

COURSE GUIDE

NATIONAL OPEN UNIVERSITY

DEPARTMENT OF LANGUAGES

FACULTY OF ARTS

COURSE:

COURSE TITLE: HAUSA LITERARY CRITICISM

COURSE CODE: HAU215

COURSE GUIDE

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HAU215: BAYANI GAME DA MATAKAN TARKEN ADABI

Gabatarwa (Introduction)

Wannan darasi na HAU215, yana da muhimmanci wajen koyon darasin Hausa, musamman abin da ya shafi nazarin matakan tarken adabi, adabin ma kuma vangaren da ake wa laqabi da Waƙa (ta baka da rubutacciya) da Zube (na baka da rubutacce) da Wasan Kwaikwayo (na gargajiya da rubutacce).

Darasin ya kasu zuwa rukunai da kashe-kashe da suka faro daga sanin mene ne tarken adabi da kuma mataakai na gudanar da tarken adabi. Haka kuma ya qunshi bayanai game da yadda ake tarken adabi a gargajiyan da zamanance. Bugu da ƙari, wannan darasi zai yi dubi da tarihin samuwar hanyoyin samuwar tarke a duniya tun daga irin gudummuwa da mafalsafa irin su Plato da Aristotile da sauran masana suka ba da. Har ila yau, wannan darasin ya kalli tarihin samuwar hanyoyin tarke a ƙasar Hausa kuma aka bibbiyi tarihin yadda abin yake a zamanin Larabawa da Turawa da kuma bayan Mulkin Mallaka, tare da kallon yadda tarken adabin Hausa yake a yau.

Daga can kuma an bibiyi matakan tarken nau'o'in adabi na Hausa tun daga Waƙa (ta baka da rubutacciya) da Zube (na baka da rubutacce) da kuma Wasan Kwaikwaiyo (na gargajiya da rubutacce). An samar da bayanai game da Zubi

da Tsarinsu da Jigonsu da Salo da Sarrafa harshe a farkashin kowane nau'i na adabin Hausa. Daga nan ne kuma aka zo da bayani kan matakan tarken Ra'i a adabin Hausa ta hanyar bayyana ma'anar ra'i da tarihin samuwar ra'i a takaice gami da bayyana yadda tarken ra'i yake a gargajiyan da zamanance. Sai kuma batun matsayin amfani da ra'i a ayyukan adabi. Daga karshe, wannan darasi ya bayyana ire-iren ra'i a fagen nazarin adabi tun daga waƙa (ta baka da rubutacciya) da zube (na baka da rubutacce) da kuma wasan kwaikwayo (na baka da rubutacce). Sannan aka dora da bayanai game da wasu zaɓaɓɓun ra'i a fagen nazari. An farkare wannan darasi ne da bayyana yadda ake amfani da ra'i a fagen tarken waƙa ta hanyar dubi da ra'in Lalatattun Lamura a Waƙoƙin Batsa, da amfani ra'i a fagen rubutaccen zube ta hanyar dubi da ra'in Matantaka/Macentaka a rubutaccen zube na Hausa. Sai kuma batun amfani da ra'i a fagen rubutaccen wasan kwaikwayo ta hanyar dora ra'in Markisanci a kan wasu rubutattun wasan kwaikwayo.

A cikin darasin an zo da cikakken bayani a kan dukkan zubi da tsarin kwas xin ta yadda xalibai za su naqalce shi ba da wahala ba. A qarshen kowane kashi an zo da tambayoyin auna fahimta da kuma yanayin gane ko darasin ya zauna sosai da gindinsa.

Daga qarshe kuma an zo da fasalin tambayoyi da xalibai za su gani domin nazari kafin zuwan jarabawa a qarshen karatu. An kuma zuba waxansu ayyukan nazari da mai karatu zai iya amfani da su domin qarshen nazari da tushi a gida.

Haka kuma an samar da dama da xalibai za su iya tuntubar malami domin qarɓin haske a duk lokacin da wani abu ya shige duhu.

Manufar Kwas (Course Aim)

Domin kyautata karatu da koyarwa, kowane kashi na da tasa manufa bayan babbar manufar kwas xin ta baki xaya da aka zo da ita a farkon darasi. Ke nan abin da xalibai za su yi domin sauqata wa karatun nasu shi ne su karanci kowace manufa da ke liqe da kowane kashi na darasi domin gane ciki da wajen darasin, ba tare da an samu matsala ba.

Idan an kula da kyau, manyan darussan da ke tattare da kwas xin suna da dama, sai dai za a iya taqaita su zuwa kamar haka:

- Matakai da ma'anar tarken adabi.
- Tarken adabi a gargajiyance da zamanance.
- Tarihin samuwar Hanyoyin Tarken Adabi a Duniya da Kasar Hausa.
- Matakan Tarken Adabi na Waƙa da Zube da Wasan Kwaikwayo.
- Matakan Tarken Ra'i a Adabin Hausa.
- Ire-iren Ra'i a Fagen Nazarin Adabi na Waƙa da na Zube da Wasan Kwaikwayo.

- Amfani da Ra’i a Fagen Tarken Adabin Hausa na Rubutacciyar Waƙa da Rubutaccen Zube da Rubutaccen Wasan Kwaikwayo.

Yadda Za A Nazarci Kwas (Working Through the Course)

Domin ganin an samu shawo kan wannan darasi, an tsara darasin ta yadda xalibai za su iya jan ragamar karatun ba tare da tutsu mai yawa ba. An dai rarraba kwas xin zuwa rukuni-rukuni da yake qunshe da kashe-kashe masu biye da juna, kuma kowane kashi an rarraba shi yadda xalibi zai ga dangantakarsa da xan’uwansa da ke biye. Saboda haka fahimtar darasin zai biyo karatun ta-natsu da xalibai za su yi wa darasin, su kuma auna fahimtarsu ta amfani da tambayoyin da aka zo da su a qarshen darasin. Da yake kuma akwai aikin jinga da malami zai dinga bayarwa bayan kowane kashi na kwas, xalibi zai samu damar ganin fasalin yadda jarabawa za ta kasance in an gama darasin baki xaya ba tare da ya dogara da malami ba a wannan lokaci. Ana fatar a kammala kwas xin cikin mako 15, wato kowane kashi a cikin mako guda.

Daga qarshe xalibai su sani cewa idan suna nazarin kwas xin, malaman da za su dinga tuntuva ba koyaushe za su kasance tare ba, saboda haka sai su yi jadawalin karatunsu ya dace da kowane kashi na karatu, su kuma dinga ziyara da leqa abubuwan da malami ya tanada domin qarɓin nazari domin faxaxa sani da qarɓin haske.

Me ya kamata xalibai su mayar da hankali kai a lokacin gabatar da wannan darasi? Su tabbata sun fahimci abubuwa da ke qasa:

1. Kowane darasi ko kwas yana da rukuni ko 3 ko 4.
2. Kowane rukuni yana da kashi 3 ko 4 ko 5.
3. Kowane kashi yana da yankin auna fahimta.
4. Kowane darasi na da jingar da za a yi a gida.
5. Kowane darasi ko kwas na tafe da manazarta da wasu ayyukan qara nazari.

Kashe-kashen Kwas (Study Units)

A cikin wannan kwas akwai rukuni 3 da kuma kashi 1, kowane kashi yana a matsayin mako guda ne na darasi, ke nan za a kammala shi cikin mako 15. Ana kuma fatar a amsa tambayoyin auna fahimta a qarshen kowane kashi, daga qarshe kuma a amsa tambayoyi na jinga don ganin ko darasin ya zaunu da kyau.

Domin kyautata karatun kwas xin an ratayo manazarta da wasu ayyukan da za a iya cewa suna da muhimmanci ga wannan kwas xin, za su qara haske fiye da qima, musamman ma dai Gusau (2008). Samun wannan littafi da wasu irin sa a laburare zai inganta nazari da karatu sosai. Ke nan a shiga gonar xakin karatu a gida ko inda ake ajiye littattafai a kusa ko nesa zai inganta nazarin wannan kwas.

Auna Fahimta (Continious Assessment).

Shi wannan kwas na tsarin da ba ruwanka da malaminka ne, ko na tafi-da-gidanka, shi ya sa ake jaraba fahimtar karatu ta hanyoyi UKU, hanya ta farko ita ce ta auna fahimta a qarshen kowane kashin darasi, sa'annan kuma a zo da jinga da za a ba xalibi qarshen kowane kashi, shi ma, sai daga qarshe a yi jarabawar qarshen zangon karatu, wanda zai nuna an zo qarshen darasin.

Auna fahimtar da ake yi a qarshen kowane kashi za ta kasance qaramar jarabawa ce, za ta zo da maki 30 daga cikin 100. Ke nan, ana buqatar xalibi ya amsa tambayoyi uku inda za a zavi 2 su kasance su ke xauke da maki 30, maki 15 kowace tambaya. Sauran maki 70 za su zo ne a jarabawar qarshen kwas.

Jarabawa dai kamar kullum za a gabatar da ce daga gida, ita ma ba a cikin cikin aji ba, kuma za ta kasance ta Intanet ne, ke nan sanin na'ura mai qwaqwalwa abu ne mai muhimmanci ga xalibi.

JINGA (Tutor Marked Assignment)

Jingar aji tamkar gwajin jarabawa ce ga xalibai, saboda haka amsa jingar da ke qarshen kowane kashin darasi zai ba xalibi damar fahimtar yadda jarabawar qarshe za ta kasance ne. Yana da kyau xalibai su mayar da hankali domin amsa irin waxannan samfur na tambayoyi, domin za su sauqaqa amsa tambayoyin jarabawa a qarshen darasin baki xaya.

Jarrabawar Qarshen Darasi (Final Examination and Grading)

Ita dai jarabawa ita ce hanyar da ake gane ko xalibi ya gane darasi ko kuma ya samu naqasu a wani vangare, saboda haka tana xauke da kaso mafi tsoka na 70 cikin 100. Ba wani dabo a cikin wannan fasali domin ana xauko samfurin jarabawar ne daga tambayoyin da aka dinga turawa na auna fahimta da kuma jinga. Ke nan mayar da hankali wajen amsa waxanan tamayoyi a lokacin darasi zai rage zafin tamayoyin qarshen darasi.

Ga fuskar yadda darasin zai kasance

RUKUNI NA 1: Bayani game da Matakan Tarken Adabi

KASHI NA 1

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Mene Ne Tarken Adabi?

3.1.1 Tarken Adabi A Gargajiyance

3.1.1.1 Wa}a

3.1.1.2 Zube

3.1.1.3 Wasan Kwaikwayo

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 2

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Tarken Adabi A Zamanance

3.1.1 Wa}a

3.1.2 Zube

3.1.3 Wasan Kwaikwayo

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 3

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Tarihin Samuwar Hanyoyin Tarken Adabi A Duniya

3.1.1 Girkawa

3.1.1.1 Plato

3.1.1.2 Aristole

3,1,1.3 Sauran Masana

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

RUKUNI NA 2: Tarken Adabi A Hausa

KASHI NA 1

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Tarihin Samuwar Tarken Adabi A {asar Hausa

3.1.1 Zamanin Zuwan Larabawa

3.1.2 Zamanin Zuwan Turawa

3.1.3 Bayan Mulkin Mallaka

3,1.4 Tarken Hausa A Yau

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 2

1.0 Gabatarwa

- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Matakan Tarken Adabin Hausa Na Wa}a
 - 3.1.1 Zubi Da Tsari
 - 3.1.2 Jigo
 - 3.1.3 Salo Da Sarrafa Harshe
 - 3,1.4 Misalan Tarken Wa}o}in Hausa
 - 3.1.4.1 Wa}o}in Baka
 - 3.1.4.1 Rubitattun Wa}o}in
- Auna Fahimta
- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 3

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Matakan Tarken Adabin Hausa Na Zube
 - 3.1.1 Zubi Da Tsari
 - 3.1.2 Jigo

- 3.1.3 Salo Da Sarrafa Harshe
- 3,1.4 Misalan Tarken Zuben Hausa
- 3.1.4.1 Zube Na Baka
- 3.1.4.1 Rbutaccen Zube

Auna Fahimta

- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 4

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Matakan Tarken Adabin Hausa Na Wasan Kwaikwayo
- 3.1.1 Zubi Da Tsari
- 3.1.2 Jigo
- 3.1.3 Taurari
- 3,1.4 Misalan Tarken Wasan Kwaikwayon Hausa
- 3.1.4.1 Wasan Kwaikwayo Na Gargajiya
- 3.1.4.1 Rbutaccen Wasan Kwaikwayo

Auna Fahimta

- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

RUKUNI NA 3

KASHI NA 1

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
 - 3.1 Matakan Tarken Ra'i A Adabin Hausa
 - 3.1.1 Mene Ne Ra'i?
 - 3.1.2 Tarihin Samuwar Ra'i A Ta}aice
 - 3.1.2.1 Na Gargajiya
 - 3.1.2.1 Na Zamani
 - 3,1.3 Matsayin Amfani Da Ra'i A Adabi

Auna Fahimta

- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 2

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Ire-Iren Ra'i A Fagen Nazarin Adabi
 - 3.1.1 Na Wa}o}i
 - 3.1.1.1 Wa}o}in Baka
 - 3.1.1.2 Na Rubutattun Wa}o}i

Auna Fahimta

- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 3

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Ire-Iren Ra'i A Fagen Nazarin Adabi
 - 3.1.1 Na Zube
 - 3.1.1.1 Zube Na Baka

3.1.1.2 Rубutaccen Zube

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 4

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Ire-Iren Ra'i A Fagen Nazarin Adabi

3.1.1 Na Wasan Kwaikwayo

3.1.1.1 Wasan Kwaikwayo Na Baka

3.1.1.2 Rубutaccen Wasan Kwaikwayo

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 5

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Bayani Game Da Wasu Za~a~~un Ra'o'i A Fagen Nazari

3.1.1 Ra'in Tarken Adabi (Literary Theory)

3.1.2 Ra'in Matantaka/Macentaka (Feminism)

3.1.3 Ra'in Tarihin Adabi (Literary Historical Theory)

3.1.3 Ra'in Makisanci a Fagen Adabi (Marxist Theory in Literature)

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

RUKUNI NA 4

KASHI NA 1

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Amfani Da Ra'i A Fagen Tarken Adabin Hausa Na Wa}a

3.1.1 Ra'in Lalatattun Lamurra A Wa}o}in Batsa

3.1.2 Zubi Da Tsarinsa A Wa}o}in Batsa

3.1.3 Dora Ra'in A Wa}o}in Batsa Na Hausa

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 2

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Amfani Da Ra'i A Fagen Tarken Adabin Hausa Na Zube

3.1.1 Ra'in Matantaka/Macentaka A Rубutaccen Zuben Hausa

3.1.2 Zubi Da Tsarinsa A Rубutaccen Zube

3.1.3 Dora Ra'in A A Rубutaccen Zuben Hausa

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

KASHI NA 3

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Amfani Da Ra'i A Fagen Tarken Adabin Hausa Na Wasan Kwaikwayo

3.1.1 Ra'in Makisanci A Rubutaccen Wasan Kwaikwayon Hausa

3.1.2 Zubi Da Tsarinsa A Rubutaccen Wasan Kwaikwayon Hausa

3.1.3 Dora Ra'in A Rubutaccen Wasan Kwaikwayon Hausa

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

RUKUNI NA 1: Bayani game da Matakan Tarken Adabi

KASHI NA 1

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Mene Ne Tarken Adabi?
- 3.1.1 Tarken Adabi A Gargajiyance
- 3.1.1.1 Wa}a
- 3.1.1.2 Zube
- 3.1.1.3 Wasan Kwaikwayo
- Auna Fahimta
- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

Wannan kashi ya ta'allaka ne game da batun tarken adabi a Hausa. Mataki na farko a wannan kashi, shi ne samar da gamsashen bayanai game da ma'anar tarken adabi a Hausa. Batutuwan da za a tattauna a farkashin wannan kashin zai dafa fahimtar da dalibai game da adabi da yadda ake nazarin nau'o'in adabi wafanda suka hada da waka, da zube da wasan kwaikwayo a gargajiyance. Don haka, wannan kashi, zai fahimtar da dalibai game da abin da ake nufi da adabi da kuma yadda ake nazarin adabin gargajiya. A nan, za a fahimci abin da ake nufi da waka da zube da kuma wasan kwaikwayo sai daga bisani a samar da bayanai game da hanyoyin da masana suka shimfiɗa a gargajiyance domin nazarinsu.

