him in conversation or questioning using Toys, pictures, and other relevant equipment.
- ❖ Tape recording.

Each session includes the researcher, the subject and his mother. There were parts when the Subject, his siblings and the neighboring children were involved. Indeed the researcher adopts different methodology to transcribe the data. They also include;

- ❖ Bloom and Lahey (1978) formula where utterances spoken by the subject appears at the right side of the paper while transcribed utterances at the left hand side which divided by slanting line;
- ❖ Bloom and Lahey (1978) taxonomy which describes data according to similarities, regularities, and consistency among other words and sentences. In this method, the subject's utterances are grouped according to the word and number of words; single words, two words and three words;
- ❖ A modification method (to patterns, stages and strategies) Trantham and Perderson's (1976) procedure which groups data according to structures, age frequency total number of utterances.

The study is a longitudinal one which covers a period of three years (January, 1988 to December, 1990). Eighteen contact sessions were recorded per year that is 60 minutes per session, and unlimited time for dairy observation. In total, it covered 35 months (started at 25 months and ended at 60 months) that is 54 hours (3,240 minutes)

The model of approach which the study adopted includes that of description of the patterns or syntactic structures the subject acquired at phase one, two and three across the age levels.

The first component of the analytical model involves the analysis of syntactic structures of statements, interrogatives, commands, and negatives.

The second component analyzed strategies of language acquisition processes. This phase considered whether or not the child's language acquisition processes involved; telegraphic stage, imitative stage, trial and error among others.

The third component is that of the factors which influenced the child to adopt the strategies he adopted. These factors include sociological (parent, siblings), cognitive (the child's understanding of relationship between things and his action, as well as intelligence) and psychological (maturation, motivation and psychomotor behavior)

The descriptive models of syntactic forms adopted for the analysis of Chomsky's (1965) Transformational Generative Grammar (TGG) which analyses language in terms of phrase structural rule (PH, Rules), Galadanci's (1976) modified TGG Model which analyses Hausa sentences in terms of nominal phrase (NP) and verb phrase (VP) and Bloom's (1970) semantic interpretation model which focuses on the interpretation of meanings of utterances, by observing the contexts in which they occurred.

3.0 Findings of the study

The research finds out that comprehension of speech precedes production;

- ❖ At age 25 - 28 months the Subject used only one word to refer to structures such as; statements, interrogatives, commands (E.g. *aban*, meaning 'give me') and negative (E.g. *A'a*, *um-uum*). However, at same age the Subject uses repetition and imitation to acquisition strategies;
- ❖ The Subject started using two words from syntactic structures from 28 - 36 months. It is also observed that the Subject used simplification by omitting function words. For example, '*Hajiyamwa*' instead of '*Hajiyazansharuwa*' meaning 'Mummy I want to drink water.'
- ❖ Telegraphic speeches were used by the subject with content words at age 36 - 48 months, though the speech at this stage was still not as fluent as adults' speech but, the Subject could speak without pointing and touching of objects. For example, *Baba yatafi*. Or *Mama sharuwa*;
- ❖ The research finds that there were delay of acquisition by the Subject, compared to the study of Trantham and Pedersen (1976) whose Subjects acquired one word at 18 months while, the Subject of this study acquired one word at 25 months;
- ❖ Overgeneralization at 36 months by Trantham's and Pedersen's (1976) children were observed, while Abubakar started to over-generalize at 48 months which shows that there is a delay.
- ❖ By 36 months the children of Trantham and Pedersen used complex structures while Abubakar was behind, he acquires complex words at 49 months. However, children of Trantham and Pedersen differ from that of Munir's Subject but they have some things in common. The researcher attributed the production of his Subject to the environment, being the eighth child in the family, there was perhaps limited interaction between him and his mother, who had other children to take care of.
- ❖ The strategy of nodding his head to indicate negation at 18 months by Trantham's and Petersen's children while, Munir's Subject started using this strategy at 26 months.
- ❖ The research shows that the Subject rising intonation for declarative sentences and turn them into question with rising intonation started at 25 months while the other study shows that the children employed this strategy at 18 months.

4.0 Summary of the study

The study is an investigation into the acquisition of syntactic structures by a Hausa child. Data aged 25-60 months. It finds different patterns, strategies and stages of language acquisition of the Hausa child. Data for the studies were collected through diary observation, tape-recording and elicitation procedures.

4.1 Four problems solved in the study.

The four problems solved in the study are:

- ❖ What are the stages of language acquisition does a Hausa child between the age 25-60 months pass through?
- ❖ At what age does a Hausa child acquire one, two and three-words utterances? The order in the mastery of syntactic elements: statements, interrogatives, commands and negatives in Hausa.
- ❖ At what age does a Hausa child acquire one, two and three words utterances?
- ❖ The strategies the Hausa child employs to acquire simple and complex sentences.

The study also finds out that the Subject passes through one; two and three-words sentence stages chronologically. Although, there is seldom use of two-words in phase one (one-word stage, 25-36 months), three words, emerged between 36-40 months while sentences started at

between the age 40-60 months. Different strategies used by the Subject were recorded. He adopted different strategies for different stages of acquisition. They include;

- ❖ Gestures and contextual speech
- ❖ Pointing and touching device used for referring to objects
- ❖ There was the use of the hand along with single words to express rejection
- ❖ Later stage strategies (48-60 months) include over-generalization, memorization and recitation of Hausa poems which contained difficult terms.

The reviewer concludes that;

- a. Both internal (innate) and external factors (environmental factors) determined the language acquisition of the Subject.
- b. Language was systematically acquired by the subject from simple to complex, and from concrete to abstract,
- c. Strategies adopted by the Subject to acquire language are different, and adopted in relation to age.
- d. The environment greatly influences language acquisition

5.0 Recommendations

The reviewer examines the implications of his findings to;

- a. Hausa language teachers at the pre-primary and early primary school levels.
- b. Teachers of the Department of Nigerian and African languages of Ahmadu Bello University, Zaria and beyond.
- c. Hausa language planners, and
- d. Instructional materials producers.

5.1 Strengths and Weaknesses of the research

Generally, it is observed that this study is an added literature to the field of psycholinguistics. As a pioneer in the field in Nigeria, the study provided an insight into the stages, strategies and motivating factors into the language acquisition of the Hausa child in particular and (possibly) to the Nigerian child. These are considered the strengths of the study. On the other hand, a number of factors are seen as weaknesses:

Elicitation of information as a method of data collection could be invalid, considering the emotional attachment between the researcher (who is the father) and the Subject. The Subject may be credited with producing structures that are not his, especially when the tape-recorder is not in use.

There was also the 'Observer's Paradox'. The researcher mentioned in page 262 that the child became suspicious and refused to talk "the first time he heard his voice". This problem could have been eliminated by carefully concealing the tape-recorder.

In addition, the study began when the Subject was at age 25 months. According to the sensory-motor period (birth to two years), it means the Subject would have acquired, at least, some rudiments of one-word before the study began.

5.2 Conclusion

Munir's study is an important input to the field of Psycholinguistics and also offers an insight into understanding the stages, strategies and motivating factors necessary for the language acquisition

and learning of the Hausa child. L1 writing is quite a complex process in which various factors play indispensable roles. By systematically reviewing what has been achieved in the existing studies, we are able to help those new researchers and those who are interested in this field to become acquainted with the major accomplishments. Additionally, to identify the issues which require further discussion would definitely benefit the development of L2 writing research, since results from future research addressing these issues would help us to paint a more complete picture of L1 writing.

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Kebabben Nazari A Kan Kalmar ‘Hannu’A Hausa Ta Fuskar Muhallin Magana

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Tsakure

Wannan takarda, nazari ne ta fuskar ilimin ma’ana a muhallin magana a harshen Hausa. Daga cikin abubuwan da wannan takarda ta yi bayani, sun hada dairin sassauyawa ma’ana da ake samu daga jimloli da suke dauke da kalmar hannu a dalilin muhallin maganar da aka fada su. Irin waɗannan jimloli yawancinsu kan kasance adon magana amma ma’anarsu kan sauya duba da irin muhallin da aka yi amfani da su. Hanyoyin da aka bi wajen tattaro bayanai dangane da wannan takarda kuwa, sun hada da ganawa da masana da suke da alaƙa da ɓangaren ilimin kimiyyar harsuna. An kuma karanta ayyukan da masana suka wallafa dangane da waɗannan ɓangarori na ilimin kimiyyar harsuna, musamman waɗanda suka shafi ilimin ma’ana. An kuma yi amfani da hanyar hira da haifaffun masu magana da harshen Hausa don jin irin ma’anonin da suke ba wa kalmomin. Don ganin an samimadogara dangane da bayanai da aka yi cikin wannan takarda, an dora wannan bincike ne a kan ra’in Speber da Wilson, 1995, waɗanda suka samar da ra’in dangane da muhallin magana a bigeren alaƙa. Binciken ya gano cewa muhallin magana na taka rawa sosai wajen fayyace ma’anar irin waɗannan jimloli da adon magana. Har wa yau, binciken ya gano cewa Kalmar hannu ba lallai ma’anarta ta kasance hannu a matsayinsa na sashen jiki ba, sai dai ko a sami alaƙa tsakanin sabuwar ma’anar da hannu ta fuskar adon magana.

1.0 Gabatarwa

A wannan takarda an gabatar da ma’anonin kalmar ‘hannu’ a harshen Hausa ta la’akari da muhallin magana. Wannan takarda ta yi bayani dangane da yadda kalmomi suke samun ma’ana iri daban-daban a harshe, duk da dai abu ne mai wuya a ce kai tsaye ga yadda kalma ke samun ma’ana a cikin harshe. Sai dai wannan bai hana a kawo hasashen masana ba dangane da yadda abin ya faro da kuma bayyana ra’ayoyinsu dangane da yadda lamarin ke faruwa kamar yadda za a gani nan gaba. Don haka, wannan takarda ta yi bayanin yadda ma’anonin kalmomi ke sauyawa lokacin da suke daidai kunsu da kuma rawar da suke takawa wajen isar da saƙo, da irin yadda ma’anonin kalmomin suke sassauyawa a cikin jumla. Kamar yadda za a gani nan gaba, kalmomi ne ke haɗuwa su tayar da jumla mai ma’ana a cikin harshe. Sai dai dangane da ma’ana, a iya cewa, aba ce wadda ke iya canzawa a kowane lokaci, musamman abin da ya shafi isar da saƙon da ke kunshe cikin zuciyar mai magana da kuma irin fahimtar da mai saurare ya yi wa wannan kalma lokacin da take ita kadai ko ta la’akari da muhallin da ta fito a cikin jumla. Don haka, kamar yadda za a gani, kalmomi na iya daukar ma’ana daya, ko su karfafa abu daya dangane da ma’ana a cikin harshe, misali; mage da kyanwa duka ma’anarsu daya. Haka kuma, wasu kalmomin kan iya daukar ma’ana fiye da daya ko a yi amfani da su a karfafa abubuwa da yawa dangane da ma’ana a cikin harshe. Misali, kalmar daƙuwa na iya zama abin ci ko kuma zagi. Saboda haka, dangane da ma’anar kalmomi, za a ga cewa wasu kalmomi na da ma’ana mai ‘yanci kamar a kalmar riga, wasu kuwa ma’ana ta nahawu suke da ita, kamar a dafin –r a kalmar rigar. Dangane da jumloli kuwa, ba a iya cewa ga inda ma’anarsu ta dosa, wannan kuwa na faruwa ne ta la’akari da ainihin tunani da mai magana ke son isarwa daga harshen zuci zuwa harshen sarari. Saboda haka, a cikin wannan takarda an kawo bayanai dangane da ma’anar da kalmar ‘hannu’ ta ke dauke da ita, da kuma yadda take sassauyawa dangane da muhallin maganar da ta fito a ciki ko kuma idan ta sami wasu canje-canje da suka shafi kirar kalma.

1.1 Hanyoyin Tattara Bayanai

Hanyoyin da aka bi wajen tattara bayanai dangane da kalmar 'hannu' da aka nazarta cikin wannan aiki sun hada da:

Amfani da hanyar hira da masana da kuma haifaffun masu magana da harshen Hausa. Ta wannan hanya ne muka fahinci yadda ake amfani da kalmar ta hannu da kuma irin ma'nonin da kalmar ke fitarwa ta la'akari da bigiran da ta fito a cikin jumla, da kuma dangantakar kalmar ta hannu da sauran kalmomin da ke cikin jumlar.

An kuma shiga yanar gizo domin zakulo yadda ake amfani da wannan kalma ta hannu, musamman kafafen sada zumunta na facebook da whatsapp. Hakika wadannan kafafen sada zumunta sun taimaka gaya wajen tattara wadannan hardaddun kalmomi da ake samarwa da kalmar hannu don a samar da wata kalma ta daban wadda ma'anarta ta sabawa ainihin ma'anar kalmar ta hannu. Misali, suna amfani da hardaddun kalmomi na *hannu biri* domin bayar da ma'ana daban-daban dangane da irin muhallin maganar da suke.

Sai kuma hanyar sauraren kafafen yadda labarai na Rediyo da Talabijin, wannan ma ya taimaka gaya wajen tattara kalmomin da kuma jin yadda kalmomin ke yawo a cikin jumlolin Hausa don a tayar da zance mai ma'ana.

1.2 Ra'in da aka yi Amfani da shi

An yi kokarin dora wannan takarda a kan ra'in Speber da Wilson (1995) don fahimtar yanayi da kuma yadda ma'ana ke duba muhallin magana a yayin da ake magana ko rubutu. Ra'in yana magana a kan muhallin magana dangane da alaƙa. A ra'inan nuna cewa akwai bukatar sanin alaƙa ta magana da yanayin da aka yi ta wajen bayyana jawabi. Ana iya amfani da wannan ra'i na alaƙa, wajen bayyana ma'ana, wanda a kodayaushe ana daukar cewa ma'anar da ake sa ran a fahimta, na da alaƙa da bayanin da aka yi. Anan ma'anar furuci ta ta'allaƙa ne ba wai ga ma'anar kalmomin dake kunshe a jimla ba, face ta muhalli ko ta fuskar da aka fahimce ta.

Muhallin magana a nan bai tsaya kawai ga bayani na ainhin wurin da ake magana ko kuma furucin da aka yi ba, ya hada da hasashe na kimiyya ko abubuwan da aka aminta da su na addini da al'ada da yanayin mai magana dangane da kaifin tunaninsa, wadanda za su iya taka muhimmiyar rawa wajen fahimtar abin da aka fada. Ma'ana dai, shi muhallin magana abubuwa ne kunshe wadanda suke sa ma'anar da ake son bayyanawa ta fito sosai. Irin wadannan abubuwa kuwa sun shafi rayuwa ta yau da kullum.

2.0 Ilimin Ma'ana da Ma'ana ta Muhallin Magana

Ilimin ma'ana da kuma ma'ana ta muhallin magana nazari ne a kan dangatakar da ke tsakanin kalmomi ko jimloli da masu amfani da su" (Yule, 1996:4).. Kasancewar ilmin muhalli magana reshe ne da ya fita daga fannin ilmin ma'ana (semantics). Masu nazarin ilimin kimiyyar harshe wadanda ke aiki a wannan bangare na ilimin ma'ana, suna ba da karfi wajen gano yadda kalmomi ke samun ma'ana, da kuma hanyoyin da haifaffun masu amfani da harshe ke samun damar yin gamsashen bayani kan kalmomin harshensu kuma suba da cikakkiyar ma'ana. Matsalar ma'ana tana daya daga cikin manyan matsalolin da ake samu tsakanin mai magana da wanda yake saurare, ko mai rubutu da mai karatun abin da aka rubuta yayin isar da wani saƙo. Kamar irin abin dake faruwa a wasu lokuta yadda wasu abubuwa da suka shafi tsarin sauti suke shafar ko ma canza ma'anar kalmomi baki daya.

Ilimin ma'ana ta muhallin magana sabuwar hanya ce ta nazarin ma'ana a cikin ilimin kimiyyar harshe idan aka kwatanta ta da ilimin ma'ana. Sai dai rabewa tsakanin wadannan bangarori na

nazarin ma'ana abu ne mai wuya. Saboda bangare na farko ya fi damuwa da ma'anar jumloli, wannan shi ne aikin da masu nazarin ilimin ma'ana suka fi mayar da hankali a kansa wato *Semantics* ke nan a Turance. Sai kuma bangare na biyu wanda ya fi mayar da hankali kan ma'anar kalmomi tsuransu. Wannan shi ne inda masu nazarin ma'ana ta muhallin magana suka fi ba karfi, wato *Pragmatics* ke nan a Turance.

Bambanci tsakanin wadannan hanyoyi na nazarin ma'ana ya fito karara a cikin aikin a cikin wadannan misalai da ke tafe ta amfani da kalmar "nufi". A nanidan ba mu san abin da ake magana a kai ba, muna iya ba wannan kalma ma'anoni da dama kamar yadda ta fito a cikin wadannan jumloli dake tafe.

1a. Me ake nufi?

b. Me kake nufi?

Idan za mu lura a jumlar farko, karin bayani kan jumlar yana tsakanin masu maganar ne. wannan ya faru ne saboda an yi amfani da wakilin suna na 'a' wanda ba ya nufin kowa, kuma zai iya fadawa kan kowa a cikinsu. Jumla ta biyu karin bayanin yana wajen mai magana na biyu ne kai tsaye. Saboda haka, wadannan su ne rukunonin ma'ana guda biyu.

Domin fahimtar wannan bayani, yana da kyau mutum ya fahimci dangantakar da ke tsakanin kalmomi da jumloli. Kalmomi dai su ne kashin bayan kowane harshe, kuma an kirkiro su ne ta hanyar furuci. Jumla kuma a daya bangaren ita ce takaitaccen bayanin rukunonin nahawun harshe a dunkule, kuma tana samuwa ne ta hanyar haɗuwar kalmomi. Bayan duk an gama hada wadannan abubuwa sai kuma matsalar ma'ana ta biyo baya, wadda kuma ita ce matsalar da ta gagari kundila a cikin kowane harshe ta bangaren abin da ya shafi sadarwa.

Kamar yadda aka bayyana, yin amfani da kalmomi a cikin jumla kuma su ba da ma'anar da ake bukata ta hanyar yin la'akari da wasu bangarorin ilimin kimiyyar harshe, shi ake kira Nazarin ma'ana, wato *Semantics*. Amma kuma amfani da kalmomi a muhallin da ake bukata domin su ba da ma'anar da ta dace, shi ake kira Nazarin ma'ana ta muhallin magana wato *Pragmatics*.

Dangane da abin da ya gabata, an fahimci cewa ma'nonin kalmomi suna samuwa ne dangane da muhallin da suka fito a cikin jumlar da aka yi amfani da su, haka ma dangane da abin da ya shafi harkokin sadarwa na yau da kullum. Abu ne mai wuya a iya bambancewa tsakanin wadannan bangarori na nazarin ma'ana a cikin harsuna. Wannan ya yi daidai da ra'ayin Finch (2001:145) wanda ya nuna cewa rabewa tsakanin Nazarin ma'ana da kuma Nazarin ma'ana ta muhallin magana, muhawara ce wadda take ci gaba da cin karenta babu babbaka a cikin bangarorin ilimin kimiyyar harshe. Kamar yadda yake faruwa tsakanin ilimin furuci da kuma ilimin tsarin sauti, dangane da abin da ya shafi yadda za a iya rarrabewa tsakaninsu. Saboda haka, wannan bangare na ilimin ma'ana shi ne bangaren da ya fi jan hankali a duk cikin bangarorin ilimin kimiyyar harshe, wajen masu sha'awar yin tarke a wannan bangare na nazarin harsuna.

2.1 Ina ne Muhallin Ma'ana?

Abin da ya sa kalmomi da sauran alamomin sadarwa suke da ma'ana shi ne, domin suna wakilci ne a matsayin wani abu. Abin da ya sa suke ba da ma'ana kuwa shi ne dangantakar kalmomin da abin da suke wakiltu ko yanayin amfani da harshe yau da kullum. Amma ma'ana tsagwaronta wadda mai nazarin ilimin ma'ana ke bincike, ba a cewa kai tsaye ga inda take ko inda za a same ta. Saboda wasu dalilai kamar haka.

- Ma'ana ba a jikin kalma take ba (magana ko rubutu).
- Haka kuma ba ta a jikin abun da wannan kalma ke bayani a kai (rubutu ko wasu alamomi).
- Ba kuma a cikin zuciya take ba.

Sai dai ma'ana ana iya nemanta a wani wuri daban, wato a tsakanin kalma ko alama da abin da wannan kalma ko alama ke bayyanawa. Ya kamata a fahimci cewa ma'ana ba a iya cewa ga inda take kai tsaye, saboda wasu bayyanannun kamanni da kalmomi ko alamomi ke da su, wannan ke nuna mana cewa kalmomi ko alamomi ba su ba da ma'ana saboda kamanninsu. Akwai hujjoji da dama da suka tabbatar da cewa ma'ana ba ta samuwa saboda wasu alamomi na sarari da kalmomi ko alamomi ke da su. Wadannan hujjoji sun hada da.

i. Gabaɗaya babu wasu bayyanannun alamomi na zahiri da maganganu ko alamomi masu ma'ana ke da su, waɗanda suka bambanta su da sauran alamomi ko surutai da ba su da ma'ana.

ii. Babu wata kama tsakanin suna da abin da wannan sunan yake wakilta, domin alamomin sadarwa ba su da wata kama ta zahiri. Misali, babu kamanci tsakanin kalmar gida da ainihin zahirin gidan.

iii. Haka kuma ko a cikin rumbun kalmomin harshe ɗaya, dangantakar dake tsakanin kalma da abin da take wakilta kan canza. Misali, kalmar taba a yanzu ta juya ta koma ma'anar wiwi.

Sai dai kamar yadda Syal da Jindal (2007) suka nuna ana iya laluben ma'ana a jikin ɗaya daga cikin waɗannan wurare.

- Abin da mai magana yake magana a kai.
- Abin da mai magana yai magana a kai.
- Abin da mai saurare yai imani shi ake magana a kai.
- Abin da mai magana yai imani cewa shi yake magana a kai.

Wannan ya yi daidai da ra'ayin Ogoden da Richard (1923) a cikin Jindal (2007) inda suka fassara ma'ana da ɗayan waɗannan abubuwa huɗu da muka ambata a sama.

Sai dai ana iya samun wasu alamomin sadarwa da ba sai an yi magana da baki ko wasu gabobin jiki ba. Misali, mutum ne yana tafiya a kan abun hawa sai ya kawo mahadar hanyoyi ko shataletale, sai ya ga danja ta nuna launin ja, nan take wannan mutum zai tsaya ba tare da wani ya fada masa so ake yi ya tsaya ba. Kuma da zaran ya ga wannan danjar ta koma launin kore, nan take zai ci gaba da tafiya matuƙar dai ya san ka'idojin hanya na tuki.

Haka kuma, tsaga waddake jikin fuskokin mutane su ma suna da saƙonnin da suke ɗauke da su. Haka ma kofofi na shiga garuruwa inda za ka tarar an yi masu zane ko wani tsari na daban. Waɗannan zanuka ko tsare-tsare su ma suna isar da wani sako ne wanda ya shafi wani abu na tarihin wannan gari ko wannan al'umma. Don haka waɗannan tsage-tsage dake jikin fuskokin mutane da waɗannan zanuka dake jikin kofofin garuruwa ba za su taba ba da ma'ana ko isar da saƙon da aka yi su don su isar ba, sai idan ainihin ma'anar da ake son isarwa ta zo daidai da ma'anar da wanda yake kallo ko karanta wannan zane ya kawo a zuciyarsa ta hanyar la'akari da muhallin da saƙon ya bayyana.

2.2 Muhallin Magana (Pragmatics)

Muhallin magana wani ɓangare ne na ilimin kimiyyar harshe da ya shafi nazari akan yadda muhallin da aka yi magana ke ba da gudunmawa wajen fito da ma'ana. Sabanin ilimin ma'ana dayake nazarin ma'anakai tsaye dake kunshe a harshe. Muhallin magana na nuna cewa isar da ma'ana bai tsaya kawai kan kimiyyar harshe, kamar nahawu ko kalmomi na mai maganada mai sauraro kaɗai ba, ya haɗa har da ma yanayi da muhalli da aka yi maganar. Abin da ake nunawa a nan shi ne, bayan dokoki da kuma tsarin sauti daharshe yake da shi, yana ɗauke da wasu ka'idojida suka shafi muhallin da ake furta magana, wanda waɗannan ka'idoji sun dogara ne akan lokaci da yanayin da aka yi magana. Don haka ana iya bayyana muhallin magana kamar haka;

Stalnaker (1972:380) ya ce:

“Pragmatics is the study of the purpose for which sentences are used, of the real world conditions under which sentence may be appropriately used as an utterance”.

Ma’ana:

“Muhallin magana nazari ne na manufar da aka gina jimloli ko kuma yanayin rayuwa da ake kofarin gina jimla a kai, domin isar da sako”.

Yule (1996:4), ya bayyana muhallin magana da cewa:

“Is the study of relationship between linguistic forms and the users of these forms”

Ma’ana:

“Muhallin magana nazari ne a kan dangatar da ke tsakanin kalmomi ko jimloli da masu amfani da su”.

Odford (2005:905 -906), bayyana Muhallin magana ya yi kamar haka

“Pragmatics is the study of the way in which language is used to express or interpret real intention in particular situation, especially when the actual words used may appear to mean something different”.

Ma’ana:

“Muhallin magana nazari ne a kan hanyar da ake amfani da Harshe wajen bayyana manufa kan wani al’amari, musamman idan ainahin kalmomin da aka yi amfani da su, na ba da wata ma’ana ta daban”.

A tafaice, Muhallin magana wani bangare neda ya shafi nazari a kan yadda gurbin da aka yi magana ke ba da gudummawa wajen fito da ma’ana. Muhallin magana na nuna cewa isar da ma’ana bai tsaya kawai kan kalmomi na mai magana da mai sauraro kadai ba, ya hada har da ma yanayin da aka yi magana da kuma gurin daaka yi maganar.

3.0 Sassauyawar Ma’anar Kalmar ‘Hannu’ ta Fuskar Muhallin Magana

A wannan sashe an kalli ma’anonin kalmomin nan ta la’akari da muhallin maganar da suke fitowa a cikin jumla da kuma irin ma’anar da suke bayarwa daidai kunsu. Sai dai abin da ya kamata a yi la’aakari da shi, shi ne wadannan kalmomi yawancinsu suna zuwa ne a matsayin hardadden suna ko ma a sami adon magana. Misali, *aron hannu*. Hardadden suna kalmomi ne guda biyu masu mabambanciyar ma’ana ko ma wani lokacin aji kalmomi ba daya ba domin a samar da wata kalma ta daban wadda ma’anarta ta bambanta da ta wadannan kalmomi da suka hadu suka samar da ita. Amma kuma, tana iya kasancewa a aji daya da daya daga cikin kalmomin da suka hadu suka samar da ita. Saboda haka, a nan za a duba yadda wadannansuke haduwa su samar da kalmomi masu mabambanciyar ma’ana ta amfani da kalmar hannu, wato kenan kowacce daga cikin kalmomin tana tafiya da kalmar hannu a farko ko a karshe a matsayin jigo.

Kalmar ‘hannu’ daita fada cikin aji kalmomin sunawadda ke nufin wani sashen jiki wanda ake amfani da shi domin dauka ko riƙe ko tare ko bugun wani abu da sauransu. Sai dai wannan Kalmar ma’anar ta da aji ta na canzawa da zaran an yi amfani da tsarin hardantawa ta hanyar liƙa mata daƙin kalmar aikatau ko suna ko sifa. Kuma wannan canjin aji yana shafar ma’anar kalmar kai tsaye. Dubi wadannan misalai da ke tafe

Kalma

- i. Sa hannu
- ii. Sa hannu
- iii. Cire hannu

Ajin kalma

- = Aikatau
- = Aikatau
- = Aikatau

Ma’ana

- Asiri/sihiri
- rattaba alamar amincewa
- fita daga wata yarjejeniya

iv.	Bada hannu	=	Aikatau	umarni da a taho ko a tsaya
v.	Daga hannu	=	Aikatau	Gaisuwa
vi.	Shiga hannu	=	Aikatau	Kamawa
vii.	Aron hannu	=	Aikatau	saba ka'idar hanya
viii.	Danne hannu	=	Bayanau	Makara
ix.	Hadā hannu	=	Bayanau	Hadin kai
x.	Hannun biri	=	Aikatau	Karambani
xi.	Hannu da hannu	=	Bayanau	Sigar karbar wani abu
xii.	Hannun direba	=	Bayanau	Gefen direba
xiii.	Hannun baya/aljihun baya	=	Suna	Arne
dfb.	Hannu	=	Bayanau	Adashe
dfbi.	Hannu bibiyu	=	Bayanau	Salon tarbar baki
dfbiii.	'Yar Hannu	=	Sifa	Mutuniyar banza
dfid.	Hannun riga	=	Bayanau	Kowa ya bi ra'ayinsa
dfdf.	Hannun kwarya	=	Bayanau	Aro
dfdi.	Hannu da shuni	=	Sifa	Arziki
dfdii.	Zakin hannu	=	Sifa	Iya abinci
dfdiii.	Rariyar hannu	=	sifa	Rashin tattali
dfdib.	Budadden hannu	=	Sifa	Kyauta
dfdb.	Dunkulallen hannu	=	Sifa	Rowa
dfdbi.	Dogon hannu	=	Sifa	Sata

Wadannan su ne misalai da suka shafi hardaddun kalmomi. Mun ga yadda ma'anonin kalmar hannu take sassauyawa bisa kalmomin da suka hadu suka samar da hardantawarta amfani da kalmar hannu. Haka kuma, mun ga yadda ma'anonin kalmomin suka canza. Saboda haka, yanzu za mu tafi kai tsaye mu kawo wadannan kalmomi da aka samar ta hanyar hardantawa domin ganin yadda lamarin ma'anonin yake dangane da muhallin da kalmar hannu ta fito. Haka kuma, wannan ne zai tabbatar da sakamakon binciken da aka yi dangane da ma'anonin kalmomin, kamar yadda aka bayar da su a sama.

- a. Shugaban kasa ya *sa hannu* a kasafin kudin.
- b. Wannan ciwo kamar an *sa masa hannu*.
- c. Na *cire hannu* na daga lamarin yaron nan.
- d. Ali ne mai *ba da hannu* a bakin hanya.
- e. Ali *budadden hannu* gare shi.
- f. Ali *dunkulallen hannu* gare shi.
- g. Ali na da kokarin *daga mana hannu*.
- h. Barawon jiya ya *shiga hannu*.
- i. Wannan direban *aron hannu* ya yi.
- j. Ali ya *danne hannu* sosai.
- k. Mu *hada hannu* mu ba mara da kunya.
- l. Ali ya cika *hannun biri*.
- m. Ali ya bashi kudin *hannu da hannu*.
- n. Direban yana tafiya a kan *hannunsa*.
- o. Obi *hannun baya* ne.???
- p. Waccan yarinyar '*yar hannu ce*.
- q. Adashen saura *hannu* daya ya cika.
- r. Ali ya tarbe mu *hannu bibbiyu*.

- s. Ali ya mayar da *hannun agogo baya*.
- t. Ni da Ali mun yi *hannun riga*.
- u. Ali ya amso *hannun kwarya*.
- v. Wannan matar *zakin hannu* gareta.
- w. Wannan gidan na masu *hannu da shuni* ne.
- x. Ali *rariyar hannu* gare shi.
- y. Allah ya tsare mu daga sharrin masu *dogon hannu*.

Idan aka kalli jimlar (a) a wadannan misalai da suka gabata za a ga cewa ba wai hannu na zahiri na jikin mutum shugaban kasa ya sa a kan kasafin kudin ba. Ana nufin ya rattaba wata alama da ta nuna ya amince da kasafin kudin. Dangane da muhallin magana, ana kuma iya samun ma'anar ta kasance ya taimaka wajen tabbatar da kasafin kudin ne. Haka idan an dubi (b) ba ana nufin an dauki hannu an sa a kan ciwo ko an dauki ciwo da hannu an sa wa mutum ba ne, a'a, ana nufin an bi wasu hanyoyi da sanadin ciwon ya kasance wani ne ko wasu suka haddasa shi. Haka idan aka dubi misali na (c), lamari dai wani abu ne wanda ba ganinsa ake yi ba, ballantana ma a sa hannu a ciki ko a cire. Dangane da wannan, cire hannu ba yana nufin cirewa ta zahiri wadda za a iya gani ba, amma dai tana nufin fita daga sha'anin yaron ko daina sa baki a al'amuransa. Dangane da muhallin magana kuwa, cire hannu na nufin daina magana da shi ko daina tallafa masa ko daina ba shi shawara. Ya danganta da irin muhallin maganar da aka fadi wannan batu. Bugu da kari misali na (d) ba yana nufin Ali ya cire hannunsa na jikinsa ya bayar a hanya ba, a'a, a wannan muhallin magana, *ba da hannu* na nufin bayar da umarni a hanya na a tafi ko a tsaya. Dangane da muhallin magana, ana iya samun wata ma'anar daban, musamman idan an cire 'a hanya. A misali na (e) kuwa ba ana nufi hannun Ali bude yake koyaushe ba, ma'ana ba ya iya rufe shi, a'a yawan kyautarsa ne ya sa aka siffanta shi da haka, ana nufin Ali mutum ne mai kyauta, watau abin hannunsa baya rufe masa ido. Ana iya samun ma'anar ta sauya dangane da muhallin maganar da aka yi amfani da ita, misali, tana iya nufin 'yana haba-haba da mutane baki ko yana rabon wani abu ke bantacce duba da irin muhallin maganar.

A misali na (f) kuwa *dunkulallen hannu* ya siffanta halin Ali na rowa, haka kuma, ba ana nufin hannun Ali a dunkule yake ba kamar na kuturu, an siffanta Ali da haka ne saboda mutum ne marowaci, baya amfani da hannunsa wajen yin kyauta. Idan ana duban sauyawar ma'ana a wannan jimlar dangane da muhallin magana, ana iya samun ma'anoni kamar;

- Ali yana yawan dukan mutane.
- Ali yana da riƙe amana idan an ba shi.

Daga hannu a misali (g) ba ta nufin daga hannu sama ba don nuna wani abu ko ta ba wani abu, a'a tana nufin sallama wadda tana daya daga cikin kyawawan dabi'un musulmi na gari. Har wa yau, ma'anar tana iya sauyawa sakamakon muhallin maganar da aka yi maganar a cikinsa kamar haka;

- Ali na da fofarin ankarar da mu game da wata matsala da ta tunkaro mu.
- Ali na da fofarin tsawatar mana.

A jimla ta (h) kuwa shiga hannu na nufin kamawa. Watau wani mai laifi ne da ake nema, aka samu nasarar cefke shi. Aron hannua misali na (i) na dauke da ma'anar wani hali da matuka abin hawa suke yi na karya dokokin hanya, mutum ya biyo bangaren da ba nan ya kamata ya bi ba. Ma'anar wannan tana iya sauyawa bisa muhallin maganar da aka yi amfani da ita, misali; direban ya sauya hali izuwa wadanda ba nasa ba, ko direban ya koma tukin babur me kafa uku. Duka wadannan na iya daukar ma'anar duba da muhallin maganar da aka yi amfai da ita.

Danne hannu a misali (j) ba tana nufin danne hannu da wani abu ba, sai dai tana bayyana hali na makara wajen halartar wani wuri da ake jiransa. A nan za a fahinci ma'anar kalmar ba tada alaƙa da

hannu, hasali ma ba a ganin aikin balle a ce da hannu ake yinsa. Haka kuma ma'anar tana iya sauyawa idan aka fadɛ ta a wani muhallin maganar ya zamo, Ali ya boye sirrin da aka fadɛ masa ko ya ajiye abin da aka ba shi ya ajiye sosai. A misali jumla ta (k) kuwa hada hannu na nufin dunkulewa wuri ɗaya dangane da wani lamari domin a cimma nasara. A nan ma aiki ne da baya buƙatar hannu wajen aiwatar da shi, aiki ne wanda yake buƙatar haɗuwar tunani da fahimtar juna. Wannan ma'anar ma kan iya sauyawa a wani muhallin zuwa; Mu yi karo-karo. A misali na (l) kalmar hannun biri ba ta nufin hannun Ali irin na Biri ne. Tana bayyana wasu ɗabi'u na Ali na karambani ta hanyar aikata wasu aiyuka ba tare da an umurce shi da ya yi ba, watau irin ɗabi'un biri kenan. Wannan ma'anar ma na iya sauyawa a wani muhallin ta koma; tsokana ko barna.

Hannu da hannu kuwa a misali na (m) na nufin sigar bayar da wani abu da kuma jaddada wanda aka ba wa abin, ta yadda ba yadda wanda aka ba abin zai musanta. A nan idan za a lura za a ga cewa aiki ne da ake aiwatarwa da hannu kai tsaye. A misali na (n) kuwa ba ana nufin Direban yana tafiya a bisa hannusa ba, sai dai ana nufin Direban ya tsare dokokin hanya ta hanyar tafiya a ɓangaren da doka ta umurce shi da ya bi. Hannun baya/aljihun bayaa misali na (o) na nufin Obi ba musulmi ba ne. a nan kenan ba yanayin sifar hannun Obi aka bayyana ba, an dai bayyana Addinin Obi ne, ma'ana Obi anene. 'yar hannu a misali na (p) kuwa ta bayyana ɗabi'un yariyar na yawon banza, ma'ana yarinyar ba ta gari bace, mutuniyar banza ce. A jimla ta (r) kuwa hannu ɗaya ta bayyana adadin gurbin da ya rage a adashe, a nan kenan hannu ɗaya na nufin gurbi ɗaya, ba wai hannu wanda ake gani a zahiri ake nufi ba, ma'anar kalmar ba ta da alaƙa da hannu. Hannu bibbiyu a misali na (s) na bayyana yanayin farin ciki da maraba da Ali ya nuna wajen tarbar bakinsa, wannan aiki ne da ake bayyana abin da ke cikin zuciya ta hanyar fuska. Ma'ana kamar abin nan da Bahaushe ke cewa labarin zuciya a tambayi fuska.

A waɗannan misalai da suka gabata, ma'anonsu duka suna iya sassauyawa bisa la'akari da irin muhallin maganar da aka fadɛ su kamar haka; m, na iya sauyawa zuwa ba saƙo ba ko abu ne tabbas. Misali na (o) na iya sauyawa zuwa ba shi da daraja ko kuma ba ya fahimta ko kazami ne. Misali na (p) na iya sauyawa zuwa 'ta yi sabo' ko karuwa ce, ko tamu ce. Misali na (k) kan iya sauyawa zuwa 'zubi ɗaya' ko 'ɗauka ɗaya'. Misali na (r) na iya sauyawa zuwa 'karamci' ko 'kyauta' ko 'sakin fuska'. A (s) kuwa muhallin magana kan iya sa ma'anar ta koma 'kawo cikar' ko 'lalata abin da aka rigaya aka yi.

A misali na (s) an sani cewa agogo ba ya da hannu, haka kuma abin da ake nufi ba da hannu ake aiwatar da shi ba, mayar da hannun agogo baya na nufin maida aiki baya, koda kuwa wannan aiki ba da hannu aka aiwatar da shi ba. Hannun Riga a misali na (t) kuwa yana nufin rabuwa ko samun saɓanin ra'ayi kan wata matsala. Ma'ana kowa ya yi tsaginsa. A misali (u) an san cewa ƙwarya ba ta da wani abu mai kama da hannu, haka kuma aikin da ake nufi ba da hannu kawai ake aiwatar da shi ba, a taƙaice hannun ƙwarya na nufin aron abun hawa na haya, kamar Mota ko Babur domin mutum ya yi aiki na ɗan lokaci ya maida da wa mai shi.

A misali na (b) zakin hannu ba ta nufin idan an lashi hannun matar za a ji ɗanɗanonzaƙi kamar sikari ko wani abu mai zaƙiba. A nan ana nufin matar ta iya dafa abinci, kuma ba wai zaƙi abinci yake yi idan ta dafa ba. A'ana yana yin ɗanɗano mai ɗaɗi ne. A misali (w) kuwa hannun da shuni ba tana siffanta kalar hannun masu gidan ba ne. sai dai hannu da shuni yana nufin masu arziki, watau gidan na masu arzik ne. A misali na (d) ba ana nufin Ali yana da rariya a hannu ba ne. Sai dai ana bayyana wata ɗabia ce ta Ali ta rashin tattalinkuɗi, ma'ana ko nawa ya samu kafin a ankara ya kashe su. A misali na (y) kuwa dogon hannun na nufin ɗabia'ar ko hali na ɗaukar kayan da ba nasa ba, ma'ana sata kenan. Don haka a nan ba ana siffanta yanayin hannun mutanen ba ne ta abin da ya shafi tsayi ko gajarja, sai dai ana siffanta ɗabiun mutanen ne na sata, watau halin bera kenan a taƙaice.

Daga ƙarshe za a ga cewa a kowane misali an yi amfani da kalmar hannu a wurare daban-daban kuma an sami ma'anoni mabambanta da sassauyawarsu dangane da muhallin maganar da aka fada su. Yayin da wasu daga cikin ayyukan ake aiwatar da su da hannu, wasu kuwa daga cikin abubuwan da kalmomin suke nufi basa bukatar hannu wajen aiwatar da su. Kuma ajin kalmar ya canza daga ajinta na farko watau, suna dangane da azuzuwan kalmomin Hausa zuwa wani ajin na daban wanda ya hada da: aikatau da bayanau da kuma sifa. Don haka wannan canji da aka samu ya kara fito da sauyin ma'ana da ake samu dangane da bigiren da kalmar hannu ta fito da kuma dangantakar da ke tsakanin kalmar hannu da sauran kalmomin da ke cikin jimlolin.

4.0 Kammalawa

Wannan ne ɓangare na ƙarshe na wannan takarda da aka gabatar a kan Kalmar 'Hannu a fagen ma'ana da kuma la'akari da muhallin magana'. Daga cikin abubuwan da wannan takarda ta yi bayani sun hada da abin da ake nufi da ma'ana. Haka kuma a cikin wannan aiki an kawo bayani dangane da muhallin magana da yadda wasu jimloli masu sigar adon magana suke sassauya ma'ana dangane da yadda muhallin magana yake taka rawa.. Bayan haka, daga cikin sakamakon wannan bincike ya tabbatar da cewa ma'anar kalmar hannu idan ta fito a cikin irin waɗannan jimloli ba lallai ne ta ci gaba da riƙe ma'anar hannu a matsayin sassan jiki ba. Wannan bincike ya gano cewa ma'anonin kalmomi da jumloli kansassauya dangane da irin muhallin maganar da aka yi amfani da su. Dangane da kalmar 'hannu' kuwa, ana iya amfani da kalmomin aikatau ko suna ko sifa ta hanyar hardantawa domin a samar da wasu kalmomi masu mabanbantan ma'ana kuma wannan sauyin ma'ana da ake samu yana iya sauya ajin kalma.

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Mujallar Algaita: Kwafin Intanet

Hadin Bauta: Exploration of Kwaraption, an Engausa Poetry Anthology (2021), as an Emerging Sub-genre in Northern Nigeria's Literary Landscape

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Abstract

Language generally plays a significant role in defining the peculiar identity of a group of people or nation. This is more apparent in the politics that surrounds the choice of language of artistic expressions especially in colonized countries as Nigeria where debates on the place of colonizers' and indigenous language as medium of artistic expressions ensued. So far, within the corpus of Nigerian poetry, the defining aesthetics in terms of language use has always been the choice of either a local or foreign language as medium of articulating poetic sensibilities. This paper examines an emerging trend of the use of Engausa, a linguistic grafting of English and Hausa in form of code mixing and code switching, to address corruption; a seeming defiant enigma that has bedeviled the country and inhibits its development. The paper subsequently posits that the defiant nature of corruption in the country because of its hydra-headedness can only be contained from equally novel ambivalent linguistic way as the Engausa experimentation.

KEYWORDS: *Engausa, corruption, codemixing, codeswitching, codal*

1. Preamble

With the publication of *Kwaraption* (An Engausa poetry Anthology) in 2021; a formal introduction of a peculiar sub-genre of poetry called 'Engausa' has been added to the Nigeria's poetry stable. Engausa is a lexical derivation from 'Eng'(lish) and 'H'(ausa)originally used to refer to the code-mixing of Hausa and English in speech. The term is normally identified with the heavily westernized Hausa elites who usually code mix in speech, often with aura of affectation, as a mark of upper class social status attainment. This paper does not, however, rule out the possibility that prior to the publication of *Kwaraption* in 2021, there were no pockets of Engausa poetry but that they were not in any form of inaugurated anthology. There also existed a budding tradition among young Hausa and Hausa speaking rappers of the use of code mixing sparingly in their musical renditions which in one way or the other is poetic in nature.

In what follows, this paper, analyses sample of poems in the anthology in terms of how they address the theme of corruption and most importantly, the manner they address the recurring phenomenon.

2. The Engausa Anthology

As mentioned somewhere above, the anthology was published in 2021 by Whetstone Publishers, Kano, and edited by Khalid Imam and Ola Ifatimehin. Imam is a Bi-lingual poet and playwright, a translator and literary columnist, while Ifatimehin holds a Ph.D Degree in Theatre Arts and lectures at the Department of Theatre and Performing Arts, Bayero University, Kano. While Khalid, is the initiator and curator of All Poets network international (APNETi), a thriving WhatsApp platform of poets of repute located in Kano that comprises established and budding poets across the country; just as it hosts literary critics and social commentators across the Nigerian university and beyond, Ifatimehin is the pioneer editor of 'poet and their stories', a weekly interaction at APNETi Whatsapp platform featuring of poet's single poem and the confession of its motivation for further comments and criticism. *Kwaraption* is their debut experimentation with the Engausa hybrid anthology which addresses the resilient nature of corruption in the country..

3. The Engausa poetic craft

The anthology consists of 51 (fifty one) poems where each addresses the recurring nature and manifestation of corruption in the country. The opening poem in the collection entitled “Corruption” seems to suggest the direction of the subsequent poems in the collection in terms of thematic handling and style. The poem simply titled corruption x-rays, in poetic details, the nitty-gritty of what constitutes corruption in its broad sense. The opening poetic lines neatly give an epigrammatic module of what constitutes corruption: “*Not doing the right thing/At the right time*” p2. What follows subsequently is the stock taking of a sample of instances of corrupt practices as they manifest in the country. These practices, as revealed in the second stanza are: ... *favouritism, nepotism/Regionalism, bigotry, greed/deceit/ insecurity and dishonesty*. These forms of insincerity as the keywords that define corrupt practices are seen “*Ravaging all systems and values*”/such as//*kickbacks, over invoicing/under-construction/ Fund padding, virement..., examination malpractice/falsification of results and reports/justice denial/ yellow journalism* (p3) and many other forms.

According to the poet, the endemic nature of corruption in the society has not spared even the rich and the poor as it cuts across class and status. And at this point the poet switches to Hausa to articulate the foreboding nature of corruption perhaps in a bid to speak the language the common understands better. To the persona, corruption is *Hantsi leka gidan kowa/Gidan Malam, Jahili, Maikudi, Talaka/Maai kaci ko Zauna-gari-banza* (p.3.). The 13-stanza poem is rhythmically knitted into the embedding code-mixing and switching of Hausa lexical terms giving it an aura of freedom and liberty normally associated with free verse.

While poets are seen as visionary whistle blowers, who raise alarms on current issues bedeviling the society with a view to projecting their nemesis and consequences, they equally proffer solutions to foreboding issues. The solution to the multifaceted nature of corruption, according to the poet persona, is to attempt an all-encompassing trouble shooting through “religious, social or cultural reorientation.” It could then be implied that the poet has lost hope with the state coercive apparatuses who are always saddled with the onus of tackling corruption since they are equally implicated in the act.

The next poem in the collection written by Abdulrahman Nuhu is also of the same title ‘corruption’ as that of Shariff. They therefore address the same issue but vary in stylistic approach and focus. Nuhu begins his by lyrically itemizing the consequences of corruption meted to the country:

*Yau kasarmu tana recession
Sanadin bazuwar corruption
Ba development sai regression
Mun zamo wasu zany nation
Innovation kamar bama iyaba. (4)*

Thus as a result of endemic corrupt practices, the country virtually finds itself in recession and regression, lacking in innovation and all other forms of creative indices of development that move the country forward. The persona further intones that corruption has become an anathema that permeated all forms of social interactions in the country. According to the person, “*Rashawa na causing maternal death//Kudin bed ma hard a fixed rate*” p4. This clearly states the in-thing in the health sector where one has to bribe the hospital workers to have access to bed no matter the gravity of one’s ailment. The persona further laments the fact that the norm pervades all ministries and parastatals across the country where you will not be promoted “*In kace kai, no corruption*” (p4). The same story of corrupt practices is seen prevailing amongst students who indulge in all forms of

malpractices, among politicians who are seen by all and sundry as the architects as well as embodiment of an epitome of corruption in the country. But then the combative persona is a gadfly of a sort who suggests revolution as the only practical panacea to the all pervading corrupt acts. The personnel intones:

In dai muna son revolution
Dole kowa yai correction
Mu hada kai ba division!
Sai muce, no more corruption!
Actions follow ba kwarmato ba.p5

The persona is emphatic as well as determined that if all hands would be on deck in terms of action and less procrastination, then corruption stands no chance of surviving in the country.

However, one issue that unsurprisingly permeates the thematic streak of most of the poems in the collection is the endemic nature of corrupt practice of exams malpractices. The concern may not be unconnected with the fact that in any society where educational standard is compromised, then certainly that society is sitting on the keg of gunpowder. Because the seed of all forms of criminalities has been sown. It started with the opening poem by Shariff as cited elsewhere above where he talks of corrupt practices in form of examination malpractice, falsification of results and report (p2). Nuhu, like, Shariff equally identifies the forms of malpractices where he grieves that '*Matasa sai malpractice/Basu reading, basu practise*' (p.4) extending to Isah Baba's compact lines, *All our things sun zama mediocre/malpractice har da su magic center/ ita ko 'expo' ta zamo wani showing care* p.6. All this goes to show how the society is also complicit in the act of corruption now ravaging the country. It is a case of survival of the most corrupt if one may dare say. Parents nowadays arrange for their wards, to write their exams in 'magic centers' where it is assured that one must pass the exams as a result of syndicated malpractice orchestrated in the centre.

The thematic strand of corruption amongst students is also sustained in Aisha Aliyu Zubairu's short but compact poem of five stanzas of three lines each entitled 'Corruption ya Zama infection' p10. According to the persona, corruption permeates all sectors especially the education sector: *Har da harkar education /sai ka zama corrupt za ka ci examination/ Harkar ilimi shattered by corruption//* (p.10.). The same tempo is sustained in Fatima A. Y. M's 'The Kwarafshin Tree,' a long poem with varied poetic lines in each stanza. The metaphor of corruption as a tree, according to the persona, extends its roots to exams malpractice among students. The persona insinuates that corruption manifests even in "*Malpractice in exams and elections*"²⁹. However, unlike the previous poets, Fatima did not go into details of the nature of malpractice committed by students and their accomplices.

The phenomenon of malpractice among student and some dubious tutors and parents gave birth to the creation of some special centers dubbed 'miracle centers', like Baba P.6, Imam P.37 equally captures the nuances of exams corrupt practices. Imam unsparingly exposes the dirty deals that: "*In many schools, a fili ake satar amsa/miracle centre, a business that pays/Ta waya da email ake turo amsa* (P.37). The birth of these miracle centers across the nation has become an open-ended lucrative business venture patronized by equally corrupts parents and all whatnots. As the poet persona insinuates, has become a norm that the case of malpractice is ordered openly. When the structure fulfilled then part of the negotiation the invigilators ensured that expos are used openly via phone and cheat rite in fact in most instances answers were written on board for them to copy. The manifestation of corruption in the country is captured by almost of all of the poets in collection in varied degree. Most of the poets in the anthology further submit, in their varied poetic degrees, that

the case of exams malpractice has become a norm that is traded openly as far as all the 'stakeholders' are settled.

Most literatures on corruption unanimously submit that corruption in whatever shade impedes and retards development. This is almost a sub-theme in many of the poems in the collection. While it is true that you hardly get a zero-free corrupt nation, Nigeria is graded by one of the poets in the anthology, as the epitome of corrupt practices. The poet says "*Our corruption din mu is over*" p.6. and another describes its speed... *like a wild fire*.⁸ It should be noted in the context of the use of 'over' in the poetic line above means too much in the Engausa linguistic parlance of Hausa speaking youth nowadays.

One of the poets subsequently explains why perhaps Nigeria is backward in terms of technological development and scientific discovery. To the poet, corruption "*is what hinders us from reaching the moon*" (p.9). In addition to the position of the aforementioned poet, Abubakar in his titled poem 'Gobaran Diji' (p.67) is blunt in the manner he alludes our economic recession and educational backwardness squarely to the endemic corrupt practices thus:

Dalilin kazantar cin hanci
Our economic growth is in shambles
Educational system is trampled upon (p.67).

This is essentially a rider to many thematic positions of almost all the poets in the anthology in terms of corruption in the educational sector reechoed above by the poetic persona. In the same vein, in the words of Ibrahim in the titled poem, 'A Painful Wound', corruption... *has made the country handicapped a mummunan yanayi*" (p59) which goes to suggest that corruption has ensured the incapacity of the institutional framework to function effectively to ensure economic growth and development.

In 'Abin Takaici' (p24) by Farida Muhammad, a robust dimension of corrupt practices is illustrated. Abin takaici literally translated as 'a reprehensible phenomenon', corruption is described as the worst that happened to the country. The persona proudly recalls, with a sense of nostalgia, how Nigeria was '*once a beautiful nation/ blessed beyond imagination* (p24). But alas, the solid foundation laid by the founding fathers was later battered on the altar of corruption. Nigeria laments that her "*... children have destroyed my foundation/engaging in all forms of corruption* (p24). To the persona, present Nigerians are to be strongly blamed for Nigeria's predicament in the manner they peddle and indulge in all corrupt practices. While it is illogical to assume that all and sundry in the country are corrupt; the few uncorrupt ones, as the persona echoes are '*... mute for fear of suspension/expulsion and even assassination*' (p24). The persona's claim is not however, unfounded. It is common knowledge in Nigeria, unsurprisingly even among legislators who are the custodians of the rule of law, that dissenting voices against any form of maladministration and corrupt practices are decidedly blackmailed out of the system. The persona, in the poem wears the toga of a nation, lamenting its predicament as a result of gross misconduct by the citizenry. Now in the regalia of a wounded nation, the persona openly pointed accusing figures squarely at those at the corridors of powers who depleted the federal treasury and went cap- in- land seeking for foreign aid and or donations. The persona laments:

Abin takaici ace there is no money a account din federation
...Wai yau ne ke neman aid from a foreign organization
...Diverting public funds in foreign denomination p24

While the treasury has been grossly pilfered through syndicated embezzlement, fraud and massive padding, more injury is added to the sanctity of the nation through ill-conceived economic policies that bred hyper-inflation and economic recession. Production at home front has not been

encouraged to ensure employment as healthy Gross Domestic Product (GDP.)The persona grieves that:

*...they have ruined me with massive importation
Gashi talakawa find it hard to engage in local production
Saboda they are in power they don't pay taxation
Buying posh cars despite the inflation
...samsam fa basa jin radadin recessionp24.*

The frustrated persona goes ahead subsequently in the poem to list the many acrimonious activities of the leadership in form of tax evasions, nepotism, in the syndicated ways they reserve lucrative employment positions for their wards, diverting palliatives meant for the larger public for their personal ends all whatnots. On the other hand, the persona further discloses, the children of the poor are always at the receiving end no matter the level of their qualifications. But out of ignorance and perhaps their level of poverty, despite being shortchanged and denied of their basic infrastructure and social amenities, yet, the poor citizenry, as the persona sorrowfully laments;always applauds and eulogizes the leadership in manner so demeaning and humiliating. The poem is highly satirical and lyrical; in fact, it counts as one of the promising poems in the anthology in terms of organic synergy of theme and style.

Khalid Imam's "Distinguished Hyenas" (p38) extends further the theme of the endemic nature of corrupt practices by embedding the imagery of the perpetrators of corruption in the robe of predators. Using the metaphor of carnivorous predators as hyena, vultures, crows and hawks to depict the inhumane nature of corruption in the country, a perfect imagery of the ungodly act is contrived.

In the first instance, the title plays semantic jab on the frenzied mania for honorifics, such as Distinguished, Honourable, Excellency, etc, usually associated with power holders in Nigeria. It is only in Nigeria where a renowned corrupt politician (hyena) is honored with title of 'distinguished'. The title as such, is a veiled reference to the much taunted honorific hype describing the political officer. The unsparing persona unveiled the true identity of the distinguished hyenas as:

*Pretty robbers
(who)... scavenge
Ofis zuwa ofis
Cornering all
The juicy contracts
And job offers
For themselves
And their kids (p38).*

The above seems to be a lucid description, in clear poetic terms, of the major trends in corrupt practices in the country. It is an open secret that juicy contracts and lucrative jobs are the exclusive preserves for the establishment and their cronies. While tender for contract bidding or call for applications for employment are made public, the truth is that they are mere ruse to fulfil all 'righteousness'. The actual deal has been sealed weeks before the public notice.

In subsequent stanzas, the persona intones the brazen and shameless act of corruption using the metaphor of crow, a flesh eating bird that is known among the Hausas as scavenging bird that steals and adopts other chicks as it cannot hatch its. Herein the underlying message is that Hankaka (the crow) is a shameless broad day robber like the broad day light corruption taking place in the country. The same metaphor extends to hyena...*kura ita ko da gashi// sai tai wawa du ta wafce*. As such, the politicians are just like hyena and vultures, who 'feed on blood and carcasses

Recently the Economic and Financial Crimes Commission (EFCC) reveals that most of those politicians that defrauded the country subsequently bought landed property in choiced places abroad as against investing the looted money in their country of origin. This scenario did not escape the probing eyes of the persona as he exposes such activities of the distinguished hyenas. He says: *in our clime/distinguished hyenas/suka zare ido a basu /arziki nakasa su danne/to build castles/and big malls in Dubai and Asokoro.* The trend so far has always been that the custodians of the people's treasury in Nigeriahave now turned out to be the ones looting it for their selfish ends with sense of immunity.

4. Conclusion

The general atmosphere of the poetic compositions in the anthology in terms of thematic handling and most especially the stylistic cadences explains a lot about the success recorded with the experimentation of the Engausa poetic hybrid. So far, in terms of poetic style, three dominant patterns are identified been used by majority of the poets. The first is that virtually all the poets experimented with lexical switching and mixing where the poets embed the lexical items of the two languages. To this we are compel to add other instances of phrasal and clausal embedding. The second pattern is the bi-codal insertion of sentences alternatively. In this case poets will write one sentence line in a stanza in English and the next in Hausa. While the third pattern involves an Engausa alternate interlocking of the whole stanza, not necessarily at an immediate alternate interval. Sometimes it could be two English stanzas to one or more Hausa stanza(s) and vice versa. On the whole, the survey of the anthology reveals that majority of the contributors are budding poets who belong to the same generation of nowadays. This paper therefore, believes that the contributors are speaking the language of their generation; as such the anthology is a reflection of the worldview and sensibilities of their time. The interesting aspect of the poetic experimentation is the sustenance of poetic rhyming all through the anthology. The importance of this is that the musical aura of the Engausa poetic mien is sustained. In one particular instance with Khalid Imam there is this experimentation with the songs pattern of the Gambara musical mode very popular with itinerant Gambara singers in Hausaland. By resorting to gambara mode, we notice ample use of satirical tones, mockeries, pillory and sly innuendos associated with Yan gambara singers:perhaps an alternative mode of censuring corrupt practices in the country.

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Neutralization of Grammatical Gender: A Case of Fulfulde-Native Speakers in Magama-Gumau, Toro LGA, Bauchi State

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Abstract

In the natural languages, the notion of gender is expressed. However there exist various ways by which each language expresses it in its particular grammar. In linguistics, natural gender system as well as grammatical gender systems exist. Though there are several Hausa non-native speakers comprising Afizere, Duguza, Igbo, Kanuri, Polci, Ribina, and Yoruba in Magama-Gumau and its environs in Toro LGA of Bauchi state, Nigeria, this study explores neutralization of grammatical gender in the variations of the Hausa language spoken by Fulfulde native speakers in the area. The objective of the study is to identify and analyse how grammatical genders are neutralized in the variety of the Hausa spoken in the area. The scope of the study is grammatical gender, which has nothing to do with sex, but which has an important role in signalling grammatical relationships between words in a sentence (such as adjectives, agreement (AGR) with nouns, stabilizers, negation and genitive linker). Observations and unstructured interviews were used as sources for data collection for the study. Transformational theories supplemented with descriptive approach are adopted as methods of analysing the data gathered for the study. The results of the study revealed that the Fulfulde native speakers neutralise most of the grammatical gender in the variety spoken by them. The research also discovered that neutralization of stabilizers, agreement (AGR) (concord) and inflections are some of the operations signifying neutralization of grammatical gender by Fulfulde native speakers.

Keywords: Gender, grammatical gender, neutralization, masculine, feminine, stabilizer, head word, noun and natural gender.

1. Introduction

This paper explores neutralization of grammatical gender system in the Hausa spoken by Fulfulde native speakers in the area of the study and approaches they employ in expressing it in the syntactic constructions. The term gender refers to classes of nouns that are reflected in the behaviour of associated words (Craig, 1986; Greville, 1991; and 1994, Crystal, 2008, O'Grady, Archibald and Katamba 2011) and it can also be viewed as natural or grammatical gender. Natural gender is grounded on the representation of sex as a biological difference between male, female or neither male nor female (neuter). Archibald-Barber (2001:2) argues that "in a natural gender system, gender is hardly even a category because nouns and pronouns reveal the referent's gender themselves; determiners and adjectives take the same form, whether modifying masculine, feminine or neuter referents. In other words, in languages like English and most of other Indo-European languages, gender can be described as belonging to three varieties: *masculine*, *feminine* and *neuter* (Huddleston, 2005, Syal and Jindal, 2013, Prasad, 2014). Yet, in other languages like *Hindi* and *French*, gender is classified into two categories. Specifically, French has the term *la* for masculine gender and *le* for feminine gender (Bello, 2015 & 2021). Investigation has shown that the word "gender" was initially borrowed from French in the middle age and it is ultimately from Latin "*genus*" which means "race, kind or sort". It is because of the prominence of the masculine and feminine distinction that the word gender came to refer to as sex, not only with reference to a language but to all languages. Hence, gender as a grammatical category is used for the analysis of word classes displaying such contrasts as masculine, feminine and neuter (Matthews, 2007).

On the other hand, the term grammatical gender can be considered as a way of classifying nouns that unpredictably assigns them gender categories that are often not related to their real-world qualities. It can also be described as a way of organizing words in a language. It involves a process of deciding the inflection, or change in form, that a word has. Several authors use the term as a synonym of "noun class". This can be seen in French where the grammatical gender of *lamaison* "the house" is classified as feminine, while *lelivre* "the book" is classified as masculine. Investigation has further shown that there is no neuter gender in French and therefore every word is either masculine or feminine, and their adjectives agree with them (Patterson, 1960). In the case of Italian, Blake (2008:72) posits that "gender marking and number marking are combined or fused that is, there are portmanteau forms for number and gender and there are three patterns of marking". Indeed, according to some linguists, "grammatical gender" and "noun class" denote the same thing. Additionally, researches revealed that in languages with grammatical gender, most or all nouns fundamentally carry one value of the grammatical category referred to as "gender" (Craig, 1986). These values are present in any given language and identified usually in two or three and termed as genders of the language. According to Radford (2004:339), "gender is a grammatical property whereby words are divided into grammatical classes, which play a role in agreement concord relationships". Grammatical gender system uses inflections to indicate whether a referent's gender is masculine, feminine or neuter. Based on the description given above, grammatical gender can be distinguished from natural gender based on the type of noun, such as masculine or feminine or neuter, and is not tied to sex. Not all languages have gender pronouns. Fulfulde being an epicene language can be described as one of them and never had grammatical gender hence, there is normally just one word for "he" and "she", like *o* for subject, *mo* for object forms while we have; *dia* in Indonesian, *ő* in Hungarian and *o* in Turkish (). In a new research project, researchers have for the first time identified the grammatical gender structure of over 4,000 languages, accounting for 99 percentage of the world's population.

2. Methodology

The data for this study come from both the primary and secondary sources. The primary source constitutes the data drawn from the Fulfulde native speakers through recording of their speeches during casual conversations and discussions. The data collected were carefully analyzed. For the secondary source, insights were gained from unpublished materials, journals and textbooks. The study employs the random sampling technique to select the population used in this study. The data were obtained through the oral interviews, observations and also through recording of the speech of Fulfulde native speakers. The paper adopts transformational and a descriptive method in analysing data gathered for the study. These approaches are preferred because of their outstanding features depending on how Fulfulde native speakers who are not necessarily literate, actually use the Hausa language without recourse to any standard rules of the grammar. Hence they neutralise its grammatical gender.

3. Data Analysis

The Hausa language spoken by Fulfulde native speakers in Magama-GumauToro LGA does not inflect for grammatical gender. In other words, it is described as lacking grammatical gender because it is an epicene language. This implies that Fulfulde does not have grammatical gender system rather; the language has natural gender system which is associated with natural distinction of sex. The analysis is presented based on some manifestations of some of the grammatical gender that are obtainable in the grammatical rules of the Hausa language. These include; agreement

(concord), adjective, stabilizer, focus, personal pronoun, possessive adjective, genitive linker, identificational sentences and syntactic structure of grammatical gender.

4.1 Neutralization of the Definite Article

The definite article uses the same basic morpheme as stabilizer and the linker. It has the form –n (m), –r (f) and –n pl m/f. Have the following examples:

Standard Hausa Magama-Gumau Variety

- 1) a. Tunkiya-r “the sheep” tunkiya-n “the sheep”
- b. Riga-r “the shirt/gown” riga-n “the shirt/gown”
- c. Yarinya-r “the girl” yarinya-n “the girl”
- d. Saniya-r “the cow” saniya-n “the cow”

Considering our examples in (1) above, it illustrated that the NP being masculine and takes a definite article in the form –r, denoting feminine, on the right the form of the article is realised with the form –n which is attached to the noun *tunkiya-* “sheep”. Hence, when the definite article is attached to the noun it is realised as *tunkiya-n* “the sheep”. This is transformed from the sentence on the left *tunkiya-r* denoting feminine which is the underline structure. Similarly, the NPs in (1b-d) are made up of words that denote feminine. Because Fulfulde is an epicene, (i.e. language without grammatical gender distinction), this leads to the phenomenon of neutralisation of any morphemes representing grammatical gender in the area of concordial agreement. This implies that the words; *riga-*, *saniya-* and *yarinya-*, are all realised as; *riga-n*, *saniya-n* and *yarinya-n* with –n as the basic morpheme marking definite article for both masculine and feminine.

4.2 Neutralization of Adjectival Agreement (AGR) Marker

Grammatical gender manifests itself when words related to a noun like *determiners*, *pronouns* or *adjectives* change their form (i.e. *inflect*) according to the gender of noun they refer to (i.e. *agreement*). Adjectives concord is obligatory whether the adjective is used pronominally or post nominally in Hausa. Fulfulde native speaker neutralise the agreement morpheme. Consider the following examples:

Standard Hausa Magama-Gumau Variety

- 2) a. Fara- r riga → Fari-n riga
 White-AGR gown White-AGR gown
 “White gown” “White gown”
- b. Kujera karam- a → Kujerakaram-i
 chairsmall- AGRchairsmall
 “small chair” “small chair (♂)”
- c. Sabuwa-r mota → Sabo- n mota
 new- AGRvehicle new-AGR vehicle
 “new-AGRvehicle”
- d. Doguwa-r mota → doguwa-n mota
 long-AGRvehicle long-AGRvehicle
 “long vehicle” “long vehicle”

Considering our examples in (2a-d) above, one observes that Fulfulde native speakers neutralise grammatical gender that has to do with the obligatory adjectives concord in Hausa. Based on this, the Fulfulde native speaker neutralises AGR (concord) that refers to the adjectives. This can be seen in (2a) where the suffix of the adjective *fara-r* “white” takes /-r/ as its inflectional morpheme for AGR with the feminine *rig-adenoting* “shirt/gown”. Yet the Fulfulde native speaker employs the use of /-n/ which violates the AGR between the adjective and the entity it is modifying which is identified as feminine based on its final vowel /-ā/ signifying feminine. In (2b) above, the adjective *karam-a* “small/diminutive” is used post nominally with its suffix identified as /-a/ for AGR with the entity it modified. However, in the data obtained from Fulfulde native speakers in the area studied the adjective to take /-i/ as its suffix which neutralised the grammatical gender and hence violates the AGR between the modifiers and modified. Examples (2c & d) have the same structures with (2a) whereby the adjectives occurred at pronominal position therefore, the neutralisation of the grammatical gender is realised as a result of the suffix /-r/ on the right transformed into /-n/ on the left. By implication, all the suffixes employed by the Fulfulde native speaks in transforming the sentences (surface sentences) appearing at the left side take wrong AGR markers and hence exhibiting neutralisation of the grammatical gender.

4.3 Neutralization of the ne/ce Stabilizer in Focus Construction

In constructing a focus sentence in Hausa, the stabilizer is placed immediately after the X and before the Y if the subject X of an equational sentence is focused. However, our investigation reveals that Fulfulde native speakers neutralise the *ce* stabilizer in focus constructions. Consider the following examples:

Standard Hausa Magama-Gumau Variety

- 3) a. Shadda- r[ce]_ftokatoka → Shadda-n[ne]_mtokatoka
 Brocade FOC STAB grey Brocade FOC STAB grey
 “It is the brocade that is grey” “It is the brocade that is grey”
- b. Alti ita ce mahaukaciya → Alti ita ne mahaukaciya
 Alti she STAB mad Altishe STAB mad (It is Alti who is mad) (It is Alti who is mad)
- c. Hadiza ce na gani → Hadiza ce na gani
 NP STAB I see (past) NP STAB I see (past)
 (It was Hadiza I saw) (It was Hadiza I saw)
- d. Yarinya da ta bata kawar Kande ce → Yarinya da ta vata kawar Kande ne
 NP that AGR Adject friend NP STAB NP that AGR Adject friend NP STAB (It was
 Hadiza I saw) (It was Hadiza I saw)
- e. Jaka-r nan ba tawa ba ce Jaka-r nan ba nawa ba ne
 Bag Defarti Dem Neg Gen Neg STAB Bag Defarti Dem Neg Gen Neg STAB
 (This bag is not mine) (This bag is not mine)

Grammatically, the STAB takes the form *ce* when agreeing with words that are feminine and uses as FOC. However, our examples in (3a-e) above exhibited a different usage of the STAB. This leads to the process of neutralisation of the STAB which forms part of the grammatical gender in Hausa. However, Fulfulde native speakers feel it is appropriate to use the *ne* instead of the *ce* STAB

for both words that are representing the masculine and feminine words in the Hausa language. This can be seen in examples (3a - c).

4.4 Neutralization of Agreement (Concord) Markers

Agreement, or concord, is a grammatical process in which certain words change their form so that values of certain grammatical categories match those of related words. This study has observed that whenever the predicate of an equational sentence in Hausa that has the same gender and number, is an adjective, it implies that the choice of the stabilizer to be used is clearly understood. Consider the following examples:

Standard Hausa		Magama-Gumau Variety
4) a. [Jimina] _f [babbantsuntsu] _m ce	→	[Jimina] _f [babbantsuntsu] _m ne
b. [Shinkafa] _f ce[muhimminabinci] _m	→	[Shinkafa] _f ne[muhimminabinci] _m
c. [Dabbar da nagani] _f [rakuminsarki] _m ce	→	[Dabbar da nagani] _f [rakuminsarki] _m ne
d. [Baskurzinsa] _m [akwala] _f ce	→	[Baskurzinsa] _m [akwala] _f ne

While the gender of the subject determines the gender of the stabilizer, Fulfulde native speakers neutralise the agreement and hence, the stabilizer in (4a) above is realised as *ne* instead of *ce*. In example (4b) above, as the stabilizer immediately follows the subject where the subject function as the focus, then the agreement is invariably with the subject as in the construction in (4b) above. Another area that exhibits agreement Hausa grammatical constructions involves where the stabilizer also agree with the predicate noun if the objective is to pay attention to that item as seen in (4c-d) above. However, Fulfulde native speakers interviewed violate the agreement (concord) in the constructions whereby in all the examples given in (4a-d) above, they use the *ne* stabilizers throughout the constructions.

Stabilizer in Identificational Sentences

Identificational sentences in Hausa can be described as equivalent to English “It’s or they’re ...”. They are sentences or syntactic constructions that are without X or subject NP. Our study also establishes that Fulfulde native speakers neutralise the grammatical gender with regards to the stabilizers in the constructions. Take the following examples:

5) a. Ita <i>ce</i> “It’s she”	→	Ita <i>ne</i> “It’s he”
b. Kano <i>ce</i> “It’s Kano”	→	Kano <i>ne</i> “It’s Kano”
c. Kafa <i>ce</i> “It’s leg”	→	Kafa <i>ne</i> “It’s leg”
d. Gajeriya <i>ce</i> “She’s short”	→	Gojeriya <i>ne</i> “Sh’s short”

Our examples in (5a-d) above exhibit syntactic constructions where the structures lack the subject element. However, taking into consideration the way Fulfulde native speakers construct such sentences, one discovers that they (Fulfulde native speakers) neutralise the *ce* STAB and use the masculine *ne* STAB as seen above where we have: *ita ne*, *Kano ne*, *kafa ne* and *gajeriya ne*. In all the above constructions, *ce* STAB is neutralised to *ne* STAB.

4.5 Neutralization of the -n/-r Genitive Linker

In Hausa, the genitive linker must agree with the head noun (or NP) positioned to its left. The linkers are identified either as basic or what can be term as free forms **na/ta** or common short or what can be referred to as bound variants realised as **-n/-r**. However, for a Fulfulde native speaker, the linkers are neutralised as exemplified in the following examples:

- 6) a. Agogo na Kande Agogo na Kande clock GENKande clock
 GEN Kande clockKande clock Kande
- b. Waya ta Kande → Waya ta Kande
 Phone for Kande Phone for Kande
 (Kande's phone) (Kande's phone)
- c. Agogo-n Kande → Agogo-n Kande
 Clock for Kande Clock for Kande
 (Kande's clock) (Kande's clock)
- d. Riga-r Kande → Riga-r Kande
 Shirt for Kande Shirt for Kande
 (Kande's shirt) (Kande's shirt)

As our data in (6a-d) above indicated, the first two have the basic form *na/ta* forms of the genitive linkers while the last two examples have the common short or *-n/-r* variants. Examining the samples further, one recognized that the examples on the left are typically derived from the utterances obtained from the Fulfulde native speakers in the area under investigation. Examining them illustrated the neutralisation of the genitive linkers to reflect masculine gender where the two samples marker with *ta* and *-r* are realised with *na* and *-n* respectively.

Neutralization of Grammatical Gender in Personal Pronouns

Syntactically, Hausa demonstrates that pronouns obligatorily display gender/number agreement at all their syntactic role. Neutralisation in the grammatical gender in the constructions of the Fulfulde speakers in the scope of the current study showed that the feminine morpheme function as grammatical gender is neutralised as illustrated in the following examples:

- 7) a. Koyi[ya]fashe is realised as Koyi [ya] fashe
 NP Agr 3ms break past NP Agr 3ms break past
 (Egg has broken) (Egg has broken)
- b. Korya [ta] fashe is realised as Korya [ya] fashe
 NP 3AGR_f break (past) NPAGR 3ms break past
 (Calabash has broken) (Calabash has broken)
- c. Fitila [ta] mutuis realised as Fitila [ya] mutu
 NP Agr 3fs quench NP Agr 3fs quench
 (Lantern has quenched)(lantern has quenched)
- d. Taya ta yipaci is realised as Tayayapashe
 NP Agr 3fs past flat NP Agr 3fs past flat
 (Tyre has flatten) (Tyre has flatten)

The grammatical gender of a noun manifests itself in two principal ways: in the modifications that the noun itself undergoes, and in modifications of other related words agreement. Example (7a) above illustrated that the NP [koyi] is a word that signifies a masculine and hence its preverbal

word takes the form [ya] for agreement with the NP in the construction. In example (7b-d), the NPs signifies feminine subject. Therefore, the preverbals in the four constructions (7b-d) appeared in the “ta” form to agree with the NPs *korya* “calabash”; *fitila* “lantana” and *taya* “tyre”. However, an attempt to provide equivalent sentences Fulfulde native speakers in the area under investigation provide the structures by the right which demonstrated cases of neutralisation of the “ta” grammatical gender where the preverbal “ya” masculine is use in place of “ta” feminine.

Neutralization of Grammatical Gender as Realized in Negation

Another aspect where Fulfulde native speaker in the area under investigation neutralizes grammatical gender is in the area of discontinuous negation. Take the following examples:

- 8) a. *Jakar nan batawabace* *Jakan nan banawaba ne*
 NPDemNeg for me Neg STAB NPDemNeg for me Neg STAB
 (This bag is not mine) (This bag is not mine)
- b. *Wannanbaamarya-tabace* *Wannanbaamarya- ta bane*
 DemNeg bride Gen Neg STAB Dem NegbrideGen Neg STAB
 (This is not bride) (This is not bride)
- c. *Ba giya_fbace* *Ba giya_fbane*
 Neg NPNegSTABNeg NPNeg STAB
 (It is not alcohol) (It is not alcohol)
- d. *Basaniya_fbace* *Ba saniya_fba ne*
 Neg cowNeg STABNegcowNeg STAB
 (It is not a cow) (It is not a cow)
- e. *Bamota_f tabace* *Bamotata bace*
 Neg vehicle Gen Neg STABNeg vehicle Gen Neg STAB
 (It is not my vehicle) (It is not my vehicle)

Considering examples (8a-e) above, one note that the subjects of the constructions are all surrounded by **ba... ba** discontinuous negation morphemes. Yet, the correct constructions need to have the “ce” grammatical gender to exhibit the feminine gender of the Y of the constructions. Examples (8a-d) above exhibited process (es) involved in an attempt to produce negative equational and identificational sentences, our respondents demonstrated the usage of the “na” suffix and ne STAB or what Amfani (2006) referred to as copular verb to mark attributive NP “*amaryata*” and *ce* STAB denoting feminine. Furthermore, Fulfulde native speakers neutralise the “ta” AGR-S 3fs which is overtly realised as *ya* which contains the phi features of 3ms and this leads to the absence of concord between the NP and the STAB. The same processes occurred in (8c-d) above.

5.0 Conclusion

This paper investigates neutralization of grammatical gender in the Hausa spoken by Fulfulde native speakers in Magama-Gumau of Toro LGA, Bauchi state. The study shows that Fulfulde native speakers neutralise Hausa terms that represent grammatical gender in the language. These include firstly neutralising in adjectival agreement, secondly neutralisation in focus, thirdly neutralisation in the aspect of concord and fourthly neutralisation in the aspects of genitive linkers. Other areas that exhibit neutralisation in identificational sentences, neutralisation in personal

pronouns and finally neutralisation involving negation as exhibited in the Hausa spoken by Fulfulde native speakers in the geographical scope of the study.

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A Speech Act Analysis of Niyi Osundare's "The Leader and The Led"

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Abstract

This paper attempts a pragmatic analysis of Niyi Osundare's "The Leader and the Led". The poem x-rays the leadership and polity of Nigeria that is characterized by corruption, manipulation and intimidation. The poem is purposely selected for Speech Act analysis because of its assertive, piercing and insightful message. Specifically, the datum for the analysis is Niyi Osundare's poem (The Leader and the Led) taken from the 2021 – 2025 WAEC/NECO list of African Poetry. The work hinges on Lawal's (2012) models of pragmatic theory. For ease of analysis, the poem is analysed pragmatically by stating the direct and indirect illocutionary acts it performs, the perlocutionary act effect, pragmatic presupposition and then the contexts/competencies needed for interpretation. These contexts and competencies cover linguistic, situational, psychological, social, sociological and cosmological analysis. The study concludes that the poem portrays a revolutionary posture advocating for the masses that are dominated and oppressed by political leaders, and as well awakening their consciousness.

1. Introduction

From the point humans first begin cooing and babbling as infants up to the time they start expressing themselves by professing love, expressing anger, giving directives, making requests or giving outlet to what occupies their minds, language serves as the vital instrument they use. The study of Language (from different angles) has helped humanity in several ways to undertake effective communication. As the "wastebasket" of linguistics, (to borrow from Yule, 1996:6), Pragmatics studies the socio-cultural perspective of language use.

As a viable means of unveiling meaning, Pragmatics deploys several tools one of which is the Speech Act. In his groundbreaking William James lectures, J. L. Austin delineates the concept of "Speech Act". In these lectures, that came to be published as *How to do Things with Words*, he asserts that things are done through words. Austin (1962) defines the concept of "Speech Acts" as "the act of uttering a certain sentence in a given context for determined purpose, i.e. an act of communication."

Indirect Speech Acts help a speaker to convey hidden meanings via the use of a small number of words. By this, the author presents to the reader the possibility of having a meaning that exceeds the bounds of words used in a text. An Indirect Speech Act helps an interlocutor to question rhetorically, be sarcastic, express refusal and perform a multitude of such functions, all of it while exhibiting various kinds of the society to which the interlocutors belong. This means that besides functioning as a means of conveying additional meaning, Indirect Speech Acts further provide cues for discovering vital social conversational conventions for which the interlocutors also belong. Based on these, the present study focuses on some speech acts both from Austin and Searle to unveil ways through which speech acts enhance the understanding of *The Leader and the Led* written by Niyi Osundare.

2. Literature Review

As derived from logic and philosophy Pragmatics is popularly known as language in use. Scholars of this field believe that language use is of great importance to mankind. Early philosophers such as

Austin (1962), Searle (1969) and later Grice (1975) have tried to underline the fact that the occasion of an utterance is important, and that its total context must be understood before its meaning and intention be fully grasped.

Pragmatics is a field of linguistics, which studies language from the point of view of the users, especially the choices they make, the constraints they encounter in using language in social interactions, and the effect their use of language has on the participants in communicative act. Butari (2006:7) observes that the term pragmatics is derived from a Greek word "Pragmatikos" from Pragma-matter, meaning "in hand" or "in action". As a field of language, Pragmatics is fairly new, its origin lies in philosophy of language and the American Philosophical School of Pragmatics (Moore, 2001).

Lawal (2012:150) is of the opinion that Pragmatics evolved as a result of the short-coming of structural semantics to capture satisfactorily the sociological and other non-linguistic dimensions of verbal communication. What can be deduced from the above is that the goal of the pragmatician is to describe, adequately, the components of effective use of language. There is a relationship between how language is used and where it is used. This justifies the consideration of contexts that produces greetings forms across all cultures as being essentially vital.

It is obvious from the various definition of Pragmatics examined, so far, that Pragmatic theory has drawn inspiration mainly upon philosophy of language and 'the theory of speech act, in particular, as well as the analysis of conversations and of cultural differences in verbal interaction. Beyond this, the theory must also attempt a description of the background competencies, which language users activate to interpret speech acts, along with presuppositions and implicatures, it is only then that such theory can serve the necessary diagnostic and remedial purposes.

Speaking a language is performing certain speech acts such as making statements, giving commands, asking questions, making request and so on, and more abstractly such as referring and predicting. These acts are in general made possible in accordance with certain rules of a language. Vrabel and Poluzhyn (2005:2) posit that the reason for concentrating on the study of speech act is simply because "all speech communication involves linguistic acts. The unit of linguistic communication is not the symbol, word, or sentence, but rather the production or issuance of these symbols, words or sentences in the performance of a speech act.

Speech act theory arose in reaction to what Austin refers to as descriptive fallacy in his book titled *How to Do Things with Words*. In this book, Austin sets about demolishing the view of language that would place truth conditionals as central to language understanding. Vrabel and Poluzhyn (2005) note his method as follows:

First, he noted that some ordinary declarative sentences, contrary to logical positivist assumption, are not apparently used with any intention of making true or false statement. Examples are: *I apologize, I bequeath you my property, I declare war on Zanzibar, I object.*

The peculiarities in these sentences according to Austin (1962), is that they are not used to say things or describe state of affairs, rather they actively do things. After you have declared war on Zanzibar or raised an objection, a change has occurred in some substantial way. Furthermore, you cannot asses such utterances as true or false. Rather, these utterances are regarded as events in a similar way to other actions. Austin (1962) termed these peculiar and special sentences and the actions realized in them as performative and he contrasted them to statement assertions, which he calls constatives.

Austin further breaks down speech acts into three different types: locutionary act, illocutionary act and perlocutionary act.

Locution: This is the uttering of a sentence with determinate sense and reference. Locutionary act is the act of making a meaningful utterance, a stretch of spoken language that is preceded by silence and followed by silence or a change of speaker. The complete locutionary act includes:

The phonic act: uttering noises, phones etc

The phatic act: producing noises as belonging to certain vocabulary and being part of a language.

The rhetic act: using these noises with certain sense and reference.

Illocution: Vrabel and Poluzhyn (2005) describe illocutionary act as “the making of a statement, offer, promise, and so on, in uttering a sentence by virtue of the conventional force associated with it. Illocution refers to the use of sentences to express an attitude with a certain function or ‘force’. It differs from locutionary acts because it carries a certain urgency and appeal to the meaning and direction of the speaker. Austin (1962) suggests that it is possible to distinguish a number of classes or families of speech acts. Classified according to their illocutionary force, he suggests the following classes:

- iii. Verdictives: typified by giving a verdict, estimate, reckoning or appraisal.
- iv. Exercitives: the exercising of power, rights, or influence. Examples include urging, advising, voting, ordering.
- v. Commissives: includes promising or undertaking; these acts commit you to something, but includes also declarations, or announcement of intentions, which are not promises.
- vi. Behavitives: which have to do with usual behaviours and attitudes, for example, apologizing, congratulating, commanding, condoling, cursing and challenging.
- vii. Expositives: these acts make clear how utterances fit in to the course of an argument or conversation. In a way, these might be used as metalinguistic. Examples are; I argue, I concede, I assure, I postulate.

Austin later discovered that there are many instances of overlap. A very large body of research exists as a result of linguists’ effort to arrive at a more precise classification both of the broad classes and the sub classes of speech acts. Bach and Harnish (1979) offer their own types of illocutionary acts.

- (iii) Constatives: these include suggesting, describing, infirming, predicting. These acts reveal the speakers’ beliefs or knowledge and the hearer accepting these beliefs or knowledge as their main intention.
- (iv) Directives: this act occurs when the speaker is trying to induce a hearer to action and provides motivation for the action. Directives include advice, prohibitions, suggestion. The speaker wants the hearer to do something and is providing reasons, motivations and information for the action.
- (v) Commissives: this act is when the speaker is agreeing or obligating himself to do something for the hearer in the future. Commissive acts include; promising, offering. The speaker is, by uttering the act, committing himself to some future action.
- (vi) Acknowledgement: these include acts such as thanking, congratulating, apologizing. Acknowledgements occur when the speaker is communicating emotions or feelings that he or she wants the hearer to understand.

Searle (1965:79) proposes an alternate classification which includes the following:

- (iii) Declarative: this corresponds fairly with Austin's performative utterances.
- (iv) Expressive: This includes acts like thanking, congratulating, condoling. It corresponds with Austin's behavitives act.
- (v) Assertives: the successful performance of this act depends on the truth or falsity of the speaker.

Perlocution: perlocutionary act contains the effect of the illocution on the hearer. It is an act or a state of mind brought about by or as a consequence of saying something. It is the consequent effect on the hearer which the speakers intend to extract from his utterance. It is the act performed by the hearer as a result of what is said, such as convincing, persuading, annoying, amusing, etc.

Illocutionary act such as stating are often directed at or done for achieving perlocutionary effect such as convincing or persuading the addressee.

Presupposition plays a crucial role in the production and comprehension of speech act. Presupposed information contained in an utterance has the tendency of orienting and restricting people's thought in an easy and concealable way. The meaning of the word 'presupposes' is to assume beforehand, involve, imply, and represent some of the most powerful of language pattern. Hudson (2000:321) states that a presupposition is something assumed to be true in a sentence which asserts other information. This definition can be exemplified as follows:

1a. Yosilaughed again

1b. Yosi had laughed before

The first sentence presupposes the information in the second sentence, and this is apparent in the fact that if the first sentence is negated, the truth of the second remains unchanged.

1c. Yosi did not laugh

Thus, negation of a sentence can be considered as one of the tests used to check for the presupposition underlying the sentence, as in;

2a. Musa's book is big

2b. Musa's book is not big

Although these two sentences have opposite meaning, the underlying presupposition 'Musa has a book remains the same. This property of presupposition is generally described by linguist as 'constancy under negation'. Basically, it means that the presupposition of a sentence will remain constant even when that statement appears in a negated form.

The choice of language use in poetry to convey the idea of the poet is of great importance. The diction carries metaphorical meaning through the creative use of language. The poet carefully selects his words that contain concrete meanings that needed to be broken down for readers to understand. These words are syntactically arranged to achieve stylistic effects. The stylistic effects of the poetic language indicate the peculiarity of how they are used by poets

3. Theoretical Framework

This study adopts Pragmatics as its framework of analysis. Pragmatics is a layer of linguistics that deals with language in use. It has to do basically with the meaning of utterances in context. The theoretical framework selected for this work is the pragmatic theory put forward by BayoLawal (2012) in what he calls *Models of a Pragmatic Theory*. From this model, two underlying structures are found 'Surface Structure and the Background Structure' which are further broken down into six levels. The first level is the Linguistic level, under which domain we have the phonological, lexical, semantic and syntactic features, as the basic linguistic level at which utterances are produced and perceived. The Background structure consists of five layers which are: Situational, Psychological, Social, Sociological and Cosmological. All the levels further split into 'contexts' and

'competencies' asymmetrically. The ultimate level of speech acts is that of the perlocutionary acts which are the conventional or unconventional, intended or unintended consequences of utterances. This study, therefore, uses speech act, presuppositions and implicature as tools for analyzing the data.

The various levels of context are symmetrically related to the equally hierarchical levels of background knowledge or competence necessary for the production and interpretation of speech acts. The competence includes, in a fairly cumulative order, the linguistic (which involves lexical, phonological, morpho-syntactic and micro-semantic knowledge), the psychological (i.e. awareness of, and sensitivity to moods, attitudes and points of view), the situational (which refers to the knowledge of, and familiarity with the topic of discourse, location, objects and persons in the physical setting), the social (knowledge of social factors and principles governing conversation), the sociological (knowledge of the socio-cultural and historical background to the utterance) and the cosmological (which is the language user's knowledge of the world, his factual knowledge and general world-view).

4. Methodology

The methodology used for this study is the qualitative/descriptive method. These methods serve as the means of collecting and interpreting the data. The sampling technique deployed for the study is purposive sampling. The poem under study, *The Leader and the Led*, is taken from the 2021 – 2025 WAEC/NECO list of African Poetry

5. Presentation and Analysis of Data

The researcher attempts to demonstrate that the beauty and the multiple layers of meaning in poetry can be better explored if the readers look at the lines from a pragmatic perspective in search for implied meaning. The poem is analysed pragmatically by stating the direct and indirect illocutionary acts it performs, the perlocutionary act effect, pragmatic presupposition and then the contexts/competencies needed for interpretation are briefly outlined. The contexts/competencies cover linguistic, situational, psychological, social, sociological and cosmological analysis.

“THE LEADER AND THE LED”

Lines 1-2: The lion stakes his claim/To the leadership of the pack

Direct illocution: Assertive

Indirect illocution: Expressive

Perlocution: To establish an understanding that leadership is not something to claim but it is to be earned by good character. Therefore, every prospective leader must make conscious effort to be of good character.

Presupposition: It presupposes that there is a context for the leadership position.

Contexts/Competencies:

Linguistic: The expression 'stakes his claim' is figurative. The figure of speech used here is imagery which indicates that there is a struggle for something. The lion desires to be the leader of the animals just as other animals are struggling for the same leadership role.

Situational: The craving for leadership position. There is a need for a leader to lead others.

Psychological: The poet uses animals and their well-known features to demonstrate his views about leadership and followership in Africa

Social: The poem shows the kind of relationship that exists between African leaders and their followers. The relationship is that of the oppressor and the oppressed.

Sociological: Africans are known for inordinate aspiration for power, even without the necessary qualities of leadership.

Cosmological: The poem suggests that leadership is not by one's ability to subjugate others but by the ability to show others the right way to follow and carry everyone along. The animals presented in the poem lack the leadership qualities and even the potentials or merits to be in the leadership tussle.

Lines 5-6: The hyena says the crown is made for him/But the impalas shudder at his lethal appetite

Direct illocution: Assertive

Indirect illocution: Expressive

Perlocution: The perlocutionary effect is to make one see leadership beyond something hereditary or something acquired by force.

Presupposition: It presupposes that there is a context for the leadership position.

Contexts/Competencies:

Linguistic: The expression 'lethal appetite' is a metaphor which refers to the consumptive ability of the impalas. This shows that the craving for leadership here is a do-or-die affair.

Situational: The craving for leadership position. There is a need for a leader to lead others.

Psychological: The poet-speaker uses animals and their well-known features to demonstrate his views about leadership and followership in Africa

Social: The poem shows the kind of relationship that exists between African leaders and their followers. The relationship is that of the oppressor and the oppressed.

Sociological: Africans are known for inordinate aspiration for power, even without the necessary qualities to occupy the leadership position.

Cosmological: The poem suggests that leadership is not hereditary but acquired or earned by right actions and attitude. The animals presented in the poem lack the leadership qualities and even the potentials or merits to be in the leadership tussle.

Line 17 – 24: "Our need calls for a hybrid of habits"/Proclaims the forest sage/"A little bit of a lion/a little bit of a lamb/Tough like a tiger, compassionate like a doe/Transparent like a river, mysterious like a lake/A leader who knows how to follow/Followers mindful of their right to lead"

Direct illocution: Assertive

Indirect illocution: Expressive

Perlocution: The perlocutionary effect is to inform the readers/listeners that leadership is acquired or earned by quality leadership characteristics. Therefore, to be a good leader, one must possess the necessary qualities.

Presupposition: It presupposes that all the animals presented lack the needed leadership qualities or requirements to assume the leadership role.

Contexts/Competencies:

Linguistic: There is an extensive use of simile in the above lines, thus: 'Tough like a tiger, compassionate like a doe'; 'Transparent like a river, mysterious like a

lake'. These comparisons are used to show the kind of leader that is required or needed. The comparison clearly states the characteristics of a good leader. Under the linguistic features, there is the use of alliteration in the above lines as contained in "hybrid of habits" (/h/ alliterates), "A little bit of lion/A little bit of lamb" (/l/ alliterates). This feature is used to appeal to the senses, thereby creating auditory imageries in order to sharpen the reader's imagination and make the meaning clear.

There is also the repetition of some expressions for emphasis, which are "A little bit of..." in lines 19 and 20

Situational: The craving for leadership position. There is a need for a leader to lead others.

Psychological: The poet uses some well-deserved features of some animals to demonstrate his idea of a good leader.

Social: The poem shows the kind of relationship that exists between African leaders and their followers. The relationship is that of the oppressor and the oppressed.

Sociological: Africans are known for inordinate aspiration for power, even without the necessary qualities of leadership.

Cosmological: The poem suggests that leadership is not by one's ability to subjugate others but by the ability to show others the right way to follow and the ability carry everyone along. The animals presented in the poem lack the leadership qualities and even the potentials or merits to be in the leadership tussle.

Niyi Osundare is known for his simplicity in choice of words, use of suitable imageries and powerful use of symbolisms in his poems. The poem, "The Leader and the Led", through the use of symbolisms, explores the topical issue of leadership. In this poem, Osundare foregrounds the prerequisites for holding a leadership position.

With the forest as a symbol of the human society, Osundare assesses the leadership crises in countries of the world and the seeming individual inadequacies and differences as causes of bad leadership. Animals, herbivores and carnivores, seek a leader among them to manage their affairs. Those interested in the position of the leader express their interests before the pack.

However, the gathering of animals is quick to pick out faults in each aspirant. When it seems no animal is perfect to lead the others, "the forest sage" (suspected to be the tortoise known in African folklore as standing for wisdom) intimates them about the kind of leader they need; one who is a "hybrid of habits". The sage proceeds on the qualities of a good leader. This poem subtly reveals qualities a sensible and compassionate leader should imbibe and on a general outlook, the things to look for in a leader. It also recommends that a leader should build a strong relationship with the led and in order to lead, he should be ready to serve his followers.

6. Findings and Discussions

This study surveys the pragmatic approach underlying the understanding of Niyi Osundare's selected poem. From the study, it has been observed that Osundare uses his writings to reflect his concerns with the socio-political woes in Africa and Nigeria in particular. He employs simple styles, metaphors and pastoral imagery that create an avenue for expressiveness and social transformation. Thus, linguistically, his poetry deploys suitable metaphors, similes and imageries to describe issues of concern. This is clearly seen in the analysis of the poem under study. The poem selected is so enriched with the use of metaphors to convey meaning to the people.

From the data presented and analysed above, this study has found that the pragmatics in Niyi Osundare's poems is all about aesthetics, education, awareness and information. Pragmatics gives the readers the ability to see and think beyond the ordinary. Any poet that is individual-minded and society-sensitive cannot afford to be silent in the face of oppression, subjugation, painful and cruel display of power as well as suppression and repression of people's will and rights. This is the well-defined description of the poet, Niyi Osundare.

From the above analysis of the selected poem of Niyi Osundare, it can be deduced that the direct performative or Illocutionary force of the selected poem tends to be mainly assertive through either informing or complaining about certain aspects of the Nigerian realities. In pragmatic terms, and within our model, these direct illocutionary acts are fundamental to the higher, indirect acts, which require the activation of other competencies beyond the linguistic. The major indirect illocutionary forces, which are the intended acts the poem is used to perform, differ and consist of the expressive and verdictive acts of judging, cautioning and advising. It can be safely concluded that Niyi Osundare's poem performs illocutionary acts that are conventionally and intentionally indirect. The findings seem to suggest that the intended illocutionary force of the poem serves as an appropriate instrument for regulating leadership excesses, 'mis-rule', misbehavior, mismanagement and enhancing social control.

In African society, poetry represents a veritable tool for marking and provoking desirable action. To analyse and interpret the intended illocutionary functions of Niyi Osundare's selected poem, the researcher employs certain pragmatic devices such as linguistic, situational, social, psychological, sociological and cosmological, to achieve this. The effective use of poetry for creating awareness and conscientising the multitude of the voiceless masses is not just a question of intention or convention, but an intricate fusion of the two. Thus, in line with our model of pragmatic analysis, conversational implicatures and presuppositions are related and instrumental to the indirect illocutionary force of the poem.

The study also examined the use of figurative devices such as figures of sound (alliteration), figures of similarity (metaphor and simile), figures of reference (allusion), figures of imagination (exaggeration and apostrophe) and so on. These figurative devices are deliberately deployed to effectively encode the meaning of the text under study and to achieve aesthetic value, in relation to context of situation and textual function. The figurative devices identified in the study are deployed to convey the intentions of the poets, issues raised in the poems and how they contribute to meaning clarification in the text which in a way serves as a bridge that connects language and literature.

The findings of this study could go a long way in extending the boundaries of pragmatic theory and in shedding more light on the significance of poetry in communicating and sending messages of change, transformation and emancipation. The study, therefore, reveals that various contextual and situational elements affect or determine the pragmatic deployment of the poetic devices. It further reveals that there are underlying felicity conditions that constitute the interpretative basis of the performative poetic utterances. According to the study, pragmatics is an inevitable aspect of language that is essential in exhuming and discerning or understanding the message of poets. It is also clear that figurative devices deployed to effectively encode the meaning of texts serve as the bridge of the gap between language and literature. In addition to the above, the communicative implicatures are entailments of the realities of Nigeria as a country.

Using the pragmatic theory in the analysis of the selected poems implies that poetry is a form of discourse which presents a situation in which communicative interaction takes place between two sets of interlocutors, that is the speaker and one or more listeners. In other words, the poem presents a communicative context in which interaction is created and made possible because there is a

speaker (perhaps, the poet-persona) who communicates a certain piece of information which in itself entails the performance of some actions.

7. Conclusion

Osundare sets out, in his poetry, to re-define African poetry in terms of revolutionary posture. As a result of his concern for man and the society, he advocates for the poor masses that are dominated and oppressed by political leaders. He writes to promote the interest of the teeming alienated and oppressed members of his society through a provocative poetry that could awaken their consciousness. He seeks to mobilize the numerous voiceless have-nots to the desire for social transformation. Osundare employs a series of linguistic and pragmatic styles to communicate his vision of social change.

Speakers and writers have diverse ways of relaying and communicating their ideas. The role of poets in the re-construction of the individuals and societies cannot be overemphasized. Indeed, poets, as life and image changers, are the watchdog of the society and also ensure that good governance is established through their campaigns. Niyi Osundare, a prolific poet, dramatist and literary critic, reflects his concern with the socio-political woes in Nigeria, castigates the architects of bad governance and advocates for the need to maintain clean consciences. He has always been a passionate champion of the right to free speech and is a strong believer in the power of words, saying that to utter is to alter.

Osundare sets for himself the task of re-awakening the consciousness of the poor. His poetry expresses the ideal of social equity in our nation. This is in tandem with what Emmanuel further refers to as 'social advocacy' (2007: 107) By this, he refers to the works in which the writer's social vision is preoccupied with the welfare of the masses and with the struggle against social ills. Delap argues "that the ability of leading Nigerian poets like Osundare to attract audience through public performance has become significant at a time when Nigeria's political and economic morass has sidelined intellectuals and the academic community".

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Appendix

Datum 1: *The Leader and The Led*

The Lion stakes his claim 1

To the leadership of the pack

But the Antelopes remember

The ferocious pounce of his paws

The hyena says the crown is made for him 5

But the Impalas shudder at his lethal appetite

The Giraffe craves a place in the front

But his eyes are too far from the ground

When the Zebra says it's his right to lead

The pack points to the duplicity of his stripes 10

The Elephant trudges into the power tussle

But its colleagues dread his trampling feet

The warthog is too ugly

The rhino too riotous

And the pack thrashes around 15

Like a snake without a head

“Our need calls for a hybrid of habits”,

Proclaims the Forest Sage,

“A little bit of a Lion

A little bit of a Lamb 20

Tough like a tiger, compassionate like a doe

Transparent like a river, mysterious like a lake

A leader who knows how to follow

Followers mindful of their right to lead

SECTION 2: LITERATURE

(Adabi)

Mujallar Algaita: Kwaifin Intanet

Nazarin Sosuwar Zuci A Wakar Shahara Ta Aminu Ladan Abubakar (ALA)

GARBA LAWAL

Tsangayar Ilimi, Jami'ar Jihar Kaduna

Tsakure

Wannan takarda ta yi nufin yin tsokaci game da yadda Aminu Ladan Abubakar (ALA) ya sarrafa zantuttuka masu jibi da sosuwar zuci a wakarsa ta "Shahara", wato yadda mawaƙin yake ambata wasu batutuwa da suke sosa masa zuciya su kuma bata masa rai a duk lokacin da ya tuna da su a zuciyarsa. Saboda wasu abubuwa marasa daɗi da suka faru a sanadiyyar sana'arsa ta waka da yake ganin ba zai taɓa mantawa da su ba a rayuwa. Shi ya sa a duk lokacin da ya tuna da su sai su sosa masa zuciya tare da sanya masa bacin rai da nuna damuwa game da lamarin duk da dai abin ya riga ya wuce. A takaice dai nazarin ya gano cewa wakar Shahara kunshe take da zantuttuka msu jibi da sosuwar zuci da mawaƙin ya sarrafa da nufin fadakarwa da ilmantarwa ta hanyar bayyana wasu abubuwa na zahiri da suka faru a gare shi da nufin su zama izna ga jama'a.

1.0 Gabatarwa

Waka zance ne mai cike da hikima da tsari wanda ake aiwatar da sautin murya mai zaƙi da jan hankali tare da nufin isar da wasu sakonni da za su amfanar da jama'a. irin wannan sakonni su ake kira da jigo wanda yake bijirowa ta fannoni mabambanta. Cikin sha'anoni da suka shafi rayuwar al'umma ta yau da kullum. Mawaƙa kan sarrafa zantuttuka ko kalmomi a waƙoƙinsu domin fadakarwa ko ilmantarwa ko wa'azantarwa da dai sauransu. Wato kamar yadda Aminu Ladan Abubakar ALA ya sarrafa wasu zantuttuka masu jibi da sosuwar zuci da nufin fadakarwa ko wa'azantar da mutane. Saboda ita zuciya tamkar birni ce da gangan jiki ke rayuwa a cikinta. Sakamakon yadda gaɓɓan jiki ke gudanar da rayuwa ta hanyar sahalewar zuciya. Saboda zuciya ke sarrafa ko samar da tunani ga kwafwalwa har ya kai ga mutum ya aikata abin da zuciya ta raya masa.