2.0 MANUFAR DARASI

A karshen wannan kashin, ana sa ran dalibi ya iya:

- Bayyana abin da ake nufi da adabi da kuma tarken adabi.
- Tattauna yadda ake tarken adabi a gargajiyance.
- Fayyace abin da aka fahimta game da waka da zube da wasan kwaikwayo.

3.0 KUMSHIYAR DARASI

3.1 MENE NE TARKEN ADABI?

Kafin a tsunduma cikin kawo bayanai game da ma'anar tarken adabi, zai kyautu a dan yi bitar ma'anar adabi a takaice da kuma abin da adabin ya kunsu.

Adabi na nufin fasahar al'umma da ta jibanci harshe, ita wannan fasahar ana wanzar da ita ne a magance ko a rubuce. Shi adabi na Hausa ya kasu zuwa gida biyu. Akwai adabin gargajiya ko adabin baka (oral literature ko orature) da kuma adabin zamani ko rubutaccen adabi (modern ko written literature).

Adabin gargajiya wani nau'i ne na adabi da ya samo asali tun daga tale-tale, wato daga wajen al'ummar Hausawa na farko. A takaice, kusan babu wanda zai iya kiyasta dadewar wannan adabin a duniya.

Dangambo (1984) ya karkasa adabin gargajiya zuwa manyan gidaje guda uku, akwai waƙar baka, da wasan kwaikwayo na gargajiya da kuma habarce (zantuttukan fasaha na al'umma).

Buga da ƙari, shi ma adabin zamani wato rubutaccen adabi ya kasu zuwa gida uku kamar yadda aka kasa adabin gargajiya. Kashe–kashen sun hada da rubutacciyar waƙa da rubutaccen zube, sai kuma rubutaccen wasan kwaikwayo.

Tarken adabi kamar yadda Ado (2017) ya bayyana shi ne wata dabara ce da masu ilimi ke yi don yin sharhi ko kushe ko kawo ƙarin bayani a kan wani batu na ilimi. Ayyukan adabi kuwa suna cikin batutuwa na ilimi. Masana da kan yi tarke kan wani batu, sai sun yi masa nazari na ƙwaƙƙwafi ta hanyar bin diddiginsa, kana su fedɛ shi daga farko har ƙarshe.

3.1.1 TARKEN ADABI A GARGAJIYANCE

Tarken adabi a gargajiyance kamar yadda Gusau (2008) ya bayyana, ba wata fitacciya ko rattababbiya hanyar nazari ba ce wadda aka tsara kuma aka amince da ita ba. Hanya ce wadda ake amfani da ita kara zube don a bayyana ra'ayi game da waƙa ko littafi ko wani rubutu. Ta fi ƙunsar zantuttuka na yabo ko na kushewa da ake amfani da su don auna darajar abu. Shi kuwa Mustapha (2018) ya kawo batun tarken adabi a gargajiyance da cewa “ shi ne wanda aka yi nazarin adabin al'ummar Hausawa da shi har ya zuwa ƙarni na 19. Matarkansa

su ne matarkan dauri da ke yin tarke a gargajiyan ba tare da wasu keɓantattun ka'idoji ba.

3.1.1.1 WAKA

An bayyana ma'anar waka ta fuskoki mabambanta wanda za mu iya dunkule su da cewa ' waka tsarariyar magana ce ta hikima da ake rerawa ba fada irin ta maganar yau da kullum ba, cikin zaɓaɓɓun kalmomi don samar da nishadi da kuma isar da saƙo. Gusau (2001) ya ce " waka ta bambanta da tafi na yau da kullum. Abu ce da ake shirya maganganu daki-daki cikin azanci da nuna kwarewar harshe. Harshen waka cikakke ne, duk da yakan kauce wa wasu ka'idodin nahawu. Abdulkadir (1975) na da'awar cewa babu hanyar nazarin waka da aka tsara don yin tarkenta a gargajiyan sai dai hanyar da ake amfani da ita kara zube don bayyana ra'ayi. Wannan hanya ta kunshi bayyana waka da cewa:

- ta yi armashi
- ta kayatar
- ta burge
- ta tsaru
- ta waku
- ai ba dama

Wato kyau mai daraja ta daya kenan

- a yaba

- ta yi kyau
- ta gamsar

Wato kyau mai daraja ta biyu

- ba ta kai min ba
- ba tai kyau ba
- ga ta nan dai

Wato ba kyau

A wannan hanya har wa yau akan lura da waƙannan abubuwa:

- daidaitaccen kari (bahari)
- daidaitaccen amsa amo
- salo mai armashi
- amfani da azanci
- sarrafa harshe
- muhimmancin saƙo da amfaninsa
- fadar gaskiya, kyakkyawan ra'ayi

Malaman addini kan ƙara da cewa: waƙar mai amfani ce ko ta hululu ce,
in ta addini ce, shin ta yi daidai da:

- Alƙur'ani
- Hadisi
- Ijma'u
- Kiyasi

- Amfani da Larabci
- Dariƙa (ko akasi)

3.1.1.2 ZUBE

Zube a gargajiyance shi ne wasu manazarta suka ce ya ƙunshi zantuka gajeru ko dogaye na hikima da ake shiryawa jimla-jimla ko shimfiɗe, sa'annan a gabatar da shi da ka a kuma wanzar ta baka. Waɗannan guntayen zantuka sun haɗa da: tatsuniya, da karin magana, da almara, da kacici-kacici, da zaurance, labarai, da tarihi, da tarihihi da sauransu. Yahaya (1988) ya bayyana matakan da za a yi amfani da su wajen tarken adabin baka na zube a gargajiyance kamar haka:

- Tubalin Gini: Kamar mutane da dabbobi da tsuntsaye da aljanu da ƙwari da annabawa da mala'iku da rauhanai da wasu abubuwa da sauransu.
- Tasiri: Gargajiya da al'ada da gaskiya da ƙarya da zamananci da addini da hulɗa da sauransu.
- Masu Yi: Samari, yara da mata, da manya da malamai da ɗalibai da jarumai da bokaye da sauransu.
- Lokacin yi da wuri: Lokacin hirar manya da hirar yara da lokacin shaƙatawa da kicibis da wani abu na kawo misalai da lokacin fadanci da sauransu
- Zubi da tsari: Kara zube da tarkoƙo wato ɗaurin gwarmai mai neman ba da amsa ko ra'ayi da gudunmawar tattaunawa

- Jigo da warwararsa
- Hikimomin da suke ciki
- Salon sarrafawa: Mai sauki ko mai tsauri ko matsakaici ko mai armashi ko mai ban sha'awa ko maras karashi ko mara dafi.
- Yanayin maganganun taurari (manya da kanana), kamar kwaikwayon abubuwa da maimaita kalmomi da cudanya gaskiya da karya da tafi da hankali da bazama cikin mafarki
- Taurari (manya da kanana)
- Kammalawa.

A yayin da Mukoshy (1979) shi ma ya fito da wasu muhimman shikashikai da za a iya amfani da su a yi wa tatsuniya nazari ko fida ko tarke.

Wadannan mata kai na tarke su ne:

- * tauraro ko tauraruwa
- * makiyi ko makiyiya- abokin kishin tauraro (Bora da Mowa)
- * jigo- manufa
- * zango – karshen gatana ko wurin kwana, musamman bayan waka
- * kashi- kananan manufofi ko ra'ayi (tubalan gina jigo), kasusuwa ke haduwa su yi jigo. Yana kara fahimtar da zango.
- * Hauhawa- jan hankalin mai sauraro ya dinga tsimayar ci gaban gatana wato tatsuniya
- * kololuwa- karshen hauhawa, inda dokin mutum ya kai gayarsa

- * Lokaci da wuri- iyakokin da suke ba da bayanin abu a wurin aukuwarsa da lokaci kamar damina da rani ko bazara ko gona ko gida ko daji da sauransu
- * Kodago- wato ‘yar waka a cikin tatsuniya
- * Fayyacewa- wato inda komai ya fito a fili, wato bayyanar da karshen gatana tare da nuna samun nasara ko rashinta
- * bi- yarima-bi-yarima ka sha kida, su ne kananan taurari wadanda sukan fito a cikin tatsuniya
- * salo- dabarun da aka yi amfani da su don isar da tatsuniya.

3.1.1.3 WASAN KWAIKWAYO

A kasar Hausa, akwai wasannin kwaikwayo na gargajiya wadanda ake da su tun kafin zuwan bakin al’adu cikin al’adun Hausawa wadanda suka gada tun iyaye da kakanni. Yahaya da Dangambo (1986) sun bayyana ma’anar wasan kwaikwayo da cewa “ wasan kwaikwayo ya rigaya ya bayyana kansa. Wato akwai alamun wasa, wato abin da yake raha, akwai kuma alamun kwaikwayo, wato aikata wani abu don kwatanta yadda ake yinsa, don wani ya gani, ko wadansu su gani, su gane kyansa ko muninsa. Wasan kwaikwayo, wasa ne da ake aiwatar da wata matsala ta rayuwa cikin siffar ‘yakini’, wato zahiri ko kuma a rubuta shi. Kafin a yi tunanin fara rubuta wasan kwaikwayo, Hausawa sun kasance masu al’adu da dama wadanda suka danganci wasan kwaikwayo tun da ai dama wasan kwaikwayo dadadɗiyar al’ada ce a cikin rayuwar Hausawa.

Wadannan al'adu kuwa akwai wadanda yara ko samari ke kwaikwaya tsakaninsu, akwai kuma wadanda manya ke gudanarwa. Wannan shi ne wasan kwaikwayo na asali ko na gargajiya. Wasan kwaikwaiyo na gargajiya sun hada da:

- Wasan Gauta
- Wasan Takƙai
- Wasan Kalankuwa
- Wasan Langa
- Wasan ‘Yar tsana
- Wasan Dokin Kara
- Wasanin Tashe
- Wasan Bori da sauransu

Tarken Wasan Kwaikwaiyo a Gargajiyance - Akwai wasannin gargajiya da ke da nasaba da addinni irin su Bori, Giwa – Sha- Laka, da sauransu. Akwai kuma wadanda ba su da dangantaka da addini irin su wasan Gauta , wasan Takƙai , wasan Kalankuwa da sauransu. Wato a nan za a iya cewa Bahaushe na da tsarin wasan kwaikwayo tun tale-tale, ba koyo shi aka yi daga wajen Girkawa da Turawa ba. Don haka, akwai mataƙai da aka gindaya wajen yin tarken wasan kwaikwayo na gargajiya kamar haka:

- Masu aiwatar da wasa- A nan akan yi dubi ne da waƙanda suke gudanar da wasan. Kamar yadda aka bayyana a baya, akwai wasanni da dama da rukunin al'umma mabambanta ke gudanarwa. Akwai wasannin da yara mata da maza ke yi irin su wasan Dokin Kara da wasan 'Yartsana da kuma waƙanda samari maza ke yi irin wasan Takkai da wanda 'Yan mata ke yi kamar wasan Gauta da sauransu. Haka zalika akwai wasanni masu nasaba da addini da mata zalla ke yi kamar wasan Giwa –Sha- Laka da kuma wanda maza ke yi kamar wasan Bukin Buƙin Daji da sauransu.

- Lokacin Gudanar da Wasa – Wasanni irin su Gauta da Kalankuwa suna da lokaci keɓantacce da ake gudanar da su. Wato an fi yin su da lokacin kaka yayin da amfanin gona ya isa gida. A yayin da wasu ba su da wani lokaci da aka keɓe don yin su. Akan shirya ne a aiwatar idan da buƙatar haka.

- Wuri- Nazarin wurin da ake gudanar da wasan kwaikwayo na gargajiya yana da matuƙar muhimmanci yayin tarke. Wasanni da dama suna da wurare da ake yin su. Misali wasan Gauta ɗaya ne daga cikin wasannin da akan shirya shi a wuri na musamman wato a fada. Mata kuyangi ke yin shiga irin ta sarki da fadawansa suna kwaikwayon yadda ake gudanar da mulki ta yadda zai yi nuni da adalci ko zalunci da nufin sarki da fadawansa su gyara.

- Zubi da Tsarin Wasa- A wannan kaulin akan dubi abubuwa kamar yadda aka shirya wasa da kuma abubuwan da aka yi amfani da su yayin tsara wannan wasan kwaikwayo. Misali a wasan Dokin Kara, da yara maza ke shiryawa domin kwaikwayon yadda sarki da hakimai ke gudanar da rangadi a lokacin bukukuwan hawan sallah. Yaran sukan sami kara su lankwasa shi ta yadda zai ba da siffar doki, sa'annan a yi masa kwalliya da kyallaye. Daga nan yara kan yi amfani da galura (kala) da suka jika a ruwa don shafa wa dokin karan. Ta haka za su yi shiga irin na sarki da hakimai suna kwaikwayon yadda ake rangadi a yayin bukin sallah.

- Kayayyakin 'Yan Wasa- Akan yi sharhi game da shiga da kayayyakin 'yan wasa don bambanta tsakanin wasanin. Misali wasan Giwa-Sha-Laka wanda yake galibi mata ne ke aiwatarwa, sukan yi shiga ta musamman. Uwar Bori ce ke ba da umurnin kayan da kowace za ta sanya, wato sukan daura bakin zane na saki babu riga, ba dan kwali. Bugu da fari, sukan yi amfani da tafo su shafa a jikinsu tare da daure rassa guda biyu a kai daga hagu zuwa dama kamar kaho da wani abu kamar haure (hakori) da suke sakawa a baki. Har ila yau, A wasan Dokin Kara, kayayyakin 'Yan wasa akasari manyan riguna ne kamar babbar riga da alkyabba da rawani da sauransu.

- Jigon Wasa- A nan akan yi dubi ne da manufar gudanar da wasa.
Wasannin kwaikwayon gargajiya na Hausa suna da manufofi mabambanta. Misali, jigon wasan Takkai shi ne gargadi ga matasa kan illar aikata ayyukan da ba su dace ba a cikin al'umma.