Har wa yau kuma zuciya ke sarrafa ko samar da tunanin abubuwa daban-daban wato masu kyau da marasa kyau musamman a duk lokacin da zuciya ra sosu sakamakon faruwar wani abu. Domin ita zuciya kan sosu ne sakamakon yawaita tunani kan wasu abubuwa da suke faru na farin ciki ko murna ko kuma waɗanda ka iya haifar da bacin rai ko takaici.

Aminu Ladan Abubakar ALA na ɗaya daga cikin mawaƙan Hausa na zamani wanda ya rera wakar "Shahara" wacce yake bayyana yadda wasu abubuwa da suka faru a kansa waɗanda ba zai iya mantawa da su ba a rayuwa.

Saboda haka, wannan takarda tsokaci ne za a gudanar kan ita wannan waka domin tabbatar da sahihancin batutuwan da mawaƙin yake bayyanawa a wakar.

1.1 Takaitaccen Tarihin Aminu Ladan Abubakar (ALA)

Masana da manazarta irin su Imran (2008) da Umar (2011) da Hamza (2011) da Isa (2013) da Muhammad (2014) da Yakasai da Sani (2021) duk sun yi tarayya a kan cewa an haifi Aminu Ladan Abubakar (ALA) a ranar Talata 2 ga watan 10 shekara ta 1973 cikin shekarar hijira ta 1394 a Unguwar Yakasai Karamar Hukumar Birni da kewaye, Jihar Kano. sai dai kuma an yaye shi ne a wata unguwa ta daban, wato a unguwar Kofar Wambai a hannun kakanninsa. Daga baya sai iyayensa suka yi kaura zuwa karamar Hukumar Nasarawa inda suka zauna a unguwar Tudun Murtala.

Aminu Ladan Abubakar (ALA) ya fara karatu ne da koyon karatun addini a karkashin wani malami mai suna Malam Muhammad Sani wanda ake yi wa laƙabi da Malam Dan-Sakkwato wanda a

wurinsa ne ya haddace izifi biyar daga cikin Alkur'ani mai Girma. Baya ga nan kuma ya yi karatu a wata makarantar Islamiyya mai suna Zaharaddeeni Islamiyya ta Tudun Murtala karkashin kulawar Malam Usman Tudun Wada, inda ya fara tun daga rabin aji har ya zuwa aji shida, wanda daga baya kuma ya zama daya daga cikin Malaman Makarantar.

Aminu Ladan Abubakar (ALA) ya fara karatun boko ne a wata makarantar Firamare mai suna Tudun Murtala Primary School, inda ya yi karatu a tsakanin shekarar 1980 zuwa 1986. Daga nan kuma sai ya halarci makarantar Sakandare ta Dakata Kawaji wato (Government Senior Secondary School, Dakata Kawaji), daga shekara ta 1986 zuwa 1992. Bayan ya kammala karatunsa na sakandire a shekara ta 1992, sai ya dakatar da ci gaba da karatun sakamakon matsaloli irin na rayuwar yau da kullum har tsawon shekaru goma sha biyu (12).daga baya ya koma makarantar gaba da sakandire a shekara ta (2000 inda ya shiga makarantar fasaha ta Kano wato (School of Technology, Kano) inda ya yi karatu a fannin zane-zane wato (Department of Arts and Industrial Design) a wannan makaranta , ya samu shedar Difuloma ta kasa a shekarar 2003.

1.2 Wakar Shahara Ta Aminu Ladan Abubakar (ALA)

Wakar Shahara waƙace da ke da rukuni guda biyar da Aminu Ladan Abubakar (ALA) ya rera da nufin bayyana tarihin rayuwarsa da kuma ire-iren gwagwarmaya da kalubale da ya fuskanta a rayuwa, wato tun daga tasowarsa har ya zuwa lokacin da ya yi fice a fagen waƙoƙin Hausa na zamani. Mawaƙin ya tsara waƙar Shahara bisa tsarin rukuni-rukuni tun daga rukuni na farko zuwa rukuni na biyar. Rukunin farko ya ƙunshi tarihin haihuwar mawaƙin. Rukuni na biyu kuma ya ƙunshi gwagwarmayar da mawaƙin ya tsinci kansa a cikinta. Rukunin na uku ya ƙunshi bayyana yadda mawaƙin ya shahara a fagen waƙa. Sai rukuni na huɗu wanda yake cike da bayanan kalubalen da mawaƙin ya fuskanta a rayuwa. Rukuni na biyar kuwa yana ɗauke ne da bayanan nasarorin da mawaƙin ya samu a rayuwa. Wakar Shahara ta bambanta da sauran waƙoƙin da Aminu Ladan Abubakar (ALA) ya rera domin kuwa waƙa ce da mawaƙin yake bayyana wasu batutuwa da suka faru a kansa, ko kuma waɗanda suka faru a idonsa, wato abubuwa ne a zahirance ba wai shaci faɗi ba, kamar yadda suke a sauran waƙoƙin mawaƙa. Wato dai waƙa ce da take ƙunshe da abubuwan al'ajabi da tausayi da baƙin rai da farin ciki da annashuwamurna waɗanda mawaƙin yake ƙoƙarin bayyanawa da nufin su zam izina ga jama'a.

1.3 Sosuwar Zuci a Wakar Shahara

Akwai batutuwa da dama dangane da ita kalmar ta sosuwar zuci inda masana da dama suka tattauna game da ma'anarta. Daga cikin su akwai Izardo (1977) inda ya ce:

“Emotion is a strong feeling such as love, fear, or anger, the part of person's character that consists of feelings”.

“Wato yawaita tunanin wasu abubuwa dake cikin zuciya kamar soyayya ko tsoro ko fushi wanda kuma tunani na ɗaya daga cikin halayya ko ɗabi'ar ɗan'Adam”.

Shi ma Daniel, (1995) ya kara da cewa:

“Emotion is a strong mental instinctive feeling such as love or fear. He added that “emotion combined cognition bodily arousal and behaviour. There is a huge difference in the way of feeling emotion by human beings and animals through both of them experienced anger, fear, sadness and joy.”

Shi ne tsantsar tunanin wani abu da ake riƙe da shi a zuciya, wato wani abu da ya shafi ilhama kamar soyayya ko tsoro. Ya kara da cewa, “Akwai manya-manyan hanyoyi da dama mabambanta

da ake fahimtar sosuwar zuci ga dan'Adam da kuma dabbobi wato ta hanyar funshi da tsoro da bacin rai da jin dadi...”.

Shi kuwa Gusau, a tasa fahimtar cewa ya yi “sosuwar zuci wani abu ne yakan darsu a zuciyar mutum na jin dadi ko bacin rai ko kuma wani abu da kan rinjayi zuciyar mutum domin son wani abu ko kiyayya ga wani abu”.

Bisa ga la'akari da wadannan ra'ayoyin masana da suka gabata, a iya cewa, sosuwar zuci shi ne yawaita tunani kan wasu abubuwa da suka faru a baya, wadada ake riƙe da su a zuciya, wanda tunawa da su ke haifar da samuwar jin dadi ko farin ciki. Kuma tunawa da su ke samar da bakin ciki ko bacin rai da dai sauran su. Wato dai sosuwar zuci yanay ne da ya shafi rayuwar dan'Adam da ta funshi tunani da juyayi da kiyayya, soyayya, fushi, raha da dai sauran su. Duk wadannan kan samu ne a lokacin da zuciya ta sosu.

Aminu Ladan Abubakar (ALA) ya yi amfani da zantuttuka masu jibi da sosuwar zuci a wakarsa ta Shahara domin nuna farin ciki ko murna da kuma bacin rai ko nuna damuwa ga wasu abubuwa da suka faru a baya, da suke sosa masa zuciya musamman ma a duk lokacin da ya tuna da su. Wato kamar yadda yake bayyana tafaddama ko rashin fahimtar da ta faru a tsakaninsa da Hukumar Tace Finafinan Hausa ta Jihar Kano (Censorship Board, Kano) wacce ta yi sanadiyyar zuwansa gidan Kurkuku (Prison). Mawaƙin yana cewa:

Jagora:

*Karfe goma na safe,
Shi ne loton mu gona,
An fara tafi da taro,
Sha biyu daidai na rana,
Darakta da ya zo shi,
Sai kawai ya haye bayana,
Manufofi na matata,
Censorship duk ya zana,
Ya doshi kusan awa biyu,
Da bayani nazarina,
Kiran Sallah da an kai,
Shi ya gushen bayana,
Da jin haka sai ya ce to!
Mu takaita da bayana,
A zatona za ya ce duk,
Ku mu amsa kiran Gwanina,
Ku mu je izuwa ga sallah,
Faralli don Khalikina,
Sai ya ce mu yi tambaya dai,
Biyu ko uku masu jina,
Mawaka sun yi jangwam,
Sai na daga hannuwana,
Alamuna a bani,
Izini domin bayana.*

Duk wadannan zantuttuka ko bayanai da mawaƙin yake bayyanawa a wannan diya da ya gabata na daga wannan waka, ya kawo su ne domin nuna takaici da bacin rai na rashin yi musu adalci tare da danne masu hakƙoƙinsu daga hukumar tace fina-finan Hausa ta jihar Kano. Aminu Ladan Abubakar ya nuna gazawar shugabannin hukumar saboda an gayyace su karfe goma na safe amma shi kansa shugaban Hukumar ya zo taron a makare domin bai zo ba sai karfe goma sha biyu na rana.

Har wa yau kuma bayan kammala jawabin shugaban hukumar maimakon a je a yi sallah a dawo tun da lokacin sallah ya yi amma kawai sai ya ba su damar tambayoyi biyu zuwa uku kacal. Wato dai babu wata dama da ya ba su domin su kare kawunansu daga zarge-zargen da ake yi musu, wanda hakan kuma babu adalci a ciki. mawaƙin ya ci gaba da bayyana baƙin ransa da nuna takaicinsu ga hukuman tace fina-finan Hausa ta jihar Kano inda yake cewa

Jagora:

*Izzin biyu anka ba ni,
In yi za a nade bayana,
Tambaya dai ta farko,
Ta'aliki nai na kaina,
Dokoki da ya zana,
Duka Allah ne ya zana,
Damarar Censor a kanmu,
Gyara bisa addinina,
Kuma mu dukkan mawaka,
'Ya'ya ne duk na sunna,
'Ya'yan Hausa Fulani,
Tarbiyyar addinina,
Sai na ce duka mun ji mun bi,
Dokokin Khalikina,
Sai dai farin su'ali,
Me yasa ya shugabana,
Ka ce gyaranmu za kai,
Bisa tsarin addinina,
Kuma ka je kai sanarwa,
A kafofin rediyona,
Ka ja Aya Hadisi,
Bisa hujjar Khalikina.
Ka ce mana 'yan badala,
Yaki za kai da barna.*

Duk waɗannan zantuttuka ne ko bayanai da ke nuna baƙin rai ko takaicin abubuwan da suka faru a tsakanin kungiyar mawaƙan Hausa da kuma hukumar tace fina-finan Hausa ta Jihar Kano, wato a inda mawaƙin yake nuna gazawar shugaban hukumar tare da nuna masa kura-kuransa. Kamar yadda ya kira su da 'yan badala kuma ga su 'ya'yan sunna, 'ya'yan Hausa Fulani waɗanda aka san su da kunya da kawaici da tarbiya ta gargajiyarsu da ta addini. Da waɗannan kalamai ne mawaƙin yake foƙarin nuna gazawar shugaban domin ya gyara kalamansa a kansu. Haka dai wannan taƙaddamar ta ci gaba a tsakaninsu, kamar yadda mawaƙin ya ci gaba da bayyanawa a waƙar inda yake cewa:

Jagora:

*Na yi hira garin Kaduna,
Da kafofin Rediyona
Haka Raypower ta F.M.
Mun hira ta ra'ayina,
Wannan ya fusata
Suka lashi takobi kaina
Suka hau nema na ALA
Za ai shara'a a kaina
Wata ran Juma'a da dare*

*Na ga gardawa a kaina
Na je ofis da ni da
Adam kirfi na guna
Suka ce mu an ka turo
Kararka akai bayana
suka ce "Noma salan yau
A siteshan za ka kwana*

Aminu Ladan Abubakar ALA ya ci gaba da nuna takaici da bacin rai ga hukumar tace fina-finan Hausa ta jihar Kano kasancewar yadda suka yi sanadiyyar zuwansa gidan kurkuku saboda fin karfi da kuma zalunci. Saboda tun daga lokacin da mawaƙin ya yi hira a gidan rediyo domin koƙarin kwatar 'yanci a kan sana'arsu. Haƙiƙa duk waɗannan wasu abubuwa ne da suka faru gare su kuma suke sosa zuciyar mawaƙin waɗanda suke sanya masa bacin rai ko takaici a duk lokacin da ya tuna da faruwarsu. Baya ga wannan kuma mawaƙin ya bayyana yadda taƙaddama ta kasance a kotu wato tun daga zaman farko har ya zuwa zama na uku inda yake cewa:

*Jagora: Nan take Magatakarda,
Ya aje fayel na guna.
Muhiti ya karanta kara,
Ya kira sunan Ubana.
Na gabata a ɗan akwaku,
Ya kira Lauyan Gurina.
Ya gabata da Lauyana,
Murtala Lauya a guna.
Bayan fa karanta caji,
Aka nemi fa ra'ayina.
Gility or not gility
I am not gility bayana.
Dan shiru ya gita tsakani,
Sai rubuce-rubuce kana.
Daga nan Lauya na Gwamna,
Ya nemi a kara kwana.
Baristan barayina,
Ya aminta da kara kwana.
Daga nan aka dagga kara,
Zuwa kashegari na.*

Haka dai mawaƙin ya yi ta zayyano waɗannan zantuttuka da suke sosa masa zuciyar a duk lokacin da ya tuna da faruwar lamarin tare da nuna bacin rai ko rashin jin daɗi a duk lokacin da batun ya faɗo masa a zuciyar. Aminu Ladan Abubakar (ALA) ya bayyana yadda lamarin ya karƙare inda yake cewa:

*Jagora: Rana ta zama na uku,
Tun safe na je na zauna.
Jama'a duk sun jigata,
'Yan tsiraru ne a guna.
Karfe biyu cif! Na rana,
Jami'a sun bar gurina.
Sai ga mota ta Prison,
Da ma'aikata da rana.*

*Sai ga Alkali ya zo,
Sai ga Lauya ya zauna.
A cikin minti kalilan
Aka ce mu shige mu zauna
Aka sake karanta kara
Aka sake daga zamana
Amma kuma wanga loto
Ba beli wai a kaina
Lauya ya bukaci beli
Aka ce ba shi a kaina
Jami'ai suka sani mota
Sai kurkuku zani kwana*

Wadannan su ne abubuwan da suka faru a yayin zaman kotu inda aka gudanar da shari'a tsakanin mawaƙi Aminu Ladan Abubakar da kuma hukumar tace fina-finan Hausa ta Jihar Kano wanda a farshe kotu ta tura mawaƙin zuwa gidan kurkuku. Hakiƙa duk wadannan batutuwa ne masu bakanta rai musamman a duk lokacin da zuciya ta sosu a kansu, wato dai wasu abubuwa ne da mawaƙin ba zai taɓa mantawa da su ba a rayuwa. Saboda kusan a iya cewa yawaita tunani a kansu ya sanya shi bayyana abubuwan da suka faru a cikin waƙarsa ta Shahara. Tabbas wannan abin takaici ne a tura mutum gidan kurkuku babu beli, shi ba farawo ba, ba ɗan damfara ba ba kwarto ba kuma ba ɗan ta'adda ba.

Daga nan sai mawaƙin ya ci gaba da cewa, wato ind yake bayyana yadda ta kasance a tsakaninsa da bursunoni aa gidan kurkuku kamar dai yadda yake cewa a waƙar:

Jagora

*Da isar mu gida na jarum.
Jama'a na ta tsumina,
Aka bude minni kofa,
Da shiga naddaga kaina,
Na ji ihu ya karade,
Ya juyan hankalina,
Ihun da akai a loton,
Ya ruɗan kunnuwana,
Shahara ce ɗan mabuɗin,
Ilimi a kasan sanina,
Take sai suka fara waƙar,
Bakan dabon garina,
Yin hakan da sukai gare ni,
Sai ya juyan hankalina,
Sai na ma rasa inda za ni,
Sai na nemi guri na zauna,
Jami'an doka na furzin,
Suka harhana tsokana na,
Suka ce zo na cikinmu,
Mu yi sallah sai mu zauna,
Da muka gama alwalarmu,
Ni na yi liman da kaina,
Na idar kuma na yi du'a'i,
Jarabawa yau a kaina.*

Duk wadannan batutuwa da mawaƙin ya bayyana sun faru ne a gidan kurkuku waƙanda yake yawaita tunawa da su lokaci zuwa lokaci, saboda wasu abubuwa ne na al'ajabi da takaici da suke sosa masa zuciya. Sa'ammam kumaa su sanya masa faƙin rai ko baƙin ciki da nuna damuwa kan faruwar lamarin. Musannan a duk lokacin da batutuwan suka faɗo masa a zuciya.

Bisa la'akari da wadannan batutuwa da mawaƙin ya zayyano a wannan baiti za a fahimci cewa akwai rashin adalci ga hukumar tace fina-finan Hausa ta wancan lokacin, dangane da ukubar da ta jefa mawaƙin a ciki. Haƙifa waƙannan abubuwa da suka faru ga Aminu Ladan Abubakar (ALA) wasu abubuwa ne da ba zai taɓa mantawa da su ba a rayuwa. Kuma a duk lokacin da ya tuna ko suka faɗo masa a rai sai zuciya ta sosu tare da samun faƙin rai ko rashin jin dadi na tunawa da wannan mummunan lamari da ya faru da shi a baya.

1.4 Kammalawa

Haƙifa waƙar Shahara ta Aminu Ladan Abubakar (ALA) waƙa ce da take kunshe da zantuttuka masu jibi da sosuwar zuci da mawaƙin ya sarrafa a waƙar da nufin faɗakar da jama'a wasu al'amura da suka shafi rayuwa ta yau da kullum. A inda ya kawo misalai da shi kansa wato ta hanyar bayyana wasu kaɓuɓe ko jarabawa da suka faru a kansa da nufin su zama izna ga jama'a. har wa yau kuma mawaƙin ya sarrafa zantuttuka masu jibi da sosuwar zuci a waƙar Shahara domin bayyana wa duniya irin gwagwarmaya ta rayuwa da ya haɗu da su a fagen waƙoƙin Hausa cewa da wannan dalili ne ya raɗa ma waƙar suna "Shahara".

Haka kuma Aminu Ladan Abubakar (ALA) ya yi amfani da zantuttukan shahara da nufin zaburar da jama'a wajen dagewa a kan gaskiya da kuma yin riƙo da sana'a da jaruntaka saboda ta haka ne mutum zai samu damar shahara ko fice a sana'arsa. Wato kamar yadda shi kansa Aminu Ladan Abubakar (ALA) ya yi fice kuma ya shahara a fagen rera waƙoƙin Hausa na zamani.

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Salon Amfani da Taurari a Matsayin Ginshikan Rubuta Kagaggun Labarai Na Hausa: Tsokaci A Kan Littafin Jiki Magayi

KABIRU AHMAD GWARZO da UMAR YAHAYA

- *Sashen Koyar da Hausa, Kwalejin Ilimi ta Sa'adatu Rimi, Kumbosto, Jihar Kano*

Tsakure

Samar da taurari a aikin bayar da labari ginshiki ne wajen isar da saƙo. Cim ma manufar marubucin kagaggen labari ya dogara da salon amfani da taurarinsa. Domin kuwa su ne wadanda yake amfani da su ya sakar musu aikin bayar da labari su rika magana a maimakonsa, ma'ana dai su ne suke arar bakin mawallafi su ci masa albasa. Manufar takardar ita ce, ta nazarci salon da marubutan suka yi amfani da shi wajen zaɓin taurarinsu domin su isar da sakonsu ga al'umma. A wannan takarda an yi amfani da hanyar karance-karancen bayanai a cikin bugaggun littattafai da kasidun da aka wallafa a cikin mujallu. Sannan kuma an yi amfani da hanya ta bayani wajen nazarin da bayyana sakamakon bincike. Bayanan da aka yi amfani da su wajen kafa hujja a nazarin an samo su ne daga littafin Jiki Magayi na Dr. R. M. East da John Umar Tafida Wusasa (1933). Wannan takarda an dora ta ne a kan Ra'in Dabarun Bayar da Labari da Mukhtar (2004) ya samar a cikin littafinsa mai suna Jagoran Nazarin Kagaggun Labarai, inda aka kalli yadda marubutan littafin Jiki Magayi suka yi amfani da taurarin a cikin labarinsu ta bayyana sigar taurarin da rukunan ajin da suka fada da yadda suke aiwatar da lamuransu a cikin labarin. A wannan takarda an gano cewa fahimta da hikima da dabarun mawallafa ba su zama daidai ba. Wannan kuwa yana faruwa ne, a sakamakon bambancin ilimi da gwagwarmaya da gogewa da zirga-zirgarsu, wanda hakan kan yi matuƙar tasiri wajen samar da taurarinsu. Haka kuma, an fahimci cewa, mawallafan littafin Jiki Magayi sun yi amfani da dukkan nau'o'in taurarin kagaggen labari (Babban tauraro, kananan taurari, mikakken tauraro, tauraro mai gammo, da tauraro mai walkiya). Sannan binciken ya lura cewa, dabarun bayar da labari da Mukhtar (2004) ya gabatar sun dace da a yi amfani da su wajen nazartar salalen marubuta kagaggun labarai na Hausa.

Kalmomin Fannu: *Salo, Dabarun bayar da labari, Tauraro mai gammo, Tauraro mai Walkiya, Mikakken tauraro.*

1.0 Gabatarwa

Salon amfani da taurari a aikin bayar da labari, ginshiki ne wajen isar da saƙo ga al'umma. Dalili kuwa shi ne duk lokacin da mawallafin kagaggen labari ya kuduri niyyar rubuta labari, farkon abin da yakan zo a ransa shi ne maƙasudin abin da zai gina labarinsa a kai. Bayan wannan, abu na gaba shi ne ya yi tunanin ire-iren mutanen da zai kago ya zuba su a cikin labarin, wadanda su ne yake amfani da su wajen isar da sakonsa ga al'umma. Wadannan kirƙirarrun mutane ko aljanu ko dabbobi wadanda mawallafi ya ba su aikin bayar da labari su ake kira taurarin cikin labari. Sau da yawa kuma, sukan ture mawallafin wuri ɗaya su karbe ragamar aikin bayar da labari. Su wadannan kirƙirarrun taurarin cikin labari wadanda suke karbe aikin bayar da labari daga hannun mawallafi, su tsaya a maimakonsa, ma'ana dai su ari bakinsa su ci masa albasa, Mukhtar (2004: shf. 38) ya bayyana cewa sun kasu gida biyu, wato mai bayar da labari managarci da kuma mai bayar da labari marar nagarta. Mai bayar da labari managarci shi ne wanda mawallafi ya bayyana shi da cikakken mutum, mai hankali, wanda ba ya karya da wasu ayyukan assha, don haka, abin da ya ce ko ya fada ko ya bayyana a labari za a iya dogara da shi, ba tare da wani ɗar ba. Shi kuwa mai bayar da labari marar nagarta kishiyar mai bayar da labari mai nagarta ne, don haka, duk abin da ya bayyana ba za a iya dogara da shi ba. Manufar wannan takarda ita ce ta bayyana salon da mawallafa kagaggun

labarai suke amfani da shi wajen zabin nau'oin taurarin da suka dace a bigire da muhallai daban-daban, wajen isar da sakonsu ga al'umma. Saboda haka ne aka yi amfani da littafin *Jiki Magayi* na R. M. East da John Tafida Umar Wusasa wajen fito da misalai.

1.1 Ma'anar Salo

Salo hanyoyi ne da marubuta suke amfani da su wajen isar da sakonsu ga al'umma. Masana da dama sun sha kai-kawo game da ma'anar salo, daga cikinsu akwai Yahaya da Dangambo (1986:114) inda suka ce "Salo shi ne hanyar da aka bi aka isar da sakon littafi, wato dabarun jawo hankali da sarrafa harshe, misali, amfani da Hausa mai kyau, amfani da kalmomi cikin hikima, gina jumloji da dai sauransu. Shi kuwa Mukhtar (2001:148) ya bayyana cewa "Da wahala a yi farat a ce abu kaza shi ne salo a cikin rubutu. Sai dai abu daya daga cikin sigoginsa shi ne, salo ya kunshi dabarun jawo hankali ta hanyar sarrafa harshe, wanda kuma ya danganta daga wannan marubuci zuwa wancan". A ganin Sa'id (1978:72) kuwa "salo shi ne yadda mawaƙi ko marubuci ya zana tunaninsa a takarda. Daga nan sai ya duba shi ta gani shin yana da manufa, kuma bayaninsa yana da karfi ko rarrauna ne, wato ana fahimtarsa a cikin sauƙi ko kuwa sai an yi ta lalube kafin a gane manufarsa".

Ita kuwa Bilkisu Hassan (2012:9) cewa ta yi "Salo shi ne hanyoyi ko dabarun isar da saƙo ga mai ji ko karantawa, wanda ya kebantu ga mai shi kawai". Haka ita ma Asiya Nafi'u (2012:121) ta bayyana ma'anar salo da cewa, salo wani wayo ne na yaƙar duk wani abu da zai iya kawo tangarda wajen isar da sakon marubuci. Abin nufi, salo shi ne duk wata kurda-kurda da shige da fice da marubuci ya bi, domin ya ga hakansa ya cim ma ruwa wajen isar da sakonsa. Don haka, za a iya bayyana salo da cewa hanyoyi ne da dabaru da hikimomi waƙanda marubuta suke amfani da su wajen isar da sakonsa ga al'umma.

1.2 Ra'in Dabarun Bayar da Labari

Ra'in Dabarun bayar da labari, ya kunshi hikimomi da fasahohin da mawallafa kaƙaggun littattafai na Hausa suke amfani da su wajen isar da sakonsu ga al'umma cikin sauƙi. Mukhtar (2004) ya bayyana cewa "Dabarun bayar da labari na marubuci su ne ginshifan al'amuran da marubuci yakan dogara da su domin ya barje kaƙaggen labarinsa. Haka kuma, dabarun marubuci sun haɗa da duk wani irin gwalangwaso nasa da zai iya kawowa, kuma a fahimta a cikin labarin (Mukhtar, 2004:34-35).

Wannan takarda an dora ta ne a kan ra'in Dabarun Bayar da Labari da Mukhtar (2004) ya samar a littafinsa mai suna *Jagoran Nazarin Kaƙaggun Labarai*. A cikin wannan takarda za a kalli waƙannan fuskoki kamar yadda Mukhtar (2004) ya bayyana kamar haka:

Taurari

Babban tauraro

Kananan taurari

Tauraro mifakke

Tauraro mai gammo

Tauraro mai walkiya

Mai bayar da labari managarci

Mai bayar da labari marar nagarta

(Mukhtar, 2004:38-43 da 68-69)

1.2.1 Taurari

Duk lokacin da aka ambaci taurari a fagen nazarin kagaggen labari, ana nufin duk ilahirin mutanen ko aljanu ko dai dabbobi da suka taka wata rawa da marubuci ya kirƙira, kuma ya ba su damar yin magana ko suka aikata wani aiki a cikin labarinsa. Wannan ya nuna ko da dabbobi ma, ko aljanu ya yi amfani da su matuƙar ya ba su damar su yi magana, to su ma sun faɗa a matsayin taurari, ba lallai sai mutane kawai ba. Mukhtar (2004:68) ya bayyana cewa, “Taurari su ne ire-iren mutanen da mawallafi yakan sako a cikin labarinsa. Idan suna da yawa, maza da mata, yaro da babba na labarin su ne ake kira taurari, idan kuwa guda ɗaya ne, to, shi ake kira tauraro.

1.2.1.1 Nau’o’in Taurari

Kamar yadda aka bayyana a aikin bayar da labari na kagaggen littafi ana samun mutane iri-iri, wasu daga ciki ginshikai ne. Idan babu su to ba labarin, wasu kuma ‘yan rakiya ne, suna taimakawa ne don labari ya gudana gaba ɗaya su ake kira taurari. Sannan kuma a cikin ginshikan fitattun taurarin ma, wato muhimman akan sami wani daga cikinsu ya fi kowanne shahara a labarin, wannan shi ake kira babban tauraro. Masana da dama sun bayyana cewa taurarin kagaggen littafi sun kasu kashi biyu, wato babban tauraro da ƙananan taurari. Daga cikinsu akwai Galadanci da wasu (1993) da Zarruƙ da wasu (1996) da Yahaya da wasu (1992) da Mukhtar (2004) da sauransu. Haka kuma, ta fuskar halayya da ɗabi’ar aiwatarwa, taurari sun kasu gida biyu, wato mai ba da labari managarci da kuma mai ba da labari marar nagarta (Mukhtar, 2004:38).

Haka kuma, ana fahimtar nau’o’in taurari ta yanayinsu da kuma irin rawar da suke takawa a cikin labarin. Waɗannan ire-iren taurari sun kasu gida uku, wato mikakƙen tauraro da tauraro mai gammo da kuma tauraro mai walkiya (Mukhtar, 2004:69). Za a kawo abin da kowanne yake nufi a cikin aikin. Wannan takarda ta mayar da hankali ne kan salon amfani da taurari a matsayin ginshikan bayar da labari, domin kuwa su ne mawallafa suke dogara da su wajen isar da sakonsu ga al’umma.

2.0 Salon Amfani da Taurari a Matsayin Ginshikan Bayar da Labari a Littafin Jiki Magayi

A wannan takarda, an yi nazarin yadda mawallafan littafin *Jiki Magayi* suka yi amfani da ire-iren kirƙirarrun taurarinsu wajen isar da sakonsu ga al’umma, ta la’akari da nau’o’insu da ɗabi’unsu da yanayi da kuma irin rawar da suka taka wajen isar da sakon mawallafan ga al’umma. Wannan ya nuna cewa, gudunmawar da taurari suke bayarwa wajen isar da saƙo, ba za ta misaltu ba. Domin idan ba don su ba, ba yadda za a yi mawallafi ya isar da sakonsa ga al’umma, su yake wakiltawa, su bayyana sirrin zuciyyarsa. Ma’ana, su ne suke aron bakin mawallafi su ci masa albasa a lokacin da ya sakar musu aikin bayar da labari. Don haka, yanzu za mu yi nazarin yadda mawallafan littafin *Jiki Magayi* suka yi amfani da taurari wajen isar da sakonsu ga al’umma.

2.1 Nau’o’in Taurarin Littafin Jiki Magayi

Marubutan wannan littafi, wato John Tafida Umar Wusasa Zariya da R.M. East, sun yi amfani da dukkan nau’o’in taurarin littafin kagaggen labari wajen isar da sakonsu ga al’umma. Ga su kamar haka:

2.1.1 Babban Tauraro

Kamar yadda aka bayyana, a kirƙirarren littafi ana samun manyan taurari da ƙanana. Haka kuma, a cikin manyan taurarin ma ana samun ɗaya daga cikinsu wanda ya fi kowane shahara a cikin labarin, wannan shi ake kira babban tauraro. Mukhtar (2004:68) ya bayyana babban tauraro da cewa, “Shi ne wanda aka gina labarin a kansa, wanda kuma mawallafin yake ta faman tattalinsa, kuma ba ya so wani abu ya same shi a cikin labarin, kuma akasari ma, ko wani abu ya same shi, mawallafin zai

yi kokari ya sakalo labarin yadda reshe zai juye da mujiya, domin a ga cewa shi babban tauraron ya sami nasara”. A takaice, babban tauraro shi ne wanda ya mamaye kowane sako da lungu na littafin, shi ne kuma wanda marubucin yake ba wa sakonsa a hannunsa don ya isar da shi ga al’umma da taimakon sauran kirkirarrun taurari.

A littafin *Jiki Magayi*, akwai manyan taurari wadanda suka taka muhimmiyar rawa a labarin kamar Zainabu da Malam Shaihu da Tausayinka da sauƙi (boka) da Kyauta (Abdullahi dan Malam Shaihu da Zainabu). To, amma duk da irin muhimmancinsu a labarin, babban taroraro a littafin shi ne Abubakar, domin dukkan labarin ya ginu a kansa. Da farko, an bayyana yadda suke soyayya da Zainabu, wanda daga baya a sakamakon fassarar mafarkin da aka yi wa Malam Shaihu cewa idan ya aure ta, zai sami magaji, wannan ya sanya da taimakon Malam Sambo ya aure Zainabu. To tun daga lokacin ne Abubakar ya ci alwashin ramuwar gayya, wanda a sakamakon haka ne duk wasu zirga-zirga da aikace-aikace na littafin suka kasance sakamako ne na aikin da Abubakar ya aiwatar. Wato, na neman fansar lahanta kyauta dan Malam Shaihu da Zainabu wanda a karshe, ya yi nasarar hakan. Don haka, Abubakar shi ne babban tauraron littafin *Jiki Magayi*.

2.1.2 Kananan Taurari

Wadannan su ne dukkan sauran taurarin da mawallafin littafin ya kirƙira, bayan babban tauraro, wadanda aikinsu shi ne su taimaka wa babban tauraro wajen isar da sakon marubuci ga al’umma. Domin su ne wadanda babban tauraro yake taka kafadunsu ya isar da sakon mawallafi, idan ba domin kananan taurari ba, babban tauraro shi kaƙai ba zai iya isar da sakon mawallafi ba. Mukhtar (2004:68) ya bayyana cewa, su kananan taurari su ne sauran taurarin da mawallafi bai faye damuwa da abin da zai same su ba a cikin labarin. Daga cikin taurarin ana samun mai arziki ko mai karimci, ko matsiyaci ko babban ne na girman jiki ko kuwa yaro ne wanda yawanci mawallafa sukan kawo su ne, domin su samar musu wata dangantaka ta musamman tare da babban tauraro”.

Haka kuma, su kansu kananan taurarin akwai muhimmai daga cikinsu, wasu kuma ‘yan rakiya ne domin suna taimakawa ne kawai don labarin ya gudana. Muhimmai daga cikinsu akwai Zainabu da Malam Shaihu da Tausayinka da Sauki da kuma Kyauta, saboda muhimmiyar rawar da suka taka wajen gina labari. Sauran kananan taurari, wadanda ‘yan rakiya ne da suka taimaka wajen gudanar da labaran su ne kamar haka; Malam Audu (baban Zainabu) da Uwar Zainabu da Malam Sambo da Uban Zakari (wato baban Tausayinka da Sauki) da Aljani mai karon-kalgo da Uwar Abubakar da Kanin Abubabar da dogon Yaro da alkali da sauransu.

2.2 Sauran Nau’o’in Taurari

Bayan nau’in babban tauraro da kananan taurari, akwai wasu nau’o’in taurari kamar yadda Mukhtar (2004:69) ya kawo ire-iren taurari guda uku, wato miƙaƙken tauraro da tauraro mai gammo da kuma tauraro mai walƙiya. Wadannan nau’o’in taurari, an nazarce su a littafin *Jiki Magayi* da yadda mawallafan suka yi amfani da su wajen isar da sakonsu ga al’umma kamar haka:

2.2.1 Miƙaƙken Tauraro

Miƙaƙken tauraro, shi ne wanda da zarar marubuci ya bayyana halinsa, ko da jin sunansa mai karatu ba zai yi mamakin abin da zai aikata ba. A wannan littafi na *Jiki Magayi* an samu miƙaƙkun taurari da dama kamar haka, Malamin Tsibbu wanda a littafin aka bayyana mana shi ne wanda Malam Shaihu a lokacin da ya yi mafarki ya faɗa masa cewa

“Ya ga wata godiya a gidan Malam Audu an kai ta kasuwa. Wani mutum yana son ta kwarai da gaske har ya yi ciniki. Sai shi ma ya gan ta ya so ta kwarai ya kara kuɗi aka sallama masa, ya biya aka kawo masa gida aka

ɗaure, wancan kuwa ya hakura tilas godiyar kuma ta haifa masa ɗan dukushi kyakkyawa. Da ya girma ya yi masa sirdi ya hau ya tafi kilisa. Daga can doki ya kada shi ya tsere ya bar shi cikin ciwo kwarai” (Jiki Magayi, shf. na 2).

A nan, malamin Tsibbu shi ne ya share kasa, ya buga masa, sannan ya fassara masa mafarkinsa. Haka kuma, Tausayinka da sauƙi daga jin sunansa ba za a yi mamakin abin da zai aikata ba. A littafin, boka Tausayinka da sauƙi shi ne wanda Abubakar ya je wurinsa a garin Zauna-da-shirinka ya bayyana masa abin da yake tafe da shi. Boka Tausayinka da sauƙi ya bayyana wa Abubakar cewa ba isa ce ta sanya Malam Shaihu ya aure masa budurwarsa ba, *“Dalili shi ne yana son da ne an kuwa gaya masa idan ya auri yarinyar zai samu da”* (Jiki Magayi, shf. na 13). Daga nan sai Abubakar ya buƙaci a yi asirin da albarkar da yake nema ta samun da ta zama masa la’ana. Tausayinka da sauƙi ya ce zai yiwu, amma da sharadin cewa, *“Wannan abu zai yiwu, amma da wuya ka yarda in na yi maka dukan hakinsa yana kanka?”* (Jiki Magayi, shf. na 14). Da Abubakar ya yarda, sai boka Tausayinka da Sauƙi ya sanya shi ya nemo karon kalgo, shi kuma ya haɗa masa maganin wanda hakan ya yi sanadiyyar lalacewar Kyauta kuma a karshe ya kashe mahaifinsa. Don haka, ba za a yi mamaki ba, don Boka Tausayinka da sauƙi ya haɗa wannan magani wanda ya kai ga lalacewar Kyauta har ya kashe mahaifinsa. Dalili kuwa, daga jin sunansa wato Tausayinka da Sauƙi, an san ba za a samu jinkai ko tausayi a tare da shi ba. Saboda haka, ya haɗa asiri wanda ya yi sanadin lalacewar Kyauta har ta kai ga ya kashe mahaifinsa, wato Malam Shehu ba za a yi mamakin rashin imani da tausayinsa ba.

Haka kuma, 'yan fashi waɗanda suka yi wa Abubakar fashi a hanyarsa ta zuwa garin Sanga, inda suka ce da shi, *“Kai da ranka da kayanka ka zaɓi na zaɓa, Abubakar ya ce “Na zaɓi raina”* (Jiki Magayi, shf. na 20). Don haka, daga jin sunansu ba za a yi mamakin abin da suke aikatawa ba. Sannan kuma, aljani Mamallakin karon kalgon haɗa mugunta lokacin da Abubakar ya bayyana masa dalilinsa na neman karon kalgo, Aljanin cewa ya yi bayan ya kyalkyale da dariya:

“Samari ko da ma mu ba domin alheri ake neman mu ba, sai don mugunta. Da ka zo gare ni tun fari da dukkan wannan wahala ba ta same ka ba, domin mugunta ita ce halina wanda kuma ya yi nufin yin ta shi ne abokina” (Jiki Magayi, shf. na 25).

Bayan haka, Abubakar kansa mikakken tauraro ne domin mawallafan sun bayyana Abubakar da cewa mutum ne mai zafin zuciya. Misali a lokacin da Abubakar ya fahimci Zainabu ta juya masa baya da ya sanar da mahaifiyarsa, sai ta ba shi hakuri. Shi kuwa sai ya ce;

“Haba, Iya idan dai ni ɗan mutum biyu ne, sai na rama, zan shiga duniya kowanne hali na sani Allah zai taimake ni. Amma kada ki damu. Ga Audu nan da kanwata da kakarmu, sun ishe ki zaman duniya, ni kuwa idan da rai wata rana za ki ga na komo (Jiki Magayi, shf. na 9).

Da ta ji bayaninsa ranta ya facyi kwarai da gaske, domin ta san idan hankalin Abubakar ya tashi ba mai ikon tausand shi. Haka kuma, ita ma Zainabu da Abubakar ya fusata, sai ta ce wa Malam Shaihu kamar haka *“Tun da yake Abubakar ya yi zafin zuciyar tasa ina so ka fito zancen neman aure”*. (Jiki Magayi, shf. na 11). Haka kuma, Malam Audu mahaifin Zainabu ya faɗa wa Malam Shaihu, Abubakar mai zafin zuciya ne inda ya ce *“Ka sani kuma yaro ne mai zafin zuciya kwarai, idan bai auri Zainabu ba, babu wanda ya san abin da zai yi. Ni ma da kaina ba na fara ba”* (Jiki Magayi, shf. na 3). Don haka, ta la’akari da wannan halayya ta rashin hakuri da zafin zuciya na Abubakar,

ba za a yi mamakin yadda aka yi ta ba shi hakuri, ya keƙasa ƙasa ya ci alwashin sai ya rama abin da malam Shaihu ya yi masa na ƙwace abar ƙaunarsa, duk da munin abin da zai faru da kuma yadda sakamakon zai koma kansa. Saboda haka, wannan halayya ta Abubakar ta nuna cewa shi miƙaƙƙen tauraro ne.

Sauran miƙaƙƙun taurari a littafin *Jiki Magayi* sun haɗa da maharbi da Malam Shaihu da Sarki da alkali da Malam Audu da Dogon Yaro da Kishiyoyin Zainabu da Akawun kanti da sauransu a sakamakon halayyarsu da kuma rawar da suka taka a labarin.

2.2.2 Tauraro Mai Gammo

Tauraro mai gammo shi ne wanda yake da hali gagara koyo. Domin idan ya yi wani hali na kirki ko na taimako a cikin labarin, to wani lokacin sai ya yi abin tsiya, ta yadda za a riƙa mamakin anya kuwa shi ne zai aikata haka. Wato, kullum a cikin bayar da mamaki yake. Idan bai yi haka ba, to ba tauraro mai gammo ba ne (Mukhtar, 2004:69). A littafin *Jiki Magayi* an yi amfani da wannan nau'i na taurari. A wannan littafi Zainabu tauraruwa ce mai gammo. Dalili kuwa shi ne, ƙaunar da ke tsakaninta da Abubakar ko da wasa ba za a taɓa kawowa za ta bijire wa Abubakar ba. Domin kuwa, a lokacin da Malam Shaihu ya kira mahaifin Zainabu Malam Audu, ya faɗa masa buƙatarsa ta neman auren 'yarsa, sai Malam Audu ya ce:

“Wannan magana tana da wuya domin kuwa ita Zainabu, tun suna ƙanana akwai wani yaro sunansa Abubakar, tare suka taso tana sonsa, shi kuma yana sonta, har kowa ya sani ita zai aura mutane da yawa da samari ba wanda bai zaburo yana sonta ba, amma ta ƙi sai shi. Shi kuma duk duniyan nan ba ya son kowa sai ta “(Jiki Magayi, shf. na 3).

Don a ƙara tabbatar da irin ƙaunar da take yi wa Abubakar a lokacin da Malam Shaihu ya tura a kira ta, daga farko cewa ta yi *“Yaro ya koma ya faɗa masa ba za ta zo ba”* (Shf. na 4). Haka kuma lokacin da Abubakar ya zo wurinta ransa a bace, don Malam Shaihu ya aika a kira ta, duk da, ba ta je ba hankalinsa ya tashi ƙwarai, har yake ce mata *“Malam Shaihu attajiri ne, im ba ki so shi don kome ba, za ki so shi domin dukiya taso”* (Shf. na 5). Ita kuma sai ta yi murmushi ta ce da shi *“Haba, Abubakar ai da zai yiwu kudinsa ake takawa daga nan har mafitar rana babu abin da zai sa in aure shi”* (Shf. na 6). Amma daga baya abin da zai bayar da mamaki shi ne, har ta fara amsa gayyatar Malam Shaihu. Abubakar ya nuna mata rashin amfanin hakan, sai ta ce da shi *“Ai ka sani budurwa haja ce kowa ya gani yana so, kowa kuwa da irin tayinsa, amma mai saye ɗaya ne ko da ma ba a yi mini baiwa da kai ba, ...”* (Shf. na 9). Wannan ya sanya ya yi fushi ya tafi abinsa, sannan ya tafi ya shaida wa mahaifinta, ya kira ta don ya maganta abin, amma ga mamaki sai Zainabu take cewa, *“Ko da an ɗaure mata Abubakar a kafa, sai ta tsinke, da ta aure shi gwamma ta shiga duniya”* (Shf. na 10). A nan Zainabu ce aka ruwaito ta a matsayinta, ta mai magana ta uku take magana, wanda a ƙarshe ta auri Malam Shaihu, ba Abubakar ba. Haƙiƙa wannan abin mamaki ne, yadda ƙauna ta rikide ta koma kiyayya. Haka kuma, kiyayya ta koma soyayya. Don haka, Zainabu tauraruwa ce mai gammo a labarin.

Sannan kuma Kyauta, wato Abdullahi ɗan Malam Shaihu da Zainabu tauraro ne mai gammo. Dalili kuwa shi ne, da farko kyauta ya taso da halayen kirki da girmama na gaba da son karatu har ya kusan saukewa, kamar yadda mawallafan suka bayyana shi da cewa,

*“Tun tasowarsa yaron kirki ne mai nagarta, abin so ga kowa.
Kullum abin farin ciki ne ga ubansa, babu irin jin dadin da ba ya jiyad da shi”* (shf. na 18).

Amma daga baya sai ya fara shiririta, ya rika dauke-dauke da kin zuwa makaranta da karyace-karyace, yaron da ko hada ido da mahaifinsa ba ya yi, amma lokacin da ya ajiye kudi ya ga bai gan su ba, da ya tambaye shi sai Kyauta ya ce da shi “*Ina ruwana, ka ba ni tsaron su ne?*” (Shf. na 31). Wannan ya yi matuƙar ba shi mamaki na sauyin halayya kai tsaye. Daga nan abu ya ci gaba, sata wurin Kyauta kamar bera ga kin zuwa makaranta, ga yawace-yawace barkatai ga kin kwana a gida. Wannan ya sanya duk gari aka tsargu da shi ana ta mamakin abin da ya faru gare shi kamar yadda mawallafan suka bayyana.

“Mutanen gari suka tsargu da shi suna ta mamakin cewa me ya faru? Yaron kirki kamar wannan wanda ba ya iya gai da mutum a tsaye, ba a taba jin ya yi fada da kowa ba ga shi yanzu ya lalace sai sace-sace kamar bera” (Shf. na 32).

Haka dai abu ya ci gaba ga Kyauta, kullum munanan halaye sai yawaita suke da jawo wa iyayensa magana da zundɛn su ake yi wanda a farshe suka yanke shawara suka bar garin. Wato, mahaifinsa Malam Shaihu da mahaifiyarsa Zainabu, suka koma Garin Garuje inda ba wanda ya san su. Allah ya albarkaci nomansa har ya zama yana daga cikin manyan masu arzikin garin. A wannan gari ne kuma Kyauta da abokinsa na sata, wato Dogon Yaro suka haura gidan Malam Shaihu da niyyar yin sata, wanda a farshe, Kyauta suka kama kokawa da mahaifinsa har ya kashe mahaifin nasa. A sakamakon haka, Kyauta tauraro ne mai gammo ganin yadda ya taso a matsayin yaro nagari, canjin halayyarsa daga nagari zuwa abin tsiya, ya ba wa kowa mamaki.

2.2.3 Tauraro Mai Walkiya

Tauraro mai walkiya shi ne tauraron da mawallafi ya sako shi a cikin labari ba tare da ya kaddamar da shi ba ga mai karatu, sannan kuma mawallafi yakan janye shi, ba tare da ya sanar da mai karatu ba (Mukhtar, 2004:69). Wadannan nau’o’i na taurari masu walkiya, yawanci ‘yan rakiya ne domin suna taimakawa ne kawai don labari ya gudana. Wadannan marubuta sun yi amfani da ire-iren wadannan taurari a littafinsu na *Jiki Magayi* kamar haka. Misali Yaron mai gida wato yaron Malam Shaihu, shi ne wanda Malam Shaihu ya aike shi tun farko gidan su Zainabu ya kira ta, sannan shi ne wanda ya kai wa Abubakar labarin uban gidansa yana son Zainabu, daga nan kuma mawallafan suka janye shi ba tare da sun sanar ba. Haka kuma kanen Zainabu wanda lokacin da Abubakar ya je gidan su ya aike shi, ya kira Zainabu daga nan kuma mawallafan suka janye shi.

Haka kuma, lokacin da Abubakar ya zo garin Zauna-da-shirinka, sai ya sami gindin bishiya ya kwanta, har bacci ya dauke shi. Mutumin da ya zo ya tashe shi daga bacci ya tambaye shi “*Samari daga ina kake*” (shf. na 11) bayan ya bayyana masa daga inda yake da buƙatarsa na haɗuwa da wani boka, shi ya yi masa kwatancen gidan boka Tausayinka da sauƙi, wanda daga nan kuma mawallafan suka janye shi. Haka kuma 'yangadi waɗanda a lokacin da Kyauta ya zo Kano da daddare, bayan kowa ya yi bacci da dare sai ya fita yawon sata ya shiga wani gida suna ganinsa suka yi masa tara-tara, suka kama shi da kayan sata niki-niki. Ya jefar zai gudu ‘yan gadin suka kama shi, suka tafi da shi gidan Sarkin gadi ya kwana. Da gari ya waye aka kai Kyauta gidan alkali, aka daure shi shekara biyu. To, su ‘yangadin taurari ne masu walkiya domin tun daga lokacin aka janye su, ba a sake komawa ta kansu ba, har aka kammala labarin domin dama an sako su ne ba tare da an kaddamar da su ba, kuma an janye su ba sallama. Haka kuma, Doguwa wato aljanar Tausayinka da sauƙi wadda ta bayyana wa Tausayinka da sauƙi abin da Abubakar yake tafe da shi kamar yadda Tausayinka da sauƙi yake bayyana wa Abubakar;

“Dukan abin nan da ya kawo ka kafin ka fadi na rigaya na san shi. Domin jiya bayan da muka rabu Doguwa ta zo ta bayyana mini dukkan abin nan da yake tafe da kai” (Shf. na 12).

Tun daga nan sai mawallafan suka janye ta, har ma aljani mamallakin Karon kalgo da ya tsorata Abubakar, wanda a karshe kuma ya ba shi karon kalgo, shi ma tauraro ne mai walkiya. Domin kuwa, mawallafan sun sako shi ne don ya taimaka labarin ya gudana suka kuma janye shi.

Har ila yau, sauran taurari masu walkiya da mawallafan suka yi amfani da su a labarin sun hada da kanen Abubakar Audu da kanwar Abubakar da kakar Abubakar da matar da Kyauta ya gamu da ita a lokacin da ya je gidan Abubakar daukar fansa da maharbi da uwar Zainabu da uwar Abubakar dukkansu taurari ne masu walkiya a labarin. Domin kuwa, mawallafan sun sako su ne ba tare da kaddamar da su ba, sai don labarinsa ya tafi daidai ba tare da yankewa ba. Ta haka ne kuma suka janye su ba tare da sun sanar ba, sai dai kawai aka rufe babin su da sauransu.

2.3 Nagartar Taurari

A wajen aikin bayar da labari, musamman masu bayar da da labari daga cikin fage, wato kirkirarrun taurarin marubuci wadanda yake sakar wa aikin bayar da labari su tsaya a maimakonsa, ma'ana dai masu aron bakin mawallafi su ci masa albasa. Mukhtar (2004:38) ya bayyana cewa, “Wadannan taurari iri biyu ne, wato akwai mai bayar da labari managarci da kuma mai bayar da labari marar nagarta. A littafin *Jiki Magayi* mawallafan sun yi amfani da ire-iren wadannan taurari kamar haka:

2.3.1 Mai Bayar da Labari Managarci

Wannan shi ne tauraron da mawallafi ya bayyana shi da cewa shi cikakken mutum ne, mai hankali wanda ba ya karya, ba ya kuma wasu ayyuka na aasha. Don haka, idan ya bayar da wani bayani game da wani al'amari, za a iya dogara da abin da ya fada, ba tare da an yi wani dar-dar ba (Mukhtar, 2004:38). Mawallafan wannan littafi sun yi amfani da ire-iren salon wadannan taurari a littafinsu kamar haka:

Malam Shaihu tauraro ne managarci, domin mawallafan sun fito da shi cikin sigar mutum kamili mai gaskiya, mai karamci kuma nutsattse, don haka, dukkan abin da ya fada za a iya yarda a kuma dogara da shi, ba tare da wani dar-dar ba. Bayan Malam Shaihu, Malam Audu mahaifin Zainabu shi ma tauraro ne managarci domin an bayyana shi da mutum ne mai gaskiya, karimi kuma mai cika alkawari. Domin kuwa a lokacin da Malam Shaihu ya yi kiransa game da maganar auren'yarsa Zainabu, duk da cewa ya san Malam Shaihu mawadaci ne, sai da ya fada masa gaskiya cewa Abubakar yana son ta, kuma ita ma tana son sa kamar yadda Malam Audu ya ce;

“Wannan magana tana da wuya domin Zainabu tun suna kananan akwai yaro mai suna Abubakar tare suka taso suna kaunar juna, har kowa ya sani, ita zai aura domin mutane da yawa da samari sun bijiro suna son ta, amma ta ki kowa sai shi. Shi kuma duk duniya ba ya son kowa sai ita” (Shf. na 3).