AUNA FAHIMTA

- Yi bayani mai gamsarwa game da ma'anar adabi da tarken adabi
- Kawo matakan yin tarken nau'o'in adabi kamar waka da zube da wasan kwaikwayo a gargajiyan.

4.0 KAMMALAWA

A wannan darasi, mun kawo bayani game da ma'anar adabi gami da bayyana ma'anar tarken adabi. Bugu da fari, an yi tsokaci game da ma'anar waka da zube da wasan kwaikwayo a mastayinsu na nau'o'in adabin gargajiya. Daga bisani, aka yi bayanin yadda ake tarken nau'oin adabin Hausa wato waka da zube da wasan kwaikwayo a gargajiyan.

5.0 TAKAITAWA

A wannan darasi ana fatan an fahimci:

- Ma'anar tarken adabi
- Yadda ake tarken nau'o'in adabin Hausa kamar waka da zube da wasan kwaikwayo a gargajiyan.

6.0 JINGAR AIKI

a) Kawo bayanin waka da yadda ake tarken ta a gargajiya

b) Bayyana matakan tarken zube a gargajiya kamar yadda masana suke gindaya.

c) Ya ake gudanar da tarken wasan kwaikwayo a gargajiya?

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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KASHI NA 2

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Tarken Adabi A Zamanance

3.1.1 Wa}a

3.1.2 Zube

3.1.3 Wasan Kwaikwayo

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A darasin da ya gabata, an bayyana ma'anar tarken adabi wanda yake shi ne mataki na farko wajen fahimtar duk wani bayani game da tarken adabi da yadda za a nazarci nau'o'in adabi kamar wa}a da zube da wasan kwaikwayo a gargajiyan. A wannan darasin za a dora ne daga darasin baya don ganin yadda ake tarken adabi a zamanance da nufin ganin ko akwai bambancin nazarin ayyukan adabi a gargajiyan da kuma a zamanance.

2.0 MANUFAR DARASI

Babbar manufar da ake so a cim ma dangane da wannan darasi ita ce:

- A dafa fahimtar ma'anar tarken adabi

- A naƙalci yadda ake tarken nau'oin adabi na waƙa da zube da wasan kwaikwayo a zamanance
- A kuma iya bambanta matakan gudanar da tarken adabi a gargajiyance da kuma a zamanance

3.0 KUNSHIYAR DARASI

3.1. TARKEN ADABI A ZAMANANCE

Wannan hanyar tarken adabi ta zamani ta samu ne a sanadiyar koyar da Hausa a makarantu bayan zuwan Turawa kamar yadda Gusau (2008) ya bayyana. Masana da dama sun nuna sha'awarsu game da wannan hanyar nazari ta zamani. A cewar Dangambo (1984), tarken adabi a zamanance shi ne “ wadda take kunsar wasu ƙaƙale-ƙaƙale da babu su a cikin hanyar nazari ta gargajiya. Wato wannan hanyar nazari ta zamani ta haɗa dukkan hanyoyin nazarin adabin Larabawa da kuma na Turawa. A gudunmuwar Mustapha (2018), game da wannan batu, ya ce “ tarken adabi a zamanance shi ne wanda ake gudanarwa ta amfani da hanyoyin tarke na zamani tattare da wani ra'i ko wata mazahabar tarken adabi. An fara yin sa ne a tsakiyar ƙarni na 20 a Amurka. Wasu manufofin da ke ƙaƙashin wannan nau'in tarke kamar yadda shi Mustapha (2018) ya zayyano sun haɗa da:

- Duba dangantakar matanin adabi da ƙa'idojin rayuwa da zamantakewa da ƙa'idojin wasu mutane a cikin al'umma.

- Yin fidar adabi ta hanyar kimiyyar sadarwa da al'adun zamantakewar al'umma, kamar shugabanci da addini da tattalin arziki da ma kwalliyar harshe da sauransu.
- Amfani da ra'o'i ko wata hanyar da za ta jagoranci aikin matarki da tatttaunawa game da ita a cikin aikin tarke.
- Gudanar da bincike na kimiyya da fadada nazari zuwa wajen matani.
- Amfani da wasu sharuɗa ko ka'idojin da masana suka shata a kan tarken wani matani, don a fito da jin dadinsa da irin gudummuwarsa ga jama'a.
- Fito da ra'ayi mai karfi game da yanayi mai kyau da kyakkyawan tsari ta hanyar nazarin adabi.
- Duba aikin adabi ta la'akari da fannonin rayuwar dan'adam daban-daban da ke a zamaninsa.

3.1.1 WAKA

Waka musamman ta zamani, Dangambo (2007) ya bayyana ma'anarta da cewa “ wani salo ne da aka gina shi kan tsarariyar ka'ida ta baiti, dango, rerawa, kari (bahari), amsa-amo (kafiya), da sauran ka'idojin da suka shafi daidaita kalmomi, zaɓen su da amfani da su cikin sigogin da ba lallai ne haka suke a maganar baka ba”. Haka zalika, Sa'id (1981) ya bayyana rubutacciyar waka da cewa “ ita ce wadda aka tsara, aka rubuta ta a takarda don a karanta”.

Idan aka yi la'akari da wannan ma'ana, za a ga kacokan ta saba wa waƙar baka wanda yake da ka ake tsarawa sa'anar a wanzar ta baka.

Shi kuma Mukhtar (2006) a tasa gudunmuwar, ya ce “ Rубutacciyar waƙa wata hanya ce ta gabatar da wani saƙo a cikin kayyadaddun kalmomi da aka zaɓa, waɗanda ake rerawa a kan kari da ƙafiya a cikin baitoci. A ƙarshe, Yahaya (1985) ya ba da ma'anar waƙa kamar haka; “ Waƙa ta ƙunshi kololuwar hikima da tunanin ɗan'adam, ta yin amfani da ƙwayoyin muryoyi aunannu, cikin kalmomi zaɓaɓɓu, waɗanda ake jerantawa cikin tsari fitacce, kayyadajje, rattababbe, ta yadda za ta fa'idantar da abin nufi a taƙaice, akasin zance, ko hira, ko labari, ko magana wadda take kara-zube.

❖ Tarken rubutacciyar waƙa a zamanance – Yahya (1983) ya tsara waɗannan hanyoyi na yi wa rubutacciyar waƙa tarƙe:

- Tarihin Mawallafi da na waƙa.

- Tsarin Waƙa

- I. Tsarin Baitoci - ɗangogi ne ke haɗuwa su ba da baitin rubutacciyar waƙa. Baiti kan zo a tsarin layuka waɗanda ake kira ɗangogi.

Akwai nau'o'in baiti da dama waɗanda suka da:

- a) Gwauruwar baiti wato mai ɗauke da ɗango ɗaya- ɗaya a kowane baiti nata.

Misali;

Alhamdulillah mun samo fita hadari.

Wancena jan zamani da ke sa maza wadari.

Jama'a musulmi ku ce amin mu zam shukuri.

(Sa'adu Zungur)

- b) 'Yar Tagwai- akan kira irin wannan baiti da ' Mai kwar biyu.'wato wakar da kowanne daga baitocinta ke kunshe da dango biyu-biyu. Misali :

Ko akwai wani wanda ya tambaya,

Mene ne sangartacciya?

Diyar da ta taso ba kula,

Da uba sai shashancin tsiya.

(Baba Maigyada Agege)

- c) Mai Kwar uku- ita ce waka mai dango uku-uku a kowane baiti nata. Misali:

Rashin hada kai shi ka ba makiya,

Damar su bata zaman lafiya,

Su kawo akidar marar ci gaba.

(Wakar Hadin Kai: N.G Ahmad)

- d) Mai Kwar huɗu- ita ce wakar da kowanne daga baitocinta ke da dango huɗu-huɗu a cikinsa. Misali:

Ga abin da hali yak kawo

An yi dauri yau kuma ya dawo,

Na kudurta buri na sawo

Rabbana nufe ni da dacewa.

(Wazirin Gwandu Umaru Nassarawa)

e) Mai Kwar biyar- ita ce waƙar da ke da dango biyar-biyar a cikin

kowane baiti nata. Misali:

Mutum kadan ba shi sani,

Kira shi jaki da zani,

Da tambaya kan yi sani,

Abin da zan zo na sani,

Ba zan ki tambayar shi ba.

(Akilu Aliyu: Wakar Kokon Mabarata)

- Basmala da Hamdala- A nan, ana duba budɛ waƙa da sunan Allah da kuma ƙarasa waƙar da nuna godiya ga Allah.
- Amsa- amo (Kafiya) – Amsa-amo ko Kafiya, na nufin dacewar gabar ƙarshen kowane baiti na waƙa da sauti iri ɗaya. Sautin ƙafiya na iya zamowa baƙi da wasali, kamar ‘ba,’ ko wasula biyu, kamar ‘ai,’ ko ‘au’, ko kuma wasali da baƙi, kamar ‘in’ ko ‘as.’ Akwai amsa-amo a rubutacciyar Hausa kamar haka:
 - a) Babban Amsa-amo- ana kiran sa ‘amsa-amon waje.’” Akan kuma same shi ƙarshen kowane baitin waƙa, ya Allah mai dango bibbiyu ce ko fiye. Misali ‘ya’ a waɗannan baitoci:

Ya ku dattawan nan kasar,

A gare ku ina da kalamiya.

Jagorori na mulukiya,

Da na addini baki daya.

Sarakai ba wata tantama,

Ga kasar nan ku ne cibiya.

(Wakar Tubalin zaman lafiya ta Hadi A. Alkanci)

- b) Karamin Amsa-amo- Akan kira shi da ‘amsa-amon ciki’. Shi ne wanda ake samu a farshen dangogin farko na baitin da ke fiye da dango bibbiyu, sannan a sami babban amsa-amo (na waje) a dangon farshen baitin. Masali kamar ‘ki’ a wannan baiti:

Ga yawan kwanci ba ta son aiki,

Ban da ci kullum sai ka ce doki,

Ga guwayyunta kama da tankarki,

Ga dufun rai ga kissa gun aiki,

Gun bakin rai ba mace tamkatta

(Wakar Amre ta Halliru Wurno)

- Karin Waka- Ma’aunin waka shi ne karinta, wato muryar da ake rera wakar da ita, wadda ga al’ada takan saba da maganar yau da kullum. Rubitattun wakoki Hausa na farko, har zuwa cikin karni na ashirin, an gine su ne daga ma’aunan wakokin Larabawa, in da aka tabbatar da cewa

an yi amfani da karuruwa goma sha uku daga cikin sha shida da ake da su a Arulin (ilmin awon waƙa na) Larabci.

- Salon Waƙa
 - a. Zurfin Ma’ana/ Ma’anar ciki
 - b. Kaifin Ma’ana
 - c. Zayyana (Hoto cikin kalmomi)
 - d. Kinaya
- Sarrafa Harshe a Waƙa
 - a. Harshen Waƙa
 - b. Nahawun Waƙa
 - c. Bakin Kalmomi
- Muhimmancin Waƙa
 - a. Fayyace gaskiya
 - b. Nuni ga Dabarun Zaman Lafiya
- Saƙon Waƙa (Jigon Waƙa/ Manufa) – Jigo yana nufin manufa. Wato ainihin saƙon da waƙa ke dɗauke da shi, wanda ya sa Mawaƙi ya rubuta waƙar don isar da shi ga masu sauraro ko karanta waƙar. Ana so marubucin waƙa ya gabatar da jigon waƙar tasa a baitocin farko-farko, wato bayan ya yi sallama ko addu’ar budewa.
- Kammalawa.

3.1.1.2 ZUBE

Kalmar zube kamar yada za mu gani nan gaba kafan tana da fuskoki mabambanta, amma da yake a wannan darasin an ajiye ta ne a matsayin aikin adabi, bisa wannan mizani ne za mu dubi lamarin. Abin da ke da muhimmanci dai shi ne zube ba bakuwar kalma ba ce a Hausa, tun asali Hausawa sun san da ita, suna kuma amfani da ita ko kafin zuwan ilimi da sani irin na adabi ko boko.

Sai dai kamar yadda a kowane harshen a duniya da ke da irin wannan fasali na adabi, zube na nufin mabambantan abubuwa ga kowace al'umma, ba dole sai ta adabi ba. Sai dai abin da aka fi amincewa da shi, bai wuce cewa dukkan zancen da mutane ke yi a rayuwa shi ne ake wa lafabi da zube ba, wato zance sakaka, amma ba kowane zance ne, kamar yadda za mu gani yake iya zama zube na cikin adabi ba.

A wannan darasin za mu dubi yadda Hausawa suka dauki zube a zahiri da kuma lugga da kuma ta albarkacin bakunan masana wannan fage, domin a ga yadda fasalin yake.

Ma'anar Zube A Zahiri

Zube kalma ce ta Hausa da ke da fuskoki guda biyu, da farko akwai fuskar nahawu, sa'annan akwai fuskar zahiri. Bari mu soma bayani da ma'anar tukuna kafin mu dubi ta zahiri.

Idan muka koma cikin harshen Hausa za ka ga cewa kalmar zube tana da matsayi a cikin harshen, a nahawun Hausa, zube na cikin rukunin aikatau na Hausa, Kalmar tana

kuma cikin abin da ake kira ta tushe ko asali, Akwai ajin aikatau guda bakwai, huɗu su ne na asali, sauran ukun su ne waɗanda aka tsamo daga tushen asalin. Alal misali.

1. Zubaa
2. Zuba
3. Zubi
4. Zube
5. Zubar
6. Zubo
7. Zubu

Kowane rukuni na aikatau za a ga cewa yana da aikin da yake yi, ajin aikatau na huɗu inda ‘zube’ ya faɗo shi ne ke nuna an gama aikin, ba saura da ya rage. Ke nan kalmar ‘zube’ a ɓangaren aiki take, ba suna ko bayanau ba.

A zahirance kuwa zube na nufin abu ne a watse ko wanda bai da wani tsari ko dokoki da ke tafiyar da shi, alal misali za a ji Hausawa na cewa abu‘kara a zube’, wanda yana nufin yadda karan da ake zance ke warwatse ba tare da wani shiri ko tsari ba a lokacin da aka watsar da shi, wanda ya nuna mana cewa an gama aikin, kamar yadda muka gani a baya. Ke nan zube na iya nufin duk wani abu da aka yi shi ko aka tsara shi ba bisa bin wasu ka’idoji ko tsari ba.

Kamar yadda Cuddon (1976) ya ce asalin kalmar ‘zube’ a Ingilishi, wato ‘prose’ daga Latin ta keto, wato ‘prosa’ zancen da ke tafiya warwatse ko rubutun da ke zuwa a barbaje. Ya fara da cewa ba wani abu ne ‘prose’ sai harshe ko magana da ba sa d’auke da kwalliya, shi ya sa ya bambanta da ‘waka’ ko ‘wasan kwaikwayo’ da ke d’auke da salo da burgewa. In da kuma aka sami zube mai d’auke da fasalin waka to shi ne ake kira da wakafken zube, wato ‘poetic prose.’