Hakika idan ba don gaskiyarsa ba, ko domin dukiyar Malam Shaihu amincewa zai yi. Sannan kuma, a lokacin da Abubakar ya fahimci sauyi tsakaninsa da Zainabu, ya kai kara wajen mahaifinta Malam Audu, a nan Malam Audu, cewa ya yi da Abubakar:

“A ina ka ji wannan maganar banza? Dattijo irina zai yi magana biyu? Idan ni na haifi Zainabu, to ba ta da miji sai kai” (Shf. na 10).

Duk da cewa Abubakar bai auri Zainabu ba, mahaifinta Malam Audu ya tabbatar da dattijo ne, domin an yi auren ba tare da son ransa ba. Don haka Malam Audu tauraro ne managarci, wadannan da wasu dalilai su suka tabbatar da cewa Malam Audu tauraro ne managarci.

Sauran taurari managarta masu bayar da labari sun hada da; Sarkin garin Galma da na garin Garuje da Alkali. Marubutan sun bayyana su da cewa mutane ne masu fada a ji, masu gaskiya da karamci, kuma nutsattu wadanda ba sa yin karya, wadanda mutane suka dogara da su wajen warware matsalolinsu. Don haka duk abin da suka fada a labarin, abin da za a iya dogara da shi ne ba tare da wani dar-dar ba da dai sauransu.

2.3.2 Mai Bayar da Labari Mara Nagarta

Wannan kishiyar mai bayar da labari mai nagarta ne, domin yana karya da munafunci da tayar da zaune tsaye, ba kamili ba ne, sannan ba nutsattse ba ne. Don haka, duk abin da ya fada ba abin da za a iya dogara da shi ba ne. Wadannan mawallafa sun yi amfani da ire-iren wadannan nau'o'in taurari a cikin littafinsu na *Jiki Magayi*. Misali, Boka Tauyinka da sauki da Dogon Yaro (Babban barawo) da 'yan fashi da aljani mamallakin karon kalgo da doguwa aljanar Boka Tausayinka da sauki, dukkansu taurari ne marasa nagarta, domin a labarin sun nuna makaryata ne su. Haka kuma mutane ne masu mugunta kuma mazambata. Misali, Dogon Yaro a labarin kasurgumin barawo ne kuma yana tafiye-tafiye da yawace-yawacen satarsa har ya gamu da Kyauta, ya koya masa neman lakanin sata da damfara. Don haka, duk lokacin da aka ba shi damar bayar da labari duk abin da ya fada, an san mai bayar da labari marar nagarta ne da dai sauransu.

3.0 Kalailaicewa

Salon zabin taurari abu ne muhimmi a cikin aikin bayar da labari, domin ta hanyar amfani da taurarin ne mawallafa suke samun damar isar da sakonsu ga al'umma cikin sauki. A wannan takarda, an gano cewa marubutan littafin *Jiki Magayi* sun yi amfani da salon zabin sunayen mutane da aljanu a matsayin kirkirarrun taurarinsu, domin su tafi daidai da yanayin tsarin rayuwa ta zahiri yadda za ta dace da irin ta mutane. Wannan ya sanya ba su yi amfani da dabbobi da tsuntsaye ba wajen ba su aikin bayar da labari, a matsayin kirkirarrun taurarinsu kamar yadda yake a salon zabin taurarin wasu mawallafan.

Sannan kuma, mawallafan littafin *Jiki Magayi* sun gina sakon labarinsu ne a kan wasu abubuwa da za a iya kwatanta su da rayuwa ta zahiri. Domin a rayuwar yau da kullum ta Hausawa ba abin mamaki ba ne don wani ya yi wa wani asiri a sakamakon neman aure, ko mai hannu da shuni ya kwace wa talaka mata ko budurwar da zai aura ko ma wani ya kashe wani a zahiri ko ta hanyar asiri wajen neman aure, ko nuna rashin hakuri da fita neman daukar fansa. Wannan ya yi daidai da karin maganar Hausawa da ake cewa "Ramuwar gayya, ta fi ta gayya zafi". Ko "Rama cuta ga macuci ibada" da sauran ire-irensu. Wannan ya sanya wajen samar da taurarinsu, suka kirkiro wadanda za su dace da abin da yake faruwa a rayuwa ta haki, duk da cewa ba lallai sun taɓa wanzuwa a zahiri ba. Don haka, mawallafan sun samar da taurarinsu ne kawai a cikin duniyar tunani irin tasu kuma suka ba su darajoji daban-daban dangane da kirar jiki, kwarjini da cika-fuska ko akasin haka da sauransu. A takaice dai, a rayuwa ta zahiri suka gina labarinsu ba a kan tatsuniya ko almara ba, wanda hakan ya yi tasiri wajen samar da kirkirarrun taurarinsu.

Bugu da kari, binciken ya gano cewa fahimta da hikima da dabarun mawallafa ba su zama iri daya ba. Wannan kuwa yana faruwa ne a sakamakon bambancin ilimi da gwagwarmaya da gogewa da zirga-zirgarsu, wanda hakan kan yi matuƙar tasiri wajen samar da taurarinsu.

Haka kuma, an gano cewa mawallafan littafin *Jiki Magayisun* yi amfani da dukkan nau'o'in taurarin kagaggen labari, tun daga kan babban tauraro da kananan taurari da sauran nau'o'i kamar

tauraro mai gammo da mikafen tauraro da tauraro mai walkiya da kuma nau'in taurarin da akan samu ta fuskar halayya, wato tauraro mai bayar da labari managarci da kuma mai bayar da labari marar nagarta. Wannan ya sanya a sakamakon wannan bincike, ana iya fahimtar cewa Ra'in Dabarun Bayar da Labari da Mukhtar (2004) ya samar ya dace da nazarin ire-iren hikimomi da fasahohin da mawallafa kagaggun labarai na Hausa suke amfani da su wajen isar da sakonsu ga al'umma. A karshe, mawallafan sun yi amfani da sassaukan salo wajen samar da taurarinsu da yanayin maganarsu a lokacin da suka ba su aikin bayar da labari da aiwatar da aikinsu da kuma yanayin mu'amalarsu da sauran taurari 'yan'uwansu a cikin labarin. Hakika hakan ya tallafa wajen isar da sakonsu a cikins auki ga al'umma.

4.0 Kammalawa

A wannan takarda, an yi bayani ne a kan salon zabin taurari da marubuta kagaggun littattafai suke amfani da su wajen isar da sakonsu a matsayin ginshikin isar da saƙo. An bayyana cewa tun farko idan marubuci ya kudiri niyyar rubutu, bayan makasudin rubutun, abu na gaba shi ne ya yi tunanin ire-iren kirƙirarrun taurarin da zai yi amfani da su wajen cim ma manufarsa. Haka kuma, takardar ta yi waiwaye game da gudunmawar masana kan ma'anar salo da nau'o'in taurari, sannan kuma takardar ta mayar da hankali kan yadda marubutan littafin *Jiki Magayi* suka yi amfani da salon zabin taurari wajen gina labarinsu, tare da kawo kyawawan misalai daga littafin domin kwalliya ta biya kudin sabulu.

Sannan a takardar an fahimci cewa, su kansu taurarin nau'i-nau'i ne bayan babban tauraro da kananan taurari, akwai kuma tauraro mai gammo da mikafke da kuma tauraro mai walkiya. Ta fuskar halayya kuwa, akwai tauraro mai bayar da labari managarci da kuma mai bayar da labari marar nagarta, wanda wajibi ne marubuci ya yi zuzzurfan tunani wajen zaɓensu da ba su darajoji da suka dace da su. Misali a kirar jiki da cika fuska da kwarjini ko akasin haka, ta hanyar bayani da kwatance da yanayin maganarsu da aiwatar da aiki da kuma mu'amalarsu da sauran taurari 'yan'uwansu a cikin labarin da sauransu.

Haka kuma, a takardar an lura cewa ra'in Dabarun bayar da Labari da Mukhtar (2004) ya samar ya yi dace da nazarin ire-iren hikimomi da fasahohin da mawallafa kagaggun littattafai na Hausa suke amfani da su wajen isar da labarinsu ga mai karatu cikin sauki.

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Sharhi da Nazarin Wasu Waƙoƙin Hausa: Tsokaci Daga Taskar Alkantamawi

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Tsakure

Jigogin rubutattun waƙoƙin Hausa tun daga ƙarni na goma sha bakwai (17) kawo ya zuwa farkon ƙarni na ashirin (20) sun ta'allafa ne bisa addini, sai dai daga bisani an samu wasu daga cikin marubuta waƙoƙin da suka saba wa wannan al'ada ta hanyar shigo wasu jigogi na daban. Amma duk da haka wasu marubuta waƙoƙin sun ci gaba da riƙe wannan al'ada tare da kawo wasu 'yan caje-canje cikinsu har da Abubakar Ibrahim Kantama. Muradin wannan bincike shi ne, fayyace wa duniya wane ne Abubakar Ibrahim Kantama da tattaro wasu matanonin waƙoƙi da ya rubuta da tallata wa duniya waƙoƙin da ya rubuta da fito da manufofi da sigogi da salalai na waƙoƙin da ya rubuta da kumayin tsokaci a kansu. Hanyoyin da aka yi amfani da su wajen tattaro bayanai sun haɗa da: tattaro matanin waƙoƙin da mawaƙin ya rubuta dawadanda ya rera tare tattaunawa da maubucin da ziyarar wasu wurare da suke da alaƙa da binciken domin samo bayanai da suka dace da binciken. Binciken ya gano cewa marubucin yakan yi amfani da manufofi da zubi da tsari da salalai daban-daban wajen rera waƙoƙinsa. Ra'in Nazarin Rubutacciyar Waƙar Hausa da Dangambo (2007) ya samar aka yi amfani wajen gudanar da aikin gaba dayansa.

Kalmomin fannu: sharhi da taska da tsokaci da manufa da sigogi da salo.

1.0 Gabatarwa

Abubakar Ibrahim Alkantamawi, yana ɗaya daga cikin marubuta waƙoƙin Hausa na wannan zamani. Ya rubuta waƙoƙi da dayawan gaske a kuma fannoni daban-daban waɗanda hannun manazarta bai kai kansu ba. Wannan ne ya ja hankali wajen tattaro ire-iren waƙoƙin da wannan maburuci ya rubuta a nuna wa duniya irin gudummawar da yake bayarwa wajen raya adabin Hausa, musamman ma rubutacce. An yi tsokaci ne ta fuskar duba manufofi da sigogi da salo da sarrafa harshensu. A ƙarshe aka bayyana inda manufofin waƙoƙin suka fi karkata da yanaye-yanayen sigoginsu dakuma irin salo da sarrafa harshe na waƙoƙin marubucin. Binciken ya taɓo takaitaccen tarihin mawallafin da kawo sunayen wasu daga cikin waƙoƙin da ya rubuta da adadin waƙoƙin da ya rubuta tun daga lokacin da ya fara waƙa zuwa wannan lokaci. Haka kuma, binciken ya bibiyi wasu ayyuka da magabata suka gudanar waɗanda suke da alaƙa da wannan aiki domin kalato bayanai da za su taimaka wajen samun nasarar gudanar da binciken cikin sauƙi. Sannan an yi amfani da wasu dabaru wajen gudanar da binciken a cikin ruwan sanyi. A ƙarshe, aka fayyace sakamakon da binciken ya haifar.

1.1 Dalilin Bincike

Bincike ya karanta a kan waƙoƙin da Abubakar Ibrahim Alkantamawi ya rubuta, duk da dimbin yawan da suke da shi. Wannan dalili shi ne ya haifar da gudanar da wannan bincike. Wasu dalilan kuma sun haɗa da: bunkasa adabin Hausa da fito da waƙoƙin marubucin domin su ma su shiga cikin rukunin waƙoƙin da ake nazari da haska wa manazarta marubucin don su ankara da irin gudummawar da yake bayarwa a wannan ɓangare na adabin Hausa.

1.2 Muradun Bincike

Dukkan bincike yana da muradun da ake son a cim ma a kansa. Babban muradun wannan bincike su ne:

- Fayyace wa duniya wane ne Abubakar Ibrahim Alkantamawi?
- Tattaro wasu matanonin waƙoƙin Abubakar Alkantamawi wandanda ya rubuta.
- Tallata wa duniya waƙoƙin da Abubakar Alkantamawi ya rubuta domin kwadaitar da manazarta.
- Fito da manufofi da sigogin da salalai na wasu waƙoƙin da Abubakar Alkantamawi ya rubuta.
- Yin tsokaci a kan wasu daga cikin waƙoƙin da Abubakar Alkantamawi ya rubuta.

1.3 Takaitaccen Tarihin Abubakar Ibrahim Alkantamawi

Yana da kyau kafin a ce komai dangane da tsokaci a kan waƙoƙin Abubakar Alkantamawi a dan ce wani abu dagane da abin da ya shafi tarihinsa.

1.3.1 Haihuwa

An haifi Abubakar Alkantamawi a ƙauyen Kantama da ke ƙarƙashin ƙaramar hukumar Mijibir a jihar Kano a shekara ta 1976. Sunan mahaifinsa Malam Ibrahim. Abubakar ya taso ne ƙarƙashin kulawar mahaifansa har ya zuwa lokacin da ya isa sawa a makaranta.

1.3.2 Neman Ilimi

Bisa al'ada Alkantamawi ya fara da karatun allo ne a wajen mahaifinsa kafin daga bisani aka kai shi makarantar firamare da keƙauyensu mai suna Kantamar Chiroma Primary School. A shekara ta 1989 ya kammala firamarensa. Bayan ya kammala firamare mahaifinsa da kakansa ba su bar shi ya wuce zuwa makarantar sakandare ba. Maimakon haka sai aka tura shi wani gari a jihar Gwambe da ake kira Dukku. A can ne ya yi karatun Alkur'ani tsawon shekara uku. Bayan ya dawo gida ne ya halarci wata makaranta da ake kira Aliya da ke unguwar Shahuci a cikin birnin Kano. Daga nan kuma sai ya tafi garin Danbatta a nan dai jihar Kano din inda ya yi karatun Difloma na shekara uku, a wata makaranta da ake kira Ma'ahad Dr. Ibrahim El-Tayyib Centre Danbatta. Wato ya fara wannan makaranta ne a shekara 2005, ya ƙare a shekara ta 2008. A shekara ta 2009 kuma sai ya tafi ƙasar Sudan inda ya yi karatun digiri, ya kammala a shekara ta 2012.

Dangane da malaman da suka koyar da shi kuwa, akwai: mahaifinsa Malam Ibrahim da kakansa da Sheikh Usaini Mukhtar Dukku da Malam Bello Adamu. Wadannan ta fuskar karantu allo ke nan. Malamansa na firamare kuma sun hada da: Malam Danlami Uba Wusai da Malam Abdulmuminu Salihu Kantama da Malam Abdullahi Usman Kantama da Malam Saminu Alasan Kantama da Malam Nuhu Albasu Gumel da Malam Abdulkadir Bello wanda aka fi sani da Malam Bala da Malam Sale Hassan Geranya. Malaman da suka koyar da shi a Aliya kuwa, akwai: Malam Usman Zakariya da Malam Suleman Sheshe da Malam Abdullahi Sagagi da kuma Malam Tijjani. A Danbatta kuma, wato inda ya yi karatun diflomarsa malaman da suka koyar da shi a can su ne: Sheikh Alhaji Abubakar Sale da Malam Kabiru Mu'azu Ajumawa. A ƙasar Sudan kuma, akwai malamai irin su: Sheikh Sha'arani da Sheikh Umar Musdafa da Sheikh Tajusur da Dakta Umar Sa'id da Dakta Kasum da Ustaz Mustapha Yasir Mustapha. (Tattaunawa da Abubakar Alkantamawi, rana Lahadi 17/12/2022).

1.3.3 Sana'a

Alkantamawi a halin ƙuruciya ya yi sana'ar kiwo da ƙwadago da tallan waina da danwake da rake da alewa rimus da sauransu. A halin yanzu Abubakar malamai ne na firamare a ƙauyen kantama wato ƙauyen da aka haife shi. Haka kuma, yana harkar ta wa'azantarwa. (Tattaunawa da Abubakar Alkantamawi, ranar Lahadi 17/12/2022).

1.3.4 Aure da Yawan Iyali

Abubakar Alkantamawi yana da mata biyu. Allah kuma ya albarkace shi da ‘ya’ya goma sha daya (11).

1.3.5 Fara Waka

Abubakar ya fara waka ne a shekara ta 1997 zuwa 1998. Amma a shekara ta 1999 ne ya kasance sananne a fagen waka a garin Dukku. Abin da ya kawo haka, shi ne, yi wa makarantun Islamiyya waka da kuma wuraren da aka gayyace shi na maulidi. Wannan shi ya haifar da yin sunansa a fage waka. Sannan abin da ya ja hankalinsa wajen fara waka shi ne, kasancewar mahaifiyarsa ma’abociyar sauraron waƙoƙin Shata da Haruna Uji da Danmaraya Jos da Dankwairo ce. Wannan sai ya sa shi ma ya tashi da wannan sha’awa. Ya kara da cewa idan yana rera waƙar Dankwairo kai ka ce Dankwairon ne. Daga baya sai shaukin ya koyi rubuta waƙoƙi ya taso masa. Waƙoƙi irin na su Abubakar Ladan da Akilu Aliyu da waƙoƙin *Imfiraƙi* sun taimaka masa matuƙa wajen cusa masa sha’awar rubuta waƙoƙi. Saboda haka ‘yan nasihohin da ake yi wa dalibai a Islamiyya, shi kuma sai yake yin su a wake. Wannan shi ne sila na rubuta waƙoƙinsa. (Tattaunawada Abubakar Alkantamawi, rana Lahadi 17/12/2022).

1.3.6 Adaddin Waƙoƙin da Ya Rubuta

Dangane da waƙoƙin da ya rubuta kuwa, Abubakar ya rubuta waƙoƙi masu yawan gaske wanda shi kansa bai san iya adadin waƙoƙin da ya rubuta ba. Amma yana ganin waƙanda ya rera za su kai kimanin dari ko sama da haka. Waƙannda kuma bai rera ba, bai san iya adadinsu ba. Wani lokaci har kunya takan kama shi idan an tambaye shi yawan waƙoƙin da ya rubuta ya ce bai san yawansu ba. Da aka tambaye shi a gameda waƙar da ya rubuta ta farko, sai ya ce, waƙar da ya rubuta ta farko ita ce waƙar *Yabon Annabi Muhammad* sallallahu alaihi wassalam. Amma yanzu haka bai san inda waƙar take ba. sai dai ga amshin waƙar an kawo a kasa:

“Muhammadu dan Aminatu,
Manzon Allah kai na sa a gaba”.

1.3.7 Sunayen Wasu Daga Cikin Waƙoƙin da Alkantamawi ya Rubuta

Ban da waƙar *Yabon Annabi* (sallallahu alaihi wasallam), wadda ita ce ta farko da ya rubuta, Abubakar ya rubuta wasuwaƙoƙin kamar haka:

Waƙar *Wahadaniya*

Waƙar *Mafakar Bayi*

Waƙar *Diyar Manzo*

Waƙar *Bahadejiya*

Waƙar *Ni’imomin Nijeriya*

Waƙar *Barawon Waya*

Waƙar *Afrika T. B.*

Waƙar *Manara T. B.*

Waƙar *Masoyiyata*

Waƙar *Ummul Kura*

Waƙar *Istigasa*

Waar *Bayan Wuya sai dadi*

Waƙar *Hakurin Zama Makaranta*

Waƙar *Allah ya isa Ban Bari ba*

Waƙar *Ga ni ga ka*

Waƙar *Muhimmancin Tsaro*

2.0 Bitar Ayyukan Da Suka Gabata

Masana da manazarta sun gudanar da ayyuka da dama dangane da abin da ya shafi rubutacciyar waƙa. Wasu daga cikin manazartan sun fi mayar da hankali ne a kan waƙoƙin karni na goma sha tara (19). Misali: Dangambo, A. (1980) da Sa'id (1978 da 2002). Wasu manazartan kuma ayyukan nasu sun fi karkata ne kan waƙoƙin karni na ashirin (20). Kamar: Muhammad (1970) da Dumfawa (2003) da Auta (2008) da Aisha (2012) da Dumfawa (1990) da Usman (2008) da Omar (2013) da sauransu.

Haka kuma, akwai wasu manazartan dasuka gudanar da wasu ayyukan nasua kan daiɗaikun hanyoyin nazarin rubutacciyar. Kamar: jigo da salo da aruli/ma'aunin waƙa. Misali: Yahya(2001) da Dangambo (2007) da Abdul-Kadeer (2014) da Bello(2015) da Lawal(2016) da Sa'id(2016) da sauransu.

Sannan wasu manazartan sun duba marubata waƙoƙin ne suka kwatanta waƙoƙin nasu ta fuskoki dabban-daban. Misali: Abdul-Rahman (2007) da Abubakar (2008) da Yakasai (2014) da sauransu. Ban da waɗannan ayyuka da aka ambato, akwai kuma waɗanda aka gudanar a kan marubucin da su ma sun taimaka matuka wajen samun nasarar gudanar da binciken cikin ruwan sanyi kamar: Mainasara (2020) da Ammani da Mainasara (2021) da Adamu (2022) da sauransu.

3.0 Hanyoyin Gudanar Da Bincike

Dabarun da aka yi amfani da su wajen gudanar da wannan bincike sun haɗa da: tattaunawa da marubuci tare da karɓar matanin wasu daga cikin waƙoƙin da ya rubuta da waɗanda ya rera da ziyarar wasu ɗakuna na karatu da bin diddigin sawun ayyukan magabata. Waɗannan su ne wasu daga cikin hanyoyin da mai bincike ya yi amfani da su domin cim ma burinsa.

4.0 Tsokaci Kan Wasu Waƙoƙin Abubakar Alkantomawi

Waƙoƙin Abubakar Alkantomawi su ma sun bi sahan waƙoƙin karni na goma sha tara da na ashirin ta fuskar manufofi da sigogin da salalal. Duk wasu manufofi da sigogi da salalal na waƙoƙin karni na goma sha tara da na ashirin waƙoƙin Abubakar Alkantomawi suna da su. Wannan ya danganta ga irin kudurin da ya ɗauka na rubuta ita waƙar da kuma irin sakon da yake so ya isarga jama'a. A wannan bincike, an bibiyi wasu daga cikin waƙoƙin da Alkantomawi ya rubuta aka yi tsokaci a kansu ta yin la'akari dabatutuwa aka ambato a sama.

4.1 Tsokaci a kan Manufokin Wasu Waƙoƙin Abubakar Alkantomawi

Manufoki jam'i ne na manufa. A fagen nazarin rubutattun waƙoƙi, wannan kalma tana nufin jigo. Jigo kuwa kamar yadda Dangambo (2007:17), cewa ya yi: "shi ne saƙo, ko manufa ko abin da waƙa ta kunsu, wato abin da take magana a kai". Bisa nazarin da aka yi, mafi akasarin manufokin waƙoƙin Alkantomawi sun fi karkata ne ga al'amuran addini kamar: wa'azi da yabo da nasiha da ta'aziyya dailimi da ayyukan da suka danganci ibada da sauransu. Wannan ce ta sa wasu suke masa laƙabi da mawaƙin sunna. Amma duk da haka wannan bai hana mawaƙin tofa albarkacin bakinsaa kan wasu batutuwa da suka shafi al'amuran duniya ba. Kamar: tsaro da soyayya da kishin kasa da kishin harshe da murna da sauransu. Duba waɗannan baitoci da aka kawo a kasa ka ga irin manufokin da waƙoƙin mawaƙin:

“Ku taho gaba ɗai nai kira ku matso ku ji,
Wata 'yar nasiha zan yi ba wata tankiya”.

(Wakar *Bayan Wuya Sai Dadi*, bt. 2)

“Makaginmu na zo bidar agaji,
Ka ban lamuni kadda son in gaji,
A aikin kirawo mutane su ji,
Mu farka mu wa sharruka bangaji,
Mu kautar da su don mu bar shan wuya.

Wakar *Muhimmancin Tsaro*, bt. 2)

Na zo taya muku murna a buki na Makon Hausa,
Taro na sa mana karfin kishi ga harshen Hausa,
Harshen da ya daga tutar matsayin da babu kamar sa.

(Wakar *Sha Tara Ta Arziki*, bt. 4)

Manufar waka ta farko ita ce nasiha, ta biyu kuma bidar agaji yayin da manufar waka ta uku kuma ta shafi taya murna, wadannan wasu ke nan daga cikin manufodin waƙoƙin Alƙantaƙamawi.

4.2 Tsokaci a Kan Sigogin Wasu Waƙoƙin Abubakar Alƙantaƙamawi

Sigogi jam’i ne na siga. Ita kuwa siga, a nazarin rubutattun waƙoƙin Hausa ta shafi zubi da tsari na waƙoƙi ne. Dangambo (2007:19), ya kasa zubi da tsarin waka gida biyu: zubi da tsarin waka na gaba daya da zubi da tsari a cikin baitoci. Zubi da tsarin waka na gaba daya, ya shafi yadda aka shirya waka gaba dayanta da yadda mawaƙi ya shirya carbin tunaninsa, yana kwan-gaba-kwan-baya ko maimaita batutuwa ko sassarƙa su yadda sai an sha wuya wajen sake shirya su yayin da aka zo karkasa waƙar wajen taƙaita ta. Sannan za a duba ‘yancin baitoci da dangantarsu a cikin waƙar da kuma sashe-sashe na waƙar.

Zubi da tsari a cikin baitoci kuma, ya shafi dangantakar dango a cikin baiti da kuma cewa ko baitocin sun kunshi jumlatattun manufodi a bisa kansu ko kuwa sun dogara da juna don cika ma’ana. Wato za a duba sabi-zarce da gangara da jumloli masu gaba/sarƙar ko guntaye da sauransu. Haka kuma, za a duba yawan dango a baiti da yawan gabobin murƙoyi da ke cikin dango da yawan ma’anonin da ke kunshe cikin baiti da sauran abubuwan da suka shafi zubi da tsari a cikin baitocin waka.

A bisa nazarin wasu waƙoƙin Alƙantaƙamawi da aka yi, za a iya cewa kashi casa’in da tara na duk wata siga ta rubutacciyar waƙar Hausa, waƙoƙin Alƙantaƙamawi sun siffantu da ita. Misali:

4.2.1 Yabon Buƙe Waka Da Rufewa

Mafi akasarin waƙoƙin Alƙantaƙamawi duk sukan fara da addu’a su kuma fare da ita. Duba wadannan baitoci da ke kasa:

“To bismilla Ilahu wahidu,
Gami da salatina ga Ahmadu,
Ali sahabu da ba su yin gudu,
Salli ala kullin wa sallama,

Ummul kura Allah kara daukakar,
Ki ta yawan zaki kamar sukar,
Nan na tsaya ni ne Abubakar,
Na Kantama Abban Nana Fatima.

(Wakar *Ummul Kura Science Academy*, bt. 1, 19)

A wadannan baitoci da aka kawo na sama, baiti na farko da shi mawaƙi ya buƙe waƙar tasa. Kamar yadda aka gani a baitin mawaƙi ya fara ne da ambaton ASllah tare da salati ga manzo da alaye da

sahabbansa. Baiti na biyu kuwa da shi ne baitin da mawakin ya rufe wakar tasa da shi. Idan aka duba dango na farkonsa za a ga nan ma mawakin ya ambaci Allah. Wannan ya nuna cewa lallai Alkantamawi yana fara wakokinsa da ambaton Allah ya kuma fare da shi.

Ga wani misalin da Alkantamawi ya sake amfani da irin wannan tsari na yabon buɗe waƙa da rufewa. Duba waɗannan baitoci da ke kasa:

“Allah ka ban ilmi da himma don na yi,
Maganar ruwa samadin halittu bai ɗaya”.

Tsira aminci Rabbi kai wa abin yabo,
Alai sahabu dukkansu hasken duniya.
Nan zan tsaya Allah ka yi mana agaji,
Ka tsare mu duk sharrin halittun duniya.
(Wakar *Ga ni ga ka*, bt. 1-2, 20)

Baiti na ɗaya da na biyun waɗannan baitoci da aka kawo na sama, da su ne Alkantamawi ya fara wannan waƙa. Sannan baiti naukansu kuma, da shi ya rufe wakar. Idan aka lura da kyau za a ga a dukkan baitocin, Alkantamawi ya ambaci sunan Allah a cikinsu. Wannan ya sake tabbatar mana da cewa lallai Alkantamawi yana amfani da tsari na yabon buɗewa da rufewa a wakokinsa.

4.2.2 Tsarin Baiti

Tsarin baiti ya shafi adadin dango na baitin waƙa. Rubitattun wakokin Hausa wasunsu akan tsara su da dango ɗaya, wasu kuma da dango biyu, waɗansu kuma da dango uku ko huɗu, yayin da wasunsu kuma akan tsara su da dango biyar biyar. Shi ma Alkantamawi yakan tsara wasu wakokin nasa da tsarin baiti mai dango bibbiyu, wasu kuma da dango uku uku wasu da dango hurhu yayin da wasunsu kuma yakan tsara su da dango biyar biyar. Za a iya ganin wannan tsari na baitoci a waɗannan wakoki da aka kawo a kasa:

‘Yar tagwai: na nufin waƙa mai dango ko layi biyu.

“Don na ga yau birni da dukkan ƙauyuka,
Kukan yawan kunci ake baki ɗaya.
Tashin farashin mai da dangogi nasa,
Kuma ga dala ta tashi zancen gaskiya”.
(Wakar *Bayan Wuya Sai Dadi*, bt. 3-4)

Kwar Uku: na nufin waƙa mai dango ko layi uku.

“Yarenmu kwai shi da sauƙi hikimar cikinsa da dadi,
Sannan da dunkule saƙo me fa’ida me fadi,
A cikin salo na kamala lafazin ciki tattausa.
Yare na yin Tafsiri ko tarjamar kalmomi,
Harshe na sauƙaƙa hanyar gano dukan ilmomi,
Wannan ya sa yarenmu kullum yake daɗa nisa”.
(Wakar *Sha tara ta Arziki*, bt. 7-8)

Kwar Huɗu: na nufin waƙa mai dango ko layi huɗu.

“Rabbi ka san nau dalili,
Son mu kai Islamu koli,
Ne ya sa na baro iyali,
Har da ‘ya yaran da ban sani ba.
Wansu sun ɗau rayuwarsu,
Sun sayar don dukiyarsu,

Koko don mulkin garinsu,
Shi ya zam manufarsu ba sani ba”.
(Wakar *Hakurin Zaman Makaranta*, bt. 11-12)

Kwar Biyar :na nufin waƙa mai dango ko layi biyar.

“Dole dukkanmu mu daure fuska,
Sun mana alƙawari na iska,
Har suka dinga faɗa a taska,
Mene aikin su kaska?

In ba tsotse jini kawai ba.
Namu jini duka sunka sharbe,
Sun shafa mana mai a lebe,
Kan mu taba tuni sun ki karbe,
Karda ku yi man raƙe-raƙe,
Mu ba shashashai ba ne ba”.

(Wakar *Allah Ya Isa Ban Bari Ba*, bt. 6-7)

4.2.3 Tsarin Amsa-Amo

Bayan tsarin baiti, Alƙantamawi yana amfani da tsarin amsa-amu (ƙafiya) a baitocin waƙoƙinsa kamar yadda yake a rubutattun waƙoƙin Hausa na ƙarni na 19 da na 20. Sai dai tsarin amsa-amon da ya fi amfani da shi mai harafi ne. Sannan a harafin ma ya fi da “ba”. da “ya”. Amsa-amu na nufin harafi ko kalma da ke zuwa a ƙarshen kowane baiti na rubutattun waƙoƙin Hausa. Wato duk harafin ko gabar kalmar da ta zo a ƙarshen baiti, wannan ake kira amsa-amu ko ƙafiya. Misai:

“Ya jijjigen shiriya ga mai son tsira,
Kowa ya shiryu da kai ya zam shiryayye.
Ya mai cika da takai cika kimsattse,
Duk zahirinka da boye ba tauyayye”.
(Wakar *Kukan Zuci*, bt. 6-7)

"Harshen da Rabhu ya bai wa matsayi da tarin baiwa,
Ya zamo abin tinkaho me kwarjini gun kowa,
A Gabas da Yamma ka leka ka tarar ana begen sa.
Don ya haɗo duka sirri da a ko'ina kan nema,
Wannan ya sa aka kama shi riƙo da hannun dama,
Lungu da sako in ka shiga za iske Hausa.
(Wakar *Sha tara ta Arziki*, bt. 5-6)

Idan aka dubamisalin da aka kawo na baitocin da ke sama, waƙa ta farko za a ga baitocinta da harafin ‘ye’ suke ƙarewa. Waƙa ta biyu kuwa, baitocinta da harafin ‘sa’ suke kowannensu yake ƙarewa.

4.2.4 Kari

Yana daga cikin sigogin rubutacciyar waƙar Hausa ta hau kan ɗaya daga cikin karuruwan nan da aka aro daga Larabci ake ɗora rubutattun waƙoƙin Hausa a Kansu. Bello da Sheshe(2013:20) sun bayyana kari da cewa: wanzuwar ƙafafuwa masu bibiyar juna cikin tsari, a baitin waƙa ko da baitin mai layi nawa ne”. Da yawa daga cikin waƙoƙin Alƙantamawi sukan hau kan ɗaya daga cikin karuruwan da aka aro daga Larabci. Idan aka yi nazarin waɗannan baitoci da ke ƙasa za a iya tabbatar da haka:

v--/ v--/v- -/v-¹
Da sunan Ta’ala gwani Kadiri,

v- -/v - - /v- -/ v-
 Gwani me/ tsare da/zuka har/ gari,
 v--/ v--/v- - /v-
 Salatan/mu dubbai/ a kan Da/hiri,
 v- -/ v- -/v- -/v-
 Da ‘ya’yan/sa har Sa/hiban Mun/ziri,
 v- -/ v --/v- -/v-
 Da duk mu/minan duk/kanin na/hiya.
 v--/ v--/v- -/v-
 Maqagin/mu na zo/ bixar a/gaji,
 v--/ v--/v- -/v-
 Ka ban la/muni kad/da son in/ gaji,
 v--/ v--/v- -/v-
 A aikin/ kirawo/ mutane/ su ji,
 v--/ v--/v - -/v-
 Mu farka/ mu wa shar/ruka ban/gaji,
 v--/ v--/v--/v-
 Mukautar/ da su don/ mu bar shan/ wuya.
 (Waqar *Mahimmancin Tsaro* bt. 1-2)

Idan aka lura da kyau za a ga cewa, mawaqin ya dora wannan wakar tasa ne a kan karin Mutakaarab wanda kafa ta daya take maimaita kanta, wato Fa’uulun+Fa’uulun+ (Fa’uulun). Duk da cewa illa ta hazafi ta afku a karshen kowane dango na baitocin wakar. Illar Hazafi illa ce da teke shafe doguwar gaba a karshen kafa, tana afkawa kafa ta daya (v - -) da kafa ta biyu (v - - -) da kuma kafa ta bakwai (- v - -). Bello da Sheshe (2013:50), cewa suka yi: “illar Hazafi, ita ce take shafe doguwar gabar karshe ta kafa. Wannan Illa ana iya samun ta a cikin duk kafafuwan ban da kafa ta tara”.

vv - v- / v¹- v- / v v- v -
 Bisimil’ila/hi Kaliqin/mu madauwami,
 vv -v-²- -v- /vv - v -
 Subahana wan/zajje Gwanin/ Rahamaniya.
²- -v- /²--v- / v v - v -
 Tsira amin/ci jaddada/wa Nabiiyyuna,
²- -³- / vv-v-/²- -v -
 Ahli sa/bu da nasa ma/ta bai daya.
²--v -/²- -v-/²-- v -
 Bayan sala/ti yanzu Su/dan zan tafi,
 vv- v -/²--v-/²- - v -
 A cikin kasi/dar nan da zan /yo marsiya.
 (Waqar *Ta’aziyyar Sheikh Sani Gwani Sudan*, bt.1-3)

Ita kuma wannan waka mawaqin ya dora ta ne a kan karin Kamil wanda ake maimaita kafa ta takwas, wato mutafaa’ ilun+mutafa’ ilun+(mutafailun). Sai dai an samu zihafin Ilmari da Wakasi da kuma illar Kada’i sun afkua wasu daga cikin dangwayen baitocin wakar. Zihafin Ilmari shi ne, a samu kafa wadda gabobinta biyu, na farko, gajeru ne masu zaman kansu, a hade su, su zama guda daya mai tagwayen da’ira. Za a sami wannan zihafi ne a kafa ta takwas kawai, shi kuwa Zihafin Wakasi ana samunsa ne a kafar da take farawa da da’irori biyu, masu zaman kansu, (gajerun gabobi biyu), watau a kafa ta takwas. Irin wannan zihafi idan ya zo sai ya sami da’ira ta biyu ya shafe. Bello

da Sheshe (2013:40-41). Illar Kafa'i kuwa takan fada a kan hadadfen turke (0 00) sai ya koma (00). Kafa'i yana shiga kogin Basid da Rajaz da kuma Kamil. (Dala 2018 : 22).

Duk inda aka ga alamar lamba daya (1) yana nufin an sami afkuwar zihafin Wakasi. Idan kuma alamar lamba biyu (2) aka gani, ta nuni ne da wurin da zihafin Ilmari ya afku. Yayin da alamar lamba uku (3) take nuni da wurin daillar Kafa'i ta afku.

4.3 Tsokaci Kan Salon Wasu Wakokin Abubakar Alkantamawi

Dangambo (2007:37-40), ya bayyana ma'anar salo da cewa: Salo shi ne hanyoyi ko dabarun isar da saƙo. Ke nan salo dabara ce ko hanya da mawaƙa kan yi amfani da su wajen isar da saƙonsu. Ya nuna cewa ana duba salo ta fuskoki guda biyu: salon marubuci na gaba daya da kuma salon marubucia waka.

Alkantamawi yakan yi amfani da dabaru daban-daban wajen isar da saƙonsa ga al'umma. Dagane da salon waƙoƙinsa, yakan yi amfani da sassukan salo ne ba tare da yin wani faƙale ko amfani da kalmomi tsaurara ko masu tsauri ba, a mafi akasarin waƙoƙin da yake rubutawa. Alkantamawi yakanyi amfani da dabarun salon sarrafawa daban-daban kamar: kwatantawa wadda ta shafi kamantawa da siffantawa da jinsintarwa. Haka kuma, yakan yi amfani da kambamar zulaƙe da karangiya da sauransu.

Sannan ta fuskar sarrafa harshe yakan yi amfani da kalmomin aro da karin harshe da makantansu. Za a iya ganin da yawa daga cikin abubuwan nan da aka ambato a cikin waƙannan baitoci da aka zuba a kasa:

“A koyarwa dukkansu sun zamo,
Gwanaye ga **hakuri kamar damo**,
Kira'o'insu daban wajen amo,
Dukansu **madubai** ne ga al'uma”.
(Wakar *Ummul Kura*, bt. 10)

“**Hakanga** ya sa duk dalibai nasu,
A duk yankin nan ba kama tasu,
Gama ko **edam** anka yi musu,
A **maki** suke koli can sama”.
(Wakar *Ummul Kura*, bt. 11)

A baiti na farko da aka kawo a sama, mawaƙin ya yi amfani da dabaru guda uku wajen isar da saƙonsa: dabara ta farko ita ce kambamar zulaƙe inda yakambama malaman makaratar *Ummul Kura* ta hanyar kwarzanta su da dora su a kan kololuwar matsayi wanda ba lallaiba ne su iya kasancewa haka.

Sannan dabara ta biyu da mawaƙin ya yi amfani da ita, ita ce aro kalma. kalmarda ya aro ita ce Kira'o'i kuma ya aro ta ne daga harshen Larabci. Jam'i ne na Kira'a. Abin da kalmar take nufi shi nekaratu.

Dabara ta uku ita cekamantawa, inda ya kwatanta hakurin malaman makarantar da damo. Damo dai wata karamar dabbata ce ta daji mai kama da guza. Hausawa sukan kira mutum mai hakuri sosai da damo sarkin hakuri. Shi ne mawaƙin ya yi amfani da wannan kalma ya kwatanta malaman da ita.

Dabara ta huɗu da mawaƙin ya yi amfani da ita wajen isar da saƙonsa ita ce abuntarwa. Abuntarwa kuwa, shi ne mawaƙi ya dauki abu mai rai ya mayar da shi maras rai. Abin da mawaƙin ya yi a nan shi ne, kwatanta malaman *Ummul Kura* da madubi. Madubi abu ne da ake amfani da shi wajen duba fuska, wato ya dauki malamai waƙanda aka sani mutane ne da suke da rai, ya mayar da su madubi wanda yake abu ne maras rai.

A baiti na biyu kuma, mawaƙin da dabaru uku ya yi amfani. Dabara ta farko ita ce karin harshe wanda ya ƙunshi ɗan bambance-bambancen furuci ko lafazi da ake samu a tsakanin al'umma mai magana da harshe ɗaya. Mawaƙin ya yi amfani da kalmomi irin su: **hakanga** da **anka**. Waɗannan kalmomi a karin harshen Sakkwatanci ake amfani da su. A daidaitacciyar Hausa sai dai a ce **haka ko haka ɗin**. Ita kuma kalmar **anka** a Daidaitacciyar Hausa **aka** ake cewa.

Dabara ta biyu da mawaƙin ya yi amfani da ita a wannan baiti ita ce, kambamar zulaƙe, wato ɗora abu a kan matsayin da ba lallai ne ya kai ko bai isa ma ya kai wannan matsayin ba. A nan mawaƙin nunawa ya yi cewa, ɗaliban makarantar *Ummul Kura* sun fi na kowace makaranta da ke yankinsu ƙoƙari. Ba lallai ba ne wannan magana ta kasance hakan. Ya yi ta ne kawai don ya ja hankalin mai sauraro ko karatu zuwa ga manufarsa. Sai dabara ta uku wadda ta shafi kalmomin aro. Mawaƙin a wannan baiti ma ya yi amfani da kalmomin aro da suka shfi Turanci. Wato eɗam da maki mark. Dukka waɗannan kalmomi na Turanci nemawaƙin ya aro ya yi amfani da su a baitin waƙar tasa. *Eɗam* na nufin jarrabawa yayin da makimarkkuma yake nufin sakamakon da ake bayarwa a jarrabawa.

A wasu misalan kuma, mawallafin yana cewa:

“Ya me isar da ta kai isa me sa isa,
Ta iso ga mai raunin da babu ta raunana.
Ya me buwayar sa buwaya baibaye,
Bawan da babu ta baibaye shi ta ko'ina.
Daga jinkayinka nake biɗa ya Sayyidi,
Sam kar ka kalli kura-kurai da zunubana”.

(Waƙar *Istigasa*, bt. 7-8, 21)

A baiti na farko da na biyu mawaƙin ya yi amfani da dabarar kakkarya harshe ko ƙarangiya wajen isar da sakon nasa. Ƙarangiya ta ƙunshi maimaita wasusautuka ne masu amo iri ɗaya wanda ba kowa ba ne zai iya furta su cikin sauki ba. To irin wannan dabara ce Alkantamawi ya yi amfani da ita a baiti na farko da na biyu da aka kawo a sama. Da ma mawaƙa sukan yi amfani da irin wannan dabara domin su nuna ƙwarewarsu a harshe.

A baiti na uku kuwa, mawaƙin ya yi amfani da wasu kalmomi na karin harshen Haɗejanci da Sakkwatanci ne. Waɗannan kalmomi su ne: **jinkayi** (Haɗejanci ko Gudduranci) da **biɗa** (Sakkwatanci). **Jinkayi** a Daidaitacciyar Hausa jinkai ake cewa. Biɗa kuma a daidaitacciyar Hausa **so**, ake cewa.

A waɗannan baitoci kuma da aka kawo na ƙasa, mawaƙin ya yi amfani da dabaru ne guda biyu: dabara ta farko ita ce dabarar aron kalma ta uku kuma azancin magana. Ƙaranta abin da mawaƙin yake cewa:

“Komai a yau ya ƙara tsada ba musu,
Fukara'u na wahala a halin gaskiya.
Domin ko gyara ba a yin sa a saukaƙe,
Kowac ci zomo yai gudu har zamiya”.

(Waƙar *Bayan Wuya Sai Dadi*, bt. 8, 17)

Idan aka duba waɗannan baitoci na sama, a baiti na farko (8) za a mawaƙin ya yi amfani da kalma **fukara'u**. Wannan kalma ya aro ta ne daga harshen Larabci ya gina baitin waƙar da ita. Abin da kalmar take nufi shi ne, **talakawa**.

A baiti na biyu, wato na goma sha bakwai (17), mawaƙin da karin magana nan da Hausawa suke cewa: “kowa ya ci zomo ya sha gudu” ya yi amfani. Amma maimako ya faɗa kamar yadda ake faɗa sai ya baddala ta kamar haka: **Kowac ci zomo yai gudu har zamiya**. Ta yiwu mawaƙin ya yi hakan ne domin ya daidaita ƙafafuwan waƙarsa. A dai wannan baiti mawaƙin ya yi amfani da karin

harshen Sakkwatanci inda yake cewa **kowac ci**. Wannan a karin harshen Sakkwatanci ne ake fada. A daidaitacciyar Hausa **kowa ya ci**ake cewa.

Karanta waɗannan baitoci guda biyu kuma da ke ƙasa ka ga yadda mawaƙin ya sake amfani da ire-iren waɗansu dabarun:

“**Fitilar** gusar da duhu gwanin Jibrilu,
Kai ne kadai nau tanadi ajiyayye.
Kowa ya ƙi ka a nan da can ya taɓe,
Ya zan na sau reshe na kama ganye”.

(Wakar *Kukan Zuci*, bt. 12, 14)

A baiti na farko (12) mawaƙin ya yi amfani da dabarar abuntarwa ne wajen yabon Annabi Muhammad sallallahu alaihi wasallam ta hanyar kwatanta shi da haske. Abin da mawaƙin ya yi a nanshi ne, ya mayar da abu mai rai zuwa maras rai.

A baiti na biyu (14) kuma, da karin magana nan ne da Hausawa suke cewa: “ya saki reshe ya kama ganye”. Wannan karin magana ce mawaƙin ya yi amfani da wani karin harshe ya baddala ta kamar haka: ya zan na sau reshe na kama ganye. Mawaƙa sukan yi haka ne saboda lasisi da suke da shi nakarya dokar nahawu domin su daidaita kafafuwan waƙarsu.

A waɗannan baitoci guda biyu kuma da aka kawo a ƙasa, mawaƙin yayi amfani da dabaru guda uku ne. Dubi abin da mawaƙin yake cewa:

“**Beraye** suke gun dabi’a,
Sun riƙi yin ƙarya sana’a,
Tun tuni nai masu ma **bara’a**,
Ko a aji kuma ko kara,
Ba za mu saukaƙa addu’a ba”.

“Sun yi daraf bisa kan kujera,
Mu kuma sun **maishe** mu yara,
Ka ji **dila** sarkin dabara,
Ga shi **kamar gudumar makera**,
Ba don ya shiga riguna ba”.

(Wakar *Allah Ya Isa Ban Bari*, bt. 8, 12)

Idan aka nazarci waɗannan baitoci guda biyu za a ga a farkon baiti na farko (8) mawaƙin ya yi amfani da kalmar **beraye**. Dabarar da mawaƙin ya yi amfani da ita a nan ita ce, siffantawa. Abin da siffantawa ta kunsashi ne, daƙardaraja kohalayyar wani abu a kwatanta ta da wata. Halayyar da ake danganta beraye da ita, ita ce sata. Sai mawaƙin ya yi amfani da wannan halayya ta beraye ya danganta wasu mutane da ita. Irin wannan dabara ita ake kira da gajeriyar siffantawa. Wato a dauki wani abu a kwatanta shi da wani kai tsaye. Dabara ta biyu da mawaƙin ya yi amfani da ita a baitin ita ce aron kalma. Idan aka lura da kyau za a ga mawaƙin ya yi amfani da kalmar **bara’a**. Wannan kalma ya aro ta ne daga harshen Larabci. Abin da kalmar take nufi shi ne, **bijirewa ko tawaye**.

A baiti na biyu (12) dangon farko, mawaƙin da dabarar doguwar siffantawa ya yi amfani. Ita kuwa doguwar siffantawa yado take yi. Takan fito da abu ne yadda mutum zai iya ganin wannan abu a cikin hoton zuciyarsa. Akan kira irin wannan dabara da hoto cikin bayani. Ga abin da mawaƙin yake cewa: **Sun yi daraf bisa kan kujera**. A nan abin da mutum zai hararo a zuciyarsa shi ne, mutane a zaune a kan kujera. To irin wannan ita ake kira doguwar siffantawa. A dangon na biyu kuwa, mawaƙin da karin harshe ya yi amfani. za a ga mawaƙin ya kawo kalmar **maishe**. Wannan kalma a karin harshen Sakkwatanci ne ake amfani da ita. A daidaitacciyar Hausa **mayar da** ake cewa. A dangon na uku kuma, mawaƙin dabarar gajeriyar siffantawa ya sake yin amfani da ita, inda ya dauki halayyar dila ya kwatanta ta da wani mutum. Dila kamar yadda aka sani wata dabbar daji

ce mai kama da kare sai dai shegen wayo gare ta. Wannan halayyata wayo cemawakin ya yi amfani da ita wajen danganta ta ga wani mutum. Sai dabara ta uku da mawakin ya yi amfani da ita a baitin, Wannan dabara ita ce, dabarar kamantawainda ya kwatanta wani mutum da gudumar makera. Wadannan su ne dabarun da mawakin ya yi amfani da su a wadannan baitoci da aka kawo.

5.0 Sakamakon Bincike

Wannan bincike kamar yadda aka gani an gudanar da shi nea kan wasu rubutattun waƙoƙin Hausa. Binciken ya shafi tsokaci ne a kan sharhi da nazarin wasu rubutattun waƙoƙi da Abubakar Ibrahim Kantama ya rubuta. Bisa nazarin da aka yi an gano yankin dashi wannan marubuci ya fito da irin ilimin da yake da shi da lokacin da ya fara waƙa da dalilin da ya ja hankalinsa wajen rubuta waƙoƙi. Ta wani ɓangaren kuma, binciken ya gano wasu daga cikin adadin waƙoƙin da marubucin ya rubuta. A nazarin da aka yi an fahimci mafi akasarin waƙoƙin marubucin sun fi karkata ga addini. Ta fuskar sigogi kuwa, an gano cewa marubucin ya rubuta waƙoƙi masu tsarin dango bibbiyu da masuuku uku da masu hurhuɗu da kuma masu dango biyar biyar. Samnan an gano waƙoƙin marubucin suna ɗauke da tsarin nan na rubutattun waƙoƙi da sukan fara da yabon Ubangiji su kuma rufe da addu'a. Haka kuma, waƙoƙin marubucin sukan hau kan ɗaya daga cikin ma'aunan da ake amfani da su wajen auna rubutattun waƙoƙin Hausa. Ta ɓangaren salo kuma, an gano marubucin yakan yi amfani da dabarun jawo hankali da suka shafi kwatantawa da kambamar zulaƙe da karin magana da karangiya da sauransu. Har wa yau an gano marubucin yakan yi amfanida sarrafa harshe wanda ya ƙunshi aron kalmomi da karin harshe da sauransu.