Ma’anar Zube A Luggacce

Ita kuwa ma’anar ‘zube’ a luggance ana iya ganin ta a cikin kamus-kamus ne da kuma wasu littattafai na kebabun kalmomi, alal misali ga abin da kamus din Bargery ke cewa game da kalmar, wato ko dai watsar da abu ko kuma rife linzami a lokacin tafiya da doki ko zama a fasa a kofar gida ko zubewar ciki ko mantuwar karatu ko inda tsuntsaye ke haduwa ko tattaruwa ko na tsaga ko kuma aikatau da ake samu daga zuba.

Ga kuma abin da kamus na Jami’ar Bayero ya ce game da zube, wato kalma ce mai bayyana bazuwar abu da yawa a wuri ko kuma zurarewar abu ko tsiyayewarsa fasa daga cikin wani mazubi ko kuma rushewa ko faduwa ko kuma gungun tsuntsaye da suka sauka sauka a fasa ko kuma tsage mai yawa da tsawo a fuska.

Daga abin da muka gani za ka iya cewa zube ko 'prose fiction' wani nau'in rubutu ne da Cuddon (1976) ya kira da 'kagaggen labari' ko 'ayyanannen labari,' wato abin da aka tsara a ka aka fitar da shi ta fatar baki, kuma abin ba gaskiya ba ne. Kodayake wannan ma'ana ma na iya fadawa ga waƙa da wasan kwaikwayo, tun da su ma "ƙaga' su ake yi, amma shi 'fiction' din ya fi zama a Gidan labari.

Ma'anar Zuben Hausa Daga Bakin Masana

A adabance kuwa zube na nufin guntattakin jawabai ko bayanai da ke zuwa kara zube ba tare da wasu dokoki ko ƙa'idoji ba, sa'annan ana yin su ne domin a sa nishadi ko jin dadi ga mutane. A nan ana iya bambanta zube da waƙa da wasan kwaikwayo ta fuskar adabi, wato ana iya cewa a waƙa da wasan kwaikwayon sai an tsara, an kuma shirya, sa'annan kuma a daidaita tunani kafin a aiwatar da su alhali kuwa a zube ba a buƙatar waƙannan abubuwa.

Ke nan zube na na nufin abubuwa irin su tatsuniya da karin magana da tarihi da tarihihi da kirari da zambo da almara da ƙissa da ƙarangiya ko salon magana ko baƙar magana.

A nan bari mu bi masanan adabin Hausa mu ji me suka ce game da zube a Hausa. Dangambo (1984) yana cewa bisa jimla, rubutun zube shi ne duk wani rubutu ko wallafa da ba ta waƙa ba ce ko kuma ba wasan kwaikwayon ba ne....ya haɗa da

ƙagaggun labarai da rubutun tarihi da rubuce-rubucen siyasa da kimiyya da sharhi kan fannoni.

Shi kuwa Malumfashi (2009) cewa ya yi:

A zahirance zube na nufin abu ne a watse ko wanda bai da wani tsari ko dokoki da ke tafiyar da shi, alal misali kara a zube, na nufin yadda karan ke warwatse ba tare da wani shiri ko tsari ba. Ke nan zube na iya nufin duk wani abu da aka yi shi ko aka tsara shi ba bisa bin wasu ƙa'idoji ko tsari ba.

Dangane da yadda ake tarken zube kuwa, Mukhtar (2004) ya kawo wasu hanyoyin da za a bi a yi tarken rubutun zube musamman na ƙagaggun labarai kamar haka:

- Zubi da Tsari
- Jigo
- Taurari- babban tauraro, ƙananan taurari, ire-iren taurari(tauraro mai gammo, tauraro mai walkiya, samar da tauraro)
- Salo (dabarun bayar da labari, yanaye-yanayen ruwaito labari, bayar da labari daga bayan fage, bayar da labari daga cikin fage, magana a cikin labari, bayar da labari a cikin kwaikwayo
- Mawallafi- muryar mawallafi, sharhin mawallafi, kawaicin mawallafi, nuna ra'ayi a cikin labari.

3.1.1.2 WASAN KWAIKWAYO

Wasan kwaikwayo reshe ne na adabi mai tsohon tarihi, ana iya cewa Hausawa na yin shi tun kafin samuwar karatu da rubutu a kasar Hausa. Kalmar wasan kwaikwayo kalmomi biyu ne aka hada ta zama daya, don haka kalmar wasa kamar yadda Kamusun Hausa ya bayyana na nufin aiwatar da wani abu don raha ko nishadi; ko kuma yin wani abu wanda ba gaske ba. Ita kuma kalmar kwaikwayo na nufin kwatanta wani abu da ya taɓa faruwa a zahiri; ko koyon wani abu da wani ya yi, ko yake yi. Saboda haka, idan aka hada kalmar wasa da kuma kwaikwayo sun zama kalma daya mai dauke da ma'ana daya.

Ma'anar Wasan Kwaikwayo

Wasan kwaikwayo ya taɓo harkokin rayuwar ɗan'adam ta yau da kullum domin yana bayyana wa mai kallo ko sauraro, ko karatu hanyoyin rayuwar jama'a ta fuskar sana'o'insu da yanayin zamansu da rayuwarsu.

Masana sun kofarta kawo ma'anar wasan kwaikwayo kamar haka:

Dangambo (1984) ya bayyana wasan kwaikwayo da cewa “ wasan kwaikwayo kamar yadda sunan ya nuna, wasa ne da aka gina shi kan kwaikwayon wani labari, ko wata matsala ta rayuwa da ake son nusarwa ga jama'a.

Shi kuwa Umar (1987) ya ce ‘ wasan kwaikwayo kamance ne na wasu halaye ko yanayin rayuwa da akan shirya yin shi musamman akasari cikin raha’

A gudunmuwar Yahaya(1986) ya bayyana ma'anar wasan kwaikwayo da cewa " ko da jin sunansa ma, wasan kwaikwayo ya rigaya ya bayyana kansa, wato akwai alamun wasa, wato abin da yake raha, akwai kuma alamun kwaikwayo don kwatanta yadda ake yin sa don wani ko waɗansu su gani su gane kyawunsa ko muninsa.

Galadanci da wasu (1991) a cewarsu " wasan kwaikwayo yana nufin wani irin wasa ne wanda ake shiryawa a aikace ko rubuce don a fito da waɗansu halaye na mutane, ko tarihin aukuwar wani abu ko don a nuna yadda ake yin wani abu don masu kallo su gani, ko kuma masu karantawa su fahimta. Idan abin da ake nunawa cikin wasan mai kyau ne, za a gani, idan kuma maras kyau ne ma za a iya ganewa.

A ɓangaren tarken wasan kwaikwaiyo kuwa, Yahaya da Dangambo (1986) su ma sun kawo matakan tarken wasan kwaikwaiyo kamar haka:

- Jigo (manufa)
- Salo
- Halayen 'yan wasa
- Zubi da tsarin wasa.

AUNA FAHIMTA

- 1) Bayyana abin da aka fahimta da tarken adabi a zamanance.
- 2) Kawo cikakken ma'anar waƙa da zube da kuma wasan kwaikwayo.

3) Yi bayani game da manufofin tarken adabi a zamanance guda biyar.

4.0 KAMMALAWA

Wannan darasi ya samar da bayanai game da yadda ake tarken adabi a zamanance ta hanyar dubi da yadda abin yake a bangaren waka, zube da wasan kwaikwayo.

5.0 TAKAITAWA

Darasin ya gabatar mana da abubuwa ne da suka hada da:

- Bayani game da tarken adabi a zamanance
- Matakan tarken adabin Hausa a zamanance a bangaren waka da zube da wasan kwaikwayo.

6.0 JINGAR AIKI

1. Yi bayani game da matakan da masana suka gindaya wajen tarken waka da zube da wasan kwaikwayo.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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KASHI NA 3

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 Kunshiyar Darasi
- 3.1 Tarihin Samuwar Hanyoyin Tarken Adabi A Duniya
 - 3.1.1 Girkawa
 - 3.1.1.1 Plato
 - 3.1.1.2 Aristole
 - 3.1.1.3 Sauran Masana
- 4.0 Kammalawa
- 5.0 Takaitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a fahimci abubuwa guda biyu da suka shafi tarihin samuwar hanyoyin tarken adabi a duniya a mataki na farko, sa'annan a kalli tushe da asalin gudanar tarken adabi a al'ummonin duniya waƙanda suka haɗa da Girkawa da kuma masana da mafalsafa irin su Plato da Aristotle.

A cikin wannan darasi har ila yau, za a bayyana maka ko akwai alaƙa tsakanin hanyoyin tarken adabi a duniya da kuma yadda ake tarken adabin Hausa.

Idan har aka fahimci wannan alaƙa, muna fatan ka kuma natsu ka gane ko samuwar hanyoyin tarken adabi a duniya ya yi tasiri a kan yadda ake gudanar da tarken adabin Hausa a yau.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game da:

- Tarihin samuwar hanyoyin tarken adabi a duniya
- Tarken adabin al'ummar Larabawa
- Hanyoyin tarken adabin Turawa
- Tarken adabin Girkawa
- Gudunmuwar masana da Mafalsafa irin su Plato da Aristotle

3.0 KUNSHIYAR DARASI

3.1 TARIHIN SAMUWAR HANYOYIN TARKEN ADABI A DUNIYA

Larabawa da Turawa su ne sila na samar da hanyoyin tarken adabi a duniya. Gusau(2008) ya bi diddigin tarihin samuwar hanyoyin tarken adabi a duniya ta yin la'akari da adabin al'ummar Larabawa da kuma Turawa.

- ADABIN AL'UMMAR LARABAWA

A tsokacin da Gusau (2008) ya yi dangane da al'ummar Larabawa, ya bayyana cewa bincike na ayyukan adabi da rayuwar dan'adam ya faro ne tun daga lokacin zaman farko na jahiliyya, ta inda aka fi mayar da hankali a nazarin ayyukan gargajiya da suka danganci maganganun azanci da waƙoƙin baka da labarun baka da bukukuwan al'ada da sauransu. Amma an fi samun yalwataccen

nazari a bangaren waƙoƙin baka har aka ruwaito shahararrun mawaƙan jahiliyya guda bakwai da ayyukansu. Daga nan nazari ya daɗa bunƙasa bayan Annabi Muhammadu (SAW) musamman a lokacin daulolin Umawiyya da Abbasiyawa. Don haka ne ma ake ganin cewa idan aka ambaci mutum da kalmar *adib*, wato masanin adabi a daular Umayyawa ana nufin mutum wanda ya san waƙoƙin jahiliyya, ya kuma haddace su sosai. A farko da tsakiyar daular Abbasiyawa wato ƙarni na uku zuwa huɗu na Hijira, masanin adabi da nazarinsa shi ne wanda ya yi tasiri ba kawai kan waƙoƙi da huɗubobin Larabawa ba, a’ a har da sikafofin sauran al’ummun duniya kamar al’adun Iraniyawa da labaransu na baka, da na Indiyawa da labaransu na baka da maganganunsu na azanci, da na Girƙawa da falsafarsu ta Yunanawa da sauransu.

- HANYOYIN TARKEN ADABIN LARABAWA

A nazarin adabin Larabci ana ƙoƙarin a fito da zaƙinsa ta yadda zai dace da tsararren ilmi mai nagarta (Gusau 2008). Don cim ma wannan manufa ne aka sami ƙungiyoyin nazari mabambanta ta fuskar gudanarwa da aiwatarwa. Daga cikin ire-iren waɗannan hanyoyi ne ake samun makarantar da ta fi kula da zaƙin waƙa ko zube inda za a dinga bin waɗannan abubuwa ana tsettsefe su da bayanai, ana masu sharhi da ta’aliki (ƙarin bayanai) da sauransu.

Nazarin adabi wani ma’auni ne da ake amfani da shi wajen tabbatar da kyawon abu ko muninsa, ba zai wanzu ba, sai mai nazari ya san fannonin adabi da tarihin wanzuwarsu da dukkan rayuwar da ke kewaye da su.

Dabaru da hanyoyin nazarin adabin Larabci sun dogara ne a kan faruwa da bunkasa ta fuskar cigaba da bambance-bambancen lokuta. Akwai tsohuwar hanyar nazarin adabin Larabci wato hanya ta gargajiya da sabuwar hanyar nazarin adabi

- Tsohuwar Hanyar Nazarin Adabin Larabci

Tsohuwar hanyar nazarin adabin Larabci ta fi mayar da hankali ne ta fuskar:

- I. Salo
- II. Tsari
- III. Ka'idojin nahawu
- IV. Hikima
- V. Balaga/ kwarewa
- VI. Goguwa
- VII. Ma'ana
- VIII. Manufa

- Sabuwar Hanyar Nazarin Adabin Larabci

Sabuwar hanyar nazarin adabin Larabci takan duba dukkan matakan da tsohuwar hanya ta yi la'akari da su, sa'annan kuma ta kara da waɗannan mata kai gwargwadon kwarewar mai nazari dangane da falsafa da sanin makamar rayuwar ɗan'adam:

- i. Fito da zatiyyar adabi wato kimar abu;
- ii. Fahimtar matsayin nazari, wato ya zo da sabon abu ne ko kuwa maimatawa ne
- iii. Sanin ruhin ayyukan adabi da tasirinsu ga al'umma;
- iv. Duba fannin adabi
- v. Duba tarihin adabi
- vi. Duba adabi ta fuskokinsa jumlatattu

- ADABIN AL'UMMAR TURAWA

Baya ga Larabawa, al'ummar Turawa sun bai wa nazarin adabi wanda yake suna koyar da shi wani muhimmanci na matuƙa, inda ta kai tana bunƙasa shi, musamman ta musaya a tsakanin juna da wasu al''ummu ta hulɗar ba ni gishiri in ba ka manda.

Kamar yadda Gusau (2008) ya bayyana, Turawa sun fara sha'awar nazarin adabinsu tun a wajejen karni na goma sha shida (Ƙ16) Miladiyya, kusan a daidai lokacin da suka kirkiro dabarar ɗab'i suka sami damar tattara wasu sassan adabinsu na gargajiya. Koda yake, Gusau(2008) ya kara ba da tabbacin cewa a farkon karni na goma sha tara (Ƙ19) ne nazarin adabi a wajen Turawa ya zama tsararre, mai nagarta da yake ƙoƙarin zaƙulo kowane sashi nasa mai amfani. Cigaba da bayani game da wannan batu, a karni na goma sha tara (Ƙ19) ne aka sami wasu Turawan Ingila da na Jamus suka fara aiwatar da shi. A

shekara ta 1812 Miladiya wasu Jamusawa guda biyu, Jacob da Wilhelm Grimm suka fara buga juzu'ai guda biyu na adabi na gargajiyar Jamusawa.

Turawa sun dauki nazarin adabi ya zama wani fage ne wanda yake gano ko kirkiro ko zakulo abubuwan da rayuwar yau da gobe ta kunsu, sa'annan a yi tunani ko sharhi ko tsokaci a kansu. Masana adabin Turawa suna ganin ya ta'allaka ne ne bisa mata kai kamar haka:

- Maganganun azanci (na hikima)
- Labarun gargajiya
- Tatsuniyoyi
- Labarun jaruntaka
- Labaran ban-dariya
- Wakokin baka;
- Da sauransu

Wadannan sassa da suka gabata sun danganci adabin baka da ake bayaninsu da baki. Akwai kuma:

- Sana'o'i- wato fasahar zahiri da ta danganci aiwatarwa ta yakini, misali saka da sassaka da kira da fawa da jima da sauransu
- Al'adu na yau da gobe- wannan nau'i yana a tsakanin adabin baka da sana'o'in gargajiya da ya shafi haihuwa da kuruciya da balaga da aure da mutuwa
- Kade-kaden gargajiya da bushe-bushe da wasanni.