6.0 Jawabin Kammalawa

A wannan aiki da aka gudanar an yi tsokaci ne a kan wasu rubutattun waƙoƙin Hausa da Abubakar Alkantarawi ya rubuta. Idan aka lura da kyau za a ga an kasa aikin zuwa gida shida: A kashi na farko an kawo gabatarwa wadda ta ƙunshi: dalilan gudanar da bincike da muradan bincike da kuma taƙaitccen tarihin mawaƙi. Kashi na biyu kuma, ayyukan magabata aka waiwaita inda aka yi bitar wasu littattafai da kundayen bincike da mujallu da maƙalu. Kashi na uku kuwa, bayanai aka kawo game da hanyoyin da aka bi wajen gudanar da aikin kamar: karance-karance da hira da amfani da fasahar sadarwa ta zamani. Kashi na huɗu kuma, ya shafi tsokaci ne a kan manufofi da sigogi da salalai na waƙoƙin da aka nazarta waɗanda wannan mawaƙin ya rubuta. Sai kuma kashi na biyar inda aka bayyana irin sakamakon da aka gano a binciken. Sai kashi na shida wanda ya ƙunshi jawabin kammalawa wanda kumada shi ne aka kawo ƙarshen bincike.

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Nazarin Tubalan Turken Zuga a Wakokin Alhaji Musa Dankwairo Maradun

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Tsakure

Makarar ta yi bayani a game da tubalan turke zuga ne a wakar baka. Tubalan turken zuga na nufin yadda mawaka suke bin wasu hanyoyi daban-daban wajen kambama ko kururuta ko zuga kansu ko iyayen gidansu ko kuma wasu makusantansu. Mawakan fada suna amfani da tubalan turken zuga wajen fito da martaban sarakuna da wasu iyayen gidansu, kamar yadda aka sami hakan a wasu wakokin Alhaji Musa Dankwairo Maradun wanda hakan ya haifar masa da wani tasirin da kwarjini da kuma tabbatar da irin sunan da ya yi a idon duniya. Mukala tabi hanyoyin tattara bayanai kamar shiga dakunan karatu inda aka dubi ayyukan magabata da suke da alaka da wannan aikin. An kuma saurari faya-fayan wakokin Musa Dankwairo tun daga na kaset-kaset waɗanda ake saurara a ji da kuma faya-fayan (CD) waɗanda ake saurara a ji kuma a gani. Binciken ya tabbatar da cewa Musa Dankwairo Maradun ya bayar da gudummuwa musamman wajen kare martaban harshen Hausa da kuma adana wa harshen wasu hikimomi da Mai duka ya hore masa.

Muhimman kalmomi: nazari da tubala da turke da zuga da wakofi

1.0 Gabatarwa

Mawakan baka sukan yi amfani da turken zuga ta hanyoyi daban-daban domin cimma wasu muradunsu. Kodayake yin hakan a iya cewa ya danganta ne daga nau'in mawaki, domin mawaka sun kasu dangane da nau'in waka, akwai makadan fada da makada jama'a da makada maza da kuma makada sana'a da sauransu. Wasu suna amfani da turken zuga domin iyayen gidansu, su nuna masu cewa duk duniya ba su da abokan gogayya. Wasu makada suna amfani da salon zuga domin samun abin duniya, a wajen wani. A yayin da mawaki yake neman wani abu a wajen wani, ba wai don yana matsayin ubangidansa ba, wanda ta kan kai idan ya zuga shi amma kuma bai sami biyan bukatarsa ba, wani lokaci sai kawai ka ji mawaki lokaci guda ya sauya salon wakarsa ya zuwa shagube wani lokaci ma yakan koma yana yi masa habaici ko kai tsaaye ya fara yi masa zambo. Alhaji Musa Dankwairo makadi fada ne yana yi wa sarakuna waka ne suna a matsayin iyayen gidansa. Haka kuma Musa Dankwairo ya nuna a ciki duka makadan kasar Hausa babu wanda ya kai shi domin ya ambata a diyar waka cewa su hudu duk azanci gare su, ke duk sauran makada kowanne daga ciki a waka mutum guda yake bayar da waka ya zai hada kansa da mutum hudu. A cikin wakokin Musa Dankwairo akwai inda yake amfani da wasu salo domin nuna zuga ko kambamawa ko dai sarakuna ko kuma wasu daga cikin mutane da suke masa kyauta domin iyayen gidansa. Don haka wannan mukala tana so ta rairayo wasu daga cikin ire-iren tubalan gina turken zuga da wannan bawan Allah ya yi amfani da su wajen isar da sakon da yake son isarwa ga jama'a.

2.0 Hanyoyin Gudanar da Bincike

Wannan aiki ya yi amfani da hanyoyin tattara bayani musamman dakunan bincike inda aka dubi ayyukan magabata da suke da alaka da wannan aikin. Sai kuma littattafai da aka wallafa na wakokin Alhaji Musa Dankwairo Maradun. Har ila yau, wannan aikin ya saurari faya-fayan wakokin Musa Dankwairo tun daga na kaset-kaset waɗanda ake saurara a ji da kunne da kuma faya-fayan (CD) waɗanda akan saurara aji kuma a gani da ido.

3.0 Ra'in Bincike

An dora wannan bincike ne a kan ra'i morau (Functionalism) na Emile Durkheim (1893). Ra'i ne da ke nazarin abubuwa dangane da irin yadda ake cin moriyarsu da kuma gudunmawar da suke bayarwa a muhallansu. Ra'i ne da ake iya amfani da shi wajen nazarin adabi da al'adun jama'a. A wajen kwatanci kuma ana iya kwatanta abubuwa biyu ko fiye domin gano bambanci da kamancinsu, musamman dangane da amfaninsu ko gudunmawarsu ga al'umma; ta hanyar mai da hankali kan lokaci da kuma wuri. Don haka, aka yi amfani da wannan ra'i wajen ganin irin cin moriyar da al'umma suka yi dangane da waƙoƙin Alhaji Musa Dankwairo Maradun musamman ta hanyar yadda yake fito da su ta hanyar zuga ko kuma koda su a idon duniya.

4.0 Turken Zuga

Newman (2007) ya bayyana koda kai da nufin wasa ko kururuta wani. Haka kuma, Bargery (1934) a nasa ya bayyana koda da wasa kai ko nuna fifiko. Shi ko, Gusau, (2008) ya yi bayani a kan turken koda kai (wasa kai) a waƙar baka a inda tun a farko ya fara da cewa 'magori wasa kanka da kanka', koda kai ko wasa kai na nufin mutum yafadi wata shahara ko kasaita ko daukaka da yake ganin yana da ita. Wato ambato ne na abubuwan kasaita ko burgewa da mutum yake da su ko yake aiwatarwa. Wani bi akan hada da wuce gona da iri inda mutum zai bayyana fifikonsa a kan sauran jama'a, ko ya nuna wata zalakarsa ko basirarsa wasu da sauran hanyoyin fifitawa. A irin wannan hali mutum yakan zuga kansa da kansa ne. Masanan sun yi bayani gwargwadon fahimtarsu a kan koda kai kuma sun yi tararraya don gane da abin da koda kai yake nufi, wato fito da wata shahara ko isa ko fifiko da wani mutum yake da shi. Kodayake, Gusau ya yi nazari a kan turken koda kai a waƙar baka ya fito da misalan ire-iren wasu waƙoƙin baka ne da ake samu mawaƙa sun koda kansu a ciki amma shi wannan bincike zai kalli wasu diya ne daga cikin waƙoƙi Musa Dankwairo da kuma irin yadda ya yi amfani da wasu kalmomi domin nuna zuga ko koda wani ko wasu jama'a ko kuma ma kansa.

5.0 Bitar Ayyukan da suka Gabata

Masana irinsu Umar (1987) da Gusau (1993 da 2014) sun yi bayani aka ma'anar waƙar baka gwargwado. Shi Umar (1987) ya bayyana waƙar baka da sarrafaffen harshe da ake gabatarwa da sigar gunduwoyin zantukan da ake kira baitoci ko diyoyi, waƙanda ake ginawa a kan kari kayyadajje, kuma ake rerawa da wani irin sautin murya na musamman. Sai dai ya kamata a fahimci cewa a kodayaushe idan ana zancen waƙar baka, ba a danganta ta da baiti ko baitoci kamar yadda Umar (1987) ya ambata a waje kawo ma'amnar waƙar baka da ya yi. Haka kuma, Umar (1978) a ci gaba da bayaninsa, ya nuna siffodin waƙar a adabin baka, akwai zancen amshi, wanda ake maimaitawa a karshen kowace diyar, da rashin daidaiton adadin layukan diyoyin. Har ila yau, ya nuna ba al'adar waƙa baka ba ce, ta zo da diyoyi masu layuka bibbiyu ko uku-uku ko hurhudu. A'a, diya guda, na iya zuwa da layuka biyu ko uku. Wata diyar kuma, to zo da layuka talatin ko ma fi. Haka kuma, al'adar waƙar baka ce, ta tafi tare da kida da rawa da roko. A nasa koƙari Gusau (1993) cewa ya yi waƙar baka a ba ce wadda take bukatar shiryawa da tsara batutuwa a samar da gangar jikinta cikin azanci da zalaka da nakaltar harshe da ake amfani da shi. Daga nan sai a rera ta tare da armashi a kuma daƙa fito da armashinta ta amfani da sautin kida. A wani bayanin cewa ya yi, amma akwai wasu waƙoƙin waƙanda ba a hada su da wani amon kida. Harshen da makadan baka suke amfani da shi bisa kansa cikakke ne, yana da kamalarsa ta daban da harshen yau da gobe da ake amfani da shi wajen furuci ko rubutu.

A wani aikin Gusau (2014) a cikin (Gusau 2003:di) ya kara bayyana waƙar baka da wani "zance ne shiryayye cikin hikimada azanci da yake zuwa gaba-gaba bisa ka'idojin tsari da daidaitawa, a

rera cikin sauti murya da amsa-amo na kari da kida, sau da yawa a tare da amshi.” Har ila yau, Gusau 2014) a cikin (Gusau 2011) ya nuna waƙar baka ana aiwatarwa a rere cikin rauji tsararre haɗe da kida cikin daidaita rerawa. Ya kuma nuna waƙar baka ita ce kuma wadda take zaburar da al’umma tare kuma da hankaltarda zuwa ga dabarun tafiyar da rayuwa da za su ba da damar cim ma ganga mai inganci. Ra’ayin masana ya zo ɗaya dominduka sun yi tarayya dongane da ma’anar waƙar baka a kan cewa wani sarrafaffen zance ne da ake shiryawa da murya mai amo ko rauji, wato hawa da sauka na murya, wanda yake zuwa a baki tare da kida da amshi.

6.0 Tubalan Gina Turken Zuga a Wakokin Dankwairo

A waƙokin Alhaji Musa Dankwairo Maradun ya yi amfani da tubalan gina turken zuga wajen wasa da kambama iyayen gidansa da ma wasu daga cikin fitattun mutane da suke da alaƙa ko da fada ko abokan iyayen gidansu. Wasu daga cikin ire-iren tubalan sun haɗa da tubalan turken kwatancin da tubalan turken dabbantarwa da tubalan turken nuna isa da tubalan turken siffantawa da tubalan turken nuna tawali’u (ko tauhidi) da makamantansu.

6.1 Tubalan kwatanci

A cikin waƙar Alhaji Ahmadu Bello Sardaunan Sakkwato, Alhaji Musa Dankwauro domin ya tabbatar wa duniya kowane ne Sardauna ya sa ya riƙa amfani wasu kalmomi na jan hankali da ƙoƙarin saka mai sauraron waƙa tunani da kuma son ya gano ma’anar ire-iren waɗannan kalmomi. Irin zugi da kambamawa da Dankwairo ya yi wa Sardauna abin a saurara ne domin ya riƙa amfani da kalmomi irin su *bangon tama* da kuma *bajimin*. Haka kuma ya sake nuna shi da *kahon karo* sannan kuma ya kira shi da *sadauki*. Wani abin lura, yadda aka danganta shi *waliyan Allah*. Dankwairo ya kwatanta wannan bawan Allah da wasu abubuwan lura, sannan kuma duk wanda aka danganta shi da haka lalle ya cancanci yabo, ga ma da yadda ya ambata a diya waƙar:

Zwaci: *Bangon tama* mai wuya iza,

: *Bajimin* Sir Kashim,

: Uban Zagi Bello ɗan Hassan,

: Mai martabar Danhodiyo,

: Mai martabar Mamman Bello,

: Mai martabar Attahiru,

: Mai martabar Moyi da Alto,

‘Y/Amshi: Da uwar Daje,

: Mai martabar Isan Kware Autan Shehu,

: Mai martabar Ibrahim mai kahon karo,

: *Sadauki* ɗan *Sadauki*,

: Kakaninka *waliyan Allah* ne

: Ba ba’a ba ko can.

Turƙashi, lalle yabon gwani ya zama dole, wato shi *bango tama* ne wanda kuma ya nuna ba a kai masa wata magana, balle har a soki wani a wajensa. Kuma irin haka ake son shugaba. Sannan ya nuna shi *bajimin* ne, wato ya gawurta ya kai namiji, don haka babu tsoro a tare da shi, gashi kuma Sadauki sannan Ubansa ma Sadauki, wato ya kai jarumi. Sai kuma inda aka dangata shi da ya fito gidan *waliyai* ne, wato masu tsantseni a game da addini, masu bin Allah sau- da-ƙafa. Dankwairo a wata waƙar ta Sarkin Kano Alhaji Ado Bayero ya yi amfani da irin wannan salon ya yabe Sarkin Kano, wato ya yi amfani da kalmomi na musamman waɗanda suke nuna zugi ko kambama Sarki

Adon, kalmomin kuwa irin su *Aljannar duniya* wanda yake nuna karshen morewa ne a rayuwa, haka kuma danganta da shi da *ruwan wanki dauda*, wanda yake mayar da abu sarai, abin sha'awa. Ga ma dai abin da yake cewa:

Jagora: *Aljannar duniya*,
: Dan Abdulkadir Sarki Ado,
: Na tare da kai ya lilwanta,
: *Ruwan wankin dauda*,
: Alhaji *ruwan wankin dauda* ne.

A wata diyar waka da Dankwairo ya yi wa Sardaunan Sakkwato Alhaji Ahmadu Bello, mai dubun nasara garna kafi Sardauna. A Dankwairo ya wasa Sardauna, ta yadda ya riƙa kwatanta shi da abubuwa na mamaki wanda duk wanda ya ji hakan ya san cewa Sardauna ya gawurta, kamar yadda yake danganta shi da cewa *dan bajimi bajimi ne*, wato Sardauna mutum ne da tun farko ya fito daga wata tsaatsa mai daraja, waƙanda ake jin su kimarsu ta kai, kamar yadda ya ce, *dan giwa giwa ne*. Dankwairo ya bayyana iya fahimtarsa akan daraja da Sardauna yake da ita. Alal misali ga abin da ma ya faɗa:

Jagora: *Dan bajimi bajimi ne*,
: *Dan giwa giwa ne*,
'Y/Amshi: Tabbata kusu, kusu zai haifawa,
: Na ga ɗan burgu ko jiya da farin bindinai
Jagora: Haka hwa! Haka hwa!

6.2 Tubalan Dabbantarwa

Dankwairo ya riƙa wasa Sarakuna da mutane a waƙoƙinsa kamar yadda ya faru a waƙarsa ta Sarkin Ƙayan Maradun Muhammadu Tambari (1964-1981), kuma a jerin irin yadda ya riƙa kururuta Sarakuna ko mutane ya yi ne da nufi nuna su zaƙaƙurai ne, kuma yana nufi su daban suke ba kamar sauran mutane ba. Dankwairo ya yi amfani da salon zuga na dabbantarwa da nufi kambama su. Domin ya riƙa kiransu da wasu sunaye na wasu dabbobi da ake jin sun gagara, a cikin dabbobi 'yan'uwansu a cikin jeji ko ma a gida. Irin waƙannan shahararrun dabbobi, suke waƙansu yadda suka ga dama a cikin 'yan'uwansu kuma ba yadda suka iya su sauran sai dai ido. Haka Dankwairo ya riƙa danganta Sarakuna ko wasu fitattun mutane da irin waƙannan nau'uin dabbobin, ga ma dai abin da yakan faɗa:

Daudu: *Toron giwa* Muhammadu na Kwasau,

.....
'Y/Amshi: Koma shurawa na Shamai,
: Darzaji maza sui laushi,
: Komai suka yi sai bisa suna,
: Jikan Darumbu mai hana karya,
: Jan *Damisa* uban Baraya, ya bi da kangara,
: Makari mai jan ka da hwaɗa ya tuba,
: In kau ya ƙi razana ka bassai.

A wannan diyar waƙar Dankwairo ya yi ta ne, da nufi wasa wani ɗan Sarki Muhammadu ɗan Sarkin Ƙayan Maradun, kamar yadda ya nuna shi da *toron giwa*, sai kuma inda ya sake nuna shi

damisa ne, wato kamar masu hikimar magana kan ce, “*ki sabo*”. Haka kuma a wannan diyar waƙar ta Sarkin Daura Alhaji Muhammadu Bashir (1966-2007) Musa Dankwairo ya nuna shi da *namiji zaki*, wato ko a cikin zakunan ma shi namiji ne. irin zakunan kowa a dawa yana saurara masu, ga dai yadda ya ce,

Daudu: Jikan Abdu mai kassad Daura,
‘Y/ Amshi: Taho *namijin zaki* ya cika da karhi

.....
A wata waƙar Sarkin Gwambe Alhaji Shehu, Musa Dankwairo ta bakin Daudun kiɗa, ya jero wasu diyoyin waƙa da suke nuna zuga ko kambamawa ta amfani da salo na dabbantrwa waɗanda suke nuni ga Sarkin Gwambe, ga ma dai yadda suke:

Daudu: Gagara karya uban Sallama,
‘Y/Amshi: *Zaki* mai kasha tawaye,

.....
Yaro: Kannan sarki,
: Dadiyan sarki
: Kowa ya iso ya yi gaisuwa,
: Domin haka,

.....
‘Y/Amshi: Allah yas shirya

.....
Haka ma ya sake ambata wannan diyar waƙar

Daudu: Gagari Gaba,

‘Y/Amshi: Mai lihidin yaƙi,

Jagora: Gagari gaba mai lihidin yaƙi,

‘Y/Amshi: *Zaki* kai aka tsoro,

: Mai Lihidin yaƙi.

Haka kuma a wata diyar

Jagora: Babban Dodo,

: Mai lihidin yaƙi,

‘Y/Amshi: *Zaki* mai lihidin yaƙi.

6.3 Tubalan Nuna Isa

A cikin salon zuga da wannan fasihi ya riƙa amfani da shi, akwai zuga na nuna isa da yake yi wa iyayen gidansa. Yana yi haka ne domin ya tabbaar wa da duniya wannan masu gidan nasa, sun kai gaya yadda ba sa tabuwa, kuma ba a wargi da su, domin duk wanda ya nemi shiga gaban su ba zai ji dadi ba. Don haka Musa Dankwairo ya riƙa amfani da wasu salo na zuga mai nusarwa da zukata mai nuna isa domin waɗannan iyayen gidan nasa, alal misali ga abin da yake cewa a wasu diyar waƙar:

Gidin waƙa: Amadu *tsayayye*,

: Ko *dauri ba ya wargi*.

Jagora: Ya zo da lafiya Mamman,

Y/Amshi: Sabka lafiya da gima.

Jagora: Cigari Bello dan Muhammadu,
'Y/Amshi: *Gagara daga ka buwayi arna.*
Jagora: Mamman ko da yausha ya shirya,
'Y/Amshi: *Ga sulke da bidiga da masu*

Makada Musa Dankwairo ya rika amfani da wasu lailaiyi na zuga na nuna isa wajen kambama iyayaen gidansa musamman sarakuna, ji yadda a waƙar Sarkin Kayan Maradu ya rika ambatarsa kamar yadda ce da shi *tsayayye*, wato irin shugabanni waƙanda ba su canjawa ko rashin dattako. Haka kuma ya nuna shi *Gagara daga ka buwayi arna*, yana nufi cewa Sarki Kayan Maradun jan gwarzo shugaba ne, wato kowa ya buga ya bar shi, ya kuma danganta shi da *Ga sulke da bindiga da masu*. Haka dai wannan fasihi ya yi ta zuga wannan bawan Allah. Kamar yadda a wasu diyar waƙar ta Alhaji Ahmadu Bello, Sarƙaunan Sakkwato ya rika kambama shi ta hanyar nuna ya kai shugaba wanda ake girmamawa, yadda yake Ambato kamar haka:

Daudu: Ya wuce *raini*,
'Y/Amshi: Ba a yi mai Shi,
: Amadu jikan Garba *Sadauki*,
Jagora: *Gungurun*,
'Y/Amshi: *Kashi giwa na Alu ba haɗuwa*,
: *Kowac ci ka sai ya cake makoshi*,
Jagora: *Gabas da yamma, kudu da arewa*,
: *An san kai ne Sarƙauna mai kwana kyauta*,
'Y/Amshi: *Saboda baiwa, Amadu saboda hairi aka sam ma*

Haka a wata wasu diyar waƙar, ga abin da yake cewa:

Daudu: *Gaba ta wuce*,
'Y/Amshi: *baya ad da saura*.
: *Yanzu a samo wani kamatai*
Jagora: *Gaba ta wuce*,
'Y/Amshi: *Baya ad da saura*,
: *Yanzu ku nemo wani kamatai*,
: *Ba tsaoro ba kariyaz zucci*,
: *Ya gwada jikan Shehu*,
: *Amadu ya gwada jikan Shehu na shi*.

Haka nan ma makada Musa Dankwairo a waƙar da ya yi wa Sarkin Kano Alhaji Ado Bayero, ya yi amfani da irin waƙannan salo na zuga na nuni na isa wajen nuna isa da kururuta Sarki Ado Bayero. Wani abin lura, a kan ji ɗuriya irin wannan kambamawa a wasu waƙoƙin da yake wa sauran sarakuna da nufi nuna irin fifikon da wannan sarkin yake da shi a kan wasu sarakunan, ga ma dai yadda abin ke faruwa:

Daudu: *Girman da gidan ubanai*,
: *Mike kafarka gidan Bayero*,
'Y/Amshi: *Kai aka tsoro, ba ka da tsoro*,
: *Ya hi a kai mai wasa*,
: *Ado ya hi a kai mai wasa*.
Daudu: Ado na Abbas dan Hashim,

.....
'Y/Amshi: *Shirinka shirin yaki ne*,
.....

: *Kana da halin mutanen da,*

 : *Akwai na mutanen yanzu,*

 : *Shi ko shirin mutanen da,*
 : *Shirinsu shirin yaki ne,*
 Daudu: In nai magana ta zauna,
 ‘Y/Amshi: Hahau ba ni da mai canzawa,

 Daudu: In kai magana ta zauna,

 ‘Y/Amshi: Hohau ba ka da mai canzawa

 Daudu: *To, shi kau shirin mutanen yau,*
 ‘Y/Amshi: *Shirinsu shirin ilmi ne,*
 : *Akwai ilmi gun Ado.*
 : *Na tabbata akwai ilimi gun Ado.*

6.4 Tubalan Nuna Tawali’u

A wasu daga cikin diyan waƙoƙin zuga da Alhaji Musa Dankwairo Maradun ya rika yi wa iyayen gidansa sukan nuna yadda salon zuga suka mayar da al’amari zuwa ga Allah maƙaukakin Saarki, ta hanyar nuna kankan da kai. Musa Dankwairo yakan kwarzanta iyayen gidansa ta yadda yake nuna cewa iyayen gidan nasa cewa su ma sun san Allah kuma suna jin tsoronSa, kuma ma yawancin abubuwan da suke yi suna ne domin neman yardar Allan. Ga dai yadda fasihi yake kawa diyan a waƙoƙinsa:

Daudu: Firimiyan Jihar Arewa Amadu,
 : *Abin da kai ma Nijeriya,*
 : *Hak kasa ta nade ana tuna ka,*
 : Amadu Jika,

‘Y/Amshi: *Bawan Allah, gamji dan Kwarai,*
 : *Malam Gohe Allah gafarta ma.*

Zwala: Firimya mai *halin waliyyai,*
 : *Sui maka shairi ka mai da hairi,*
 : *Sui maka hairi ka rama hairi,*

‘Y/Amshi: *Wanga halin Shehu ya gado,*
 : *Mahassada dai ka ta jidali,*
 : *Amadu dan Iro ba ruwanai,*

Ya sake nuna haka a wasu diyan waƙar kamar haka:

Yaro: *Wo, da arziki da muhibba da hankali*

‘Y/Amshi: *Dan Usumanu,*
 : *Mai rabo da yawa, dangaraman mai Sango.*
 Yaro: *Tun da Allah shi ya hukunci bawanai,*
 : *Shi kaba shi komai*
 : *Kuma shi ka hana mai komai*
 : *Ba karfinai na ba, karfin Allah ne.*

Yaro: Yanzu ko cikin daji, kaj ji jiniya tai kara,
'Y/Amshi: Babu tambaya, Amadu mai girma ya zo,
: Alhaji ka huce haushi,
: Martabar Mamman Bello tan hannunai.

Haka nan ma Musa Dankwairo, a wakar Sarkin sudan Wurno Alhaji Shehu Malami ya nuna irin tawali'unsu, waton shi ma ya nuna Sarki ne mai jin tsoron Allah, domin haka ne ya ya ambace shi da *mumini*, ga ma yadda ya ambata:

Sani: jikan Moyi dan abdu Jatau,
.....

'Y/Amshi: Mainasara uban Nana,
: Mammann ya zama *mummini*.
.....

6.5 Tubalan Yabo

Alhaji Musa Dankwairo Maradun ya yi amfani da tubalan yabo a wakar Sarkin Daura Alhaji Muhammadu Bashir (1966-2007) a inda ya yabi sarkin Daura, a inda ya bayyana shi da cewashi *sarkin sarakuna* kuma ya fi kowa *martaba*, sannan ya ayyanashi da *shirarre*, haka kuma ya nuna cewa shi *hasken Nijeriya* ne sannan kuma ya nuna *shi anka sani ba a san su ba*, ga ma dai abin da yake cewa:

Marafa: Muhammadu *sarkin sarakuna*,
'Y/Amshi: Dan Musa na Salisu *shirarre*,
Marafa: Kai kad'ara su *martaba*,
'Y/Amshi: Dan Musa na Salisu *shirarre*.
Marafa: Muhammadu *haskenNijeriya*,
'Y/Amshi: Dan Musa na Salisu *shirarre*.
Marafa: *Shi anka sani ba a san su ba*,
'Y/Amshi: Dan Musa na Salisu *shirarre*.

A wannan diya wakar Dankwairo ya yi amfani da kalmomi na jan hankali, a inda ya yi yabo ga wannan ubangida nasada nufi bayyana wa duniya irin matsayi da yake da shi. Haka kuma Alhaji Musa Dankwairo Maradun a wakarsa ta 'Yandoton Tsahe Alhaji Aliyu II (1960-1991) ya yabe wasu fadawa a kan yadda suka rika yin alheri. Domin ya nuna sun yi masa kyauta har ma yana yi masu godiya, sannan ya yabe su a game da aikin ibada, inda ya nuna sun je *Makka sun yi hawan Arfa*, haka kuma ya bayyana cewa sun yi *kudi sun kau ci ribassu*. Sai kuma inda ya yabi msau yi masu kyauta domin ya bayyana cewa suna ba su *kud'in sayen gorokuma dakud'in sayen dussa*. Ga yadda yake cewa:

Yaro: sun nuna hairi nun gode,
'Y/Amshi: Alhaji Tambaya, Alhaji Mande,
: Sun zo Makka sun yi hawan Arfa,
: Sun yi kudi sun kau ci ribassu,
: Koway yi muna kyauta don mu hwadi,
: Kullum yana ba mu kud'in sayen goro,
: Sannan yana ba mu kud'in sayen dussa,
: Sarkin Fawa na Tsahe ya kyauta.

Wannan diyar wakar Musa Dankwairo ya yi yabo ne ga wasu makusanta Fada musamman irin yadda suka sami abin duniya kuma suka rika kayuatatawa.

7.0 Kammalawa

Wannan mukala ta yi nazari ne dangane da gudummuwa da hazikin makadin nan na kasar Hausa, wato Alhaji Musa Dankwairo Maradun ya bayar a fagen adabi. Manazarta da damasun yi nazarce-nazarce daban-daban dangane da mawaƙan baka na kasar Hausa musammam a kan abin da ya shafi rayuwarsu da shahararsu. Bincike ya tabbatar da cewa kasar Hausa Allah ya albarkace ta da dubin makada, kuma sun yi namijin kokari dangane da taskace da adana hikimar da Allah ya hore wa harshen Hausa. Hakan yana daga cikin dalilin da ya sa aka dauki wani bangaren na adabi a cikin wakokin Alhaji Musa Dankwairo Maradun da nufin a yi tsokaci wasu rassa na adabi a ciki. Yana daga cikin nazarin da wannan mukala ta yi shi ne yadda wasu daga cikin sarakuna da wasu daga cikin iyayen gidan Alhaji Musa Dankwairo Maradun suka amfana da baiwar da yake da ita, wajen nuna wa duniya cewa babu kamar su. Domin ya yi amfani da tubalan turken zuga yana kururuta da kambama su wanda yin haka ya kara tabbatar wa da duniya matsayinsu, da martabansu tare da fito da irin cin moriyar da wadannan iyayen gidan suka yi ma wakokinsa. Wanda hakan ya sa tarihi ba zai taɓa mancewa da irin wadannan iyayen gida na wannan fasihi ba, tare kuma da ci gaba da yaba wa irin namijin kokarinsu wajen tattalin al'umma. Tabbas, Hausawa na cewa, "mai abin fada, ba shi fada". Alhaji Musa Dankwairo Maradun a cikin makadan kasar Hausa ya cancanci a yaba masa, domin irin gudummuwar da ya ba harshen Hausa musamman wajen tattalinsa da adana masa wasu dumbin kalmomi.

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Da'irorin Kogin Rubutacciyar Waka

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Tsakure

Da'irar kogin waka wani shiryayyen tsarin hadaka ne mai fasalin da'ira, wanda Khalil Ibn Ahmad Alfarahidi ya kirkiro shi bayan ya gama samar da kogunan waka, inda ya samar da wata babbar da'ira wadda yake iya dunkule wasu kogunan waka a cikinta, ta yadda za a iya fitar da kowane kogi daban. Manufar wannan makalaita ce dora wannan tsari na Khalil a tsarin Arulin Hausa, da nufin fadada binciken da marigayi Farfesa M.K.M Galadanci ya faro tun a shekarar (1975). An yi amfani da littattafai da mujallu da kundayen bincike wajen tattara bayanan wannan makala. A karshe makalar ta gano da'irorin kogin waka guda biyar a tsarin Arulin Hausa, wadanda suka hada da: Da'irar Sabani da Da'irar Saba-giji, da Da'irar Ci-rani, da Da'ira Makamanciya da kuma Da'irar Daidaito. Haka kuma makalar ta gano wasu karuruwan waka har guda shida (6) kari akan karuruwa goma sha-shida da ake da su, irin su: Kogin Mutawaffir da kogin Mustadil..., Haka kuma makalar ta gano wata sabuwar kafar waka; kari akan guda goma da ake dasu a tsarin Aruli, sun zama goma sha-daya (11) kenan.

1.0 Gabatarwa

Ilimin auna waka wato Aruli fanni ne da Larabawa suka kirkiro shi tun a karni na takwas (8)¹, ta hannun Malam Khalil bn Ahmad Alfarahidi, bayan ya gama samar da kogunan waka goma sha-shida, sai ya samar da wani tsari mai fasalin da'ira wanda ya tattara wasu kogunan waka ya dunkule su wuri daya. Wannan kayataccen tsari na Malam Khalil yana nuna zurfin tunaninsa da kuma kaifin kwakwalwarsaa wannan fanni, ta yadda ya iya dunkule kogunan waka goma sha-shida a cikin da'irori biyar (5), kowace da'ira tana da sunanta kuma tana daadadin kogunan wakar da ke cikinta, sannan kuma akwai hanyar da ake bi a ware kowane kogi daga cikin da'irarsa. Manufar wannan makala ita ce: kokarin dora wannan tsari na Khalil a kan tsarin Arulin Hausa, kasancewar harshen Hausa yana iya karbar kowane irin salo da harshen Larabci ya zo da shi². Wannan aiki kamar cigaba ne bisa aikin da marigayi M.K.M Galadanci ya faro tun a shekarar 1975.

2.0 Shimfida

Kafin a shiga bayanin da'irorizaiyi kyau a yi shimfida game da abubuwa muhimmaiguda biyu, wadanda za su taimaka wajen fahimtar Da'irorin Aruli cikin sauki, na farko Makwankwasan Gaba, na biyu kuwa Gabobin Arulin Hausa.³

2.1 Makwankwasan Gaba

Makwankwasai wasu kananan da'irori ne wadandaake amfani da su wajen nuna alamar sautin gaba, idan gabar doguwa ce sai a yi alama da da'irori biyu manne da juna (00), idan kuwa gajeriyar gaba ce sai a yi alama da da'ira daya (0), kowace kafar waka tana da nata jerin makwankwasan⁴, za a iya

¹ - Maling J. M. (1973: 11), *The Theory of classical Arabic Metrics*, Requirement For The Degree Of Doctor Of Philosophy, Massachusetts Institute of Technology, January 1973.

² - Saidu B. (2007: bi) *Waka A Bakin Mai Ita*, Cibiyar Nazarin Harsunan Nijeriya, Jami'ar Bayero Kano.

³ - Saidu A. (2021:) *Gabobin Arulin Hausa*,

⁴ AhmaduBello: *Arulin Hausa A Fadade*(2015:42),

kasa kafafuwan waka zuwa kaso biyu: masu Makwankwasai biyar (5) da kuma masu Makwankwasai bakwai (7).

Masu Makwankwasai Biyar

Kafa ta daya, (1) (fa'uulun) (000 00).

Kafa ta biyar, (5) (faa'ilun)(00000)

Masu Makwankwasai Bakwai

Kafa ta biyu, (2) (mafaa'iilun) (0000000)

Kafa ta uku, (3) (mafaa'alatun) (0 000000)

Kafa ta huɗu, (4) (faa'ilaatun) (0000000)

Kafa ta shida, (6) (mustaf'ilun) (0000000)

Kafa ta bakwai, (7) (faa'ilaatun) (0000000)

Kafa ta takwas, (8) (mutafaa'ilun) (00000 00)

Kafa ta tara (9) (maf'uulaatu) (0000000)

Kafa ta goma (10) (mustaf'ilun) (0000000)

2.2 Gabobin Arulin Hausa

Gabobin Arulin Hausa wasu gamayyar gabobin ne wadanda suke haduwa da junansu don samar da kafar waka, gabobin Aruli iri biyu ne, Turke da kuma Igiya.

2.2.1 Turken Waka

Turke wata babbar gaba ce a cikin kafar waka, wadda ta kunshi gabobi guda biyu a cikinta, gajeriyar gaba da kuma doguwa, kowace kafar waka tana dauke da Turken waka guda daya tak, Turken waka iri biyu ne: Hadadden Turke da kuma Rababben Turke⁵, kowanne yana da hukuncen hukuncen da suka ke bance shi.

2.2.1.1 Hadadden Turke:

Shi ne Turken da ya fara da gajeriyar gabar sauti, sannan ya kare da doguwa, kamar: (ilun0 00) a karshen kafa ta shida (mustaf'ilun), kafafuwan waka guda bakwai suna dauke da hadadden Turke, yayin da cikon ukun suke da rababben turke.

2.2.1.2 Rababben Turke:

Shi ne Turken da ya fara da doguwar gaba sannan ya kare da gajeriya: (**faa'i00 0**) a farkon kafa ta huɗu (faa'ilaatun), ana samun rababben Turke a kafafuwa guda uku.

2.2.2 Igiyar Waka

Igiyar waka wata babbar gaba ce a cikin kafar waka, wadda take zuwa kafin Turke ko bayansa, domin su hadu su gina kafar waka⁶, duk lokacin da aka ware Turke daga cikin kafar waka, to ragowar duk igiyoyi ne, igiyar waka iri biyu ce: Igiya Sassauka wadda take zuwa a doguwar gaba daya tak, da kuma Igiya Nannauya, wadda take zuwa cikin gajerun gabobi biyu jere da juna a cikin kafar waka.

⁵ - S. A. Dala: (2018: 05), *Arulin Hausa A Waka*. da *Zihafi A Cikin Gabobin Arulin Hausa* (2021)

⁶ - S.A. Dala: (2018: 29)

2.2.2.1 Igiya Sassauka:

Igiya sassauka ita ce doguwar gaba a cikin kafa wadda ba ta shafi turken kafa ba, ana yi mataramzi damaƙwaƙwasai biyu manne da juna, misali:(**mus 00**) a farkon kafa ta shida (mustaf'ilun) (**0000 000**), da kuma (**lun 00**) a karshen kafa ta ɗaya (fa'uulun) (**0 00 00**), kowace kafar waƙa tana ɗauke da igiya sassauka a cikinta.

2.2.2.2 Igiya Nannauya:

Wata babbar gaba ce wadda take ɗauke da gajerun gabobin biyu jere a cikin kafar waƙa, waɗanda ba su shafi turke ba.Igiya nannauya tana da maƙwankwasai biyu ware da juna, ana samun igiya nannauya a farkon kafa ta takwas (**0 0 00 0 00**mutafaa'ilun), da kuma tsakiyar kafa ta uku (**0 00 0 0 00**mufaa'alatun).

Kafafuwa goma da ake da su a tsarin Arulin Hausa, kowace an san gabobin Arulin da suka haɗu suka gina ta, misali: igiya nannauya + igiya sassauka + haɗaɗɗen turke, yana nuna kafa ta takwas ce, wato: (0 0 00 0 00 mutafaa'ilun). Ta wannan hanya za aiya fitar da gabobin Aruli na layin waƙa gaba ɗaya.Domin takaitawa za a iya gane gabobin Aruli da waɗannan haruffa:

(**HT**) Haɗaɗɗen Turke. (**RT**) Rababben Turke. (**IS**) Igiya Sassauka. (**IN**) Igiya Nannauya.

Mai nazari zai iya sanin gabobin Arulin da suke gina kowace kafar waƙa;kuma ya fitar da maƙwankwasanta, har yaiya gano adadin maƙwankwasan da suke a layin waƙa.Misali: kogin Basiid yana da asalin awonsa kamar haka: (6/5/6/5).Kafa ta shida tana da maƙwankwasai bakwai (00 00 0 00). Kafa ta biyar kuwa tana da maƙwankwasai guda biyar (00 0 00), kenan kogin Basiid yana da maƙwankwasai guda ashirin da huɗu a layi.(7+5+7+5 = 24).

Haka kuma kogin Hafiif yana da kafafuwa kamar haka: (7/10/7), kafa ta bakwai tana da maƙwankwasai bakwai, kafa ta goma ita ma tana da maƙwankwasai bakwai, kenan kogin Hafif yana da maƙwankwasai ashirin da ɗaya a layi. (7+7+7 = 21).

Kogunan waƙa sha-shida (16) da ake da su, kowane an san adadin maƙwankwasansa. Tarihi ya nuna tun a karni na takwas Khalil Alfarahidi ya fara ware kogunan waƙar da maƙwankwasansu suka daidaita, kamar kogin Mutakaarab da Mutadaarak kowane yana da maƙwankwasai ashirin (20) a layi, kamar kogin Dawil da Madiid da Basiid kowane yana da maƙwankwasai ashirin da huɗu (24) a layi.Bayan ya ware su, sai kuma ya yi kokarin dunkule kowane rukuni cikin awo ɗaya, ta yadda za a iya fitar da kowane kogi daban.

Wannan kayataccen tsari na Khalil ya kara wa ilimin Aruli armashi. Ana sa ran wannan maƙala za ta ɗora wannan na da'ira a tsarin Arulin Hausa, da nufin faɗaɗa hanyoyin nazari da kuma haɓaka su.Maƙalartafito da gaba ɗayan da'irorin Aruli guda biyar, waɗanda a cikinsu aka dunkule kogunan waƙa goma sha-shida da ake da su; har ma da ƙarin wasu.

3.0 Fasalin Da'ira

Ana zana wata babbar da'ira ne, sai kuma a kewaye ta da jerin maƙwankwasaina cikakken⁷ layin waƙa, sai kuma a yi wa kowane maƙwankwashi lamba, tun daga kan na farko har zuwa na ƙarshe.Akwai da'irorin kogin waƙa guda biyar a tsarin Arulin Hausa⁸, kowace da'ira tana ɗauke da wasu kogunan waƙa waɗanda suke zagayawa a cikinta kamar agogo. Ana iya fitar da kowane kogin

⁷ Cikakken layin waƙa, shi ne wanda layinsayake ɗauke da gaba ɗayan kafafuwansa na asali.Cikakken layin waƙa iri biyu ne mai kafafuwa huɗu, da kuma mai kafafuwa uku, masu kafafuwa huɗu ana samun su a kogunan waƙa biyar, waɗanda suka haɗa da: Mutakaarab da Mutadaarak da Dawiil da Madiid da kuma Basiid, ragowar kuwa guda goma sha-ɗaya duk kafafuwa uku uku ne da su a layukansu

⁸ - Schuh Russel G. (1989: 04), *the meter of imfiraji*

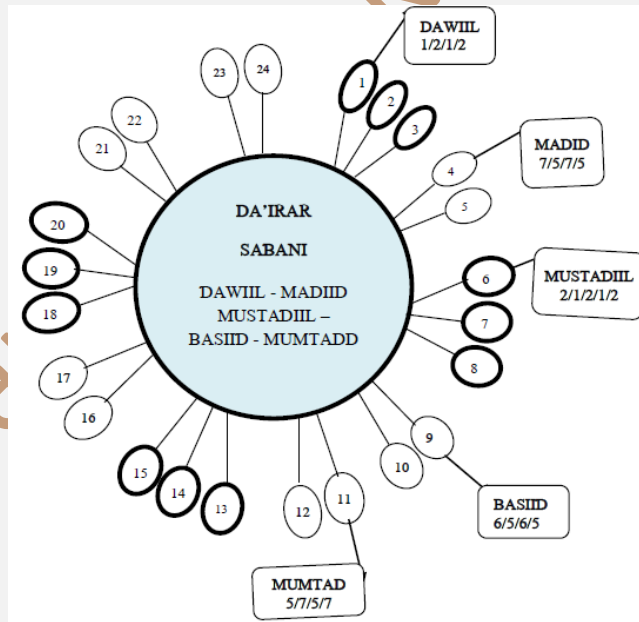
waka daban daga cikinta, ta hanyar matsawa daga kan gabar Aruli zuwa wata, waƙannan da'irori sun haɗa da :

- 1- Da'irar Sabani /Da'irar Dawiil.
- 2- Da'irar Saba-giji/Da'irar Waafir.
- 3- Da'irar Ci-rani/Da'irar Hazaj.
- 4- Da'ira Makamanciya /Da'irar Sari'i.
- 5- Da'irar Daidaito/Da'irar Mutakaarab.

Waƙannan da'irori suna ɗauke da gaba ɗayan kogunan waka goma sha-shida (16) da ake da sua tsarin Arulin Hausa;har ma da kari, domin kuwa an sami nasarar fitar da wasu sababbin kogunan wakahar guda shida daga cikin waƙannan da'irori,hakan ya nuna akwai kogunan waka guda Ashirin da biyu kenan (22). Wannan makala za ta bibiyi waƙannan da'irori tare da bayyanahanyar da za a fitar da kowane kogi daga cikinta.

Wajibi ne mai nazarin da'ira ya kiyaye gaɓoɓin Aruli da nau'o'insu da kuma gurabensu.Misalia da'ira ta biyu Da'irar Saba-giji wadda aka kewaye ta da makwankwasai guda ashirin da ɗaya (21) na cikakken layin Waafir, kowane makwankwashiyana da lamba, tun daga na farko har zuwa na karshe, makwankwasai da suke kan lamba (4-5) da (11-12) da kuma (18-19) Igiyoyi ne Nauyaya.Haka kuma makwankwasai da suke kan lamba: (1-2-3) da (8-9-10) da kuma (15-16-17), duk Turaku ne Haɗaɗɗu.Haka kuma makwankwasai masu lamba (6-7) da (13-14) da kuma (20-21), Igiyoyi ne Saukaka.Don haka, duk zagayawar da kogunan waka za su yiacikin da'ira gurbin gabar Aruli yana nan inda yake ba ya matsawa kuma ba ya canzawa.

Da'ira Ta Farko: Da'irar Sabani



4.0 Da'irar Sabani

Da'irar sabani da'ira ce da aka kewaye ta da Makwankwasai na cikakken layin Dawiil, wanda yake zuwa da kafafuwa kamar haka: (1 / 2 / 1 / 2) kafa ta ɗaya tana da Makwankwasai biyar (fa'uulun 0 00 00), kafa ta biyu kuwa tana da Makwankwasai bakwai, (mafaa'iilun 0 00 00 00), kowace ta zo sau biyu a layin waƙar, kenan Da'irar Sabani tana da Makwankwasai Ashirin da huɗu (24) waƙanda suka kewaye ta. A cikinsu za mu iya fitar da gurbin Turken waka, da kuma gurbin Igiyar waka, kasancewar an gina Da'irar ne a kan cikakken layin Dawiil, wannan ce ta sa wasu suke kiran

wannan da'ira da Da'irar Dawiil. Za mu bibiyi wannan da'iradon mu fitar da kogunan waƙar da ke cikinta guda biyar, uku daga cikinsu waƙanda Khalil ya samar ne, watau: Dawiil da Madiid da kuma Basiid, ragowar biyun daga baya aka samar da su, su ne: Mustadiil da kuma Mumtad.

An kira ta da Da'irar Sabani saboda irin sabanin da ke akwai tsakanin kafafuwan da ke cikin kowane kogi. Za mu kalli wannan sabani ta fuska biyu: ta fuskar dangantaka da kuma yawan maƙwankwasai.

Kafafuwan waƙa goma da ake da su a tsarin Aruli, daga kan kafa ta ɗaya har zuwa ta huɗu, su ne 'yan asali, a jikinsu aka cire ragowar kafafuwa shidan, don haka akwai dangantaka ta jini tsakanin wasu kafafuwan waƙa misali:

Kafa ta biyu (**Mafaa'iilun**), wadda take da gabobin Aruli kamar haka: (HT+IS+IS), daga jikinta aka fitar da kafa ta shida (6) (**Mustaf'ilun**), da kuma kafa ta bakwai (7) (**Faa'ilaatun**), ta hanyar matsar da Turke zuwa ƙarshen kafar ko tsakiyarta, don haka waƙanna kafafuwa uku suna da alaƙa ta jini a tsakaninsu.

Haka ma kafa ta huɗu (**Faa'ilaatun**) a jikinta aka cire kafa tara (**maf'uulaatu**) da kuma kafa ta goma (**Mustaf'ilun**), kenan waƙannan kafafuwa uku asalinsu ɗaya ne.

A Da'irar Sabani babu irin wannan dangantaka tsakanin kafafuwan kowane kogin waƙa. Misali kogin Dawiil yanada jerin kafafuwa kamar haka: (1/2/1/2), babu dangantaka tsakanin kafa ta ɗaya da ta biyu, kowacce 'yar asali ce mai zaman kanta. Sannan kuma kafa ta ɗaya tana da maƙwankwasai biyar ne (0 00 00), yayin da kafa ta biyu take da maƙwankwasai bakwai, (0 00 00 00), don haka ko ta ina akwai sabani.

Haka kuma kogin Madiid yana da jerin kafafuwa kamar haka: (7 / 5 / 7 / 5), kafa ta bakwai (**faa'ilaatun**) tana da maƙwankwasai guda bakwai (**000 0000**), kafa ta biyar (**faa'ilun**) tana da maƙwankwasai guda biyar (**000 00**). An ciro kafa ta biyar daga kafa ta ɗaya ta hanyar matsar da turke zuwa ƙarshen kafar, kamar yadda aka ciro kafa ta bakwai daga kafa ta biyu. Kenan akwai sabani tsakanin kafafuwan kogin Dawiil da Madiid. Haka abin yake a gaba ɗayan kogunan da ke wannan da'ira, inda suke dasabani tsakanin kafafuwan kowane kogi, ta fuskar asalinsu da kuma adadin maƙwankwasansu. Wannan ta sa ake kiran wannan da'ira da Da'irar Sabani, wasu sukan kira ta da Da'irar Dawiil, saboda a kansa aka gina da'irar. Za mu bibiyi kogunan waƙar da ke cikinta, sannan mu yi bayanin yadda za a fitar da kowane kogi daga cikinta.

4.1 Kogin Dawil

Dawiil shi ne kogi na farko a Da'irar Sabani, cikakken layinsa yana zuwa da kafafuwa kamar haka: (1 / 2 / 1 / 2), kuma yana farawa da Haɗaɗɗen Turke, daga kan maƙwankwashi mai lamba ɗaya, sai ya zagaya kamar agogo, sannan ya ƙare a kan maƙwankwashi mai lamba ashirin da huɗu (24). Ga jerin yadda kafafuwansa da gabobin Arulinsa da kuma maƙwankwasansa suke :

Fa'uu lun /Mafaaailun/Fa'uulun /Mafaaailun

00000/000 0000/ 000 00 /0000000

HTIS/HT ISIS / HTIS/HT ISIS

4.2 Kogin Madiid

Bayan an gama fitar da kogin Dawil, sai kogin Madiid ya biyo baya, cikakken layin waƙa na kogin Madiid yana zuwa da kafafuwa kamar haka: (7 / 5 / 7 / 5) wanda yake farawa bayan an tsallake Haɗaɗɗen Turke wanda kogin Dawiil ya fara da shi, sai a fara daga kan Igiya Sassauka, wato daga kan maƙwankwashi mai lamba ta huɗu (4), sai a kewayaya kamar agogo, sannan a ƙare a kan da'ira mai lamba uku (3), ga jerin gabobin Arulinsa.

Faa 'ilaatun/Faa 'ilun / Faa'ilaatun/Faa'ilun

00000 00/00000/00 00000/00000

IS + HT + IS/ IS +HT / IS+ HT + IS / IS + HT

4.3 Kogin Mustafiil

Mustafiil shi ne kogin na uku a cikin Da'irar Sabani, kuma yana cikin kogunan wakar da aka gano su daga baya, kuma an tsage shi ne daga kogin Dawiil, jerin kafafuwansa suna zuwa akasin Dawiil, wato (2 / 1 / 2 / 1). Yana farawa ne bayan an tsallake IS wadda kogin Madiid ya fara da ita, sai a fara daga kan HT da ke biye, daidai kan makwankwashi mai lamba shida (6), sai ya zagaya da'irar kamar agogo, sannan ya kare a kan makwankwashi mai lamba biyar (5). Cikakken layin kogin Mustafiil yana da jerin kafafuwa da makwankwasai da kuma gabobin Aruli kamar haka:

Mafaailun/Fa'uulun / Mafaailun/Fa'uu lun

000 0000/000 00/0000000/00000

HT +IS + IS/HT + IS /HT + IS + IS/HT + IS

4.4 Kogin Basiid

Kogin Basiidshi ne kogin na huɗu a cikin Da'irar Sabani, cikakken layinsa yana zuwa da jerin kafafuwa kamar haka: (6 / 5 / 6 / 5), kuma ana fitar da shi ne bayan an tsallake, HT wanda kogin Mustafiil ya fara da shi, saia fara da IS, daidai kan makwankwashi mai lamba tara (9), sannan saia kewayaya da'irarsai a kare a kan makwankwashi mai lamba takwas (8). Kogin Basiid yana da jerin kafafuwa da makwankwasai da gabobin Aruli kamar haka:

Mustafilun/ Faailun/Mustafilun/Faailun

0000000/ 00000/ 0000000/00 000

IS + IS +HT / ISHT /IS+ IS + HT/ IS+ HT

4.5 Kogin Mumtad

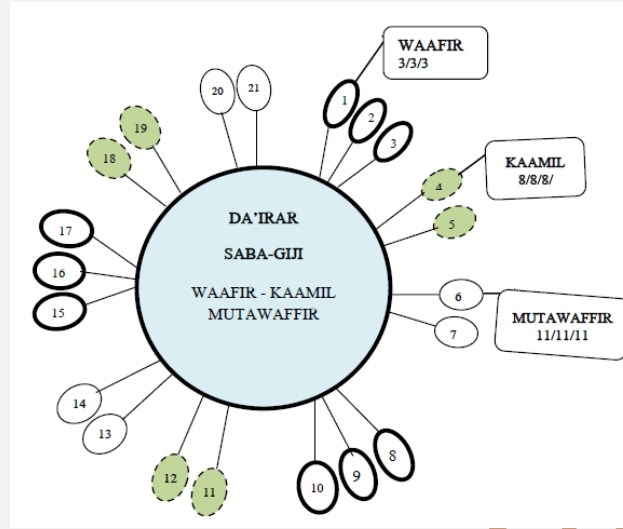
Mumtad shi ne Kogina karshe a Da'irar Sabani, yana cikin kogunan da aka gano daga baya, kuma an tsago shi ne daga kogin Madiid. Cikakken layinsa yana zuwa da kafafuwa kamar haka: (5 / 7 / 5 / 7), wato akasin Madiid. Yana farawa ne bayan an tsallake IS wadda kogin Basiid ya fara da ita, sai a fara da Igiya Sassaukar da take biye, wato daga kan makwankwashi mai lamba goma sha-daya (11), sai a kewayaya kamar agogo, sannan a kare a kan makwankwashi mai lamba goma (10). Kogin Mumtad yana da jerin kafafuwa da makwankwasai da gabobin Aruli kamar haka:

Faailun/Faailaatun /Faa ilun/Faailaatun

00000/ 0000000 /00000/00 00000

ISHT/ISHTIS/ISHT/ ISHTIS

Da'ira Ta Biyu: Da'irar Saba-Giji



5.0 Da'irar Saba-giji

Da'irar Saba-giji ita ce da'ira ta biyu a jerin dairorin Aruli, wadda aka gina ta da cikakken layin waka na kogin Waafir (3 / 3 / 3). Wannan ce ta sa wasu suke kiran ta da Da'irar Waafir. Cikakken layin yana dauke ne da kafafuwa guda uku, kowace kafa tana da makwankwasai bakwai, kenan wannan da'ira tana da makwankwasai Ashirin da daya (21), haka kuma tana da jerin gabobin Aruli kamar haka: Hadadden Turke, sai Igiya Nannauya, sai kuma Igiya Sassauka, sai wani Hadadden Turken, sai Igiya Nannauya, sai kuma Igiya Sassauka, sannan wani Hadadden Turken, sai Igiya Nannauya, sai kuma Igiya Sassauka.