- Isharori da sauran hanyoyin sadarwa ta gargajiya
- Addinin gargajiya Rубutattun waƙoƙi
- Ƙagaggun Labarai
- Wasan kwaikwayo

3.1.1. GIRKAWA

Mafalsafa ‘yan asalin Girka kamar Socrates da Aristotle da Plato sun yi ƙoƙarin samar da hanyoyin tarken adabi musamman waƙa. Kowanne daga cikinsu ya ba da gudunmuwarsa dangane da yadda ya kamata a nazarci adabi. A tsohuwar daular Girka, akwai tunanin cewa ayyukan adabi ya ta’allafa ne a kan kwaikwayon abubuwa ne na zahiri. Don haka ne aka samar da kalmar *mimesis* domin bayyana kwaikwayo ko kamanceceniya da ayyukan adabi ke yi. Bisa wannan tunani ne Girka suke auna ayyukan adabi.

3.1.1.1 PLATO

Wannan mashahurin Mafalsafi Plato, almajiri ne ga Socrates. Plato shi ne ya samar da hanyar nazarin adabi na kwaikwaye wato *mimesis*. Shi wannan ra’in, an gina shi ne a kan cewa duk adabi yana kwaikwayo ne wato kwaikwayo ne na duniyar zahiri. A nan, ana kallon adabi ne a matsayin madubi da yake kallon al’umma ta hanyar al’adunta. Wannan ra’i dadaddɛ ne a duniyar nazarin adabi domin ya samo asali ne tun lokacin masana irin su Plato da Aristotle. Idan aka nutsa ciki, za a ga ana kiransa da sunaye kamar *imitation* ko *mimesis* da Ingilishi.

Tuni Hausawa suka rungumi wannan hanyar tarke don kuwa akwai ayyukan adabi da aka yi amfani da wannan ra'i don fede su. Dangane da ayyukan da za a iya dora wa wannan ra'i kuwa, za a ga yawancin ayyukan adabin da aka gina su a kan duniyar zahiri, za su iya shiga ciki kamar wasan *Jatau Na Kyallu* na Shu'aibu Maƙarfi (1970) da labarin *Amina* na Mohammed Umar (2008) da waƙar *Kadaura Babbar Inuwa* ta Aƙilu Aliyu da sauransu.

3.1.1.2 ARISTOTLE

Kamar Plato, shi ma Aristotle mafalsafi ne da ya tabbatar da hanyar nazarin ayyukan adabi na kwaikwayo wato *mimesis* a matsayin fasaha ce ta kwaikwayon rayuwa ta duniyar zahiri. Aristotle a littafinsa mai suna *poetics*, ya kara faɗaɗa bayani game da wannan ra'i na kwaikwayo wato *mimetic theory* kamar yadda Davis da Michel (1999) suka bayyana. A tunanin Aristotle, ɗan'adam yana da ɗabi'ar kwaikwayo a koda yausha, kuma mai shaukin ganin ya kirƙiri fasaha da ke nuni da kuma bayyana duniyar zahiri. Har ila yau, Aristotle yana da ra'ayin cewa waƙa ba wata aba bace illa kwaikwaiyon wani aiki duk da cewa ya nazarci waƙa a matsayin aikin adabi ba wai a matsayin littafi na wa'azantarwa ko koyarwa ba.

3.1.1.3 SAURAN MASANA

Masana da dama sun fito da hanyoyi da suke tarken ayyukan adabi da shi a duniya. Don haka a wannan darasi za mu kalli waɗannan hanyoyi na zamani na nazarin adabi kamar yadda Mustapha(2016) ya kawo su.

- Hanyar Nazarin Sigar Adabi- An kirkiro ta a shekara ta 1960 kuma ta tsiru a dalilin aikin Ferdinand De Saussure (1857-1913) mai suna, *La Language La Parole* (1914) da *Course in General Linguistics* (1916). Charles Sanders ne ya kirkiro ta da taimakon Roland Barthes da sauransu. Ta yadu zuwa Ingila da Amurka inda ta rikida ta zama mazhabar Bi-ka'ida a kasar Rasha. Wasu daga cikin manufofin wannan hanya ta nazari sun hada da; feda tsarin da aka rubuta adabi kansa da amfani da wasu alamomin cikin matanin adabi don gano ma'anar boye da kwarangwal na aikin adabi.
- Hanyar Nazari ta Neman 'Yancin Mata- Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of Women* (1792), sa'annan a shekara 1929, Virginia Wolf ta samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanya ta nazarin adabi ta yadu a 1960 zuwa Faransa da Jamus da sauran kasashen duniya. Kafan daga cikin manufofin wannan hanya ta nazarin aikin adabi sun hada da; neman 'yanci da daidaito tsakanin

maza da mata da neman bunkasa tattalin arzikin mata da hadin kansu don su yi yaƙi da irin danniyar da maza ke yi musu a madafan iko.

- Hanyar Nazari ta Mazahabar Markisanci- Wannan hanya ta nazari ta fara tashe ne daga Jamus a shekarar 1845 a dalilin tunanin wani mashahurin ɗan gurguzu mai suna Karl Henreich Marx (1818-1883) wanda ya kirkiro ta. Ya sami goyon bayan Terry Eagleton da George Lucaks da sauransu. Mazhabar ta yaɗu zuwa Ingila da Amurka sa'annan ta isa wasu ƙasashen bayan yaƙin duniya na biyu. Daga cikin manufofinta akwai; gano dangantakar da ke akwai tsakanin adabi da tattalin arzikin al'umma da kuma gwagwarmayar neman iko tsakanin masu mulki da talakawa. Tana la'akari da yadda adabi ke fito da irin fafutukar neman matsayi a cikin al'umma.
- Hanyar Nazari ta Ban Tausayi- Wannan hanyar nazarin adabi ta samo asali ne tun lokacin daular Girka a ƙarni na 6. Wadanda suka kirkiro ta sun haɗa da Aristotle da ya rubuta *Poetics*, da Sophocles da ya rubuta Oedipus, da kuma a Ingila da Shakespeare ya rubuta *Romeo and Juliet* da sauransu. Ta yaɗu zuwa Roma da Ingila a cikin ƙarni na 16-17 da Amurka da Faransa da sauran ƙasashen Turai. Wasu daga cikin manufofin wannan mazahaba sun haɗa da; yadda ake samun labarin ban tausayi na wani babban tauraro ta yadda ya sha wahala ko ma ya mutu a dalilin takaici ko ramuwar gayya ko wani sakaci da ya yi, a cikin aikin adabi. Tana fito da yadda wasu suka shiga cikin bakin ciki da salwantar rayuwa a al'umma.

- Hanyar Nazarin Zahiranci da Duniyar Almara da Raha- wadannan mazahabobi ne guda biyu. Mazahabar zahiranci an kirkiro ta ne a shekarar 1830 a Faransa. Wadanda suka kirkiro ta sun hada da Gustave Flubert da Honor da Belzac da George Eliot da ta rubuta Adam Bede (1859) da sauransu. Ta yadu zuwa Ingila da Amurka da Rasha a cikin karni na 19-20. Manufofinta sun hada da; nazarin halayen dan Adam na zahiri a cikin al'ummarsa, kamar wahala da musgunawa da danniya ta hanyar adibai masu son gamsar da masu karatu ko sauran ayyukansu na adabi.

Ita kuwa mazahabar Almara da Raha an kirkiro ta ne a shekarar 1825 a Jamus ta hanyar Henry James da Kafka da Rosemary Jackson da sauransu. Ta yadu zuwa Ingila a dalilin ayyukan Edward Lear da ya rubuta, *A Book of Nonsense* (1846) da na Christian Anderson mai suna, *The Improviser* (1835). Wasu daga cikin manufofin wannan hanya ta nazari sun hada da; duba yadda adabi ke samar da abin karatu mai ban sha'awa da mamaki na labaran wasu jarumai ko na tsafe-tsafe ko na balaguro zuwa wata duniyar mamaki, wadanda labaran ba su faru ba, ko mutanen da ba su ma rayu ba.

- Hanyar Nazari ta A- Tsara- Baiti- An samar da wannan hanya ne a cikin karni na 19 a dalilin ayyukan wasu adibai kamar S.T Coleridge. Manufofinta sun hada da duba tsarin rubutacciyar waka da sassanta na ciki da waje. Har ila yau, wannan hanya tana la'akari da karikitan da waka ta kunsu da kula da yadda ake yayyanka ta, kamar karinta da amsa-amonta da baitinta da sauransu.

AUNA FAHIMTA

Yi cikakken bayani game da waɗannan hanyoyi na tarken adabi a duniya:

- Hanyar nazari ta Markisanci
- Hanyar nazari ta neman ‘Yancin Mata
- Hanyar nazari ta Ban Tausayi
- Hanyar nazari ta A- Tsara- Baiti

4.0 KAMMALAWA

Wannan darasi kamar yadda kunshiyarsa ta nuna, an kawo tarihin samuwar hanyoyin tarken adabi a duniya, wato an bi diddigin samuwar hanyoyin tarken adabin Larabawa da kuma na Turawa. Baya ga haka, an yi tsokaci game da irin gudunmuwar da masana irin su Aristotle da Plato da wasu masu masana suka ba da wajen samar da hanyoyin tarken adabi a duniya da kuma yadda waɗannan hanyoyi tarken adabi suka yaɗu a duniya baki dƙaya.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Tarihin samuwar hanyoyin tarken adabi a duniya
- Gudunmuwar masana irin su Plato da Aristotle wajen samar da hanyar tarken adabi
- Da kuma na sauran masana da yadda waɗannan hanyoyin tarke ta yaɗu a duniya.

6.0 JINGAR AIKI

1. Yi tsokaci game da tarihin samuwar hanyoyin tarken adabi a duniya
2. Yi sharhi game da gudunmuwar Plato da Aristotle wajen samar da hanyar tarken adabi
3. Ta yaya hanyar tarken adabin Larabawa ya bambanta da na Turawa.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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RUKUNI NA 2: Tarken Adabi A Hausa

KASHI NA 1

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Tarihin Samuwar Tarken Adabi A {asar Hausa
 - 3.1.1 Zamanin Zuwan Larabawa
 - 3.1.2 Zamanin Zuwan Turawa
 - 3.1.3 Bayan Mulkin Mallaka
 - 3,1.4 Tarken Hausa A Yau
- Auna Fahimta
- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

Wannan darasi cigaba ne daga inda na baya ya tsaya, domin kuwa, a baya an bibbiyi tarihin samuwar hanyoyin tarken adabi a duniya, da kuma nazarin irin gudunmuwa da masana suka ba da wajen samar da wadannan hanyoyi na tarken adabi. A wannan darasi, za a dasa ne ta hanyar dubi da yadda tarken adabi yake a Hausa. A nan za a kalli tarihin samuwar tarken adabi a kasar Hausa tare da kawo yadda abin yake a zamanin zuwan Larabawa da Turawa da kuma bayan mulkin mallaka. Za a farkare ne da kawo bayanai na tarken Hausa a yau duk da nufin ganin an sami kyakkyawar fahimtar yadda ilmin nazarin tarken adabi ya faro tun daga wasu kasashe na duniya har ya yadu zuwa kasar Hausa.

2.0 MANUFAR DARASI

Manufar wannan kashi daga cikin fasalin wannan darasi shi ne; ganin an kawo bayanai game da tarken adabi a kasar Hausa da kuma samar da bayanai filla-filla a farkashin maudu'ai daban-daban da zai taimaka wajen ganin yadda tarken Hausa yake ya a yau.

3.0 KUNSHIYAR DARASI

3.1 TARIHIN SAMUWAR TARKEN ADABI A KASAR HAUSA

Babu shakka nazarin tarihin adabin Hausa ya bi ta mata kai da zamuna mabambanta don kuwa ya somo ne tun daga zaman farko wato lokacin Maguzanci zuwa lokacin Zuwan Larabawa da Turawa har ya zuwa ga bayan mulkin mallaka. Kamar yadda Gusau (2008) ya bayyana, adabin al'umma, musamman adabin baka, tare yake tafiya da hanyar rayuwa, yana mai sarrafa ta tare da ajiye ta yadda ya dace. Duk da rashin tabbaci game da lokacin kafuwar al'ummar Hausawa, masana na kyautata zaton yawon farauta da tsintar 'ya'yan itatuwa don samun abinci su ne abubuwa na farko da Hausawa suka fara yi. Bayan da suka fahimci noma da hanyoyinsa ya haifar da zamansu a wuri daya, da samar da wuraren zama, da sana'o'i daban-daban. Daga nan ne aka sami kirare-kirare da waƙoƙin noma da na sana'o'i da tatsuniyoyi da labaran gargajiya da sauran sassa na adabin baka.

A wannan mataki na zaman Hausa, akwai wadanda suka yi da'awar cewa wadanda suka kasance a wannan bigire Maguzawa ne masu addinin gargajiya. A wannan lokaci babu tabbacin samuwar tsarin rubutu da karatu don haka da wuya a samar da bayanai da ke nuni da wani yanayi na nazarin adabin Hausa.

3.1.1 ZAMANIN ZUWAN LARABAWA

Musulunci ya shigo kasar Hausa, sannu a hankali a manya da kananan garuruwan Hausa bisa ayyanannun lokuta har zuwa lokacin da ya game farfajiyar kasar Hausa gaba daya. Addinin Musulunci ya sadu da kasar Hausa ta hanyar cinikayya da kasuwanci tsakanin mutanen kasar Hausa da Larabawa ko da kasashen Afirka ta Arewa, ko ta hanyar yaƙe-yaƙe ko ta shigowar malamai sufaye wadanda suka ci gaba da yada shi tare da bunkasa shi. (Gusau 2008).

Har ila yau, akwai masu da'awar cewa Musulunci ya shiga kasar Hausa a daidai karni na goma sha ɗaya (K11) zuwa na goma sha uku (K13). Ke nan, a tsakanin karni na goma sha uku (K13) zuwa goma sha bakwai (K17) aka fara samin cudanya tsakanin al'adun Hausawa da na Larabawa. A wannan lokaci Hausawa sun dukufa wajen koyon karatu da rubutu cikin harshen Larabci. Bayan sun kware a fagen rubutu cikin Larabci, sai suka yi yunkurin kirƙirar rubutun ajami ta amfani da haruffan Larabci.

Tun daga lokacin da addinin Musulunci ya shigo kasar Hausa da samuwar rubutun Ajami har zuwa ƙarshen karni na 18 an sami ayyukan haɓaka adabin

Hausa. A wannan lokaci ne aka sami bullowar rubutattun waƙoƙin Hausa cikin ajami inda adabin baka ya sami wani sabon nau'i (kishiya) da sunan rubutaccen adabi. Malamai irin su Wali Danmasani da Wali Danmarina da Muhammadu na Birnin Gwari ɗan Malam Jibrin da Malam Jibrin da Malam Shi'itu ɗan Abdurra'uf da sauransu. Duk ana ganin sun rubuta waƙoƙin Hausa cikin ajami a dadai ƙarni na goma sha bakwai (Ƙ17). Har ya zuwa wannan lokaci, nazarin adabin Hausa da ma'anar fiɗa ko yin tsokaci bai kankama sosai ba, ba a kuma sami hanyar nazari da aka fito da ita ba kamar yadda Gusau (2008) ya bayyana.

Daga ƙarshe, kafin zuwan Musulunci adabin Hausa ba rubutacce ba ne. Adabi ne na baka wanda ake ƙoƙarin kiyaye shi ta hanyar haddacewa, kuma akan yaɗa shi ta hanyar labarai da tatsuniyoyi da rera waƙoƙi da kaɗe-kaɗe da sauransu. Amma bayan Musulunci ya bayyana wannan ƙasa aka sami wani sabon tasirin adabin Larabci kan na Hausawa, sai Hausawa suka sami wani sabon adabi rubutacce ƙari bisa ga wanda suka saba da shi na baka, ta hanyar aro labarai da waƙoƙin Larabawa da kalmominsu da luggoginsu da ra'ayoyinsu da sauransu aka shiga tsara rubutaccen adabi.

3.1.2 ZAMANIN ZUWAN TURAWA

Masana irin su Yahaya (1988) da Gusau (2008) duk sun bayyana cewa tun a ƙarni na goma sha bakwai (Ƙ17) zuwa na goma sha takwas (Ƙ18) Turawa iri daban-daban na bincike da na mishau da na ciniki suka dinga shigowa Afirka.

Da yawa daga irin waƙƙannan Turawa sun shigo kasar Hausa kuma sun yi rubuce-rubuce game da Hausawa da al'adunsu da kuma ita kasar Hausan kanta.

A daidai karni na ashirin (K 20), a shekarar 1900, Turawan mulkin mallaka suka bayyana manufarsu ta kwace mulkin kasar Hausa daga hannun 'yan kasarta. Kafin mulki ya tabbata a gare su, sai da suka yi yaƙi da wasu garuruwan kasar Hausa. Gwamna Lugga shi ne ya shugabanci rundunar sojan Turawan Ingilishi na Sarauniya. A shekarar 1903 ne suka tsayar da mulkinsu bayan cinye daular Usmaniyya mai hedikwata a Sakkwato. Turawan mulki sun zo da shiri na amfani da bakafen Ingilishi domin yin rubutun Hausa. Ta haka ne suka kafa Makarantu don koyar da rubutu da karatu na sha'anin boko.

Turawa sun fi mayar da hankali ga samar da littattafan zube da na kagaggun labarai da aikace-aikacen fassara, musamman littattafan da za a yi amfani da su wajen koyarwa a makarantu. Amma Turawan mishau da na ciniki tun a wajen karni na goma sha takwas (K18) ne suka fara tattara adabin Hausa musamman na baka, suka ari yanayin rubutunsu na boko suka rubuta su a ciki. Daga cikin rukunin Turawan na farko da suka yi wannan aiki akwai Park da Clapperton da Robinson da Bath da Neibuhr da Schon da Frank Edger da R.S Fletcher da R.S Rattary da sauransu.

- J.F Schon shi ne wanda ya fara tattara adabin Hausa ya yi rubutu a kansa, kuma shi ne ya fi Turawan da suka zo kasar Hausa shahara a harkar tattara

adabin Hausa. Ya wallafa littattafai shahararru guda goma sha biyar (15) kafan daga cikin littafin Schon akwai:

- *Magana Hausa da African Proverbs da Tales and Historical Fragments.*
- C.H Robinson kuwa ya rubuta: *Specimen of Hausa Literature* a shekarar 1896.
- Frank Edger (1911) *Littafi na Tatsuniyoyi na Hausa, Belfast.*
- R.S Fletcher (1912) *Hausa Sayings and Folklore, London.*
- R.S Rattary (1913) *Hausa Folklore, (Kundaye biyu) OUP London.*
- A.J.N Tremoarne (1913) *Hausa Superstition and Customs, Frank Cass*

3.1.3 BAYAN MULKIN MALLAKA

Hausawa sun kasance suna da tsarin rubutu na ajami kafin zuwan Turawan mulkin mallaka. Daga baya Turawa suka samar da tsarin na rubuta Hausa cikin haruffan Ingilishi irin na Romawa. Baya ga haka, Turawan sun kafa makarantu na farko a manyan garuruwan kasar Hausa kamar Sakkwato (1906) da Zariya (1907) da Kano (1909). Harshen koyarwa a makarantun nan shi ne Hausa.

An ci gaba da inganta hanyar rubutun boko ta farko da su Schon suka kirkiro, sa'annan aka yi yekuwar samar da littattafan Hausa don koyarwa tun daga shekarar 1933. A wannan lokaci ne kamar yadda Gusau (2008) ya bayyana

shi ne aka karfafa rubutun zube na kagaggun labarai. Har ila yau an kakkafa hukumomi na haɓaka rubuce-rubuce kamar:

- Hukumar Fassara
- Hukumar Talifi
- Kamfanin Gaskiya
- Hukumar NORLA da sauransu

Bugu da kari, an yi koƙarin shirya gasa tsakanin ‘yan kasa marubuta. An kuma samar da littattafai da dama kamar haka:

- Ruwan Bagaja
- Shaihu Umar
- Jiki Magayi
- Gandoki
- Idon Matambayi

Duk da wannan matsayi da adabi ya samu na ci gaba da bunƙasa, bai da wata tsararriyar hanya ta nazari wadda ta wuce koyon rubutu da karatu da tattara ayyukan adabi. Wannan nazari bai kankama ba sai bayan da aka kafa jami’o’i

3.1.3 TARKEN HAUSA A YAU

Masana da dama sun ba da gudunmuwa wajen samar da hanyoyi da mata kai na fidar ayyukan adabi na Hausa. Daga cikin waɗannan shahararrun manazarta ne aka sami waɗanda suka gina tare da daɗa rayar da makarantun nazarin adabin

Hausa, suka kuma bullo da dabaru da hanyoyin yi wa adabi nazari da tsokaci da tarke da fida da ta'aliki da sharhi na zamani.

Masanan nan sun yi la'akari da hanyoyin nazarin adabin Larabawa da na Turawa, sa'annan da tsarin zamananci bisa adabin kansa da sauransu suka kirkiro hanyoyinsu. Ta haka ne aka samar da hanyoyin nazarin adabin Hausa tun daga waka da zube zuwa wasan kwaikwayo.

Umar M.B (1978) ya shimfida wasu hanyoyi da dabaru da za a iya amfani da su wajen fede rubutacciyar wakar Hausa kamar haka:

- Tarihin marubuci
- Mafari da fuska
- Jigo (Babba da karami)- bayyananniyar ma'ana, boyayyiyar ma'ana, warwarar jigo.
- Zubi da Tsari- Yabon farawa da na rufewa, ginin baiti, yawan layuka, amsa-amo/kafiya
- Salon Sarrafa Harshe- Zaben kalmomi, aron kalmomi, karya ka'idar nahawu (ragi, kari, canza tsarin kalmomi), karin harshe, jerin sarke, karangiya, tamka, kamance, guntattakin zantukan hikima, salon jawon hankali.

Shi kuwa Mukhtar (2004) ya kawo wasu hanyoyin da za a bi a yi tarken rubutun zube musamman na kagaggun labarai kamar haka:

- Zubi da Tsari

- Jigo
- Taurari- babban tauraro, kananan taurari, ire-iren taurari(tauraro mai gammo, tauraro mai walkiya, samar da tauraro)
- Salo (dabarun bayar da labari, yanaye-yanayen ruwaito labari, bayar da labari daga bayan fage, bayar da labari daga cikin fage, magana a cikin labari, bayar da labari a cikin kwaikwayo
- Mawallafi- muryar mawallafi, sharhin mawallafi, kawaicin mawallafi, nuna ra'ayi a cikin labari.

A bangaren wasan kwaikwaiyo kuwa, Yahaya da Dangambo (1986) su ma sun kawo matakan tarken wasan kwaikwaiyo kamar haka:

- Jigo (manufa)
- Salo
- Halayen 'yan wasa
- Zubi da tsarin wasa.

AUNA FAHIMTA

- a) Shin me ya bambanta tarken waƙa da zube da wasan kwaikwayo a yau?
- b) Yi bayani game da rawar da Turawan Mulkin Mallaka suka taka wajen wanzuwar adabin Hausa.

4.0 KAMMALAWA

Wannan darasi ya samar da bayanai game da yadda ake tarken adabi a Hausa ta hanyar dubi da tarihin samuwar tarken adabi a kasar Hausa, da yadda abin ya kasance a zamanin zuwan Larabawa da Turawa, da bayan Mulkin Mallaka.

5.0 TAKAITAWA

Darasin ya gabatar mana da abubuwa ne da suka hada da:

- Bayani game da tarihin samuwar tarken adabi a Hausa da yin la'akari da wanzuwar ayyukan adabi na Hausa a zamanin zuwa Larabawa da Turawa, da bayan Mulkin Mallaka.
- Matakan tarken adabin Hausa a yau.

6.0 JINGAR AIKI

1. Yi bayani game da matakan da masana suka gindaya wajen tarken waka da zube da wasan kwaikwayo.

2. Kawo tarihin samuwar tarken adabi a kasar Hausa ta yin la'akari da zamanin zuwan Larabawa da Turawa da kuma bayan Mulkin Mallaka.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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KASHI NA 2

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Matakan Tarken Adabin Hausa Na Wa}a
 - 3.1.1 Zubi Da Tsari
 - 3.1.2 Jigo
 - 3.1.3 Salo Da Sarrafa Harshe
 - 3,1.4 Misalan Tarken Wa}o}in Hausa
 - 3.1.4.1 Wa}o}in Baka
 - 3.1.4.1 Rubutattun Wa}o}in
- Auna Fahimta
- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a fahimci abubuwa da suka shafi matakan tarken adabin Hausa na waƙa. Sa’annan a samar da bayanai da suka danganci zubi da tsari da jigo da salo da sarrafa harshe a mataki na farko. Daga baya a kalli misalan tarken waƙoƙin Hausa ta hanyar fede waƙar baka da kuma rubutacciya.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game da:

- Matakan Tarken Adabin Hausa na waƙa

- Zubi da Tsari
- Jigo
- Salo da Sarrafa Harshe
- Misalan Tarken Waƙar Baka da Rubutacciya.

3.0 KUNSHIYAR DARASI

3.1 MATAKAN TARKEN ADABIN HAUSA NA WAƘA

Kamar yadda Gusau (2008) ya bayyana, masana da dama sun ba da muhimmiyar gudunmawa wajen kirkiro tare da samar da tubalai da mataƙai na nazari tun daga lokacin fassaro kalmomin nazari daga wasu harsuna kamar Larabci da Ingilishi har zuwa fito da mataƙai da hanyoyin fidar adabi. A wannan darasin, bayanai za su tabbata game da wasu mataƙan tarken adabin Hausa na waƙa.

3.1.1 ZUBI DA TSARI

Zubi dai na nufin basirar da marubuci ya yi amfani da ita wajen kuƙkulla zaren labari, musamman ma a wajen kaƙaggen labari ko a wasan kwaikwayo. A wajen waƙa kuwa, ana la'akari da yadda mawaƙi ya jero tunaninsa ne a cikin baiti-baiti. Haka kuma, Tsari a rubutaccen adabi, musamman ma waƙa, yana nufin yadda marubuci ya tsara waƙarsa a baiti-baiti. Tsarin baiti yana daga cikin 'yancin da marubucin waƙa yake da shi wajen zaɓin adadin shedarar da yake so a kowane baiti nasa. Wannan na iya kasancewa daga shedara ɗaya wato waƙar 'yar ƙwar ɗaya ke nan. Akwai 'yar ƙwar biyu da dai sauran ire-irensu.

A farkashin zubi da tsarin waƙa, akan nazarci abubuwa da dama kamar;

- Yawan baitoci
- Amsa-amo
- Kafiya
- Karin waƙa
- Bahari
- Basmalla da hamdala
- Bismilla da tammat

3.1.2 JIGO

Jigo ya kunshi fito da manufar waƙa da warware abubuwan da ta kunsu

daki-daki. A farkashin jigo, akan nazarci abubuwa da dama kamar haka:

- Furucin gundarin jigo, kwayar jigo
- Warwarar jigo
- Kananan jigogi
- Jigo a takaice

3.13 SALO DA SARRAFA HARSHE

Idan ana maganar salo kuwa, ana buƙatar ka lura da dubarun da marubucin ya sarrafa ne wajen iya jawo hankalin masu karatu zuwa ga manufarsa ko saƙon da yake so ya isar. Watau a takaice hanyar da aka bi don isar da saƙo. Wadannan dubaru sun haɗa da yadda marubuci ke zaɓen kalmominsa da yadda yake

sarrafa zantukan hikima, irin su karin magana da habaici da salon magana da barkwanci da sauransu. Sai kuma ka kula da irin yadda yake sarrafa adon magana da sauran zantukan azanci, irin su kwalliya da jirwaye da hotoncin zuci da kambame da zulake da kuma luguden kalmomi da na sautuka. Haka kuma a nan ne za ka lura da cewa, ko marubucin ya yi amfani da saukaƙan kalmomi ne da jumli, waƙanda za su sanya a sami sauƙin fahimtar labari ko kuma yadda ya yi amfani da tsaurararan kalmomi don haka fahimtar saƙon waƙa yake wahalarwa matuƙa. Ta wannan fuska ce za ka iya gane sassauƙan salo da tsattsaura.

Salo a waƙa shi ne dubaru da hanyoyi da aka bi wajen isar da gundarin saƙo ko manufa dake furshe cikin waƙa. A farkashin salon waƙa ana duba abubuwa kamar haka:

- Salo na gaba ɗaya
- Salon sarrafawa
- Kamantawa, siffantawa, alamtarwa, jinsirtarwa
- Kwalliya
- Kambamar zulake
- Baubawan burmi
- Karangiya
- Zubi mai jan rai
- Amfani da al'adu

- Zubi mai jan rai
- Amfani da adabin baka
- Samarwa da korewa
- Da sauransu

Dangane da salon sarrafa harshe kuwa, akan kalli:

- Zaben kalmomi
- Bakin kalmomi
- Tsofaffin kalmomi
- Dangentakar kalmomi
- Karin harshe
- Siffar kalmomi
- Tsarin jumla, gibin jumla
- Manazarta
- Rataye

4.1.1 MISALAN TARKEN WAKOKIN HAUSA

4.1.1.1 WAKOKIN BAKA

Wakokin baka su ne wakokin da ake yi musamman a dandali, ko a yayin yin raino da niƙa da daɓe da fada da wasannin sana'o'i da noma da farauta da sauransu. Wakar baka dai ita ce wadda ake rerawa don nishadi, a ajiye ta a ka, a

kuma yada ta a baka. Har ila yau, waƙar baka na nufin wani zance ne shiryayye cikin hikima da azanci da yake zuwa gaba-gaba bisa ka'idojin tsari da daidaitawa, a rere cikin sautin murya da amsa-amo na kari da kiɗa, sau da yawa kuma a tare da amshi.