Wannan da'ira tana dauke da kogunan waka guda uku, biyu daga cikinsu wato: Waafir da Kaamil, wadanda Khalil ya samar ne, dayan kuma wato: Mutawaffir daga baya manazarta Aruli suka fitar da shi tun a farkon karni na tara.

An kira ta da Da'ira Saba-giji sabodasabo da kuma jituwa da ke tsakanin kafafuwan kogunanta. Misali: kafa ta uku Mafaa' alatun (0 0 0 0 0 0) wadda aka gina da'irar a kanta, ita ce take samar da kogin Waafir, inda take maimaita kanta sau uku a layi, da kafa ta takwas Mutafaa'ilun (0 0 0 0 0 0), wadda take samar da kogin Kaamil, da kuma kafar faa'ilaatuka (00 0 0 0 0) wadda take samar da kogin Mutawaffir, kowace a cikinsu tana da Makwankwasai bakwai, kuma tana dauke da IN guda daya a cikinta, don haka akwai jituwa da sabo. Ta fuskar dangantaka kuwa, an ciro kafa ta takwas ne daga jikin kafa ta uku, ta hanyar matsar da turke daga farko zuwa karshen kafar, sannan kuma ita kafar Faa'ilaatuka an ciro ta ne daga jikin kafa ta takwas, bayan da aka sake matsar da turken daga karshen kafar zuwa tsakiya. Wannan yanuna akwai alaka da jituwa da kuma sabo a tsakanin wadannan kafafuwa.

Da'irar Saba-giji tana dauke da kogunan waka guda uku a cikinta kowane kogi akwai gurbin da yake farawa da inda yake karewa, ana iya fitar da kowane ta hanyar matsawa daga gabar Aruli zuwa wata.

5.1 Kogin Waafir

Waafir shi ne kogi na farko a cikin Da'irar Saba-giji, mai farawa daga kan makwankwashi mai lamba daya (1), daidai kan HT, sannan ya kewaya da'ira ya dawo ya kare a kan makwankwashi mai

lamba (21). Cikakken layin Waafir yana da jerin kafafuwa kamar haka: (3 / 3 / 3), kuma yana da makwankwasai da kuma gabobin Aruli kamar haka:

Mafaa ‘ala tun /Mafaa‘ala tun / Mafaa ‘ala tun

000 0000 /000 0000 /000 0000

HT IN IS/HT INIS /HT IN IS.

5.2 Kogin Kaamil

Kogin Kamil shi ne na biyu a Da’irar Saba-giji, kuma yana farawa ne bayan an tsallake HT wanda kogin Waafir ya fara da shi, sai a fara da IN, daidai kan makwankwashi mai lamba hudu (4), sai ya kewayaya da’ira har ya kare a kan makwankwashi mai lamba uku (3).Cikakken layin kogin Kaamil yana da kafafuwa kamar haka: (8 / 8 / 8), ga jerin yadda gabobin Arulinsa suke:

Muta faa ‘ilun / Muta faa ‘ilun/ Muta faa ‘ilun

00 00000 / 00 00 000/ 00 00 000

INISHT/IN ISHT/INIS HT

5.3 Kogin Mutawaffir

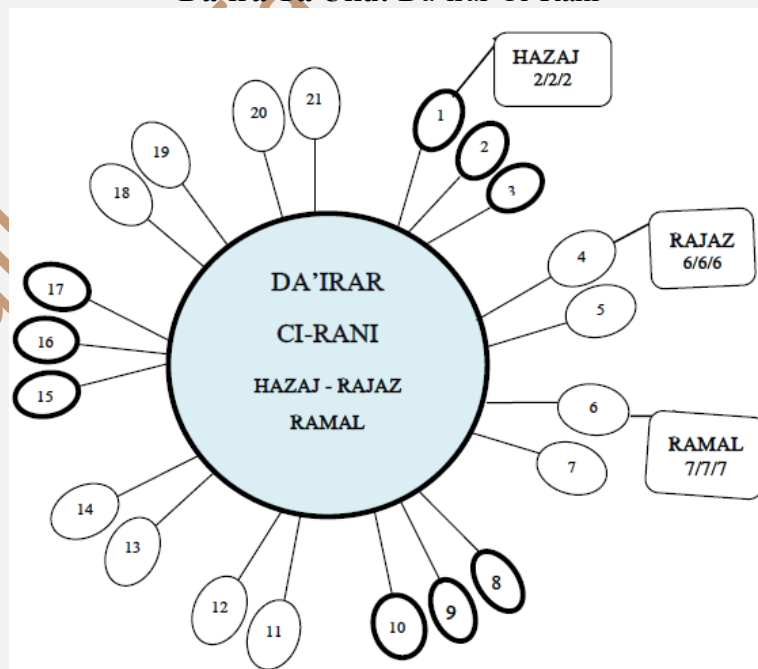
Shi ne kogi na uku kuma na karshe a wannan da’irayana daga cikin kogunan waƙar da aka samar bayan Khalil.Ana fitar da wannan kogi, bayan an tsallake IN wadda kogin Kaamil ya farada ita, sai a fara da IS, daidai kan makwankwashi mai lamba (6), sai ya kewayaya da’irar ya dawo ya kare a makwankwashi mai lamba (5). Kogin yana da jerin kafafuwa kamar haka: (**faa’ilaatuka / faa’ilaatuka / faa’ilaatuka**). Abin lura a nan shi ne yadda aka matsar da Turken kafar ya koma tsakiyar kafar. Igiya Nannauya kuma ta koma karshe kafar. Cikakken layinsa yana da makwankwasai da gabobin Aruli kamar haka:

Faa ‘ilaa tuka / Faa ‘ilaa tuka / Faa ‘ilaa tuka

000000 0/ 000000 0/ 000000 0

ISHTIN/ ISHTIN/ ISHTIN

Da’ira Ta Uku: Da’irar Ci-Rani



6.0 Da'irar Ci-rani

Da'irar Ci-rani itace da'ira ta uku a jerin da'irorin Aruli, inda aka gina wannan da'ira da cikakken layin kogin Hazaj, (2/2/2) wanda kafa ta biyu (**Mafaa'iilun**) take maimaita kanta sau uku. Kowace kafa tana da maƙwankwasai bakwai kenan, inda da'irarke kunshe da maƙwankwasai guda ashirin da ɗaya (21), waɗanda suka kewaye ta, kuma tana da jerin gaɓoɓin Aruli kamar haka: Haɗaɗɗen Turke + Igiya Sassauka + Igiya Sassauka + Haɗaɗɗen Turke + Igiya Sassauka + Igiya Sassauka + Haɗaɗɗen Turke + Igiya Sassauka + Igiya Sassauka. Wannan da'ira tana ɗauke da kogunan waƙa guda uku, waɗanda suka haɗa da Hazj da Rajaz da kuma Ramal. Ita ma kamar sauran da'irori ana iya fitar da kowane kogin waƙa ta hanyar tsallakawa daga gaɓar Aruli zuwa wata.

An kira ta da Da'irar Ci-rani saboda duk kafafuwan da ke cikinta sun zo ci-rani ne daga wata da'irar, kuma in suka gama aikinsu komawa za su yi zuwa da'irarsu ta asali. Misali: kafa ta biyu (**mafaa'iilun**) wadda take samar da kogin Hazaj, ta zo ne daga kogin Dawiilcikin Da'irar Sabani. Haka kuma kafa ta shida (**mustaf'ilun**), wadda take samar da kogin Rajaz, ta zo ne daga kogin Basiid, wanda yake a Da'irar Sabani. Haka ma kafa ta bakwai (**faa'ilaatun**) wadda take samar da kogin Ramal, ita ma ta zo ne daga kogin Madiid, wanda yake a Da'irar Sabani, gaba ɗayan kafafuwan sun zo ne daga Da'irar Sabani, duk da haka waɗannan kafafuwa suna da alaƙa ta jini a tsakaninsu, kafa ta biyu ita ce asali, a jikinta aka cire kafa ta shida da kafa ta bakwai, ta hanyar matsar da turken kafar zuwa tsakiya ko kuma karshen kafar. Haka kuma kowace kafa tana damakwankwasai bakwai.

Za mu nazarci kogunan da suke cikin wannan da'ira, tare da yin bayanin yadda da za a fitar da kowane kogi daga cikinta.

6.1 Hazaj

Shi ne kogi na farko a Da'irar Ci-rani, wanda kafa ta biyu take maimaita kanta sau uku a layi, yana farawa ne da HT, wato daga kan maƙwankwashi mai lamba ɗaya (1), sai ya zagaya da'ira; ya kare a kan maƙwankwashi mai lamba (21). Cikakken layin Hazaj yana da kafafuwa da maƙwankwasai da kuma gaɓoɓin Aruli kamar haka:

Mafaa 'ii lun / Mafaa 'ii lun / Mafaa 'ii lun

0000000 / 00000000 / 00000000

HT IS IS / HT IS IS / HTISIS

6.2 Rajaz.

Kogin Rajaz shi ne kogi na biyu a Da'irar Ci-rani, wanda kafa ta shida take maimaita kanta sau uku a layin. Ana fitar da shi ne bayan an tsallake HT, wanda kogin Hazaj ya fara da shi, sai a fara da IS, daidai kan maƙwankwashi mai lamba (4), sai ya kewaye da'ira, sannan ya kare a kan maƙwankwashi mai lamba (3). Cikakken layin Rajaz yana da jerin kafafuwa da maƙwankwasai da gaɓoɓin Aruli kamar haka:

Mus taf i lun / Mus taf i lun / Mus taf i lun

0000 000 / 0000 000 / 0000 000

IS IS HT / IS IS HT / IS IS HT

6.3 Ramal

Kogin Ramal shi ne kogi na uku kuma na karshe a Da'irar Ci-rani, wanda kafa ta bakwai (**faa'ilaatun**) take maimaita kanta sau uku a layi. Ana fitar da shi ne, bayan an tsallake IS, wadda kogin Rajaz ya fara da ita, sai ya farad a IS wadda take biye, wato daidai kan maƙwankwashi mai

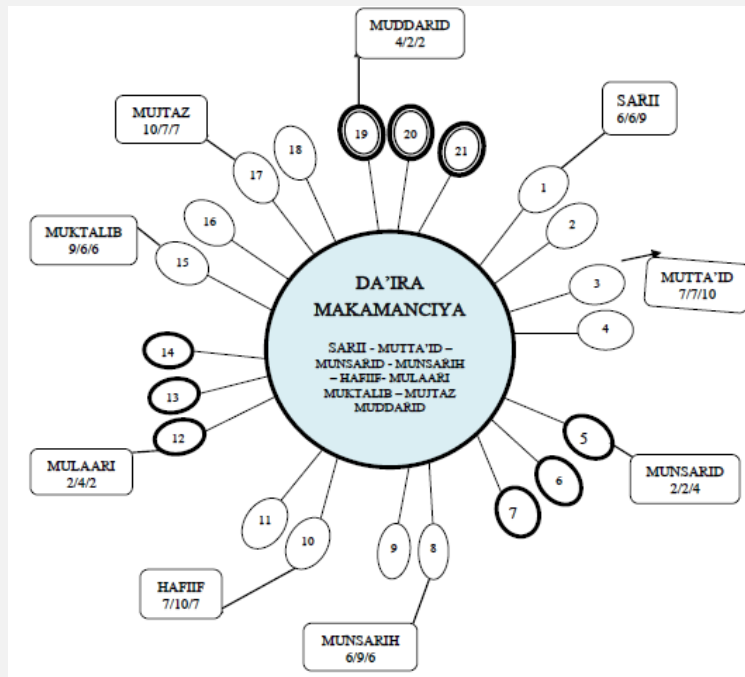
lamba daya (1), sai ya zagaya da'ira ya kare a kan makwankwashi mai lamba (21).Cikakken layin Ramalyana da kafafuwa da makwankwasai da kuma gabobin Aruli kamar haka:

Faa 'i laa tun / Faa 'i laa tun / Faa 'i laa tun

0000000/0000000/ 0000000

IS HTIS/ IS HT IS/IS HT IS

Da'ira Ta Huɗu: Da'ira Makamanciya



7.0 Da'ira Makamanciya

Da'ira Makamanciya ita ce da'ira ta huɗu a jerin Da'irorin Aruli.An gina wannan da'ira ne a kan cikakken layin kogin Sari'i, wanda yake da jerin kafafuwa kamar haka: (6 / 6 / 9) (**mustaf'ilun / mustaf'ilun / maf'uulaatu**).Kowace kafa tana damaƙwankwasai guda bakwai (7), da'irar za ta kasance mai makwankwasai ashirin da ɗaya (21), waɗanda suka kewaye ta. Cikakken layin Sari'i yana da jerin gabobin Aruli kamar haka: Igiya sassauka + Igiya sassauka + Hadadden Turke / Igiya sassauka + Igiya sassauka + Hadadden Turke / Igiya sassauka + Igiya sassauka + Rababben Turke. (IS IS HT / IS IS HT / IS IS RT).

Da'ira Makamanciya tana ɗauke da kogunan waƙa guda tara (9), shida daga cikinsu waɗanda Khalil ya samar ne, kamar kogin Sari'i da Munsarih da Hafii da Mulari'u da Muktalib da kuma kogin Mujtassi.Ragowar guda ukun kuma an samar da su ne bayan Khalil, kamar: kogin Mutta'id wanda aka tsago shi daga kogin Mujtassi, da kuma kogin Munsarid da Muddarid, waɗanda aka tsago su daga kogin Mulari'i.

An kira wannan da'ira da Da'ira Makamanciya saboda irin kamanceceniyar da take tsakanin kafafuwan kogunan waƙar da ke cikinta.Misali akwai kamance tsakanin kafa ta shida (6) (**mustaf'ilun**) da kafa ta goma (10) (**mustaf'ilun**), waɗanda dukansu suna cikin kogunan wannan da'ira.Haka kuma akwai irin wannan kamanceceniya tsakanin kafa ta huɗu (4) (**faa'i laa tun**) da kafa ta bakwai (7) (**faa 'ilaa tun**), su ma suna cikin wannan da'ira.

Wani abin sha'awa a wannan da'ira shi ne ita kadai ce da'irar da take dauke da Rababben Turke (RT) a cikinta, RT kuwa ana samun sa a kafa ta huɗu da ta tara da kuma ta goma. Gurbin RT a cikin wannan da'irashine maƙwankwasai masu lamba (19-20-21). Guraben Turke da Igiya a cikin da'ira ba sa canzawa.

7.1 Sari'i

Shi ne kogi na farko a wannan da'ira, wanda yake da kafafuwa kamar haka: (6 / 6 / 9), wasu ma sukan kira wannan da'ira da Da'irar Sari'i. Ana fitar da koginsa ne idan aka fara daga kan maƙwankwashi mai lamba ɗaya (1), sannan a kewayar kamar agogo, kafin a kare a kan maƙwankwashi mai lamba Ashirin da ɗaya (21). Ga yadda jerin gabobin Arulinsa da maƙwankwasansa da kuma kafafuwansa suke:

Mus taf 'ilun/Mus taf 'ilun/Maf 'uu laatu

0000 00/0000 00/00 0000 0

IS IS HT / ISISHT /ISISRT

7.2 Mutta'id

Shi ne kogi na biyu a Da'ira Makamanciya, ya biyo bayan kogin Sari'i, kuma yana da kafafuwa kamar haka: (7 / 7 / 10). An tsago shi ne daga kogin Muƙtassi. Ana fitar da shi ne bayan an tsallake IS ta farko wadda kogin Sari'i ya fara da ita, sai a fara da IS ta biyu a wannan da'ira, daidai kan maƙwankwashi mai lamba uku (3), sai ya kewayar kamar agogo sannan ya kare a kan maƙwankwashi mai lamba biyu (2). Ga yadda jerin gabobin Arulinsa da maƙwankwasansa da kuma kafafuwansa suke:

Faa 'ilaatun/Faa 'ilaa tun/Mustaf 'ilun

000 0000 /000 00 00 / 00 00 0 00

IS HT IS/ ISHT IS / ISRTIS

7.3 Munsarid

Shi ne kogi na uku a Da'ira Makamanciya. Ya biyo bayan kogin Mutta'id, kuma an tsago shi ne daga kogin Mulaari'i. Munsarid yana da kafafuwa kamar haka: (2 / 2 / 4). Ana fitar da shi ne idan aka tsallake IS ta biyu wadda kogin Mutta'id ya fara da ita, sai a fara da HT, wato daga kan maƙwankwashi mai lamba biyar (5), sai ya kewayar kamar agogo, sannan ya kare a kan maƙwankwashi mai lamba huɗu (4). Ga yadda jerin gabobin Arulinsa da maƙwankwasansa da kuma kafafuwansa suke:

Mafaa 'ii lun/Mafaa 'iilun /Faa 'i laatu

0 0000 00/0 000000/00 0 0000

HT ISIS/ HT ISIS/RTISIS

7.4 Munsarih

Shi ne kogi na huɗu a wannan da'ira, yana da kafafuwa kamar haka: (6 / 9 / 6). Ana fitar da shi ne bayan an tsallake HT wanda kogin Munsarid ya fara da shi, sai a fara da IS, wato daga kan maƙwankwashi mai lamba takwas (8), sai ya kewayar sannan ya kare a kan maƙwankwashi mai lamba bakwai (7). Ga yadda jerin gabobin Arulinsa da maƙwankwasansa da kuma kafafuwansa suke:

Mustaf 'ilun/Maf 'uulaatu /Mustaf 'ilun

00 00 0 00 /00 00 00 0 / 0000 0 00

IS ISHT / IS IS RT/ IS ISHT

7.5 Hafiif

Kogin Hafiif shi ne kogi na biyar a cikin wannan da'ira, wanda yake biye da kogin Munsarih, kuma yana da kafafuwa kamar haka: (7 / 10 / 7). Ana fitar da shi ne bayan an tsallake IS wadda kogin Munsarih ya fara da ita, sai a fara da IS da take biye, wato makwankwashi mai lamba (10), sannan ta kewaye ta kare a makwankwashi mai lamba (9). Yana da jerin gabobin Arulinsa da makwankwasansa da kafafuwansa kamar haka:

Faa'ilaatun/Mustaf'i lun/ Faa'ilaatun

000 0000 / 0000 000 /000 0000

ISHT IS /ISRT IS /ISHT IS

7.6 Mulaari'i

Shi ne kogi na shida (6) a cikin Da'ira Makamanciya, kuma ya biyo bayan kogin Hafiif ne. Kogin Mulaari'i yana da kafafuwa kamar haka: (2 / 4 / 2). Ana fitar da shi ne idan aka tsallake IS wadda kogin Hafiif ya fara da ita, sai a fara da HT, wato daga kan makwankwashi mai lamba goma sha-biyu (12), sai ya kewaye kamar agogo, sannan ya kare a kan makwankwashi mai lamba sha-daya (11). Ga yadda jerin gabobin Arulinsa da makwankwasansa da kuma kafafuwansa suke:

Mafaaiilun /Faa'ilaatun/Mafaaii lun

0 000000/ 00 00000 /0 00 0000

HT IS IS / RTISIS/ HT ISIS

7.7 Muktalib

Shi ne kogi na bakwai (7) a cikin Da'ira Makamanciya, ya biyo bayan kogin Mulari'i ne, kogin Muktalib yana da kafafuwa kamar haka: (9 / 6 / 6). Ana fitar da shi ne idan aka tsallake HT wanda kogin Mulaari'i ya fara da shi, sai a fara da IS, wato daga kan makwankwashi mai lamba goma sha-biyar (15), sai ya kewaye kamar agogo, sannan ya kare a kan makwankwashi mai lamba goma sha-hudu (14). Ga yadda jerin gabobin Arulinsa da makwankwasansa da kuma kafafuwansa suke:

Maf uulaatu / Mus taf 'ilun / Mus taf'ilun

0000 00 0/00000 00 / 00 000 00

IS IS RT/ IS IS HT/ IS ISHT

7.8 Mujtassi

Shi ne kogin na takwas (8) a Da'ira Makamanciya, wanda ya biyo bayan kogin Muktalib. Kogin Mujtassi yana da jerin kafafuwa kamar haka: (10 / 7 / 7) Ana fitar da shi ne bayan an tsallake IS wadda kogin Muktalib ya fara da ita, sai a fara da IS da take biye da ita, wato daidai kan makwankwashi mai lamba goma sha-bakwai (17), sai ya kewaye da'ira, har ya kare a kan makwankwashi mai lamba goma sha-shida (16). Ga yadda jerin gabobin Arulinsa da makwankwasansa da kuma kafafuwansa suke:

Mus taf'ilun/Faa'ilaatun / Faa'ilaa tun

0000 000/ 000 0000 /000 00 00

IS RTIS/IS HT IS /IS HTIS

7.9 Mudfarid

Shi ne kogi na tara (9) kuma na karshe a cikin Da'ira Makamanciya, kuma yana da kafafuwa kamar haka: (4 / 2 / 2). Kogin Mudfarid yana daga cikin kogunan waƙa shida da aka samar bayan Khalil,

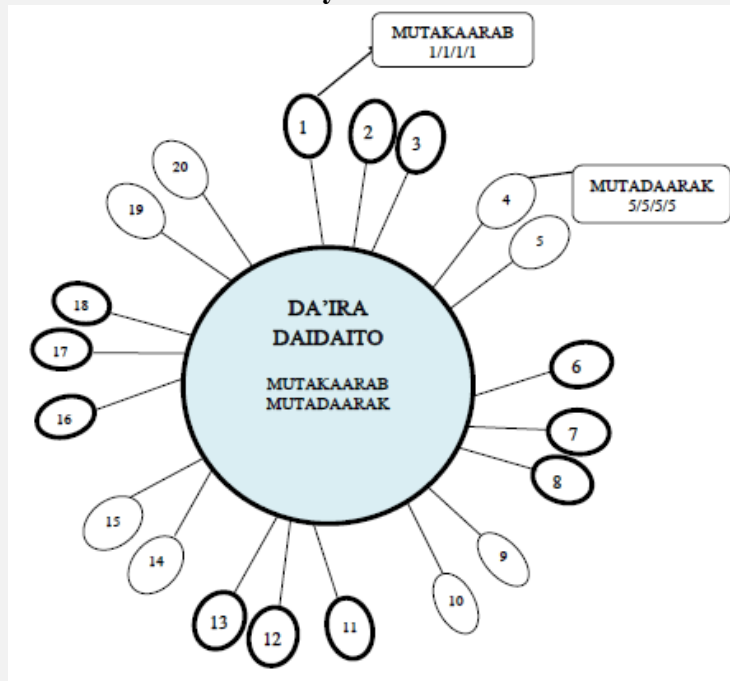
⁹kuma an tsago shi ne daga kogin Mulaari'i. Ana fitar da shi ne bayan an tsallake IS wadda kogin Mujtassi ya fara da ita, sai a fara da RT wanda yake biye, wato daga kan makwankwashi mai lamba (19), sai a kewaye sannan a kare a kan makwankwashi mai lamba (18). Ga yadda jerin gabobin Arulinsa da makwankwasansa da kuma kafafuwansa suke:

Faa'ilaatun / Mafaaiilun / Mafaaiilun

00 00000/0 00 0000/0 00 0000

RT IS IS/HTIS IS / HT IS IS

Da'ira Ta Biyar: Da'irar Daidaito



8.0 Da'irar Daidaito

Da'irar Daidaito ita ce da'ira ta biyar kuma ta karshe a jerin da'irorin kogin waƙa, wadda aka gina bisa cikakken layin kogin Mutakaarab, wanda kafata ɗaya take maimaita kanta har sau huɗu a layinsa, wato: (fa'uulun / fa'uulun / fa'uulun / fa'uulun), (1 / 1 / 1 / 1). Kowace kafa tana ɗauke da makwankwasai guda biyar, kenan wannan da'ira tana da makwankwasai guda Ashirin (20) daidai, waɗanda suka kewaye ta, cikakken layin Mutakarab yana da jerin gabobin Aruli kamar haka:

(HTIS / HTIS / HTIS / HTIS).

Wannan da'ira tana ɗauke da kogunan waƙa guda biyu rak a cikinta, ɗaya wanda Khalil ya samar ne, wato Mutakaarab, ɗayan kuma wanda al-Ahflash ɗalibin Khalil ya fitar ne, wato Mutadaarak, kamar kowace da'ira ana fitar da kowane kogidaga cikintata hanyar zakudawa daga gaɓar Aruli zuwa wata.

An kira ta da Da'irar Daidaito saboda daidaiton da ke tsakanin kafafuwan da ke cikinta, kafa ta ɗaya (1) (fa'uulun / 0 00 00), da kafa ta biyar (5) (faa 'ilun / 00 0 00). Akwai daidaito tsakaninsu ta fuskar asali, domin an ciro kafa ta biyar ne daga kafa ta ɗaya, akwai daidaito ta fuskar yawan makwankwasansu, domin kowace tana da makwankwasai guda biyar, da kuma daidaito ta fuskar

⁹Wadannan kogunan waƙa guda shida, ba za a ce Khalil bai gan su ba ko bai kula da su ba, sai dai a ce ya kyale su ne saboda Larabawa musamman na zamaninsa ba sa gina waƙoƙinsu a kan su.

gininsu, kowacce an gina ta da hadadden Turke da kuma igiya sassauka guda daya. Haka kuma akwai daidaito a tsakanin gabobin Arulin da ke wannan da'ira, domin tana dauke da Hadaddun Turaku guda huɗu, da kuma Igiyoyi Saukaƙa guda huɗu, wato iya yawan Turken waƙa; iya yawan igiyar waƙa.

8.1 Mutakaarab

Shi ne kogi na farko a Da'irar Daidaito, wasu ma sukan kira wannan da'ira da Da'irar Mutakaarab, wanda yake da jerin kafafuwa kamar haka: (1 / 1 / 1 / 1). Yana farawa daga kan makwankwashi mai lamba ɗaya (1), daidai kan HT, sai ya kewaya kamar agogo, sannan ya ƙare a kan makwankwashi mai lamba ashirin (20). Cikakken layinsa yana dajerin kafafuwa da makwankwasai da gabobin Aruli kamar haka:

Fa'uu lun / Fa'uu lun / Fa'uu lun / Fa'uu lun
0 0000 / 0 0000 / 0 0000 / 0 0000
HT IS / HT IS / HT IS / HT IS

8.2 Mutadaarak

Shi ne kogi na biyu a Da'irar Daidaito, wanda ya biyo bayan kogin Mutakaarab. Kogin Mutadaarak yana da jerin kafafuwa kamar haka: (5 / 5 / 5 / 5). Ana fitar da shi ne bayan an tsallake HT wanda kogin Mutakaarab ya fara da shi, sai a fara da IS, daidai kan makwankwashi mai lamba huɗu (4), sai a kewaya kamar agogo sannan a ƙare a kan makwankwashi mai lamba uku (3). Kogin Mutadaarak yana da jerin kafafuwa da makwankwasai da kuma gabobin Aruli kamar haka:

Faa 'ilun / Faa 'ilun / Faa 'ilun / Faa 'ilun
000 00 / 000 00 / 000 00 / 000 00
ISHT / ISHT / IS HT / ISHT

9.0 Sakamakon Bincike

Wannan makala ta sami nasarar fito da abubuwa da suka haɗa da:

- 1- Da'irorin kogin waƙa guda biyar waɗanda suka haɗa da: Da'irar Sabani da Da'irar Saba-giji da Da'irar Ci-rani da Da'ira Makamanciya da kuma Da'irar Daidaito.
- 2- Fito da sababbin kogunan waƙa (ma'aunai) guda shida, ƙari a kan waɗanda ake da su, sun haɗa da: kogin Mustafiil da Mumtad da Mutawaffir da Mutta'id da Munsarid da kuma Mudfarid.
- 3- Fito da sabuwar kafar waƙa ƙari akan kafafuwa goma da ake da su, ita ce (Faa'ilaatuka) (00 0 00 0 0), wadda aka tsago ta daga jikin kafa ta takwas (mutafaa'ilun), ta hanyar matsar da Igiya Nannauya zuwa ƙarshen kafar, tare da sanya Hadadden Turke a tsakiyar kafar, (00 0 00 0 0) (IS HT IN).
- 4- Da'ira Makamanciya ta fi kowace da'ira yawan kogunan waƙa, inda take dauke da kogunan waƙa har gudatara (9) a cikinta.
- 5- Da'irar Sabani ta fi kowace da'ira yawan makwankwasai, inda take dauke da makwankwasai guda Ashirin da huɗu (24).
- 6- Ana fitar da koguna a cikin da'ira ta hanyar matsawa daga gabar Aruli zuwa wata.
- 7- Da'irar daidaito ita ce mafi ƙarancin makwankwasai, inda take dauke da guda Ashirin daidai (20).
- 8- Da'irorin Saba-giji da Makamanciya da Ci-rani kowace tana da makwankwasai guda Ashirin da daya (21).

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Kutsen Waƙoƙin Baka Na Hausa A Wasu Rassan Adabin Hausawa

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Tsakure

Manufar wannan takarda ita ce bayyana yadda waƙoƙin baka na Hausa sukan yi kutse a wasu sassan adabin baka na Hausa, kamar adabin baka na zube da ƙagaggun labarai da finafinai da wasan kwaikwayo da kuma wasu sassana al'adun Hausawa na gargajiya. An yi amfani da sigar sharhantaccen bincike wajen zaƙulo waƙoƙin baka da suke yin irin wannan kutse domin samar da raha da nisahadi a zukan masu kallo ko sauraro. An yi amfani da Ra'in WBB wanda Gusau 2003 da 2011 da 2015) ya gabatar a ayyukansa guda uku. Binciken ya gano cewa, akwai fannonin adabin baka na Hausa da ake samun kutsen waƙoƙin baka na Hausa. Wanda hakan kan kara wa wasan kwaikwayo nishadi da faɗakarwa da kuma nuni a cikin waƙar. Haka su ma sauran bangarorin na adabin baka, wannan bincike ya gano cewa akan samu irin wanna kutsen waƙoƙin. Irin waɗannan waƙoƙi suna tafiya ne da Turaku da Tubalai mabambanta, waɗanda suka haɗa da turken faɗakarwa da wayar da kai da yabon Sarakuna da masu riƙe da Sarautun gargajiya da gargadi da jan hankali da hannunƙa mai sanda da sauransu.

1.0 Gabatarwa

A cikin wannan aikin za a yi bayani game da yadda waƙa ta samo asali, da haɓakar waƙoƙin Baka a ƙasar Hausa da yadda waƙa ta zamo wani ginshiki babba a cikin Adabin Hausawa da irin kutsen da Adabin ya yi a cikin Adabin Baka na Zube da na Ƙagaggun labarai da Wasannin kwaikwayo da Finafinai da kuma wani ɓangare na Al'adu Hausawa. Haka kuma wannan aiki zai yi waiwaye wajen samar da wani abin karatu ga masu sha'awar wannan fanni na Hausa. Sannan za a bayyana ma'anar Adabi da yadda ya samo asali da zamantakewar Hausawa da kaɗe-kaɗen Hausawa na gargajiya, da irin gudum muwar da kiɗa ya bayar wajen haɓakar Adabin Baka na Zube da yadda ƙagaggun labarai suka taka rawa wajen inganta Adabin Zube, da yadda su ma wasannin kwaikwayo na Baka da rubutacce suka taka muhimmiyar rawa wajen inganta Adabin Baka na Hausa.

1.1 Ma'anar Adabi

Kalmar "adabi" kalma ce da Hausawa suka aro daga Larabci, wato 'Adab' A cikin Larabcin kansa, wannan kalma ta ginu a kan ma'anoni iri daban-daban, tun daga jahiliyya har zuwa lokacin bayyanar addinin musulunci, Dangambo (2008) Ga alama, adabi, Hausawa sun yi ƙoƙarin bambance ma'anonin adabi ne ta yadda aka kira shi da halin da'a da Kalmar ladabi, sai dai masu ilimin fannoni ne suka yi wa kalmar kwaskwarima suka mayar da ita 'adabi'

1.2. Adabin baka na Hausa

Adabin baka na Hausa ya jingina a jikin wasu manyan tubala guda uku.

- i. Adabin baka na zube
- ii. Adabin baka na maganganun azanci
- iii. Adabin baka na wasanni.

1.2.1: Adabin baka na zube

Adabi ne wanda al'ummar Hausawa tun farkon rayuwarsu suke gabatar da shi ga jama'arsu da 'ya'yansu, domin su tsawatar da su ko su fadakar da su ko ilmantar da su rayuwar yau da kullum. Rayuwar baka ta zube ita ce abu na farko a tsarin bayar da labaran hira, a wajen Hausawa. Kuma ga alama, tarihi bai tabbatar da lokacin da aka fara irin wadannan ruwayoyin ba. A lokacin da Hausawa suka fara nakaltar harshe da amfanuwa da lokacin hira, wanda ya shafi lokutan safiya da hantsi da kuma lokacin dare.

1.1.2: Yanayin adabin baka na zube

Wannan ya kunshi abubuwa da dama kaɗan daga ciki sun haɗa da:

- i. Adabi ne da ake iya hasasowa ko kiyastowa ko siffantawa ko ratsen wasu diyan waƙoƙi.
- ii. Yanayin zube yakan kunshi dogayen labarai ko gajerun labarai

1.1.3: Jigogin Adabin baka na zube

Wannan fanni ya haɗa da abubuwan da suka shafi:

- i. Bayanin afkuwar abubuwa.
- ii. Nuna kaɗaggun abubuwa dangane da afkuwarsu.
- iii. Bayani ne mai karin gishiri.
- iv. Jigo ne da ake iya samun kanan jigogi.
- v. Jigogi ne da suke ɗauke da darussa na yau da kullum.
- vi. Labarai ne da ake shishshiryawa zuwa ga halaye na ƙwarai.
- vii. Labarai ne da suke tsoratarwa game da munanan halaye.
- viii. Labarai ne da wasunsu suke inganta gwagwarmayarrayuwar Hausawa.

2.0 Waƙar Baka

Masana da manazarta sun yi koƙarin bayyana yadda waƙar baka ta ke ta hanyar hange da iliminsu. Amma sanannen abu ne yadda Hausawa suka fara yin kirare-kirare a lokacin farauta. Daga nan bayan da Hausawa suka gano Noma, an samu kirare-kirare na manoma. Daga baya kuma bukukuwa sun samu Hausawa wanda su ma sun haddasa kirare-kirare na baka. Sai kuma lokutan bauta ta gargajiya. (Gusau 2008) Ita kuwa waƙar makada bata samu ba sai lokacin da Sarakuna ke neman a yi musu kiɗa da waƙa a fadojinsu a lokacin da aka yi shugabanci a ƙasar Hausa, hakan ya haifar da yake-yake a tsakanin garuruwa da nufin fadaɗa ƙasa da mallakar tattalin arziƙi. Hakan ya sa wasu kan yi wa wasu kirari a fagen daga, musamman ma idan an samu nasarar yaƙi. Wasu manazarta kamar Yahaya (1986) na ganin cewa waƙar baka ta Hausa ita ce waƙar da aka yi ta da amon murya sannan aka raka ta da amon kiɗa, ita ake nufi da waƙar baka. A nan za a iya cewa duk waƙar da aka yi ta da wasu siffofi na amon kiɗa da amshi domin bayar da wata ma'ana ko turke, ita ake nufi da waƙar baka.

Bukukuwa irin na 'yanmata da samari sun taimaka wajen samuwar waƙoƙin baka a ƙasar Hausa. Sai kuma ayyukan gayya, waɗanda suka samo daga lokacin zuwa gonar Sarki a yi masa noma, hakan ya sa mutane kan yi waƙe-waƙe.

3.0 Kutsen Waƙar Baka a Adabin Hausa

Ba shakka waƙoƙin baka na Hausa sun samu tagomashi a cikin al'ummar Hausawa. Har ma ake ba su muhimmanci a kusan dukkan sassan Adabin Hausa. Sabo da koyar da wani darasi ko umurni ko hani ko kuma nishaɗi. Don haka ne ma, za a iya cewa kusan duk wani lamari yana tafiya ne da 'yan waƙe-waƙe, musamman a wasanni na yara maza da mata da kuma manyan mata.

3.1 Kutsen wakokin baka cikin kagaggun labarai

Kamar yadda aka gabatar da bayanai game da ma'ana da samuwar wakar baka ta Hausa a wajen Hausawa, yanzu za a duba yadda aka samu cudanya da juna tsakanin wakokin baka na Hausa da kuma kagaggun labarai. Abu na farko da za a iya gani shi ne wakar baka takan shiga cikin kagaggun labarai ne ta zauna, domin a cikin irin labarun zube da ake bayarwa kamar Tatsuniya da Labarun hira da Tarihihi da Kissa da Hikaya duk akan samu wake-wake a ciki. Ga misalin irin kutsen da wakar baka ta yi wa kagaggaun labarai a cikin Tatsuniya. "Akan sanya irin waɗannan wake-wake ne a cikin Tatsuniya domin kara mata armashi da jawo hankali da tunanin mai sauraro.

Wakar baka a cikin Tatsuniyar 'Ta kitse'"

Kwantu-kwantu ye turke,
Sarakan bana kwadayi gare su,
Abu kaɗan a kai ka fada,
Har gaban Sarki.

Tafi-tafi ye turke,
Sarakan bana kwadayi gare su,
Abu kaɗan a kai ka fada,
Har gaban Sarki.

Kwanta-kwanta ye turke,
Sarakan bana kwadayi gare su,
Abu kaɗan a kai ka fada,
Har gaban Sarki.

Yanku-yanku ye turke,
Sarakan bana kwadayi gare su,
Abu kaɗan a kai ka fada,
Har gaban Sarki.

Soyu-soyu ye turke,
Sarakan bana kwadayi gare su,
Abu kaɗan a kai ka fada,
Har gaban Sarki.

3.2 Kutsen Wakar baka a cikin Finafinan Hausa

A finafinai waɗanda Hausawa suka shirya sukan yi musu ratsin 'yan wake-wake, waɗanda yawanci suke raka su da amon kiɗa don su kara armasa wasan da ake gabatarwa. Irin waɗannan waƙoƙi da ake saka wa a cikin finafinan Hausa ko shakka babu waƙoƙi ne na baka, duba da yadda aka bayar da ma'anar wakar baka Bahaushiya (WBB) A can baya. Ga wakar fim din "Kugiya" a matsayin misali:

Gindin waka: Na faɗa a Rijiyar kaunar sahiba.

Jagora : Yo zabari ka zo ka dauko ni da kugiya.

Jagora : Na faɗa a rijiya,

'Y/Amshi : Sa mini kugiya

Jagora : Kai na rike a zuciya,

'Y/Amshi : Sa mini kugiya

Jagora : Son ka a rai ba kewaya,

'Y/Amshi : Sa mini kugiya

Jagora : Ya bi jinni da jijiya ya shiga zuciya.

'Y/Amshi : Sa mini kugiya

Jagora : Ni raki nake ta yi,
 ‘Y/Amshi : Sa mini kugiya
 Jagora : Tunanin son ki ne na yi,
 ‘Y/Amshi : Sa mini kugiya
 Jagora : Na rasa yadda za na yi,
 ‘Y/Amshi : Sa mini kugiya
 Jagora : Ya ki taho ki ban tufar son kina rataya.
 ‘Y/Amshi : Sa mini kugiya
 Jagora : Kyakkyawa masoyina,
 ‘Y/Amshi : Sa mini kugiya

3.1.1 Sharhin wakar ‘Kugiya’

Wannan waƙa an yi ta ne a cikin shirin fim ɗin Kugiya, wanda Kamfanin *Man Entertainment* suka samar a shekarar 2004. Ma fi akasarin waƙoƙin fina-finan Hausa akan gina su ne a kan turken soyayya. Ita ma wannan waƙa babban turkenta soyayya ne. domin saƙo ne na kai tsaye yake fitowa daga Zuciyar masoyi zuwa ga masoyiyarsa. Haka ita ma masoyiyar ta ke furzar da na ta kalamam soyayyar zuwa ga masoyinta. Za a yarda da haka, idan an ɗauki wasu kalmomi da aka yi amfani da su wajen mamaye waƙar. Domin tun daga gindin waƙar za a ji kamshin turken soyayya a ciki. Inda namijin ya fara da cewa ‘Ya fada a rijiyar kaunar sahiba’. Irin waɗannan kalamai su suka mamaye waƙar, wanda wannan ba sabon abu ba ne a kasar Hausa a ji saurayi yana yabon budurwarsa ko kuma budurwa tana yabon saurayinta ba.

3.2 Kutsen waƙoƙin baka a cikin Wasannin Kwaikwayona gargajiya.

Wasan Kwaikwayo, kamar yadda sunan ya nuna, kalmomi ne guda biyu wato wasa da kuma kwaikwayo. Wasa na nufin duk abin da ba gaske ba da ake yin sa don raha ko don nishadi ko kuma don motsa jiki. Kwaikwayo kuwa na nufin juyar wata halayya ko wata ɗabi’a ta wani ko wasu mutane. Yahaya (1986) ya bayyana wasan kwaikwayo da cewa abin da ya ke na raha da kuma alamun kwaikwayo, wato aikata wani abu don kwatanta yadda ake yin sa, dan wani ko wasu su gani har su gane kyawu ko muninsa. Umar (1987) ya ce “Wasan kwaikwayo kamance ne na wasu halaye ko yanayin rayuwa da akan shirya yin sa musamman akasari a cikin raha. Wannan kamance na iya zama na wasu zayyanannun halaye sanannu, wato abubuwan da aka san sun faru a rayuwa ta haƙiƙa, misali yaƙi ko wani abu da ya gudana a tarihi.

Duba da waɗannan ma’anoni da aka kawo a sama, a ganin mai wannan nazari, wasan kwaikwayo yana nufin kwatancen wata halayya ko ɗabi’a ta wani ko wata ko wasu mutane a aiwatar cikin wasa domin nishadantarwa, ko faɗakarwa ko don jawo hankalin mai kallo ko sauraro.

Kamar yadda masana da manazarta suka bayar da ma’anoni dangane da wasan kwaikwayo, yanzu za a duba irin yadda waƙoƙin baka suka shiga cikin wasannin kwaikwayo suka saje da su da nufin kara wa wasan armashi, da faɗakarwa. Kamar yadda yake a bayyane, wasan kwaikwayo ya zo wa Hausawa tun kafin zuwan Larabawa kasar Hausa, akan gabatar da wasanni domin kwaikwayon wasu halaye na shugabanni a faɗakar da su ta sigar wasa domin idan suna aikata wasu abubuwa a cikin mulkinsu saisuji su daina. Wasannin Kalankuwa da wasannin cikas shekara da na buɗar daji, duk suna daga cikin irin wasannin da ake gudanarwa a kasar Hausa. Haka kuma lokacin zuwan Addinin musulunci kasar Hausa, musulmai kan yi Azumi a wata na takwas na shekarar musulunci. Wato watan Lamarana. Hausawa maza da mata yara da manya kan gudanar da wasannin tashe a kasar Hausa, da nufin nishadantar da mai azumi a lokacin da ya kai azumi yana hutawa. Wannan ma wani nau’in wasan kwaikwayo ne da ake yi.

Haka kuma bayan zuwan Turawan Ingilishi, Hausawa sun samu tagomashi wajen kara yawaitar wasannin kwaikwayo na majigi, inda ake bi kauyuka da birane wajen nuna wasan kwaikwayon majigi, da nufin wayar da kan mutane game da wani sabon abu da ya fito, kuma ake son su yi aiki da shi, sai kuma gidajen Rediyo da na Talabijin suka shigo da nasu irin wasannin kwaikwayon. A cikin irin wadannan wasanni akan tsarma wakoki, da za su kara wa wasan armashi, domin jawo hankalin mai kallo da mai sauraro.

Ga yadda waƙoƙin baka suka shiga cikin wasannin tashe na kwaikwayo a cikin wasan ‘Gajere’ wanda yake koyar da zamantakewar ma’aurata Hausawa, da irin sabanin da ake samu a tsakaninsu, da kuma hanyoyin da ake bi domin a gyara.

Gindin waka	: To Bismillah Allah.
Jagora	: To Bismillah Allah,
‘Y/Amshi	: Gajere.
Jagora	: Arrahmani Allah,
‘Y/Amshi	: Gajere.
Jagora	: Waƙa za ni fara,
‘Y/Amshi	: Gajere.
Jagora	: Gare kai mai gidana,
‘Y/Amshi	: Gajere.
Jagora	: Mai riga da kamshi,
‘Y/Amshi	: Gajere.
Jagora	: Mai wando da kamshi,
‘Y/Amshi	: Gajere.
Jagora	: Tashe muna zo mu,
‘Y/Amshi	: Gajere.
Jagora	: Tashe lokaci ne,
‘Y/Amshi	: Gajere.
Jagora	: Da ba lokaci ba,
‘Y/Amshi	: Gajere.
Jagora	: Da ba za mu zo ba,
‘Y/Amshi	: Gajere.
Jagora	: Yaka taho gajere,
‘Y/Amshi	: Gajere.
Jagora	: Ga tabarma ka zauna,
‘Y/Amshi	: Gajere.
Jagora	: Ungo tuwonka cinye,
‘Y/Amshi	: Gajere.
Gajere	: Ni ba za na ci ba,
‘Y/Amshi	: Gajere.
Jagora	: Ungo Furarka shanye,
‘Y/Amshi	: Gajere.
Gajere	: Ni ba za na sha ba,
‘Y/Amshi	: Gajere.
Jagora	: Dauki ruwanka shanye,
‘Y/Amshi	: Gajere.
Gajere	: Ni ba za na sha ba,

‘Y/Amshi : Gajere.

3.2.1 Sharhin Waƙar Gajere

Wasannin tashe a ƙasar Hausa wasanni ne da suka daƙe ana aiwatar da su. Akan yi tashe a lokacin da Hausawa mabiya addinin musulunci suka shiga watan Azumin Lamarana. Musamman idan ya kai goma ga wata. Manyan mutane da samari da ‘yanmata ne ke yin tashe a ƙasar Hausa. Bayan nishaɗantarwa ga masu Azumi, tashe na tafiya da wasu turaku da ake dōra shi a kai. Ba kasafaiakan yi tashe babu manufa ba. Don haka, tashen ‘Gajere’ ɗaya ne daga cikin wasannin tashe na gargajiya da ake yi, da nufin koyar da zamantakewar Aure. Duk da cewa babu wani wauri da aka nuna Gidan wani mutum, amma duk da haka, an alamta yadda Gidan Aure yake. Da farko akan samu mace, wacce za ta zamo a matsayin matar Gida. Sai kuma a sake samun wata ita kuma ta yi shigar maza, wato ta sa riga da wando da babbar riga har da hula. Da sun shiga Gida sai ita wacce ta ke a matsayin mai Gida (Gajere) za ta tsaya daga waje. Ita kuma matar Gida da sauran yara, za su shiga gidan da aka zo yin tashen, su shimfiɗa Tabarma, a kawo kayan abinci na Langa tuwo da miya da kwanon sha, har da ɗan kuskura da Buta duk a ajiye. Daga nan ita matar gida za ta fara bayar da waƙa, yara kuma suna amsawa. Da farko sai ta fara wasa mijinta Gajere, da daɗaɗan kalamai. Daga nan sai ta kirawo shi domin ya zo ya ci abinci. Da zuwansa shi kuma zai nuna fuskar nan babu annuri an tabo shi a waje, duk abin da matar ta ba shi, sai yace ba zai ci ba, kuma ba zai sha ba. Daga ƙarshe ita ma matar sai ta hau Dokin zuciya, ta tashi za ta tafi yaji. Daga nan shi ma sai ya bi ta ya rarrashe ta, domin ta dawo su ci gaba da zaman aure. Tabbas wannan wasa ne da aka yi shi gaba ɗayansa da waƙar baka, domin faɗakar da al’ummar Hausawa yadda yakamata zaman Aure ya kasance.

3.3 Kutsen waƙoƙin baka a wani sashe na Al’adun Hausawa

Ko shakka babu akwai kutse a tsakanin waƙoƙin baka da wani sashe na al’adun Hausawa. Irin wannan kutse da waƙar baka ta yi wa al’adu ya faru ne tun a zamanin zaman farko na Bautar ababen Bautar Hausawa na gargajiya. Wannan ya haifar da wake-wake a zamanin wannan Bauta ta gargajiya da Hausawa suke yi. Kafin a kawo irin wannan kutse na waƙar baka zuwa ga wani sashe na al’adu, zai yi kyau mu fara duba ma’anar al’ada, domin ta zame mana tsanin da zai sadar da mu da irin auratayyar da ke tsakanin waƙoƙin baka da kuma al’adun Hausawa.

3.3.1 Ma’anar Al’ada

Masana da manazartan al’adun Hausawa sun ba al’ada ma’anoni da dama. “Dukkannin rayuwar ɗan’adam tun daga haihuwarsa har zuwa kabarinsa” Misali: Al’adun Aure da na Haihuwa da kuma irin al’adun da ake aiwatarwa a lokacin da aka yi mutuwa da sauransu. (Bunza, (2006).

Kamusun Hausa (2006) Al’ada na nufin hanyar rayuwar alumma. Galadanci da wasu (1990) “Al’ada hanya ce ta rayuwar ‘Dan adam kowa da irin tasa” Beggary (1934: 16) ya bayyana cewa “Kalmar al’ada na nufin tada ko ɗabi’a ko hanya ko haila ko fashin sallah ko jini ko bin wata.” CNHN (2006: 9) Al’ada ita ce hanyar rayuwar al’umma ko jinin haila ko magani ko tsafi ko wani irin hali na mutum. Ibrahim (1982: iii) Yana ganin al’ada na nufin abubuwan da mutum ya saba yi a cikin rayuwarsa ta Duniya. Kuma ta shafi yanayin rayuwar al’umma da harkokin da take gudanarwa na yau da kullum. Al’ada ta ƙunshi tafarki wadda wata al’umma 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 sana’o’i da kasuwanci da shugabanci da bukukuwa da sauran abubuwa da suke da alaƙa da haka. (Gusau, 2010: 2). Dangane da waɗannan ma’anoni da masana

suka kawo game da al'ada za a iya cewa Al'ada ita ce hanyar rayuwa da ta shafi yanayin zaman mutane da tunane-tunanensu da falsafarsu da duk wani abu da ya shafi rayuwarsu ta yau da kullum. A sakamakon irin waɗannan ma'anoni da aka duba, yanzu za a ga yadda waƙoƙin baka suka yi wa wani sashe na al'adun Hausawa kutse a ƙasar Hausa. Tunda batu ya nuna cewa za a duba wani sashe ne na al'adu, wannan bincike zai fi mayar da hankali wajen al'adun aure a ƙasar Hausa ne. Za a duba yadda ake samun wake-wake a lokutan kai amarya yayin gudanar da bikin aure a ƙasar Hausa.