Akwai abubuwa da ake dubawa a yayin tarken waƙar baka kamar haka:

- Turke- turke shi ne a madadin jigo wato abin da waƙar ta kunsu ko ta tattara a kai, abin da aka fada dangane da saƙo.
- Kananan Turaku
- Warwarar Turke- wannan yana nufin bin waƙa daki-daki tun daga da na farko har zuwa na karshe. Ana dubawa kuma ana bayanin abin da kowanne ya fada.
- Salon waƙa
 - Salon tsari- shi ne yadda mawaƙi ke tsara waƙarsa tare da yaransa. Akwai salalai da dama a waƙokin mawaƙa da makada kamar salon waƙa da amshi da salon gabatar da waƙa da salon amshi da karbi da sauransu.
- Salon Sarrafa Harshe- wannan shi ne yadda mawaƙi ya yi amfani da kalmomi ga masu saurare don isar da saƙo. Yayin sarrafa harshe mawaƙa kan kodai su yi amfani da harshe mai tsauri ko mai sauki. A cikin salon sarrafa harshe ne ake duba kare-karen magana, da habaici da zambo da yabo da sauransu. Wasu lokutan akan yi amfani da ararrun kalmomi da sabbin

kalmomi. Har ila yau akan duba kwalliyar harshe irin su kamance, mutuntawa da abuntawa da sauransu.

- TARKEN WAƘAR SARKIN YAURI TA ALIYU DANDAWO

- Jigo ko Turke – Zuga da kambawa. Misali amshin waƙa ya yi nuni da haka in da ake cewa:

“ bangon duniya Sadauki

Da kowa ba shi da ita Hausa duk”

- Warwarar Turke – za a ga cewa tun daga gindin waƙar, ya fara amfani da kambamawa da zugawa. Bayan ɗan waƙa na farko har zuwa ɗanta na biyar ya fito da matsayin sarkin Yawuri a tsakanin sauran sarakunan Arewa. Ya yi haka ne ta hanyar la’akari da taron da aka yi a Kaduna. Ya yi bayanin tun daga farkon taruwan taron da kuma irin waɗanda suka zo a ɗiya na biyu da lokacin da ya iso da kuma abin da aka yi lokacin isowar tasa da cewa; “ sai da kowa ya miƙe har da Turawa.” A ɗa na uku, ya nuna cewa kowa a garin Kaduna ya yi maraba da zuwansa. A ɗa na huɗu kuma, ya nuna isowarsa da gaisawa da sarakuna da kuma ci gaba da abin da ya kawo su wato shawara da sa hannu kan abin da aka yanke. Ya kammala zancen da kawo sunan Sarkin Musulmi Abubakar da Shaihun

Barno da Sarkin Kano da Sarkin Zazzau waƙanda sun amince da shi kuma yayin tafiyarsa suka masa bankwana.

A ɗa na shida kuma, ya fito da irin ɗaukakar da Allah ya yi masa wadda ta fi ta sauran ƙasashe, koda kuwa ka haɗa da Sakkwato da Barno da Kano in da ya ce babu wanda ke da darajarsa da ɗaukakar ƙasarsa wato Yawuri sai dai birnin Sin. A ɗa na bakwai, ya sake nuna fifikon Sarkin Yawuri ta hanyar amfani da kwalliya kuma ya kamanta shi da Bajini da Kigo da Gwanki. A ɗa na takwas, ya bayyana irin matsayinsa ga Sarkin Yawuri wato cewa har ana rubuta takarda musamman don sanar da shi maganar tafiya, da kuma irin yadda ya ɗauki sarkin cewa babu tamkar shi wato ya zama zaki, kuma ba shi da mai iya karawa da shi. Sannan a ɗa na tara ya sake nuna matsayin shi da cewa abokan jayayyarshi suna jin tsoronsa ta yadda ba sa son gamuwa da shi.

- Salon Waƙa (salon tsari)- wannan waƙa tana da salon waƙa da amshi. An fara gabatar da gindin waƙar wanda kuma shi ne amshinta. Wato a bayan kowane ɗan waƙa, ‘yan amshi kan maimaita gindin waƙar a matsayin amshi. Waƙar ba ta da salon karɓi kaman na waƙoƙin fada da dama. Idan an dubi ɗiyar waƙar, za a ga cewa matsakaita ne wato ba su cika tsawo ƙwarai ba kuma ba su cika gajarta ba.
- Salon Sarrafa Harshe- Aliyu Dandawo ya yi amfani da Hausa mai kaifi wajen yin zuga ga Sarkin Yawuri. Tun da farko ya yi amfani da kwalliya

a gindin wakar da cewa ‘ bangon duniya’ wato yana nufin sarkin Yawuri shi ne kasar Hausa. Ya ci gaba da amfani da salon magana inda ya daukaka matsayin sarkin Yawuri da cewa yana da daukaka wadda ta fi sauran sarakuna a duk fadin kasar Hausa. A dan waka na biyar, ya kamanta shi da manyan sarakunan Hausa duk da yake ya riga ya daukaka shi fiye da su sai dai ya kawo masu daraja kamar ta Yawuri irin su Sakkwato, Barno da Kano wadanda su ne a wajenshi suke da wata kima da za a fada. Ya yi amfani da kwalliya a dan waka na shida ya kawo kalmomin Bajini da Kigo da Gwanki. Sannan kuma ya yi amfani da Hausar yamma wato wadda za a iya cewa Sakkwatanci.

3.1.4.2 RUBUTATTUN WAKOKIN HAUSA

Rubutattun wakokin Hausa sun samo asali ne daga rubutattun wakokin Larabci, wadanda malaman kasar Hausa da dauri suka nazarta don kara fahimtar luggar Larabci wadda za ta zame musu jagora wajen fahimtar Alkur’ani da sauran fannonin ilmin addinin Musulunci. Tun karni na goma sha bakwai ake hasashen an fara rubuta wakar Hausa inda aka binciko wata waka wadda Wali Dan Masani ya yi a zamaninsa mai suna *Wakar Yakin Badar*. A karni na 19 aka sami bunkasa da yaduwar rubutattun wakokin Hausa lokacin wa’azi da jihadin Shehu Usmanu Danfodio, yayin da masu jihadi suka wallafa wakoki masu tarin yawa cikin harsunan Hausa da Fulatanci don wa’azi da fadakarwa da koyar da

ibada. Jigogin waƙoƙin Hausa a wancan lokaci duk na addini ne. Sun kuma rubuta waƙoƙin nasu ne cikin rubutun ajami. Bayan zuwan Turawa da samuwar rubutun boko a karni na 20 aka fara samun sabbin jigogi na rubutattun waƙoƙin Hausa kamar siyasa, soyayya, tafiye-tafiye da makamantarsu. A karni na 21 da ake ciki, aka kara samun sauye-sauye a rubutattun waƙoƙin Hausa wajen zubi da tsarinsu da salon aiwatar da su da haɗa su da kiɗa.

A tarken rubutacciyar waƙa, ya kamata a yi la'akari da waɗannan mataƙai:

- Mawallafin waƙar
- Sunan waƙar
- Jigon waƙar (babba da kanaan)
- Salon waƙar- amfani da kalmomi, hikimomin da suke cikin waƙar dangane da sarrafa harshe da dabarun jawo hankali.
- Tsarin waƙar- tsarin baiti ko baitoci

WAƘAR YAƘIN BADAR NA WALI DAN MASANI

- Jigo- Tarihi, wato an ba da tarihin yaƙin Badar ne a waƙar
- Warwarar jigo- baitin waƙa na 1-5 an buɗe waƙa ne da Basmalla, sa'anana a baiti na 6-12 an yi bayanin yabon Annabi da matsayi irin na annabi da kuma matsayin yin biyayya ga Annabi S.A.W. Baiti na 13-48, ya kunshe bayanai na abubuwan da ya auku a yaƙin badar.

- Salon wakar- an yi amfani da kalmomi masu sauƙin fahimta duk da cewa an yi amfani da Hausar yamma wato Sakkwatanci da kuma burbushin Katsinanci. Har ila yau, wakar cike take da zantuka na fasaha da hikima tare da amfani da kalmomin Larabci.
- Tsarin waƙa- wakar yaƙin Badar an tsara ne cikin baitoci ‘yar tagwai wato mai ƙwar biyu. Baitocin waƙar na ƙunshe da dango biyu-biyu.

AUNA FAHIMTA

* Dauki waƙa ta baka da rubutacciya guda dāya-dāya sa’annan a bi mataƙai na tarƙen waƙa a fedē su.

4.0 KAMMALAWA

Wannan darasi kamar yadda ƙunshiyarsa ta nuna, an kawo mataƙan tarƙen adabin Hausa na waƙa. Bugu da ƙari, an kawo bayanai game da zubi da tsari, da jigo, da salo da sarrafa harshe. An ƙarƙare ne da kawo misalan tarƙen waƙoƙin Hausa na baka da rubutacciya.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Mataƙan tarƙen adabin Hausa na waƙa
- Zubi da tsarin waƙa
- Salo da sarrafa harshe
- Misalan tarƙen waƙoƙin Hausa na baka da rubutacciya.

6.0 JINGAR AIKI

1) Yi bayani game da waɗannan matakan tarken waƙa

- Zubi da tsari

- Jigo

- Salo da sarrafa harshe

2) Yi bayani game da matakan tarken waƙar baka da rubutaciyya guda huɗu-huɗu.

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KASHI NA 3

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Matakan Tarken Adabin Hausa Na Zube
 - 3.1.1 Zubi Da Tsari
 - 3.1.2 Jigo
 - 3.1.3 Salo Da Sarrafa Harshe
 - 3.1.4 Misalan Tarken Zuben Hausa
 - 3.1.4.1 Zube Na Baka
 - 3.1.4.1 Rubutaccen Zube
- Auna Fahimta
- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a fahimci abubuwa da suka shafi matakan tarken adabin Hausa na zube. Sannan a samar da bayanai da suka danganci zubi da tsari da jigo da salo da sarrafa harshe a mataki na farko. Daga bisani a kalli misalan tarken zube na baka da rubutacce.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game:

- Matakan Tarken Adabin Hausa na zube
- Zubi da Tsari
- Jigo
- Salo da Sarrafa Harshe
- Misalan Tarken Zube Na Baka da Rubutacce.

3.0 KUNSHIYAR DARASI

3.1 MATAKAN TARKEN ADABIN HAUSA NA ZUBE

Akwai abubuwa da dama da suka kamata a yi nazarinsu yayin da ake karanta wani littafin zube. Wadannan abubuwa suna da dama kuma za su kunshi bayanai da ra'ayoyi game da abin da littafin ya kunsu. Koyaushe ake nazarin littafi lalle a yi la'akari da matakan da aka gindaya na tarken zube.

3.1.1 ZUBI DA TSARI

A yayin da ake nazarin zube, a karkashin zubi da tsari, akan yi nazarin abubuwa kamar haka:

- Budewa da rufe labari
- Dabarun kulla labari
- Tsarin babi-babi ko sakin-layi
- - da sauransu

3.1.2 JIGO

Abin da ake nufi da jigo shi ne manufar littafin. Wato irin sakon da marubucin ke kofarin sadarwa ga jama'a cikin littafin. Lalle ne a yi kofarin fahimtar jigon littafi da sauran abubuwan da ke tattare da sakonsa.

3.1.3 SALO DA SARRAFA HARSHE

Salo yana nufin hanyar da aka bi aka isar da sakon littafi, wato dubarun jawo hankali, da sarrafa Hausa. Misali amfani da Hausa mai kyau, amfani da kalmomi cikin hikima, gina jimlooli da dai sauransu.

3.1.4 MISALAN TARKEN ZUBEN HAUSA

Tun daga shekara ta 1973 wasu masana harshe da adabin Hausa suka yi yunkurin samar da kalmomi da hanyoyin nazarin adabin Hausa. Don haka ne aka samar da matakai na aiwatar da tarken zuben Hausa na baka da rubutacce.

3.1.4.1 ZUBE NA BAKA

Tatsuniya tana dāya daga cikin manyan sassa na adabin baka na zube waƙanda manazarta suka shimfiɗa wasu matakai da za a iya amfani da su wajen nazarinta. Bugu da ƙari, tatsuniya tana da wasu halaye da sukan ƙara mata kwarjini, kuma sukan bambanta ta da wasu sassan adabin baka kamar habaici da zambo da karin magana da ka-cici-ka-cici da zaurance kai har ma da tarihi da tarihihi da labari da almara da ƙissa da hikaya da kuma waƙa.

- Zubin Tatsuniya- tatsuniya, kagaggen ko shiryayyen labari ne wanda ake gabatarwa a shimfiɗe ta amfani da yanayin maganar da aka saba da ita ta yau da gobe. A zubin tatsuniya za a sami waɗannan abubuwa:

- Mabudi da Marufi- Zubin tatsuniya tamkar ɗaki ne wanda za a yi wa kofa da kyaure inda za a shiga ta kofar a kuma rufe da kyauren. Abin nufi a nan shi ne a kowace tatsuniyar Hausa akan fara ta ne da ambaton wasu kalmomi a matsayin buɗewa, sannan a kare ba da labarinta ta faɗar wasu kalmomi a matsayin rufewa. Mai ba da labarin tatsuniya shi ne zai fara buɗe shi yana cewa:

Ga ta nan, ga ta nan ku; ko

Ga tan, ga tan ku; ko

Ga ta, ga tan ku

Masu sauraro su kuma za su amsa da cewa;

Ta zo mu ji ta, ko

Ta zo, ta koma; ko

Ta je, ta koma; ko

Ta zo, ta dawo; ko

Ta zo ta fice.

- Marufin Tatsuniya- Akwai tsari wanda ake amfani da shi a lokacin zaman farko na Hausawa wato a zama na maguzanci inda idan an kare ba da tatsuniya, sai a ce:

Kurunkus kan kusa; ko

Kurunkus kan kusu (bare); ko

Kan kuras kan kusu; ko

Kurunkus kan bare.

Amma bayan zuwan addinin Musulunci , sai aka fahimci tatsuniya tana bangaren hira da hululu, daga nan aka dawo ana rufe tatsuniya da cewa:

Kurunkus kan kusu,

Ba don gizo ba da na yi karya

Da ma karya ce na gaggala muku

- Lokaci da Wuri – Galibi, masu shirya tatsuniyoyi sukan ambaci wasu lokuta da labarin tatsuniya ya auku kamar lokacin damina ko bazara ko hunturu ko dari ko da daddare ko da rana ko da yammaci. Amma kuma ba a faye ayyana wurare na kai tsaye ba da tatsuniya ta faru ba, sai dai a ce, ‘gari mai nisan gaske’ ko ‘garinsu’ ko a ce tatsuniyar ta faru cikin wasu tsaunuku ko dazuzzuka da sauran wurare. Mai nazarin tatsuniya zai fito da lokacin da tatsuniyar ta gudana da wuraren da aka nuna labarin ya auku.