Wakar 'Ayye Mama Ayye Mama'

Gindin waƙa : Ayye Mama Ayye Mama !
 Jagora : Ayye Mama Ayye Mama,
 'Y/Amshi : Mama ye iye.
 Jagora : Ayye Mama labo-labo
 'Y/Amshi : Mama ye iye.
 Jagora : Ayye Halima kin tafiyarki?
 'Y/Amshi : Mama ye iye.
 Jagora : Don haka kin shige daƙinki ?
 'Y/Amshi : Mama ye iye.
 Jagora : An ce Halima mun rabu kenan?
 'Y/Amshi : Mama ye iye.
 Jagora : Da Aure yana raka Aure,
 'Y/Amshi : Mama ye iye.
 Jagora : Da na bi ki mun tafi tare,
 'Y/Amshi : Mama ye iye.
 Jagora : Ko tukin Tuwo na koya,
 'Y/Amshi : Mama ye iye.
 Jagora : Ko damun Fura na koya,
 'Y/Amshi : Mama ye iye.

3.3.2 Sharhin Wakar 'Ayye Mama'

Wakar 'Ayye mama, waƙa ce da aka yi ta domin kai Amarya Gidan miji. A al'adar Hausawa bayan an kammala daurin aure na gargajiya ko na musulunci akan gudanar da bukukuwa a Gidan Ango da kuma Gidan su amaysa. Daga cikin bukukuwan har da daƙar Amarya, wanda yake zamowa kusan na biyun ƙarshe a tsarin bukuwan ƙasar Hausa. (Ya danganta daga Gari zuwa Gari) Bayan an gama haɗa Amarya an yi mata faɗa da gargadi, domin ta zauna lafiya da Angonta. Sai kuma a yi niyyar daƙarta zuwa gidan mijinta. A yayin wannan tafiya kai Amarya ne ake yin waƙar 'Ayye Mama'. Waƙa ce mai cike da nasiha da kewar 'yan'uwa da dangi. Waƙa ce da take koyar da zaman Aure da girmama miji. A ciki ne ake ƙara jaddadawa Amarya muhimmancin zaman gidan miji da aikace-aikacen da suka hau kan ta na zaman Aure kamar tukin Tuwo da damun Fura da shara da sauransu.

Haka kuma 'yanmatan Hausawa ba a bar su a bayaba wajen yin 'yan wake-wakensu na gaɗa a Dandali. A lokuta, waɗannan 'yanmata sukan jeru a layi ne sai ɗaya daga cikinsu da za su naɗa a matsayin jagora ko zabiya, ta fito ta tsaya a gabansu, tana bayar da waƙar su kuma suna amasawa. Sannan tana kwantowa ko faɗowa zuwa jikinsu, su kuma suna tare ta, sannan su ɗaga ta sama ta yi tsalle ta dire, ana nishadi. Su ma irin waɗannan waƙoƙi, waƙoƙi ne na baka da Hausawa ke yi domin raya al'adun yau da kullum. Ga misalin waƙar gaɗa ta 'Carmandudu'

Jagora	: Caramandudu, carmanduduwa.
‘Y/Amshi	: Carmagade.
Jagora	: Akwai wani baƙo a gidan mai gari.
‘Y/Amshi	: Carmagade.
Jagora	: Ba ya bashi ba ya lamuni.
‘Y/Amshi	: Carmagade.
Jagora	: Ba ya neman ‘yammatan gari.
‘Y/Amshi	: Carmagade.
Jagora	: Ko ya nema wa zai ba shi ma?
‘Y/Amshi	: Carmagade.
Jagora	: Yayata landiyo mana.
‘Y/Amshi	: Carmagade.
Jagora	: Kanwata landiyo mana.
‘Y/Amshi	: Carmagade.
Jagora	: Shashina landiyo mana.
‘Y/Amshi	: Carmagade.
Jagora	: Ke ‘yarbanza mai tsiwar tsiya.
‘Y/Amshi	: Carmagade.
Jagora	: Ga kosaina bazan ba ki ba,
‘Y/Amshi	: Carmagade.
Jagora	: Carmandudu mu ci kaza da kwai
‘Y/Amshi	: Carmagade.

4.0 Kammalawa

Wannan takarda ta yi duba ne ya zuwa yadda waƙoƙin baka na Hausa kan yi kutse a cikin wasu sassan adabin baka na Hausa, da nufin samar da armashi a cikinsu. Bugu-da-ƙari, an kawo ma’anar adabi da manyan rassan adabi kamar adabin baka na zube da adabin baka na maganganun azanci da kuma adabin baka na wasanni. Sannan sai aka kawo ma’anar waƙar baka da kuma yadda waƙoƙin baka na Hausa kan yi kutse a cikin ƙagaggun labarai, kuma aka kawo misali daga waƙar ‘Ta Kitse’. Haka kuma wannan takarda ta duba yadda waƙarbaka ta Hausa ta yi kutse a cikin fina-finan Hausa, inda nan ma aka kawo misali daga waƙar cikin fim din ‘Katanga’ Da kuma sharhin waƙar. Sannan a hannu guda kuma wannan Takarda, ta kawo yadda waƙoƙin baka na Hausa kan yi kutse a cikin wasannin kwaikwayo na gargajiya. A nan ma an yi ƙoƙarin kawo misali guda ɗaya daga cikin wasannin Tashe na ƙasar Hausa a matsayin misali. Inda aka kawo wani wasa da yak e fasalta zamantakewar Auren Hausawa a wake. A ɗaya ɓangaren kuma, wannan Takarda ta yi bayanin yadda ake samun kutsen waƙoƙin baka na Hausa, a cikin al’adun Hausawa na gargajiya. Inda aka kawo shahararriyar waƙar nan ta kai Amarya zuwa ɗakin mijinta. Wanda a cikin wannan waƙa, an fito da al’adun Hausawa da dama.

Alal haƙiƙa, akwai tarin waƙoƙin baka na Hausa waɗanda aka gabatar, kuma waɗanda kai tsaye sun yi kutse a cikin Adabin baka na zube da ƙagaggun labarai da wasannin kwaikwayo da finfinan Hausa da kuma al’adun Hausawa na gargajiya. Sai dai wannan aiki ya yi ƙoƙarin zaƙulo misalai kaɗan ne daga waɗannan fannoni. Amma matuƙar za a zurfafa bincike za a samu waƙoƙin baka na Hausa masu yawan gaske da suka zamo su ne Kanwa uwar gami wajen tabbatuwar waɗancan tubalai na adabin baka na Hausa. Muhimmin abin da wannan aikin ya sa a gaba shi ne bayyana yadda waƙoƙin baka na Hausa suke yi wa sassan adabin baka na Hausa kutse, da irin tasirin da

wakokin baka na Hausa ke yi, wajen bayar da armashi da faɗakarwa da nishadantarwa ta kowacce fuska a cikin adabin baka na Hausa.

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Wa'azi a Bakin Makadan Hausa na Baka

FATIMA UBA ADAMU DA HADIZA BALARABE ADAMU DA AISHATU ISMA'IL ADAMU

- *Kwalejin Ilimi da Share Fagen Shiga Jami'a ta Kano (KASCEPS)*
- *Kwalejin Ilimi ta Sa'adatu Rimi, Kumbotso, Kano*

1.0 Gabatarwa

Wakar baka daya ce daga cikin sassan adabin Hausawa na baka, kuma masana sun tabbatar Hausawa suna gudanar da waka ta baka tun kafin cudanyarsu da bakin al'ummu. Wakar baka zance ne na hikima da akan furta shi da nufin isar da wani saƙo cikin nishadi tare da amon kida ko busa ko wani abu mai kama da su. Kamar yadda manazarta da dama suka bayyana. Yahya (1997, sh. 1) cewa ya yi "waka magana ce da ake Shirya kalmominta cikin azanci ta yadda wajen furta su ana iya amfani da kayan kida, wadannan kayan na iya kasancewa kalangu ko ganga ko kwarya ko hannuwa ko ma bugawar zuciya". Shi kuwa Gusau (2008, sh. 188) yana ganin "wakar baka wani zance ne shiryayye cikin hikima da azanci da yake zuwa a gaba-gaba bisa ka'idojin shiryawa da daidaitawa, a rere cikin sautin murya da amsa amon kari da kida".

Wakokin baka na Hausa wata hanya ce ta isar da saƙo zuwa ga al'umma cikin sauki. Irin wadannan wakoki kuwa suna dauke ne da maganganu wadanda suka shafi rayuwar Hausawa tun daga kan asalinsu da sana'o'insu da shugabancinsu da sauran hanyoyin zamantakewa na rayuwarsu. "Wakokin baka na Hausa sun shiga ko'ina a dukkan bangarorin rayuwar Bahaushe. Wakar baka takan yi ruwa ta yi tsaki a duk inda ta ga Bahaushe ya jefa kafarsa. Kasancewar wakokin baka suna da wannan halayya ta ratsa kowane zango na rayuwar Hausawa, ya sa suka zama suna tafiya daidai da rayuwar yara kanana da matasa da kuma manyan mutane, maza ko mata" (Gusau, 2003, sh.16).

Domin haka, wakokin baka suna da wani tasiri a rayuwar Hausawa kasancenwarsu suna kunshe da wasu manufofi manya da kanana wadanda makadi yake fufkullawa ya gina su a wakarsa kuma ya isar da su zuwa ga al'umma, wadda kai tsaye suna kokarin kyautata rayuwar al'ummar ne ta fuskoki da dama. Daga cikin manufodin da ake shirya wakokin baka a kan su akwai wa'azi. Babban muradin wannan takarda shi ne yin sharhi dangane da yadda makadan Hausa suke yin wa'azi ga al'umma a cikin wasu diyan wakokinsu da nufin jan hankalinsu a kan yadda za su gyara al'amuransu na addinin Musulunci domin su sami riba tun a nan duniya da kuma gobe kiyama.

2.0 Wa'azi

Wa'azi¹⁰ tsoratarwa ce da tunatarwa a kan abubuwan da suka shafi addinin Musulunci ta hanyar kafa hujjoji daga Alkur'ani da Hadisan Annabi, sallallahu alaihi wa sallama, tare da maganganun malamai. Dangambo (1980, sh. 10) ya nuna kalmar wa'azi "arariyar kalma ce daga harshen Larabci, wadda a Larabcin da kuma Hausa take nufin nuni dangane da abubuwan da suka shafi addini". A *Kamusun Hausa na Jami'ar Bayero* (2006, sh. 464) an bayyana wa'azi da "jawabi kan abin da ya kamata Musulmi ya yi da abin da bai kamata ya yi ba, ta kawo hujjoji daga Kur'ani da Sunna da niyyar mai da al'ummar Musulmi tafarkin gaskiya".

Makada suna yin wakoki masu dauke da wa'azi ne da nufin ankarar da al'umma a kan su kiyaye ka'idojin Musulunci su hau kan hanyar da Allah da Manzo suke so. Haka kuma wa'azin da sukan

¹⁰ Kuma za a iya kallon sa ta fuskoki biyu "wato hani ko a ce gargaxi, da kuma horo ko kuma a ce nasiha". (Xangambo, 1980, sh. 10). Wannan ya sha bamban da ra'ayin da aka kawo a wannan bincike, domin a wannan bincike an kalle shi a matsayin tunatarwa a kan vangarorin addini kawai. Yayin da gargaxi da nasiha ke shafar sauran vangarori na rayuwar al'umma.

gina a waƙoƙinsu yakan taɓa fannoni da dama. Wannan takarda ta yi sharhi dangane da muhimman fannoni guda shida (6) waɗanda makadan Hausa sukan gina wa'azi a kan su a cikin waƙoƙinsu.

2.1 Wa'azi kan Riko da Addinin Musulunci

Ibrahim (1982, sh. 63) ya bayyana addinin Musulunci da “addinin da Allah Ubangiji ya aiko Annabi Muhammadu da shi domin shiryar da mutane zuwa ga kyakkyawar hanyar bauta masa”. Gusau (2008, sh. 389) ya ce “addinin Musulunci abu ne wanda yake jagoranci bisa kyautatuwar rayuwar ɗan'adam baki ɗaya. Addinin Musulunci na ƙunshe da sharuɗa da hukunce-hukunce da ake buƙatar kowa ya rarrabe su. Waɗannan hanyoyin ibada ne ake neman a koye su, kuma a san su a yi ƙoƙarin aiki da su”.

Riko da addinin Musulunci na nufin kiyaye dokoki da ƙa'idojin addinin Musulunci ta hanyar yin biyayya ga faɗin Allah da koyarwar Annabi, Muhammadu sallallahu alaihi wa sallama. Waɗannan dokoki da mataƙai waɗanda Allah ya shimfiɗa wa mabiya ko masu imani kuwa sun haɗa da yin imani da Allah da Annabi Sallallahu Alaihi wa Sallama da kiyaye ayyukan ibada kamar salla da azumi da sauransu.

Wannan ma wani ɓangare ne da makadan Hausa suke ginawa a matsayin mataƙi na wa'azantarwa domin faɗakar da al'umma kan ayyuka masu kyau da mararsa kyau waɗanda Musulunci ya yi umarni da aikata su da kuma waɗanda aka yi hani da aikata su. Wato ayyukan da yin su zai sa a sami kyakkyawan sakamako da waɗanda za su haifar da mummunan sakamako a duniya da lahira. Misali:

Jagora : Harkar duniya ta mai Naira ce,
: Harkar lahira ta mai salla ce,
: Idan mutum na salla a lahira zai amsa.

(Nasiru Supa, waƙar 'Saurare' ɗa na 4).

An gina wannan manufa ne a saɗara ta farko zuwa ta uku domin nuna yadda mai riko da salla zai samu riba saboda biyayyar da ya yi ta hanyar samun kyakkyawan sakamako a lahira, saboda masu ƙoƙarin riko da salla ne kawai za su samu kyakkyawar makoma da walwala da jin daɗi a lahira saboda sun yi riko da ita, wadda ibada ce mai girma kuma ta hanyar ta ne Musulmi yake nuna tsantsar biyayyarsa ga mahaliccinsa, haka kuma ita ce ibadar da take bambanta Musulmi da Kafiri. Shi ma Aminu Ala ya gina irin wannan manufa a waƙarsa ta hassada inda yake cewa:

Jagora : Su san tauhidin kaɗaita Allah,
: Sitta wa sittuna mai rabewa,
: Su san Ta'ala ya aiki Mamman,
: Ga duk halitta ba a togacewa,
: Su tsaida Sallah don wajibi ce,
: Kullum biyar ce ba a ragewa,
: Su ɗau Azumi kar su ba da kunya,
: Domin kishirwa ba ta kashewa,
: Su fitar da Zakkah a dukiyarsu,
: Kan su ci riba mai yalwatawa,
: Su je Hajji in dai suna da iko,
: Sharadi na iko ba kankarewa,
: Ga Jahilai ga wuta a jeji,
: Ai ba su da hairi sai barnatawa,
: Uzairu kai dai mu ja jikinmu,
: Mu roki Allah mai gafarawa,

: Gangar wa'azu na gargade ka,
 : Ka kada ta a kullum domin tunawa,
 : Idan ko ka manta a ka yi nadama,
 : Da na sani ba ta waiwayawa,
 'Y/Amshi : Da mahassadi gara mai kiyayya,
 : Makashinka tabarmar shimfidawa.
 (Ala, waƙar 'Hassada' da na 10).

Wannan ɗan waƙa yana yin wa'azi ne ga Musulmi domin su zama masu riƙo da shika-shikan Musulunci da na imani wanda ya haɗa da yin imani da Allah ba tare da haɗa shi da kowa a wajen bauta ba tare da sauran shikashikan imani guda shida. Sannan ya ci gaba da nuna a shaida Annabi Muhammadu Ma'aikin Allah ne, a tsayar da sallar farilla kuma a azumci watan Ramadanata tare da fitar da zakka kamar yadda Allah ya umarci duk Musulmi mai dukiya da aikatawa. Haka kuma yana tunasar da su yin aikin Hajji matuƙar akwai halin zuwa.

Haka kuma Maryam Fantimoti ta kawo irin wannan wa'azi a waƙarta, ga abin da take cewa:

Jagora : Allah ya yo mu ne domin mu bauta wa Allah,
 : Sannan mu shaida da Annabi shi ne Manzon Allah,
 : Kuma mu ba da Zakka sannan mu tsayar da Sallah,
 : Mu yo Azumi mu je Makka can garin Izazul,
 'Y/Amshi : Ya 'yan'uwana mu dinga yawaita aiki na kirki,
 : Rabbana yai bayani mu duba ƙarshen Izazul.

(Fantimoti, waƙar 'Ranar Karshe' da na 6).

Shi ma wannan da yana jaddada wa'azi ne kan addini ta fuskar yin riƙo da sharuɗan Musulunci guda biyar wato kadaɗta Allah a wajen bauta kuma a yarda Annabi Muhammadu, sallallahu alaihi wa sallam, Manzon Allah ne, sannan a bayar da zakka a yi azumin watan Ramadanata kuma a yi aikin hajji matuƙar an sami sukunin yin sa. Waɗannan abubuwa kuwa su ne shika-shikan Musulunci, duk wanda ya aminta da su to ya aminta da Musulunci duk kua wanda ya ƙi aminta da su ko ya aminta da wani ya ƙi aminta da wani, to haƙiƙa ya barranta kan sa da Musulunci.

2.2 Wa'azi kan Bin Annabi da Lazimtar Tuba

Bin Annabi na nufin yin biyayya ga dukkan ƙa'idoji da sharuɗan da Annabi, sallallahu alaihi wa sallama, ya zo da su, musamman wajen gudanar da ibadar Allah. Tuba kuma shi ne barin yin sabo da kuma neman yafiya da gafara ga Allah (SWT) bisa ayyukan sabo da mutum ya aikata. Duk Musulmi na ƙwarai ya zama dole ya yi biyayya ga koyarwar Annabin rahama tare da yawaita tuba ga Allah da nufin dacewa da kyakkyawan sakamako a duniya da lahira. Makada suna amfani da wannan manufa ne domin wa'azantar da al'umma a kan gyaran duniyarsu da lahirarsu, Misali:

Jagora : Kun jiya daɗa dangi 'yan'uwa,
 : Ana gaya muna bakin gaskiya,
 : Mu bi Annabi shi ya fi daidai,
 : Mu tuba zuwa ga Ubangiji,
 : Duk wanda ya ƙi azaba za ya sha wallahi.

(Kakadawa, waƙar 'Hanyar Sunna' da na 3).

Kai tsaye wannan da yana yin wa'azi ne ga al'umma a kan su yi ƙoƙarin yin biyayya ga Annabi, sallallahu alaihi wa sallama, domin shi ne ya zo da maficiyar shiriya. Sannan a mayar da hankali wajen tuba ga Allah domin a tseratar da kai daga faɗawa azabar Allah. Shi kuma Kamal Abarasi ga abin da yake cewa:

Jagora : Rabbana sa jama'a su min fahimta tagari,
: Don fadar a riƙe gaskiya yau akwai haɗari,
: Malamai, masu kuɗi, talaka da ma masu gari,
: A bi Allahu da gaskiya a bar inkari,
: A yi aikin Mahmudu ai rikon alƙawari,
: A guje wa kama Yahudu su masu haɗari,
: Mai biyayyar dokar Ilahu shi ya ci gari,
: Mara koyi da halin Rasulu shi ya yi tsiya.

'Y/Amshi : Ga su nan sun danno,

Jagora : Ina sukai, sai da kula,

'Y/Amshi : Fasikai sun danno,

: Cikin Musulmi da tsiya.

(Abarasi, waƙar 'Ga su nan sun danno' ɗa na 3).

Daga saɗara ta uku zuwa saɗara ta ƙarshe a wannan ɗa, suna yin wa'azi ne ga kowane rukuni na al'umma tun daga kan malamai da attajirai da masu mulki har zuwa kan talakawa a kan su dage da yin biyayya ga Allah tare da kiyaye dokokinsa. Kuma su yi biyayya tare da yin koyi da sunnar Annabi sallallahu alaihi wa sallama domin duk mai yin biyayya gare su zai ci riba yayin da marar yin biyayya gare su zai fuskanci mummunan ƙarshe.

Haka kuma a wata waƙar Kamal Abarasi ya sake gina wannan tubali yana cewa:

Jagora : Son zuciya shi yake sa sabon Rabbana,

: Mai sabon Rabbana ran kiyama sai ya dandana,

: A guje wa zuciya da son rai a bi hanyar Rabbana,

: Don ita zuciya ba uwa ce mai hana ɗanta aikin ta'asa ba,

'Y/Amshi : Rabo rabo kowa ya tsaya rabonsa,

: Kar yake son na wani,

: Don zuciya ba uwa ce,

: Mai hana ɗanta aikin ta'asa ba.

(Abarasi, waƙar 'Rabo' ɗa na 6).

A wannan ɗa ma dai Abarasi sake jaddada wa'azinsa yake yi ga al'umma domin su guje wa bin soye-soyen zukatansu musamman wajen aikata sabon Ubangiji, saboda duk mai biye wa zuciyar da ke jefa shi cikin aikin saɓo to haƙiƙa ta hallaka shi kuma ta hana shi samun kyakkyawan sakamako a ranar alkiyama.

Ita ma dai Maryam Fantimoti ta gina wannan tubali a waƙarta ta ranar ƙarshe, ga yadda ta kawo shi a diyan waƙar:

Jagora : Gargadi zan yo kan masu saba wa Allah,

: In akwai tambayoyi da za ka amsa wa Allah,

: Ranar da dukkan halitta ka amsawa Allah,

: Rabbi yai bayani ka duba ƙarshen Izazul.

'Y/Amshi : Ya 'yan'uwana mu dinga yawaita aiki na kirki,

: Rabbana yai bayani mu duba ƙarshen Izazul.

(Fantimoti, waƙar 'Ranar Ƙarshe' ɗa na 5).

Wannan ɗa ma wa'azi yake yi ga masu sabon Allah kan lallai al'umma su san akwai ranar da za su tsaya a gaban Allah su amsa tambayoyi kan yadda suka gudanar da ibadarsu. Domin haka, su daina aikata sabon Allah, domin duk wanda ya aikata alheri to sakamakonsa na alheri zai gani, wanda ya aikata sharri kuwa sharri ne sakamakonsa.

2.3 Wa'azi kan Mutuwa

Mutuwa na nufin rabuwar rai ko ruhi da gangar jiki, kuma ita ma halitta ce da Allah ya saukar da ita ga dukkan abin da yake da rai, walau mutum ko dabba. Makadān baka na Hausa kan gina wannan tubali na nasiha kan mutuwa a wakokinsu da nufin tunatar da al'umma kan sha'anin mutuwa domin su san rayuwar duniya ba matabbaciya ba ce. Wato suna tunawa mutane cewa kowa na duniya zai gushe, kuma mutuwa kan iya zo wa mutum a kowanne lokaci. Ga misalin wasu diyan waƙa da makada suka gina wannan tubali:

Jagora : Duniya mai yayi mai yawan yalwa,
: Duniya mai auren ribatar wawa,
: Budurwar Wawa marar rabon baiwa,
: Sai a wayi gari kai ne ka walawa,
: Watta ran ai da waninka ka zamo gawa,
: Sai a kai ka kushewa can a binnewa,
: Sai halin da ka shuka yau cikin dubbai,
'Y/Amshi : Gara nai bara da bulayi,
: Bara a kufai.

(Ala, Waƙar 'Bara a kufai' da na 2).

Daga sadara ta biyar zuwa ta bakwai a wannan da makadin yana bayyana wa al'umma cewa su tabbatar duk yadda za su rayu wata rana za su mutu su bar duniya, kuma mutum zai tafi lahira ne daga shi sai halin da ya aikata a duniya na kirki ko akasinsa, wanda shi kadai zai fuskanci ko ma wanne irin sakamako ne.

Shi ma Kamal Abarasi ya gina wannan wa'azi a wakarsa, inda yake cewa:

Jagora : Mutuwa halittar Allah ce,
: Da yai wa rai su gana,
'Y/Amshi : Kai duba,
Jagora : Rai da ajali ai 'yan biyu ne,
: Da ba su ya da juna,
'Y/Amshi : Kai duba,
Jagora : Idan kana da rai ajali zai zo,
: Ya ja ka dan'uwana,
'Y/Amshi : Kai duba,
Jagora : Da kai shiri da babu shiri,
: Mutuwa in lokacinka yai yi za ka tafi,
'Y/Amshi : Rayuwa da dadi,
: Sai dai lokacinta na da sauri,
: Mutuwa da daci da hanzari
: Da lokacinta ya yi za a tafi.

(Abarasi, waƙar 'Mutuwa' da na 8).

Wannan da yana yin wa'azi ne a kan mutuwa tare da nuna cewa mutuwa ma halitta ce da take bin umarnin Allah na daukar rai ta kai shi wajen Ubangiji kuma duk tsawon ran da mutum zai yi a duniya ya tabbata sai ya mutu, domin babu wani abu da zai hana mai rai mutuwa. Haka kuma, babu wanda ya san lokacin da za ta zo wa mutum, amma idan lokacinta ya yi sai an mutu.

A wani dan waƙar kuma sai ya kara jaddada cewa:

Jagora : Kullu Nafsin Zha'ikatul Mauti,
: Ta hadar da kowa,

‘Y/Amshi : Kai duba,
 Jagora : Dukkan abin da Allah ya yi wa rai,
 : Dole ya mutu gawa,
 ‘Y/Amshi : Kai duba,
 Jagora : Tun kana da rai ka yi abin kwarai,
 : Kafin ka je kushewa,
 ‘Y/Amshi : Kai duba,
 Jagora : Saboda ba ka san ranar mutuwa ba,
 : Ajali da ya zo za a tafi,
 ‘Y/Amshi : Rayuwa da dadi,
 : Sai dai lokacinta na da sauri,
 : Mutuwa da daci da hanzari
 : Da lokacinta ya yi za a tafi.
 (Abarasi, waƙar ‘Mutuwa’ ɗa na 9).

Shi ma wannan ɗa kamar ɗan’uwansa ne yana bayyana wa al’umma domin su sani dukkan abin da yake numfashi haƙiƙa sai ya mutu domin ya gana da Ubangijinsa, kuma mutuwa tana iya zuwa ga mai rai a koyaushe ba tare da shiri ba. Domin haka, al’umma su rifa aikata ayyuka na kirki tun suna a raye kafin mutuwa ta ɗauke su.

2.4 Wa’azi kan Ranar Alkiyama

Ranar Alkiyama ita ce ranar da Allah Mai girma da ɗaukaka zai tashi duniya. Ita ce ake kira ranar ƙarshe ko ranar busa ƙaho, wato ranar karɓar sakamako domin za a tashi kowa kuma a yi hisabi. Kowanne ɗan’adam zai karɓi sakamakon ayyukansa na duniya, ‘yan Aljanna su tafi Aljanna ‘yan wuta su shiga wuta. Makadan Hausa kan yi ƙoƙarin gina tubali domin faɗakarwa da tsoratar da al’umma kan ranar tashin alkiyama da nufin su kyautata rayuwarsu su aikata ayyuka na alheri domin su samu kyakkyawan sakamako kuma su shiga cikin ceton Annabi Muhammadu sallallahu alaihi wa sallama a wannan rana. Maryam Fantimoti ta gina wannan tubali a wakarta ta ranar ƙarshe, ga abin da take faɗa:

Jagora : Fadakarwa ce, nasiha ce,
 : A kanmu mu Musulmi,
 : Ranar ƙarshe, mutane ran ƙarshe,
 : Allah ya kira ta Yaumul hasara,
 : Yaumul nadama, Yaumul takunu,
 : Yaumul tanadi, ‘yan’uwana,
 : Ranar ƙarshe, ƙarshe ce,
 : Ranar da Allah zai tuhuma kan kowa,
 : Da da uba kowa ta kansa yake,
 : To bare mai zunubi ya yake yi wannan rana,
 : Istingifari mu riƙe ya ‘yan’uwana,
 : Ƙaunar Rasulullahi mu riƙe ya ‘yan’uwana,
 : Son Nana Fadima ranar shi zai mana rana,
 : Rabbi kai mana gafara dan gafara ta Ma’aiki,
 ‘Y/Amshi : Ya ‘yan’uwana mu dinga yawaita aiki na kirki,
 : Rabbana yai bayani mu duba ƙarshen Izazul.
 Jagora : Wata rana Rabbi ya kira ta Yaumul Kiyama,

: Ranar da ba Gwamna ko Malami mai karama,
 : Ranar da ba gudu mai laifi za a kama,
 : ‘Yan’uwana mu kiyaye Ayata ta karshen Izazul,
 ‘Y/Amshi : Ya ‘yan’uwana mu dinga yawaita aiki na kirki,
 : Rabbana yai bayani mu duba karshen Izazul.
 Jagora : Ranar da ba ruwan dukkanin iyaye da ‘ya’yansu,
 : Ranar da dangi da kansu suke gudun ‘yan’uwansu,
 : Ranar da Rabbi ba ya kallon irin dukiyarsu,
 : Ranar da kai za ka girbe duba karshen Izazul,
 ‘Y/Amshi : Ya ‘yan’uwana mu dinga yawaita aiki na kirki,
 : Rabbana yai bayani mu duba karshen Izazul.
 (Fantimoti, wakar ‘Ranar karshe’ da na 1 da na 7 da na 8).

Wadannan diya suna dauke da wa’azi a kan ranar alkiyama, suna nuna girman wannan rana, domin rana ce ta karbar sakamakon abin da mutum ya aikata a rayuwarsa ta duniya. A wannan rana kowane bawa ta kansa yake yi babu wanda zai saurari wani, kowa nema yake yi ya shiga ceton Annabin rahama. Hatta iyaye a wannan rana guje wa ‘ya’yansu za su yi, rana ce wadda dukiya da matsayi da nasaba da ilimi ko dangantaka ba za su yi amfani ba. Domin haka mutane su riƙe ibada da yawaita tuba ga Allah sai su sami rahamar Allah kuma kyawawan ayyukansu su tara musu ladan da zai kai su ga samun tsira.

2.5 Wa’azi kan wasu Haramtattun Ayyuka

Haramtattun ayyuka su ne ayyukan da Allah ba ya so kuma aikata su safo ne. Sannan Annabi Muhammad, sallallahu alaihi wa sallama, ya yi hani da yin su, domin aikata su zunubi ne wanda ka iya rushe wa Musulmi ayyukan lada masu yawa. Irin wadannan ayyuka sun kunshi karya da gulma da zamba da ha’inci da cin riba da sata da cutar juna ko zalunci da danne haƙƙi da isgilanci da kuntata wa mutane da taurin kai da sauransu. Ana samun waƙoƙin maƙadan baka na faɗakarwa wadanda suke dauke da wannan tubali domin wa’azantar da al’umma a kan su daina irin wadannan ayyuka da halaye wadanda suke ganin kamar ba masu girma ba ne domin su dace da rahamar Allah. Ga yadda Kamal Abarasi ya kawo wannan wa’azi a wakarsa yana cewa:

Jagora : Rashin kyakkyawar mu’amala
 : Da kuma cin amana,
 ‘Y/Amshi : Me ka gano,
 Jagora : Mummunan zato da izgilanci,
 : Haram ne mu daina,
 ‘Y/Amshi : Me ka gano,
 Jagora : Tozarta Musulmi zagin sa,
 : Cutar da shi a dai na,
 ‘Y/Amshi : Me ka gano,
 Jagora : Karya da kage da cin naman jama’a,
 : Ma’aikinmu bai koya mana ba,
 ‘Y/Amshi : Wa ta gangano,
 : Wai me ka gano,
 Jagora : Ni fa na gano,
 : Fadi, me ka gano,
 : Na gano dabi’u munana,

: Da bai kamata in boye muku ba.

(Abarasi, waƙar ‘Wa-ta-gangano ɗa na 10).

A wannan diya makadin yana yin wa’azi ne ga mutane su guji aikata waɗansu munanan ɗabi’u inda ya lissafo wasu halaye kamar rashin kyautata mu’amala da cin amana da mummunan zato da izgilanci da zagi da cutarwa da karya da kage da cin naman jama’a waɗanda ya nuna dukkansu haramtattu ne a addinin Musulunci, kuma da ma Ma’aiki, sallallahu alaihi wa sallama, ya yi hani da aikata su domin duk mai aikata irin waɗannan abubuwa ba mutumin kirki ba ne, kuma zai samu tarin zunubi da mummunan sakamako a wajen Allah.

A wani ɗan kuma ya ci gaba da cewa:

Jagora : Kudɓin ruwa da cin riba,
: Danne haƙƙin na kasa haɗari ne,

‘Y/Amshi : Me ka gano,
Jagora : Saboda Rabbi ya hana zalunci,
: Zalunci tsiya ne,

‘Y/Amshi : Me ka gano,
Jagora : Damfara da yin zargin,
: Musulmi da muni,

‘Y/Amshi : Me ka gano,
Jagora : Ina ganin mu daina hanya ce,
: Da ba za ta kai mu mu bille ba,

‘Y/Amshi : Wa ta gangano,
: Wai me ka gano,
: Ni fa na gano,
: Fadi me ka gano,
: Na gano ɗabi’u munana,
: Da bai kamata in boye muku ba.

(Abarasi, waƙar ‘Wa-ta-gangano ɗa na 11).

A wannan ɗa makadin ya kara zayyano wasu abubuwa da dama da al’umma suke aikatawa waɗanda Allah ya yi hani da aikata su kuma suna ganin ba komai ba ne. Daga ciki ya kawo cin riba da zalunci da damfara. Yana nuna wa al’umma su guji yin irin waɗannan halaye, domin ko a ma’auni na mu’amala a tsakanin al’umma halaye ne marasa kyau, kuma suna cutar wa sosai a zamantakewa, sannan addinin Musulunci ma gaba ɗaya ya haramta yin su. Kuma duk mai aikata su har ya mutu bai tuba ba, haƙiƙa ba zai sami kyakkyawan sakamako ba.

Shi ma Aminu Ala ya gina irin wannan manufa a waƙarsa inda yake cewa:

Jagora : Rigar izgilanci,
: Ba rigar sawa ba ce ba,
: Suttura ta iskanci,
: Ba kayan sawa ba ne ba,
: Maza kai shaƙiyi,
: Daina tinkaho bari duba,
: Komai kake an yi shi
: A baya ka je ka duba,
: Rahama ake nema da sani,
: Ba rashin sani ba,

‘Y/Amshi : Mai gidan gilashi,
: Ba jumurin wargi yake ba,

: Mai kaza a kugu,
 : Ba jumurin as-as yake ba,
 : ‘Yan’uwa.
 Jagora : Ina Fir’auna da Hamana,
 : Dan’uwa ka duba,
 : Ina Kazaza Karuna,
 : Ko ba ka tuna ba,
 : Izgili ba kay yi Abujahil,
 : Abulahabi ba,
 : Kusa-kusa je ka fa Konbaro,
 : Shege ka duba,
 : Lafiya muke nema da sani,
 : Ba da yin kazab ba,
 ‘Y/Amshi : Mai gidan gilashi,
 : Ba jumurin wargi yake ba,
 : Mai kaza a kugu,
 : Ba jumurin as-as yake ba,
 : ‘Yan’uwa.

(Ala, wakar ‘Gidan Gilashi’ da na 7-8).

A nan kuma, Ala ya kawo wasu halaye marasa kyau kamar izgilanci da iskanci da shakiyanci da tinkaho yana bayyana wa al’umma su gane aikata irin waɗannan abubuwa ba daidai ba ne, domin duk mai aikata su zai rasa samun rahamar Ubangiji domin Shi ne ya yi hani da aikata su. Makadin ya kawo misalai daga magabata irin su Fir’auna da Karuna da Abujahal da sauran ire-iren waɗanda suka aikata irin waɗannan halaye kuma suka mutu a kansu, yanzu suna can suna fuskantar sakamakon da Allah ya tanada ga masu irin waɗannan halaye. Domin haka duk mai neman ya shiga rahamar Allah to ya kiyaye yin waɗannan halaye.

2.6 Wa’azi kan Fasikanci

Faikanci shi ne “ayyukan masha’a”, (Newman (1977, sh. 133). Wato fasikanci ya kunshi dukkan nau’in ayyukan sabo masu girma waɗanda ‘yan’adam ke aikatawa a doron kasa. Waɗannan kuwa sun kunshi nau’o’in sabon Allah waɗanda yake matuƙar fushi da duk mai aikataka su, kamar shirka¹¹ da zina da luwadi da madigo da shangiya da kashe rai da sauransu.

Makadin Hausa kan gina tubalai domin jan kunnen al’umma dangane da aikata fasikanci suna masu nuna illar aikata shi da kuma mummunan sakamakon da aikatawar za ta haifar ga masu aikata su. Ga misalin wasu diyan wakoki da Kamal Abarasi ya gina wannan wa’azi a Wakarsa ta Ga su nan sun danno, inda yake cewa:

Jagora : Ka ga tsoho na bata ‘yan kananan yara,
 : Tsohon najadu ja’iri da gemun masara,
 : In ka shuka tsiya za ka zo ka girbe asara,
 : Ka guje wa nadama abin da ba a nasara,
 : ‘Yan Luwadi da ‘yan Madigo halinsa larura,
 : A guje wa fushin Rabbana Ilahu Tabara,
 : Fasikai kun ko san Lahira fa babu kara,
 : Jin dadinka a Lahira ka je da gaskiya,
 ‘Y/Amshi : Ga su nan sun danno,

¹¹ Haxa Allah da wani cikin bauta ko xora wa wani abin halitta aiki ko siffokin Allah (S.W.T).

: Ina sukai, sai da kula
 : Fasikai sun danno,
 : Cikin Musulmi da tsiya.

Jagora : Ka ga mai aure na ta fasikanci a gari,
 : Fasikanci ne gun sa ya bi hanyar hadfari,
 : Mazinata a guje zuwa da aikin sharri,
 : Lahira ba kara ga wanda ya fi alheri,
 : Mai rabon shan duka ba ya jin bari ya bari,
 : A guje wa fushin Rabbana a yi hakuri,
 : MahaKurci mawadaci kan halin alheri,
 : Marashin hakuri zai gama ya kare a tsiya,

‘Y/Amshi : Ga su nan sun danno,
 : Ina su kai, sai da kula
 : Fasikai sun danno,
 : Cikin Musulmi da tsiya.

(Abarasi, waƙar ‘Ga su nan sun danno’ da na 10 da na11).

A waɗannan diya maƙaɗin yana nuna wa al’umma su taimaki rayuwarsu su daina aikata ayyuka na fasikanci kamar fyade da zina da luwafi da maɗigo domin babu riba ga mai aikata su. Tun a duniya za su fara ganin sakamako marar kyau. Wataƙila ma larura ta riske su sanadiyyar aikata waɗannan abubuwa. Kuma a lahira ba za su samu kyakkyawar maƙoma ba. Domin za a ba su sakamako daidai da ayyukansu. Saboda haka su yi hakuri da jin daɗin duniya na ɗan ƙaramin lokaci ne, su nemi gyara tsakaninsu da Allah domin su dace da rahamarsa a lahira.

3.0 Kammalawa

A wannan takarda an kawo ma’anar wa’azi da bayanai dangane da wannan babbar manufa ta wa’azi da kuma yadda maƙaɗan Hausa na baka suke sassaƙa ƙananan manufofi domin gudanar da wa’azi a kan wasu fannoni na addinin Musulunci da suka haɗa da riƙo da addinin Musulunci da bin Annabi da Lazimtar tuba da wa’azi kan mutuwa da wa’azi kan ranar alkiyama da wa’azi kan haramtattun ayyuka da kuma wa’azi kan fasikanci duk da nufin kyautata ɓangarorin ibada.

Duk da cewa mafi yawan al’umma suna kallon waƙoƙin Hausa na baka tamkar waƙoƙi ne da ba sa ɗauke da komai sai nishaɗi da sharholiya wato *hululu*, wani lokaci ma cike suke da kalmomi na sakin baki da rashin ya kamata. Sai dai bisa nazari, wannan takarda ta tabbatar da cewa waƙoƙin Hausa na baka suna ɗauke da manufofi da dama masu gyarawa da saitawa da kuma kyautata zamantakewar al’umma daga cikin irin waɗannan manufofi akwai wa’azi. Maƙaɗa suna amfani da babbar manufa ta wa’azi domin su nusar kuma su tsoratar kana su zaburar da al’umma a kan su yi biyayya ga dukkan fa’idojin da addinin Musulunci ya shimfiɗa domin su samu tsira a wajen Allah kuma su samu kyakkyawan sakamako a duniyarsu da lahirarsu. Wani babban tagomashi kuma shi ne, mafi yawan wa’azin da maƙaɗan suke ginawa a cikin waƙoƙinsu sukan gina su ne daga Hadisan Annabi, sallallahu a laihi wa sallam, da kuma maganganun malamai. Wani lokaci ma sukan gina wa’azinsu daga ayoyin Alkur’ani mai girma. Wannan ya nuna waƙoƙin baka na Hausa ba nishaɗi suke ɗauke da shi ba kawai, sukan shafi sauran ɓangarori na rayuwar al’umma ciki kuwa har da ɓangaren Addinin Musulunci.

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SECTION 3: CULTURE

(AL'ADA)

Mujallar Algaita: www.kyainintanet.com

Nuni: Wata Kafa Ta Sadarwa A Masarautar Kano

MUSA ABUBAKAR KURAWA

Sashen Hausa, Kwalejin Ilimi da Share Fagen Shiga Jami'a (KASCEPS), Kano-Nigeria

Tsakure

Wannan takarda ta yi nazari ne a kan yadda ake amfani da nuni a matsayin sadarwa a masarautar Kano. A farko an bayyana ma'anar nuni da yadda jama'a suke sadarwa ta fuskar nuni a takaice. Sannan aka kawo dalilin yin amfani da nuni a matsayin sadarwa a masarautar ta Kano da yadda ake aiwatar da sadarwar nuni a masarautar. Baya ga haka an rarrabe yadda Sarki da sauran al'ummar da ke masarautar sukan yi nuni a matsayin sadarwa, inda aka karkasan wannan sadarwar ta nuni zuwa: sadarwar nuni ta sutura da ta sassan jiki da ta amfani da wata alama.

Kebabun Kalmomi: Nuni, Kafa, Sadarwa, Masarauta, Kano.

1.0 Gabatarwa

Allah Subhanahu wa Ta'ala da ya halicci dan adam, Ya hore masa hanyoyi da yawa da yake sadar da sakonsa. Sai dai bisa kudura ta Ubangiji dan adam ya fi amfani da harshe wajen isar da sakonsa a kan sauran hanyoyin. Bugu da kari kuma cikin huwacewar Allah Subhanahu wa Ta'ala kowace al'umma da irin harshen da take amfani da shi wajen sadarwa. A Arewacin Nijeriya da wasu sassan jamhuriyyar Nijar suna amfani da harshen Hausa, daga cikin masu amfani da harshen Hausa akwai Kano wacce tana daya daga cikin tsofaffin ciki ta fuskar ciniki, da sana'a da kuma sarauta. Masarautar Kano ta samu ne tun hijira ta shekara 389 (999AD) inda Bagauda ya zamanto Sarki na farko daga cikin habe, zuwa shekarar hijira ta 867 (1463 AD). Daga nan kuma sai gidan Rumfa suka karfi sarautar zuwa shekara 1538, Kutumbi suka karba a hannusu wanda su ne Fulani suka karba a hannunsu daga karshe, cikin shekarar hijira ta 1235 (1819 AD). (Dokaji, 1978. East 1979. Smith, 1997. Fika, 1978. Palmer, 1928. Hogben da Kirk-Green, 1966). Tun daga wannan lokaci da Fulani suka karba har yanzu su ne suke mulkin Kano.

Duka wadanda suka mulki Kano sun yi amfani ne da harshen Hausa, hatta Fulani da ba Hausawa ba. Sadarwa a fadar Kano ana yin ta ne ta hanyoyi mabambanta wadanda suka hada da amfani da ala ta kida kamar Tambari da Kuge, ko ala ta busa wadda ta kunshi Kaho da Algaita da Sarewa da Kakaki, hatta buga Bindiga da Guda da Gyaran murya da nuni ta hanyar jijina da karbar gaisuwa da yanayin shiga, dukkansu hanya ce ta sadarwa a fadar Kano. Baya ga wadannan ana amfani da harshe wanda shi ya fi komai yawa, harshen da ake amfani da shi shi ne Hausa. Amma kamar yadda bayani ya gabata takarda ta yi bayani ne a kan sadarwar nuni a masarautar Kano.

1.1 Ma'anar Nuni

Kamusun Hausa (CNHN, 2006) ya bayyana ma'anar nuni kamar haka: "bayyanawa ko fitar da abu ga jama'a ko mutum don gani" (CNHN, 2006, sh.360).

Wannan kalma ta nuni tana da jibi da kalmar ishara wadda asalin ta daga Larabci ne wadda take "nufin nuni ga wani abu don isar da sako" Hausawa suka aro suke amfani da ita a asalin nata har ta sami gindin zama cikin Kamusun Hausa na (CNHN, 2006) wanda ya fassara kalmar ishara da cewa "(i) nuni. (ii) sanarwa" (CNHN, 2006, sh.208).

Duba da yadda ishara ta ke tsayawa a matsayin nuni masana da manazarta da dama irin su: (Minjibir, 1991 da Salim, 1994 da saddik, 1994 da Adamu, 1994 da Babura, 2008) sun bayyana ma'anarta da cewa: " hanya ce ta isar da sako ta hanyar amfani da sassan jiki ko wata ala".

1.2 Sadarwar Nuni a wajen Jama'ar Gari

Akwai fasaloli da dama da jama'a kan yi amfani da su wajen isar da saƙo ta hanyar nuni, waɗanda suka haɗa da: haɗa hannu da hannu (misabaha), da tattare fatar goshi, da harara, da dafa kirji, da murguɗa baki, da fari da ido, da kifce, da girgiza ɗan yatsa ko tafin hannu, da ɗaga tafin hannu, da cizon yatsa, da tafi, da yafuce, da cije lefe, da rufe baki, da kada kai sama ko fasa, da makamantansu.

2.0 Sadarwa ta Nuni a Masarautar Kano

Akwai sadarwa ta nuni da dama da ake aiwatarwa a masarautar Kano, waɗansu akan yi amfani da tufafi (shiga) da sassan jiki, wasu kuma da wata ala. Haka kuma ana aiwatar da su a mabambantan wurare kama daga fada ko a lokacin hawa ko a cikin gidan Sarki ko halin tafiya. A wannan sashe za a bayyana dalilan yin sadarwar nuni da yadda ake aiwatar da ita da ire-irenta da masu yin ta a masarautar Kano.

2.1 Dalilan Yin Sadarwar Nuni a Masarautar Kano

Akwai dalilai da dama da ke sa a yi sadarwar nuni a masarautar Kano wajen isar da saƙo. Dalili na farko shi ne masarauta wuri ne na girma da ake gudanar da mu'amaloli na hukunce hukunce na addini da na shari'a, shi ya sa ba a son yawan magana domin kaucewa maganganun da ba su dace ba. Haka zalika, yana daga cikin dalilin yin sadarwar nuni domin nuna kasaita da isa da izza ta mulki. Bugu da kari, kuma ba kowane lokaci Sarki ke son yin magana a gaban jama'a ba domin boye wani sirri ko abin da bai kamata a ga Sarki ya yi ba. Misali idan Sarki zai yi tari ko zai sha ruwa akan yi masa sayi ba wanda zai ga yadda Sarki zai yi hatta su ma dogaran juya baya suke yi idan za su yi sayi. (hira da malam Nasiru Wada Khalil, ranar 8/2/2022 da misalin 11:35 na safe, a ofishinsa da ke sakatariyar Audu Baƙo)

2.2 Sadarwar Nuni da Ire-irenta a Masarautar Kano

Akwai hanyoyi da yawa da ake amfani da nuni a matsayin sadarwa a masarautar Kano, wanda aka raba su zuwa gida uku wato tufafi (sutura) da amfani da wata ala da kuma sassan jiki.

2.2.1 Sadarwar Nuni ta Tufafi (sutura)

A wannan ɓangare za a kawo waɗansu nau'o'i na sadarwar nuni waɗanda da tufafi kawai ake yin su. Sannan za a kawo su tare da bayaninsu da kuma abin da suke nufi. An kuma duba abubuwan da ɗan adam yake amfani da su wajen kare tsiraici, da ado da kuma kare lafiyar jiki, a matsayin tufafi (sutura).

Tufafi jam'i ne na tufa, Kamusun Hausa (CNHN, 2006) ya fassara tufa da cewa: "abin da ake sawa a jiki don rufe tsiraici kamar riga da wando da zani," (CNHN, 2006, sh.440).

Hausawa a gargajiyan maza suna amfani da tufafin irinsu **Gwado** da **Taguwa** da **Yarshara** da **Bante**. Kamar yadda mata suke ɗaura **Zani** babu riga balle mayafi ko zanin ma ba ya rufe musu kirji, waɗannan su ne tufafin Hausawa na gargajiya da yanayin shigarsu. Bayan haɗuwar Hausawa da Larabawa da sauran kabilu sai suka sami karin tufafi da dama, wanda ya faɗaɗa tufafin da Hausawa ke amfani da shi, aka sami tufafin maza da na mata da na Sarakai da attajirai da malamai da sauran jama'a. Tufafin maza Hausawa akwai:

1. Babbar riga irin su: shakwara da sace da aganiya da sauransu.
2. Doguwar riga kamar: kaftani da kufta da sauransu. Akwai kuma na musamman irin su Alkyabba, da Jabba, da Abaya, da Jauha, da Rawani na Sarakuna, da Malamai, da Attajirai. Tufafin mata kuwa Zani shi ne babban jigon tufafin matan Hausawa, ire-iren zani basu da yawa sai dai kowane da irin sa ake yin mayafi da riga, wani lokacin ma har da kallabi. A da

Hausawa suna yin zani da saki ne, amma daga baya sun sami bakin kyallaye da suke yin zannuwa da su. Ire-iren zannuwan sun hada da: Bakurde da Bunu da Mudukare da Tsamiya. Bayan zannuwan Hausawa na gargajiya akwai waɗanda suka samu daga wasu al'ummomi waɗanda suka hada da Alawayyo ko Multi ko Namuzu ko Akoko, da Karen muski, da Leshi, da Atamfa, da Shadda. Bayan zani akwai nau'o'in dogwayen riguna da matan Hausawa ke amfani da su, waɗanda suke kira da doguwar riga ko abaya.

2.2.1.1 Rawani

Rawani a masarautar Kano a asali yana da nau'o'i guda huɗu, kuma kowanne akwai sakon da yake ɗauke da shi da kuma abin da yake nufi, ga su tare da bayaninsu kamar haka:

- i- Rawani kunne biyu, shi ne wanda ake naɗa shi a fitar da wasu kafafuwa guda biyu a sama masu kama da kahon dabba ko kunnuwan zomo.
Shi irin wannan rawani a masarautar Kano Sarki da 'ya'yan Sarki (wato waɗanda za su iya zama Sarki) kaɗai ne suke naɗa shi. Ke nan da an ga mutum da rawani kunne biyu na nuni da cewa shi Sarki ne ko ɗan Sarki. Sai dai a bisa doka ana bambance Sarki da 'ya'yan Sarki ne ta hanyar rufe kunnuwa cikin rawani, su 'ya'yan Sarki za su fito da kunnuwansu fili shi kuwa Sarki zai rufe nasa cikin rawani.
Sannan siffar rawanin tana ɗauke da sunan Allah Subhanahu wa Ta'ala na Allahu, amawalin¹² da ke baya yana nufin ALIFUN, su kuma kunnuwan suna nufin LALLAN, huni¹³ da sauran rawanin da ya kewaye da kai na nufin HAKURI. Wannan rawani bayan nuni da yake na tantance Sarki da 'ya'yan Sarki, yana kuma nuni da cewa masarautar Kano ta Musulunci ce domin tun a naɗin rawaninsu sun nuna Allah kaɗai suke bautawa.
- ii- Rawani kunne ɗaya, shi ne wanda ake naɗa shi da kafa guda ɗaya a sama. Kuma shi Hakimai ne waɗanda ba 'ya'yan Sarki ba suke amfani da shi a masarautar Kano. Baya ga haka kuma wannan rawanin yana ɗauke da sunan Allah Subhanahu wa Ta'ala na Ilahu, amawalin da ke baya yana nufin ALIFUN, shi kuma kunne ɗayan yana nufin LANJAYE, sauran rawanin da huni da suka kewaye fuska da kai suna nufin HAKURI.
- iii- Rawani dankwafe, shi ne wanda ake yin sa ba bu kunne ko ɗaya. Shi wannan rawani sauran manya a masarautar ne suke yi waɗanda ba hakimai ba, kamar dagatai da malamai da kuma yaran Sarki, sai dai su yaran Sarki na su wuyan bajimi suke yi maimakon huni, ma'ana lebatun da ake rufe baki da shi su sai su saki nasu a kan kirji. Kuma shi ma yana ɗauke da siffar Allah Subhanahu wa Ta'ala 'Lahu' ma'ana: Lahu ma fissanawati wama fil ardh, a inda amawalin da ke baya yana nufin ALIFUN, huni da sauran rawanin da ya kewaye fuska da kai na nufin HAKURI.
- iv- Rawani kuri, shi ne rawanin da ake ɗana shi ɗan kaɗan kuma a kan hular kwalliya, ana naɗa shi kamar kewaye biyu zuwa uku ba bu huni ba bu amawali. Masu yin wannan rawani su ne masu unguwanni da limamai, sai kuma hakimai idan suna zaune a gida ba a fada ba, hatta Sarki ma yakan yi a cikin gidansa ko a kasashen waje. Shi ma wannan yana nufin 'Huwa' ma'ana Huwallahu. Saboda shi kewaye ne kawai wanda ya yi kama da HAKURI da rufu'a wanda a Larabci duk inda harafi ya zo da rufu'a wawi ne ke biyo shi, shi ya sa ya zama Huwa. (hira da malam Nasiru Wada Khalil, ranar 8/2/2022 da misalin 11:35 na safe, a ofishinsa da ke sakatariyar Audu Baƙo)

¹² Amawali shi ne bezar rawani da ta ke tafiya gadon baya. (Hira da malam Nasiru Wada Khalil)

¹³ Huni shi ne lebatun rawani da ake ja a rufe baki da shi. (Hira da malam Nasiru Wada Khalil)

Duba da wadannan bayanai da ke sama za a fahimci cewa sa rawani na isar da saƙo ga jama'a, inda yake tantance musu mukamai da darajoji da shuwagabanninsu, har ila yau yana nuna cewa talakawa su kadai Allah shi kadai, domin shuwagabanninsu suna yin shigar da kullum take jaddada hakan.

2.2.1.2 Kayan Sawa (shiga)

A wannan bangare an bayyana yadda kayan sawa ke sadar da wani saƙo ga jama'a a masarautar Kano, wanda da an ga irin wannan shiga za a fahimci abin da ake nufi. A nan za a duba yanayin shiga da motsi da alkyabba da kuma huni da sa takalmi da lullubi (sa mayafi) ga mata, da cire rawani a cikin gidan Sarki da kuma sayi¹⁴. Duka za a nuna bayanansu da abin da suke nufi kamar haka:

- i- Yanayin shiga ta tufafi, a masarautar Kano idan za a yi wata fita ta addin kama daga sallar idi ko sallar Juma'a ko rokon ruwa ko kishfawar rana ko wata ko bude masallaci ko saukar karatun Alkur'ani, ana sa komai fari tun daga rawani da alkyabba da riga da takalmi hatta da dokin da za a hau. Ita irin wannan shiga ta sha'anin addini da Sarki da hakimai duk iri daya ce, abin da ya ke bambanta su shi ne Sarki zai sa kokuwar alkyabba a kan rawaninsa. Haka kuma ana bambance hawan safe da na yamma daga shigar da Sarki ya yi, a hawan safe Sarki yana sa alkyabba sabanin na yamma ba ya sawa.
- ii- Motsa alkyabba¹⁵, ana amfani da motsa alkyabba a masarautar Kano domin isar da saƙo a mabambanta lokuta. A bangaren Sarki akwai saƙo iri biyu da ya ke isarwa ta hanyar motsa alkyabba, na farko idan aka kawo shari'a gaban Sarki aka yi bayani sai aka ga Sarki yana karkada gefen alkyabbarsa to wannan yana nuna cewa Sarki zai yi hukunci. Na biyu kuma idan Sarki ya buda gefen alkyabba ya mayar ya rufe yana nuna a tashi daga fada ke nan.
A bangaren hakimai kuwa suna tattare alkyabbarsu ne su dora a kafada idan za su kai jahi¹⁶ gaban Sarki, nuni ne na girmamawa ga Sarki. (Hira da malam Nasiru Wada Khalil a ofishinsa da ke sakatariyar Audu Baƙo, ranar 8/2/2022 da misalin 11:35 na safe)
- iii- Motsa huni, bisa al'ada Sarki yana yin sunkumi ne kodayaushe sai bukata ta taso ya ke saukewa. Akwai sadarwa iri biyu dangane da motsa huni a masarautar Kano wanda Sarki ne ke aiwatarwa. Ga su kamar haka: na farko idan Sarki yana son magana zai sauke huni kasan haka, haka kuma idan Sarki yana so a tashi daga fada yakan ja huni sama.
- iv- Sa takalmi, a al'adar masarautar Kano ba a sa takalmi a gidan Sarki, wadanda kawai aka lamuncewa su sa takalmi a gidan Sarki su ne matan Sarki da mahaifiyarsa. Don haka idan aka ga mace tana tafiya da takalmi a gidan Sarki nuni ne da cewa mahaifiyar Sarki ce ko matarsa.
- v- Lullubi (sa mayafi a ka), mata a gidan Sarki ba sa yin lullubi a al'adance, sai dai akwai wadanda aka kebe da su yi ko wani fasali na tantance matan a gidan Sarkin. Kamar yadda aka bayyana a wajen sa takalmi to a nan ma haka ne matan Sarki da mahaifiyarsa ne kawai za su yi lullubi, sai kuma matar auren da ta shiga gidan Sarki za ta sauke mayafin daga kanta zuwa kafadunta, su kuwa bayi ba za su sa mayafi ba kwatakwata.

¹⁴ Kariya da dogarai suke yi wa Sarki da malummalun idan zai biya wata bukata. (Hira Usman Dako Galadiman Sallaman Kano)

¹⁵ Wata irin riga mai kokuwa da ado da budadfen gaba kuma marar hannu wadda musamman saraki ke yafawa. (Kamusun Hausa, 2006, shf. 14)

¹⁶ Kai gaisuwa ga Sarki a kan doki, dai-dai da *jafi*, (Kamusun Hausa, 2006, shf. 210)

Wannan ya ke nuni da cewa yin lullubi ko rashin yin sa wata sadarwa ce ta tantance nau'in matan da ke gidan Sarki.

- vi- Cire rawani, a al'adar masarautar Kano ba a shiga gidan Sarki da rawani ko waye zai shiga ko da 'ya'yan Sarki ne sai sun cire. Wannan ma wata hanyar isar da saƙo ce da an hangi mutum da rawani a gidan Sarki, an san Sarki ne sai a nutsu a yi ladabi.
- vii- Sayi, wata al'ada ce da dogarai suke yi da malunmalun dinsu, suna bud'a ta ne su daga hannu sama kuma su juya baya idan Sarki zai yi wata bukata, kamar face majina ko sauya rawani ko alkyabba ko shan ruwa ko zai tashi tsaye idan yana zaune. Ashe ke nan sayi nuni ne na isar da sakon Sarki zai gabatar da wani abu da bai kamata talakawa su gani ba. (Hira da Galadiman Sallaman Kano, Alhaji Usman Dako, ranar 13/2/2022 a gidansa da ke kofar kwaru).

2.2.2 Sadarwar Nuni ta Amfani da Wata Ala

A nan kuma za a yi bayani tare da kawo wasu hanyoyin sadarwar nuni waɗanda ake aiwatar da su ta amfani da wata ala a masarautar Kano domin isar da wani saƙo. A wannan bincike an iya gano ala guda ɗaya da ake amfani da ita wajen sadarwa ta nuni, wannan ala kuwa ita ce sanda wadda masu riƙe da mukami a masarauta suke riƙewa. Sannan kuma sandar na da nau'o'i guda biya waɗanda suka haɗa da: Tagwayen masu da Bakan Dabo da Kandiri da Kwagiri da Baushe, kuma akwai masu amfani da shi da kuma sakon da ake isarwa da shi.

2.2.2.1 Tagwayen Masu da Bakan Dabo

Waɗannan sanduna Sarki ne kawai yake amfani da su a masarautar ta Kano, kuma su suna nuni ne cewa da an gan su akwai Sarki a wurin. Suna da hanya guda biyu da ake amfani da su a masarautar.

- i- Hanya ta farko shi ne dogarawa, dogara ɗaya daga cikin waɗannan sanduna yana nuna wanda ya dogara Sarki ne.
- ii- Hanya ta biyu idan aka gan shi a hannun yaron Sarki to yana alamta cewa Sarki ya fito, sai kowa ya shirya cikin masu hidima a masarautar, kamar 'yan bindiga da masu bushe-bushe da kaɗe-kaɗe domin fara aiki.

2.2.2.2 Kandiri

Kandiri¹⁷ sanda ne wanda hakimai ne suke amfani da shi a masarautar Kano suna amfani da shi a yanayi guda biyu kamar haka:

- i- Kandiri, idan Hakimi zai je fada ko wajen wani aiki na Sarki to kandiri zai riƙe, ke nan dogara kandiri yana nuni cewa wannan mutum Hakimi ne a masarautar Kano.
- ii- Bangare na biyu kuma da kandiri hakimai suke gaisuwa a masarautar Kano idan an yi hawa wato a kan doki, za su riƙe tsakiyar kandirin su daga sama su yi jijina ga Sarki. Wannan ma isar da sakon gaisuwa ne ta amfani da nuni.

2.2.2.3 Kwagiri

Kwagiri “sanda ne mai lanƙwasasshen kai wadda ake dogarawa” (CNHN, 2006, sh.260). Shi kwagiri duka manyan da ke masarautar Kano suna amfani da shi ba a lokacin zaman fada ba. Misali kamar idan Sarki zai bar Kano yana riƙe kwagiri ne, haka kuma idan hakimai za su yi wata fita tasu ta kansu wadda ba ta shafi aikin masarauta ba to kwagiri za su riƙe. Wannan yana nuna cewa suna

¹⁷ Doguwar sanda wadda malamai ko saraki ke riƙewa. (Kamusun Hausa, 2006, shf. 230)

wani aiki ne wanda ba na masarauta ba. A daya bangaren kuwa limamai da masu unguwanni su kuma kwagiri shi ne sandan da suke amfani da shi a masarautar ta Kano, shi suke dogarawa kuma da shi suke gaisuwa ga Sarki, suna riƙe tsakiyarsa su daga sama su yi jinjina yayin gaisuwa ga Sarki. A nan za a fahimci dukkanin masu mukami a masarautar Kano suna amfani da kwagiri, sai dai kowanne akwai irin sakon da yake isarwa.

2.2.2.4 Baushe

Baushe¹⁸, sanda ne wanda bayin Sarki da yaran Sarki suke riƙe wa a masarautar Kano, baya ga aikin sandan baushe a wajen bayi da yaran Sarki na tsaro, suna amfani da shi wajen isar da saƙo. Ga yadda abin ya ke; suna rantsuwar yaƙi ne da sandarsu a gaban Sarki, yadda suke yi kuwa shi ne: idan za a fita yaƙi yaron Sarki zai bugo doki ya zame a gaban sai ya saki sandarsa ta biyo cikin hannunsa zururu sai ya riƙe karshe daga sama ya caki kasa, to wannan rantsuwar yaƙi ce ya rantse ne ba zai juyo ba don wahala ba. Shi ma saƙo ne ake isarwa ta hanyar nuni ba da baki ba.

2.2.3 Sadarwar Nuni ta Sassan Jiki

Dangane da amfani da sassan jiki ta hanyar nuni domin isar da wani saƙo a masarautar Kano, akwai hanyoyi daban daban da ake irin wannan sadarwa waƙanda ake amfani da hannu da ido da hanci da jikin ma gaba daya.

2.2.3.1 Hannu (Jinjina)

Hannu shi ne: “bangaren jikin mutum mai tsayi wanda ya mika daga kafada, ana kuma daukar abubuwa das hi.” (CNHN, 2006, sh.194).

A wannan bangaren an yi bayanin yadda ake nuni da hannu wajen isar da wani saƙo ko manufa, sannan an bayyana yadda ake aiwatarwa da masu aiwatarwar. Ana nuni da hannu domin amsa gaisuwa, misali idan Sarki ya yi hawa yana dunkule hannunsa na dama (jinjina) wanda hakan wata tambaya ce yake yi wa jama'a cewar shikashikan Musulunci guda biyar kun riƙe? Su kuma jam'a in suka dunkule nasu hannun amsa ce suke ba shi da cewa; “Na'am mun riƙe”. A wani kaulin kuma cewar Wamban Kano Alhaji Abbas Sunusi ita jinjina jama'ar gari ne suke yi wa Sarki ita, abin da take cewa shi ne mun ba ka amanarmu, ka riƙe? Shi kuma Sarki in ya yi tasa jinjinan amsa ce yake ba wa mutanen garin cewa e na riƙe. (Khalil, 2007).

Ke nan a masarautar Kano ana yi nuni da hannu domin isar da saƙonni guda biyu, wato gaisuwa dakuma umarni da Sarki yake ba wa talakawansa da su yi riƙo da shikashikan Musulunci guda biyar, ko kuma su talakawan suke jaddada wa Sarki amanar da suka ba shi.

2.2.3.2 Ido

Ido “sashen da ke fuska sama da hanci hanci wanda ake gani das hi,” (CNHN, 2006, sh.204). Bangaren jiki na ido a masarautar Kano Sarki ne yake amfani da shi don nuna wata bukata da yake so a yi masa, idan Sarki ya kalli wani a fada to yana da bukata da shafi aikin wanda Sarki ya kalla, domin kowane mai mukami a fadar Kano yana da irin aikin da ya doru a kan wannan mukami. Misali; idan Sarki ya kalli babban zagi to yana son ya tashi ne.

2.2.3.3 Jiki Gaba Daya (Kwanciya)

¹⁸ Wani irin ice mai karfi wanda ake yin sanda ko baka da shi. (Kamusun Hausa, 2006, shf. 230)

Ana yin amfani da jiki gaba ɗaya domin gaisuwa a fadar Sarki, yadda ake yi shi ne idan Sarki ya zauna a fada duk wanda ya shigo zai yi wani fasalin durkuso mai kama sujjada shi ake cewa (kwanciya). Wannan ma nau' i na nuni a matsayin isar da wani saƙo wanda ba na magana ba.

2.2.3.4 Hanci (Guda)

Hanci “wani ɓangaren jiki a fuskar mutum ko dabba wanda yake tsakanin baki da idanu, mai kofa biyu wanda ake shaƙar iska da jin ƙanshi ko wari da shi.” (CNHN, 2006, sh.193).

Sakon da ake isarwa da hanci a masarautar kano Jakadiya ce ke aiwatarwa, yadda take yi shi ne idan Sarki ya fito za ta yi guda, don haka guda ta zama nau' in isar da saƙo na cewa Sarki ya fito.

3.0 Kammalawa

Wannan takarda ta yi nazari ne kan nuni a matsayin sadarwa a masarautar Kano, wanda kamar yadda aka gani an kawo ma' anar nuni daga Kamusun Hausa na Jami'ar Bayero, sannan aka kalli alƙar da ke tsakanin nuni da ishara sai aka ga masana da manazarta sun ba su ma' ana iri ɗaya, inda kawo daki-daki cikin wannan aiki. Sannan an bayyana yadda jama' ar gari suke yin amfani da wasu sassan jiki kamar: hannu, da fatar goshi, da fuska, da ƙirji, da baki, da ido, da ɗan yatsa, da lebe, da kai, domin yin sadarwa ta nuni a takaice. Daga nan kuma sai aka bayyana yadda sadarwar nuni ta ke a masarautar Kano, aka fadi dalilin yin ta da ire-irenta waɗanda aka raba su zuwa gida uku wato nuni ta amfani da tufafi da sassan jiki da kuma amfani da wata ala. An kuma yi bayanin yadda ake aiwatarwa da masu aiwatar da sadarwar nuni da kuma abin da take nufi a masarautar ta Kano. A inda aka nuna yadda ake amfani da kayan sakawa da yanayin shiga da rawani da alkyabba da mayafi da takalmi. Sai kuma aka bayyana sanda a matsayin alar da ake amfani da ita wajen sadarwa a masarautar. A ɓangaren sassan jiki kuwa an nuna yadda ake yi da jiki gaba ɗaya da ido da kuma hanci. Wannan nazari ya fito da babban sashe kuma muhimmi na isar da saƙo a masarautar Kano ba tare da an yi amfani da harshe ko baki ba.

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HIRA KO TATTAUNAWA

A lokacin gudanar da wannan nazari an samu damar yin hira da tattaunawa da mutane guda biyu kamar haka:

Suna: Malam Nasiru Wada Khali.

Rana: 8/2/2022.

Lokaci: Misalin karfe 11: 35 na safe.

Wuri: A ofishinsa da ke sakatariyar Audu Baqo da ke Jihar Kano.

Suna: Alhaji Usman Dako (Galadiman Sallaman Kano)

Rana: 13/2/2022

Lokaci: Misalin qarfe 5:00 na yamma.

Wuri: A gidansa da ke gidan Sarki Kofar Kwaru.

Mujallar Algaita: Kwafin Intanet

The Hausa Welfare Scheme

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Abstract

In no community and at no time has wealth been distributed equally. The extent of inequality has varied from place to place and from time to time. Extreme inequality causes bitterness and antagonism among the poor and callousness and arrogance among the rich. Equality would have its disadvantages. Moderate inequality which will remain can be of much good and of little harm (Wilcox, 1969:7-24). These have usually been the principal sources of security to all members, their children, the sick, the disabled, the aged and even the dead. As a result, therefore, people contributed materially, physically or even mentally to support the needy in their midst. So, institutionalized social provision failed among the Hausa people even though a welfare scheme has been part and parcel of the Hausa culture and is everybody's business. This paper established that as in almost all the societies of the world, the Hausa society is not different with regards to helping the needy. As a result of family bonds, there is a linkage between various sectors, the haves and the have-nots. Such social services in the form of gift (kyauta) and the poor due (sadaka/zakka) and much more bridge the division between strata (Jalingo, 1986:26). It was found out that in an ideal Hausa setting, it is the responsibility of the individual, the family, the community and the wider society to guard and guide each and everyone else of its member. That is to say, the Hausa culture has a life-long and even an after death welfare scheme for its members.

1.0 Introduction

With the advent of colonial rule in Hausa land in the early 20th century, the social provision for security was institutionalized under such names as “relief”, “assistance” and “welfare”. This resulted in the establishment of orphanages, rehabilitation and reformatory centres, etc. However, most if not all of these centres were hardly patronized by the Hausa people. The main reason could, however, be that in Hausa society the individual, the family or the group is aided in an emergency by relatives or friends or by the whole community. Actually, among the Hausa people welfare touches on all the aspects of one's life from birth to death and even beyond.

This paper is an attempt at bringing to light a certain sociological phenomena happening in the Hausa social system. The Hausa society, based on the extended family and polygamy, in general has produced a social setting in which individuals rarely feel lonely. They always have large circles of relatives to look to should the need arise. This is a form of social security of major importance. In fact, such social security starts from the very moment a person is born and continues even after his death. The paper will therefore look at the various stages of an individual's life to see how practically the scheme works.

In the Hausa society, as a result of family bond, there is a linkage between the rich and the poor, the lettered and the unlettered, the influential and the less influential and the ruler and the ruled. They would interact freely with one another. Hausa society is predominantly Muslim. The religion has greatly influenced Hausa culture. Some traditional social services operate in the form of gift (kyauta) and poor due (sadaka/zakka¹⁹). One of the significant aspects of zakka is to bridge the gap

¹⁹Zakka is one of the five (5) pillars of Islam, the other four (4) being testifying that there is no God except Allah, praying five (5) times daily, fasting during the month of Ramadan and going on pilgrimage to Mecca for those who can afford it.

between the haves and the have-nots as well as assuage the bad feelings that the have-nots might nurse about the haves. In addition to these, good neighbourliness (iyali/dangantaka), trust (amana), friendliness (abota/qawance) all and much more bridge the division between the strata. In fact, the less-privileged hope and therefore aspire to become so and so, rather than envy them (Jalingo, 1986:26).

2.0 Stages That Individuals Undergo in Their Life Time

In Hausa society, social security starts from the very moment a person is born. As a result, therefore, we will look at the various stages an individual undergo in his lifetime and even beyond. With regards to this paper and for convenience, an individual's life time is segmented into only three (3) stages²⁰, thus:

2.1 From Birth to Childhood

This period covers the space of about six (6) and seven (7) years and begins from the very day a person is born. One of the early Hausa poets has this to say:

<i>Ka ga farkon samuwarka,</i>	<i>Za ka zo ne bisa kuka,</i>
<i>Immediately after you are born,</i>	<i>You begin by crying,</i>
<i>Sai mutane su yi barka,</i>	<i>Su yi murnar samuwarka,</i>
<i>People will come to say congrats,</i>	<i>To show their happiness over your birth,</i>
<i>Wasu na Allah shirya,</i>	<i>Harsuna goya ka baya,</i>
<i>Some pray for you to survive</i>	<i>They even carry you on their backs,</i>
<i>Ka ji farkon taka tsani (Haxeja, 2010:31-35).</i>	
<i>That is the beginning of life.</i>	

After its birth, the mother not only breastfeeds the child, but she carries it on her back to further strengthen the intimacy and love between them²¹. All this is of course with the full participation of every member of the family.

The first three (3) days (after birth) are meant for double congratulations (barka) for the mother and the baby having successfully scaled the hurdle of birth. Actually, it is relations, friends and well-wishers that conduct all the day to day activities for both the nursing mother and her baby at no cost.

It is on the seventh (7) day that the child is named. Relations, friends and well-wishers all attend the naming ceremony (bikinsuna) during which both the nursing mother and her husband are given presents, in cash or in kind, by attendees. And from then on, members of the household take over; up to the time the mother completes the traditional hot-water bath of forty (40) or more days.

Thereafter, the extended family and the wider society take over the responsibility. Neighbours come and take the child away for nursing free of charge. It can stay with them throughout the day but is brought back to the mother when it needs to suck.

The period of weaning is when the child reaches two (2) or three (3) years old (Umar, 1980:30-31). It is the child's maternal or paternal grandmother that takes him away for weaning free of charge. It will stay with her for between two (2) or three (3) months during which it is expected to forget breast-feeding and learn to eat and drink well. Generally the child is brought back to the parents

²⁰This segmentation is however different from the four (4) basic personality developmental stages: Early childhood 1-5 years, late childhood 6-12/15 years, adolescence 13/15 - 18/20 years and adulthood 20 years and above. So also that of Yahaya (1979) whose Hausa terms of reference for personality consists of nine (9) segments.

²¹This fact is corroborated by some renowned paediatricians the world over, such as in (Halima, 2005:17-22).

after the weaning. However, in some exceptional cases it stays with the grandparents, who would take the responsibility of bringing it up.

Discipline is the key to peaceful living. In the Hausa society, every elderly person is free to discipline his and his neighbours' children, if he finds them committing something wrong. And if a father happens to know this, he will personally go to the man's house and thank him for that which he has done. This perfectly fits in the Hausa adage, "Xanakowa ne" (a child belongs to everyone). Unlike what is happening now whereby a person always sides with his child, whether he is right or at fault.

With regards to sharing responsibility, right from Day One everyone among the children knows its bounds. That is to say, what he/she should do and not do. Girls are assigned to do household chores like washing plates, sweeping the house and looking after the young. Whereas male children help their fathers on the farm or in the conduct of their work. When children are about four (4) years old, their seniors take them along to the Islamic school and bring them back when the school is over.

2.2 Childhood to Adulthood

This period, referred to as youthfulness (lokacinquruciya) is the most trying period in everyone's life. Therefore, the Hausa adage, qurucidanginhauka (literally the stage at which sometimes a person behaves like a lunatic) fits in. It is during this period that the solid foundation of one's life cycle is built. Usually, Hausa children are circumcised between the age of seven (7) and nine (9). It is but very common to see an individual voluntarily paying for the circumcision of his and some neighbour's children. In addition, he arranges for those to look after them until they heal and also have some clothes sewn for each one of them (Madauci, Isa & Daura, 1973:13). Being a most trying period, therefore, all those concerned take turns with regards to keeping watch over the children at this stage.

2.3 Adulthood to Old Age

During this period, a person is supposed to be responsible and shoulder all the responsibilities due to him. He marries and gives out his children in marriage. In this situation, either way a person is supposed to be responsible. In Hausa social life, everyone is supposed to put in his best, as hinted in the adage, "Hannu da yawa maganin qazamar miya" (with many helping hands, nothing is impossible).

Normally, it is the older or younger brother of a person that gives out his brother's daughter in marriage on his behalf and shoulders all the finances therein. As in the naming ceremony, relations, friends and well-wishers attend the marriage ceremony and give presents in cash or in kind to the father or the mother of the bride or that of the groom or even both.

When someone falls ill, it is the responsibility of his relations to nurse him. Children and women are nursed by women, while male adults are nursed by male adults. Where someone happens to die, it is the community that takes the full responsibility of preparing and burying him at the community graveyard. And for the next three days, it is the neighbours and relations that cook and send food to the family of the deceased.

Where a person dies and leaves behind some children, their case will rest on the close relations of the deceased and in some cases even a friend of the deceased. Normally, they take care of them just like their own biological children.

3.0 Conclusion

This paper is an attempt at bringing to light a certain sociological phenomena happening in the Hausa social system. As in almost all the societies of the world the Hausa society is not different with regards to helping the needy. As a result of family bonds, there is a linkage between various sectors concerning, the haves and the have-nots. Such social services in the form of gift (kyauta) and the poor due (sadaka/zakka) and much more bridge the division between strata. However, the discussion so far shows that in an ideal Hausa setting, it is the responsibility of the individual, the family, the community and the wider society to guard and guide each and every one of its members. That is to say, the Hausa culture has a life-long, and even an after-death, welfare scheme for its members.

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Magani Daga Alqur’ani Mai Girma: Ayaba Da Fa’idojinta
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Tsakure

Magani, wani sinadari ne wanda al’ummu daban-daban suke aiwatarwa domin neman waraka daga wata cuta da ta addabe su. Haka kuma, Masana ilimin magani da gano larurorin jikin bil-Adama na da mabambantan magunguna da suke yin amfani da su domin magance cututtukan da sukejikin bil-Adama. Wannan takarda ta yi nazari ne kan magani da tsirrai a mahangar addinin Musuunci, inda ta duba yadda ake hada magani da daya daga cikin tsirran da Alkur’ani mai girma ya ambata, watau Ayaba. Haka kuma takardar za ta fito da wasu daga cikin magungunan da ake hadawa da Ayaba. An yi amfani da hanyar tattara bayanai ta hanyar tattaunawa da masana harkokin magani da duba bugagun ayyuka wadanda suka shafi wannan fage da kuma yin amfani da uwa-uba Alkur’ani mai girma da Hadisan Manzon Allah ﷺ. Binciken ya gano yin amfani da ‘ya’yada kuma ganyen Ayaba yana magance cututtukaga bil-Adama, sannan yana samar da isasshen bacci ga majinyaci da mai lafiya, yana kashe kurajen sha’awa, yana magance zafi da radadin fitar jinin hails, bugu da kari kuma yana samar dakarin fahimta, ga kuma gyaran fatar jiki ta yi lukui-lukui, ta yi kyau.

1.0 Gabatarwa

Magani na nufin abin da ake sha ko shafawa a jiki ko durawa a jini ta hanyar yin allura, don neman samun lafiya. (CNHN, 2006: 316). Har wa yau, magani ana yin amfani da shi ne domin warkar da cututtuka da suke cikin jikin mutum (Jinju 1990).

Bayan haka: Wannan makala za ta yinazarine kan bishiyar ayaba wadda tana daya daga cikin tsirran da Alkur’ani mai girma ya ambata, sannan ta zo da takaitaccen tarihintar da bayani kan fa’idarta da wasu daga cikin cututtukan da take magancewa a jikin bil-Adama da kuma yadda ake yin amfani da ita.

1.1 Cuta Da Kashe-Kashenta

Dangane da cuta a cikin jikin mutum, Alkur’ani mai girma da Sunnar Manzon Allah ﷻ sun kasa tagida uku. Cutar hankali da ta zuciya da kuma ta gangar jiki.

- (1) Cutar hankali²², Allah Madaukaki ya ce: “Shin ba sa yin tunani a cikin zukatansu yaya Allah ya halicce su”. (Al-Rum, 8).
- (2) Cututtukan zuciya sun rabu gida uku: (i) Cutar shakku da kokwanto (Bakara²³ 10, Muddassir²⁴ 31) da (ii) ciwon Munafinci²⁵ (Muhammad 24). (iii) Cutar kin yin biyayya ga umarnin Annabi Muhammadu ﷺ (Nur²⁶ 48-50).
- (3) Cutar jiki, wato ana so a sami ingantacciyar lafiyar jiki, kamar yadda Alkur’ani mai girma ya siffanta mana yadda Allah ya zaɓi bawansadaluta, “Allah ya zaɓi daluta ya zama sarkinku ...” (Bakara, 247). Haka kuma ya zo a hadisi, Manzon Allah ﷻ ya ce: “kafkarfan mumini lafiyayye,

22 . أَوْلَمَ يَتَفَكَّرُوا فِي أَنفُسِهِمْ

shi ne ya fi alheri da soyuwa ga Allah, a kan rarraunan mumini, mai shama-jika, amma dukkansu a kwai alheri a tare da su”.

1.2 Magani a Sunnar Annabi Muhammadu ﷺ

Bil-adama yana nan yana rayuwa har addinin Musulunci ya zo masa, kuma ya karbe shi hannu bibbiyu. Babban kundin da Addinin Musulunci da Musulmi suke yin hujja da tunkaho da shi, shi ne Alkur’ani mai girma wanda Allah ya ce: “Ba mu yi sakacin barin komai ba a cikin Alkur’ani”.²⁷ (Al’an’am 38) Kamar yadda Shaikh Muhammad bn Jarir Adḍabari ya fassara wannan aya da cewa; “Domin Allah ya kebance bil-Adama da ni’imarsa, ya shimfida masa falalarsa, wadda bai bayar da ita ga wani halitta a duniya ba, Allah Maḍaukaki shi kaḍai ya cancanci ku kasance masu godiya gare shi, kuma ku san abin da ya wajabta a kan ku, domin ya ba ku hankalin da kuke iya bambance abubuwa da shi, wanda bai bayar da shi ga dabbobi ko tsintsaye ba, da hankalin ne kuke iya gane abubuwan da za su amfane ku da kuma waḍanda za su cutar da ku”²⁸. Kalmar Imam ḍabari, ta “abin da zai amfane ku da wanda zai cutar da ku”, ta haḍar har da magani da yadda ake samar da shi da yadda ake haḍa shi da kuma yadda ake yin amfani da shi, domin yana cikin ilimin da Allah Maḍaukaki ya fifita ḍan’Adam da shi a kan sauran halittunsa.

Magani yana daga cikin cikas manzanci da shari’ar Annabi Muhammad ﷺ. Gyaran zuciya da kiyaye ta daga cututtukan shirka da munafinci da hassada da dai sauransu, ba zai cika ba, har sai ya samu ingantaccen jiki. Wata rana wani Balarabenkauye ya tambayi Annabi tsira da aminci su kara tabbata gare shi cewa: “mayi magani kuwa? Sai Annabin rahama ya ce da shi: “na’am, ya bawan Allah, ku yi magani. Lallai Allah maḍaukakin sarki, bai saukarda wata cuta ba, sai da ya saukarda waraka, banda cuta ḍaya”. Sahabbai suka tambaye shi: wace ce ya Manzoni Allah? Sai ya ce: “tsufa”²⁹.

2.0 Bishiyar Ayaba a tarihance

Bishiyar ayaba, bishiya ce da bil-Adama ya daḍe yana yin amfani da ita, ta fuskar abinci da tufafi da kuma uwa-uba magani, kusan za a iya cewa, wannan ya faru ne tun lokacin da la’anannen Allah Iblis ya rudi babanmu Annabi Adamu (*Alaihis Salam*) ya ḍandani itaciyar nan ta Aljanna³⁰ (Al-a’araf 22).

Alkur’ani ya tabbatar da cewa; Annabi Adamu da Hauwa’u sun yi amfani da ganye domin yin tufafi bayan an sauko da su daga cikin gidan Aljanna zuwa filin Duniya (kasa), kamar yadda ayar ta nuna. (Al-a’araf: 22).

Ya zo a tarihi cewa “babanmu Annabi Adamu ya rife jikinsa ne da ganyen baure, yayin da Nana Hauwa’u ta rufe nata jikin da ganyen ayaba” (Hamdi 2006/212) A wani kaulin kuwa cewa ya yi “Annabi Adamu da Hauwa’u sun rufe jikinsu ne da ganyen Ayaba”. (Hamdi 2006/212) Haka abin ya ci gaba da faruwa har aka sami ilimin yin saka, wadda daga baya ta zama ḍaya daga cikin sana’o’in al’ummu daban-daban a duniya daga cikinsu a kwai Malam Bahausha³¹.

An gano tsiron ayaba ya shiga kasar Indiya ne tun a karni na shida na miladiyya. Wasu kuwa sun ce; a Malesiya ta fara zama, kafin miladiyyar Annabi Isa da shekaru dubu da ḍari ḍaya (1100),

²⁸.Dubi Tafsi al-[abari, inda ya ce:

“... إذ كان قد خصكم من نعمه، وبسط عليكم من فضله، ما لم يعم به غيركم في الدنيا، وكنتم بشكره أحق، وبمعرفة واجبه عليكم أولى، لما أعطاكم من العقل الذي به بين الأشياء تميزون، والفهم الذي لم يعطه الهائم والطير، الذي به بين مصالحكم ومضاركم تفرقون.”

²⁹. Dubi Abu Dawud (3857) da Tirmizi (2038) da kuma Ibn Majah (3436).

³¹.Dubi *Ciniki DaSana’o’i A ʼasar Hausa*, shafi 11, na Musa Husaini Madabo, wanda Thomas Nelson (Nigeria) Limited suka buga a 1979.

wanda daga nan ta yadu a duniya baki daya a shekara ta 1516 Miladiyya, lokacin da aka shuka ta a Karebayan (Carabian), an dasaayaba Faladefiya (Paladaphia) a shekara ta 1876 Miladiyya. (Hamdi, 2006/211).

Alkur'ani mai girma, ya zo da ambaton sunayen tsirrai masu yawa waɗanda tuni masana suka yi cikakken bincike kuma suka fitar da fa'idojinsu da amfaninsu ga bil-Adamata bangaren inganta lafiyar jikinsa da kuma magance cututtukan da sukan addabe shi³². Daga cikin irin waɗannan tsirrai akwai: tafarnuwa da albasa da adas, waɗanda suka zo a cikin aya mai girma wadda Allah Madaukaki yake ba mu labarin Annabi Musa (*Alaihis Salam*)³³ (Bakara 61). Haka kuma, Allah Madaukaki ya ambaci kayan marmari da dabino da kuma ruman³⁴ (Arrahman: 68). Kamar yadda ya ambaci ayaba³⁵ (Alwaki'ati: 29). Dadi da kari, Allah ya ambaci inabi da ciyawa da zaitun da kuma itacen dabino³⁶ (Abasa 28-29).

2.1 Ayaba a Alkur'ani Mai Girma

Alkur'ani mai girma ya zo da ambaton wannan itaciya da ganyenta da kuma 'ya'yanta. A lokacin da Allah Madaukaki yake siffanta ni'imomin da ya azurta 'yan aljanna da su a cikin aljanna. Allah Madaukaki ya ce: “*Da ayaba mai yawan 'ya'ya*”³⁷ (Alwaki'ah, 28-29). Amma malaman tafsiri daga cikin Sahabban Annabi ﷺ da Tabi'ai, sun fassara kalmar (طلع) ayaba³⁸. Haka kuma, Ibn Kayyim al-Jauzih, ya ce; “mafīya yawan malamantafsiri sun fassara wannan kalma ta طلع da ayaba (Ibn Kayyim, 214)

2.2 Ayaba da Amfaninta ga Bil-adama

Ana iya zayyana irin amfanin da ayaba take yi a jikin bil-Adama ta fuska da dama. Daga ciki; ana yin amfani da ayaba ta fuskar abin sha. Alalmisali, ana markada ayaba a tace butacin a riƙa sha kamar lemo, in an so ana dan kara mata zuma ko sikari kadan ko kuma a hada ta da nono. Malam ya ci gaba da cewa; ana iya yinamfani da ayaba ta fuskar abinci, wato a ci ayaba a sha ruwa da sunan an ci abinci, domin tana dauke da dukkan sinadaran da suke bayar da abinci a jikin bil-adama (Abu Ayanah 2007/120-122).

Ayaba tana da matuƙar muhimmanci ga bil-Adama musamman yara kanana, domin tana dauke da sinadarai waɗanda suke bayar da karsashi yadda bil-Adama zai iya miƙewa ya sauke wajibin da yake kansa na ibada da sauransu, kamar yadda bayanin sinadaran da ayaba take kunshe da shi zai zo a gaba.

³². Domin jarin bayani ziyarci, www.science-02.nordu.com ko tbeeb.net/a-1349.htm

١٢. وَإِذْ قُلْتُمْ يَا مُوسَىٰ لَنْ نَصْبِرَ عَلَىٰ طَعَامٍ وَاحِدٍ فَادْعُ لَنَا رَبَّكَ يُخْرِجْ لَنَا مِمَّا تُثْمِرُ الْأَرْضُ مِنْ بَقْلِهَا وَقِثَّائِهَا وَفُومِهَا

وَعَدْسِهَا 33

فِيهَا فَنَكْهَةٌ وَخَلٌّ وَزَمَانٌ 34

وَطَلْحٍ مَّنْضُودٍ 35

وَعَيْنَبًا وَقَضْبًا. وَزَيْتُونًا وَخَلًّا. 36

فِي سِدْرٍ مَّخْضُودٍ. وَطَلْحٍ مَّنْضُودٍ 37

³⁸. Dubi tafsiri A]]abari, “وأما أهل التأويل من الصحابة والتابعين فإنهم يقولون: إنه هو الموز”

Yawancin mutanen da suke yawaita koke-koke da kare-karen ciwon jiki da ciwon gabɓai, ko mutane masu yawaita yin amfani da kwayoyin sa kuzari ko kuma dalibai masu kukan rashin gane karatu da za su mayar da hankali wajen yin amfani da ayaba, to, a gaskiya, da ta isar musu, duba da irin sirrin da Allah ya halitta a cikinta na sinadarin fotashiyom (potassium) da maganisiyom (magnesium) da karfe (iron) da sauransu waɗanda suke taimakawa gaya wajen ginawa da inganta jiki da kwaƙwalwa da kuma lafiyar bil-Adama (Abu Ayanah 2007/120-122).

2.3 Ayaba da Malaman Dibbu

Malaman dibbu da Malaman Falsafasunakimantaayaba sosai, har ma suna fifita ayaba a kan duk wani nau'i na ciro. Kamar yadda Ibn Sina ya siffanta ta a cikin littafinsa mai suna *Alkanun fidḍib*. (Hamdi, 215)

Malaman dibbu suna shawartar duk matar da ta manyanta, kashinta ya yi rauni, to, ta rika yin amfani da ayaba, bargonta zai tofu domin ta samar masa da gishin-bargo wanda ya yi karanci a jikinta saboda tsufa. (Abu Ayanah 2007/125).

2.4 Ayaba da sinadaranta

- Ayaba tana ɗauke da sinadarai, kamar haka:
 - Ruwa (Water) 10.62%
 - Furutin (protine) 3.55 %
 - Kitse (fat) 1.15 %
 - Kabon haidrojin (Carbon hydrogine) 81.67%
 - Jawo (Alyaf) 1.15 %
 - Fusfurus (Phosphorus) 0.26%
 - Gishirin ma'adani (Salt ...) 1.60%
- Ayaba tana ɗauke da sinadarin bitamin A da B da C da D da kuma H (Algazzy, N. 2016)³⁹

2.5 Ayaba da cutukan da take magancewa

Ana haɗa magunguna da yawa da ayaba, kusan ma a iya cewa babu wani abu a jikin ayaba wandaba shi da amfani ga jikin bil-Adama. Alal misali daga ganyenta da itacenta da kuma uwa-uba 'ya'yanta. 'Ya'yan ayaba ma ana iya kasa su gida biyu, wato bawon ayaba da kuma ita ayabar kan ta.

Ga kaɗan daga cikin irin maganin da ake haɗawa da ayaba:

2.5.1 Ayaba a matsayin maganin samun isasshen barci da yadda ake amfani da ita

A ci ayaba kafin a kwanta bacci da awa biyu, in Allah ya yarda za a sami isasshen barci mai daɗi da kuma natsuwa. (Hira da Dr. Mahmoud Aliyu⁴⁰ 11 ga watan Mayu, 2017).

2.5.2 Ayaba a matsayin maganin karancin jini da yadda ake amfani da ita

A ci ayaba bayan an ci abinci, na kara jini a jikin bil-Adama, domin kasancewar ayaba na ɗauke dasinadarin ayon (iron). (Hira da Dr. Mahmoud Aliyu 11 ga watan Mayu, 2017).

³⁹ ويكيبيديا، الموسوعة الحرّة. الغذاء لا الدواء، د. نادية الغزّي 2016

⁴⁰ Dr. Mahmoud Aliyu Muhammad, mashahurin malami ne marubuci a wannan fagen magani, domin yana da littattafai da yawa waɗanda ya wallafa a kan tsirrai da kuma nau'o'i daban-daban na magani.

Dr. Mahmoud, yana zaune a unguwar Shekar Barde, yana da masallaci da makaranta mai suna; [anfodio Islamiyya, a 10 Street, Shagari Kuraters, Kano, sannan yana da shagon sayar da magani da bayar da shawara ga marasa lafiya da yin rujiyya a Kasuwar Sheka, Kano – Nijeriya.

2.5.3 Ayaba a matsayin maganin kurajen sha'awa da yadda ake amfani da ita

A kirfa ayaba tare da bawonta a goga a fuska sau biyu a mako, zai kashe kurajen kuma ya kara wa fuskar kyalli da sheki. (Hira da Dr. Mahmoud Aliyu 11 ga watan Mayu, 2017).

2.5.4 Ayaba a matsayin maganin samun koshin lafiyar jariri da yadda ake amfani da ita

Cin ayaba ga mai juna-biyu na taimakawa matuƙa wajen samun koshin lafiyarta da kuma jaririn dake tare da ita da kuma samun sassauƙar naƙuda. (Hira da Mahmoud Aliyu Sheka, 1995).

2.5.5 Ayaba a matsayin maganin jinin al'ada (haila) da yadda ake amfani da ita

Yawaita cin ayaba ga mace, zai taimaka mata gaya wajen samun saukin fitar jinin al'ada. (Hira da Malam Isa Lawan⁴¹ a ranar 12ga watan Mayu, 2017).

2.5.6 Ayaba a matsayin maganin Nikotin (nicotine) da yadda ake amfani da ita

Yawaita cin ayaba na narkar da nikotin, domin ya tabbata cewa ayaba na dauke da sinadarai maganiziyom (magnesium) da fotashiyom (potassium) da bitamin (B16) da bitamin (B12) waɗanda suke taimaka wa jini wajen yaƙar nikotin da mafakarsa a cikin jikin bil-Adama. (Hira da Malam Isa Lawan a ranar 12/5/2017).

2.5.7 Ayaba a matsayin maganin samun fahimta da yadda ake amfani da ita

Cin ayaba na kara kaifin fahimta ga mai neman ilimi, domin ayaba na dauke da sinadarin (potassium) mai buɗa ƙwafwalwar bil-Adama. (Hira da Dr. Mahmoud Sheka).

2.5.8 Ayaba a matsayin maganin kyan fata da yadda ake amfani da ita

A busar da ayaba guda ɗaya ƙarama a dake ta lukui, sannan aɗebi ƙaramin cokali a cuɗa ta da zuma ƙaramin cokali sosai har sai sun zama gari gaba ɗaya, sannan sai a muttsuke fuska da kafafa sosai da shi, bayan minti talatin sai a wanke da ruwa. (Hira da Dr. Mahmoud Sheka).

2.5.9 Ayaba a matsayin maganin narkewar abinci da yadda ake amfani da ita

Cin ayaba guda ɗaya ko biyu bayan an ci abinci, na taimakawa wajen saurin narkewar abinci da sarrafa shi a jikin bil-Adama. (Hira da Malam Isa Lawan).

2.5.10 Ayaba a matsayin maganin gyaran gashi da yadda ake amfani da ita

A kirfa ayaba, sannan a cuɗa ta da man *lauz* sosai, sannan a cuɗa gashi da shi, kimanin minti goma sha biyar, sai a wanke. (Hira da Dr. Maryam⁴² a BUK).

2.5.11 Ayaba a matsayin maganin hasken fuska da sheki da yadda ake amfani da ita

A kirfa ayaba, sannan a muttsuke fuska da ita, bayan wasu 'yan mintina sai a wanke. (Hira da Dr. Maryam a BUK).

2.6.12 Ayaba a matsayin maganin tari da yadda ake amfani da ita

⁴¹. Malam Isa Lawan {wargwan, masanin magani, mai }o}arin yin bincike da wallafa a fage magani, Malam Isa, malami ne a Sakandaren Gwamnati ta

⁴². Dr. Maryam Mansir Yola, malama ce a Sashen Koyar da Harsunan Nijeriya, Jami'ar Bayero, Kano, tana da rubuce-rubuce tun daga kundin digirinta na farko wanda ta rubuta shi a kan fannin Magani, sannan ta samar da ma}alu a wannan fage masu yawa.

A busar da fatar ayaba guda biyu sannan a daketa lukui, sai a cudā ta da zumasannan a zuba a ruwa kofi dāya, a rika shan cokali guda, sau biyu a yini. (Hira da Dr. Maryam Mansur BUK)

2.6.13 Ayaba a matsayin maganin Gawut (Gout) da yadda ake amfani da ita

Cin ayaba guda goma a kullun har kwana huḍu a jere, yana taimakawa wajen magance cutar gawut (gout) (Hira da Dr. Mahmoud Sheka).

3.0 Kammalawa

Wannan bincike ya yi nazari ne a kan muhimmancin ayaba wajen maganin wasu cututtuka da suke addabar bil-Adama. Bayan haka binciken ya yi amfani da hujjoji daga Alkur'ani mai girma da hadisan Manzon Allah ﷻ domin kafa hujja. Alkur'ani mai girma waraka ne ga bil-Adama daga dukkan cututtukan da suka shafi zuciyarsa da kuma jikinsa. (Ibn Kayyim, 2012). Allah Maḍaukaki ya ce: “*Yaku mutane! Lallai wa'azi (Alkur'ani) ya zo maku daga Ubangijinku, da waraka ga abin da yake cikin kiraza*”. (Yunus, 57).

يَتَأْتِي النَّاسُ قَدْ جَاءَتْكُمْ مَوْعِظَةٌ مِّن رَّبِّكُمْ وَشِفَاءٌ لِّمَا فِي الصُّدُورِ وَهُدًى وَرَحْمَةٌ لِّلْمُؤْمِنِينَ ﴿٥٧﴾

A wata aya kuma Allah ya ce: “*Kuma muna sassaukarwa, daga Alkur'ani, abin da yake waraka ne da rahama ga mumina*” (Isra'i, 82).

وَنُنزِّلُ مِنَ الْقُرْآنِ مَا هُوَ شِفَاءٌ وَرَحْمَةٌ لِّلْمُؤْمِنِينَ وَلَا يَزِيدُ الظَّالِمِينَ إِلَّا خَسَارًا ﴿٨٢﴾

Haka ne, tsirrai na da matuƙar amfani ga bil-Adama, saboda haka Allah maḍaukaki ya ambace su a cikin littafinsa mai girma. Kuma Annabi Muhammad ﷺ ya yi amfani da su kuma ya umarce mu da mu yi amfani da su wajen neman waraka. Saboda haka, binciken ya gano ana samun waraka idan an yi amfani da ayaba a matsayin magani.

Wannan takarda ta fito da mahimmancin ayaba da kuma yin amfani da ita, kuma yin amfani da ayaba domin neman waraka ana dacewa da samun warakar da izinin Allah. Saboda haka, ina kira ga al'umma su koma yin amfani da ayaba domin neman magani, musamman ga irin waɗannan larurorin da aka wassafa a cikin wannan takarda. Sannan hukuma ta bayar da isasshen tallafi ga manoma ayaba domin ta dada yawaita.

Manazarta:

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Tattaunawa

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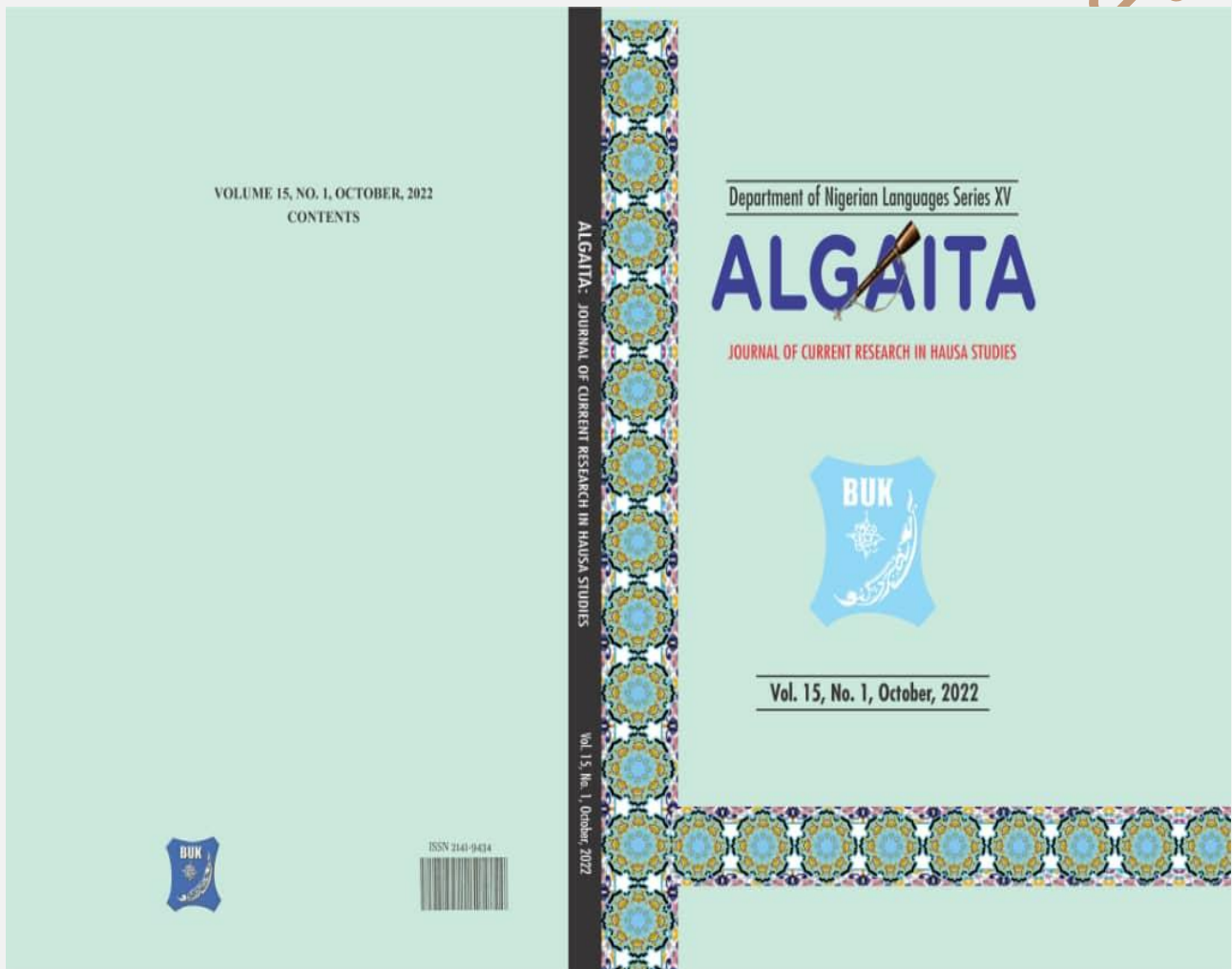
RATAYE

Hoton Ayaba



(الواقعة، 29)

وَطَلَّحَ ٢٢ مَنَّضُودٍ (الواقعة، ٢٩)



Kaƙƙɓ