- Salon Tatsuniya – Salo ya kunshi hanyoyin ko dabarun da aka yi amfani da su na kawata zance da kara masa gishiri ta yadda zai yi zaki. Salo yakan zo a halin adonta zance da yi masa kwalliya ko a matsayin maganganun azanci da sauran makamantan wadannan hanyoyi. A farkashin salo da sarrafa harshen tatsuniya za a duba wadannan abubuwa:

- Salon Aiwatarwa - Salon aiwatarwa ya kunshi yadda mai ba da tatsuniya yake nuna halayen da ke aukuwa a cikin labarin tatsuniya. Haka kuma ta hanyar furucin kalmomin tatsuniya ake gane hali da yanayin maganganun taurari. Za a fahimta cikin fara'a ko fushi ko farin ciki ko umurni ko nema ko karfafawa ko a wane irin hali dai aka yi abu. Misali, a tatsuniyar Ta-kitse an bayyana yanayin aukuwar wasu abubuwa ta amfani da sautin wasu kalmomi kamar rududu da dalalala lugwi-lugwi da kurkyat-kurkyat da sauransu. A bangaren salon aiwatarwa da tatsuniya kuma akan kwaikwaiyi abubuwa kamar magana ko wani abu. Misali, a kullum akan nuna Gizo da tsamin baki ne, sai ana kwaikwaiyon Gizo, kamar haka:

Gizo: Shaiki- shaiki, kunnenka nawa?

Sarki: Biyu

Gizo: Kayra biyu ka sha yabari,

Daga ba jidanka ba, sai jidana

Masu ba da labaran tatsuniya suna gudanar da su ne a cikin hanya mai armashi, mai saka jin dadi da kawo wa mai sauraro raha da annashuwa.

- Salon Gaba Ɗaya- Salon da ake amfani da shi a tatsuniya na gaba ɗaya, salo ne wanda ya ta'allaka a tsakanin mai badaƙa da masu sauraro. Kuma sauƙin tatsuniya ko tsaurinta da nauyinta ko sassaucinta ko rauninta ko kyaunta ko muninta sun danganta a yanayin harshe da zaɓin mai badaƙa da yadda yake la'akari da masu sauraro. A nan dole ne a yi waiwaye a kan karin harshe inda za a lura da tatsuniyar Bakanuwa ce ko Bakatsiniya ko Bazazzagiya ce ko Basakkwaciya ko Bazamfariya ko Bagobira ce. Kusan yana da matuƙar alfanu a duba dangantakar matanin tatsuniya da karin harshe, yin haka kuwa zai kara taimakawa a fahimci nauyin tatsuniya ta fuskar salonta gaba ɗaya. A salon tatsuniya na gaba ɗaya kuma, akan gauraya abubuwan da suka faru da waɗanda ba su auku ba, sannan kuma akan kirƙiri abin da ba zai taɓa yiwuwa ba, a nuna ya faru. Misali akan mayar da wani abu ya koma wata dabba, kamar kashi ya zama sa kato ko kayan ciki irin su hanji da tumbi da hanta da suhe da kitse duk su zama mutane. Akwai kuma inda za a sami dabba a sa ta ta dinga magana kamar mutum, dubi tatsuniyar Gizo da gauraki ko hankaka ko baure. Haka kuma akan juya abu mai rai ya koma maras rai, ko maras rai ya koma mai rai. Dubi tatsuniyar Takitse inda kitse ya koma mutum wato amarya, bayan da ya ji rana kuma ya narke, sai ya sauya daga kirar mutum zuwa kitse.

- Adon Harshe – a cikin tatsuniya akan ci karo da wasu maganganu na yi wa harshe ado ko kwalliya kamar siffantawa da kamantawa da alamtawa da jinsintawa da kinaya da karangiya da sauransu. Kamantawa, ita ce a kwatanta wani abu ta amfani da wasu kalmomi da suka hada da kamar, awa, tamkar, sai ka ce, da sauransu. Misali a tatsuniyar ‘Daskin-da- Ridi’, dodanniya ta hadiye yarinya, burtuntuna, ta amoya ta, sai ta zama ja jawur kamar tsada. Siffantawa kuwa ita ce a kwatanta wani abu da wani abu kai tsaye. Misali a tatsuniyar Maimazare, Uban Lawaya, an siffanta ‘yar Maimazare wato Lawaya da cewa: ‘ Fadawan Sarki sai suka ga yarinya *kyakkyawa*’. Alamtawa kuma ita ce a alamta wani abu da wani abu wato a dauki sunan wani abu a ba wani abu kai tsaye domin wata manufa da ta hada su. A dunkule, aikin mai nazarin tatsuniya ne ya dubi wadannan abubuwa ya fitar da su daki-daki kamar yadda suka bullo a tatsuniyar da yake yi wa tarke.

- Maganganun Azanci – Maganganun azanci su ne suka hada da karin magana da zambo da habaici da kirari da bakar magana da sauransu. Mai nazari zai dubi wadannan sassa na azancin magana ya fitar da su kamar yadda suka fito a tatsuniyar da yake yi wa nazari.

- Jigo a Tatsuniya - Jigo a tatsuniya shi ne sakon tatsuniya ko manufarta ko kuma darasin da take dauke da shi. Yawanci akan shirya sakon tatsuniya

daidai da ƙa'idojin zamantakewa na Hausawa, su kuwa waɗannan ƙa'idoji a kansu mutunci da dattaku da kamala suka dogara. Misali, a ƙa'idar Hausawa bai kamata Mowa ta wahalar da Bowa ba. To da haka ta faru, sai abin nan da Hausawa suke cewa, ‘ a ƙi ka da ɗa, sai a gan ka da jika’ ya samu ga Bora. Haka kuma idan yaro ya ƙi jin magana ko ya ƙi horon iyaye wani abu zai same shi na kaico kamar tatsuniyar Kura da ɗan'auta. Jigon tatsuniya yakan ƙunshi matsala ɗaya ko biyu ko uku ko fiye; kuma sau da yawa jigo yakan fara bayyana tun a zangon farko na tatsuniya sannan ya ɗaɗa fitowa sarari can ƙarshenta, kamar inda yarinya ta ce ba za ta auri kowane saurayi ba, sai maras tambo a jinkinsa. Amma jigon bai fita sosai ba, sai a matakin fayyacewa na tatsuniyar inda aka ga yarinyar ta auri maciji ko aljani.

- Babban Jigo- Babban jigo shi ne muhimmin saƙo wanda yake ratsa tatsuniya tun daga zango na farko har zuwa zango na ƙarshe. Matsala ɗaya ko fiye da haka ke harhaɗuwa su yi babban jigo, sa'annan a kowace tatsuniya da nau'in saƙon da take ƙunshe da shi. Domin haka, babban jigo shi ne muhimmin darasin da tatsuniya take koyarwa.
- Ƙashi – Ƙashi, tilo (ƙasusuwa: jam'i) shi ne ƙananan saƙonni waɗanda suke haɗuwa su ƙuƙkulla babban jigo wato su ne tubalan ginin jigo. Ƙaramin saƙon da ke cikin hawa shi ne ƙashi, abubuwan cikin hauhawa ke nan su ne suke yin ƙasusuwa wato ƙanannan saƙoni. Ƙasusuwa wato ƙananan saƙonni su ne ke harhaɗuwa su yi babban jigo, kuma su ne suke

fito da babban jigo a sarari. A farkashin wannan ɓangare ne ake son mai nazarin tatsuniya ya takaita jigon tatsuniya ta bin hauhawa da zango-zango har a kididdige kananan sakonni da tatsuniya ta kunsu a tsakanin hauhawa zuwa zanguna. Daga cikin kasusuwan tatsuniya wato kananan sakonni waɗanda ake amfani da su a matsayin tubalan ginin babban jigo, akwai:

- a) Tarbiya
- b) Hakuri
- c) Tausayi
- d) Taimako
- e) Biyayya
- f) Halaye nagari
- g) Halaye kyawawa
- h) Kwace da danniya don kauce musu
- i) Zamba don kauce mata
- j) Kishi don dakushe shi
- k) Nuni kan sana'o'in gargajiya
- l) Raha da nishadi
- m) Ban dariya
- n) Dabarun zaman duniya kamar wayo da hangen nesa
- o) da sauransu

- Tauraro a Tatsuniya – Tauraro shi ne ake kira gogan labari wanda amonsa yake mamaye labarin tatsuniya tun daga farkonsa har zuwa ƙarshensa.

Tauraro shi ne ke jan ragamar labari ya dinga bin matsala daki-daki yana tafiyar da ita zuwa ƙarshenta. Taurarin tatsuniya sukan kasance mutane kamar sarki da Yarima da Gimbiya da Mowa ko dabbobi da tsuntsaye da itatuwa da tsirrai kamar giwa da zaki da dila da hankaki da dodo da ƙofi da ɓaure da gamba da sauransu.

- Babban Tauraro- kamar yadda aka bayyana a baya, babban tauraro shi ne wanda yake mamaye labarin tatsuniya kuma yake taka muhimmiyar rawa tare da jan ragamar labari. Har wa yau kuma tauraro ya fi fitowa daga mutane ko daga sanannu da ɓoyayyun dabbobi.
- Makiyi ko Makiyiya- Makiyi (namiji kuma tilo; makiya: maza; jam'i) da makiyiya (mace; tilo; makiya: mata; jam'i) suna nufin masu jayayya da babban tauraron tatsuniya. Makiyi yana kishi da tauraro, wasu kuma sukan ce wani tauraro ne na biyu da ake ƙoƙarin danne masa haƙƙinsa. Domin haka, makiyyi ko makiyiyya suna taka kishiyar rawar da babban tauraro yake takawa.
- Bi Yarima – Bi -Yarima, ƙananan taurari ne waɗanda suke zuwa don su taimaka wa babban tauraro. Bi- Yarima a sha kiɗam masu raka babban tauraro ne waɗanda suke bullowa jefi-jefi don su ƙara wa tatsuniya tsayi ta yadda za ta yi armashi ainun.

3.1.4.2 RUBUTACCEN ZUBE

Abin da ake nufi da ‘Zube’ shi ne rubutu irin na littattafan kagaggun labarai. Shi irin wannan rubutu ya sha bamban da na tsarin waƙa ko wasan kwaikwayo dangane da siga da salo. Wato da mutum ya dubi yadda aka tsara labari a cikin littafin zube ya san sigarsu ba iri ɗaya ba ce da ta waƙa ko wasan kwaikwayo, saboda shi zube ana yinsa kara zube, ba kamar waƙa ba ta take da daidaitaccen tsari na baitoci, layuka (ɗango), amsa-amu (kafiya) da sauransu; ko kuma wasan kwaikwayo da ake tsara shi kashi-kashi da kuma fitawa-fitowa da ‘yan wasa da dai sauransu. A takaice, kagaggun labarai na cikin littattafai irin su Ruwan Bagaja da Jiki Magayi da Shaihu Umar da Gandɓoki da sauransu su ake kira da rubutun zube.

- MISALIN TARKEN RUBUTACCEN ZUBE- *GOGAN NAKA NA*

MALAM GARBA EBICIDI FUNTUWA

- Jigon Littafin – jigon wannan littafi, shi ne almara (tatsuniya, labaran maridai, ‘yan fashi, aljanu, labaran sarakuna, yaƙe-yaƙe, labaran jarumai, son haihuwa, maganin bokaye soyayya.
- Zubi Da Tsarin Littafin – zubi da tsarin wannan littafi, ana kallon kashi-kashi na labarin da irin abin da kowane kashi ya fansa da yadda kowane kashi ya haɗu da juna, suka gina labarin. Marubucin ya gina labarin ta dabaru kamar haka:

- a) Dangana matsiyaci ne, matarsa tana da sana'o'i da yawa har ta iya tara kudi ta sai masa jaki. (Shafi na 1)
- b) Jakin nan ya taimake shi har ya sami damar tara kudi. (Shafi na 1)
- c) Da ya tara kudfin sai matarsa ta ba shi shawara ya nemi haihuwa. Ya je wurin Malam Muzayyanu ya shaida masa bukatarsa. (Shafi na 1-2)
- d) Malam Muzayyanu ya shaida masa cewa in yana so ya sami haihuwa sai ya sha wuya; sai ya samo hawayen zaki da hakorin giwa da wutsiyar kura. Daga baya ma ya ce sai ya samo ruwan teku don da shi za a cuda maganin. Bayan ya samo hawayen zaki sai kuma ya shirya ya fita neman ruwan teku. (Shafi na 2-6)
- e) Da ya bar garinsu, Kan'ana ya shiga dajin Samagi sai ya isa wani gida kwal, inda ya iske wani maridi ya sato wata yarinya da ake kira Nur, wadda daga baya ya gane 'yar wansa Sarkin Bokhara ce. Ya gaya mata abin da ya rabo shi da gida. Ta ba shi sihirtaccen takalmin gudu ya je ya debo ruwan tekun. Ta gaya masa asirin kashe maridin, suka kashe shi suka kubuta.
- f) Dangana ya dauki Nur zuwa Kan'ana, ya shaida wa Ramatu duk abin da ya faru. Ya kai wa Malam Muzayyanu ruwan teku aka hada maganin. Dangana da Ramatu suka kama hanya zuwa Bokhara don su kai Nur wajen ubanta. A can Bokhara Sarki Munir ya ba wa Dangana sarautar Birnin Rahayya. (Shafi na 10-15)

- g) Bayan an jima, Dangana ya tuna da maganin da Malam Muzayyanu ya ba su na haihuwa. Ya ce Ramatu ta sha. Ta sha ba bisa ka'ida ba, ta yi bari har sau bakwai, kafin ta yi bari na takwas sai Dangana ya je wurin wani boka wai shi Shabbaki. Bokan ya gaya masa sirrin abin, kuma ya ce za su haifi Indo Ajanaku, kuma lalle ya je ya sha ruwan Jabalakaf idan shi ma yana so ya haihu. Bayan bari na tara aka haifi Indo. (Shafi15-18)
- h) Da Indo ya kai shekara goma sha huɗu, aka shirya masa tafiya kai biyan kuɗin Malam Muzayyanu. (shafi 18-24) da zarcewa zuwa Jabalakaf (shafi 24-40). A hanyarsa zuwa Kan'ana da Jabalakaf ya yi ta haɗuwa da hatsari iri-iri. A hanya har ya ceto wata yarinya da zai aura 'yar sarkin Masar. (shafi na 18-40)
- i) Bayan Indo ya gama abin da ya je yi a Jabalakaf, sai ya tafi Masar don ya sadu da 'yar Sarkin Masar Gimbiya Mubarakatu, wadda ya ceto daga wani maridi mai suna Rumbunbaushe. Ya auri Gimbiya Mubarakatu daga nan suka je Bokhara ganin gida. Suka koma can Masar inda suka haifi ɗansu Umaru Sanda. Daga karshe Dangana (Abdul Bakara) ya ci sarautar Masar, ya zama sarkin. (Shafi na 40-43)

Idan aka dubi tsarin labarin dangane da sakin layi, za mu iya cewa wannan marubuci ya bi ka'idojin sakin-layi, sosai domin yana gwama maganganu waɗanda suke manya ne, ya haɗe su wuri guda. Aikin sakin-

layi guda, in an bi ka'ida, duk wata sabuwar magana, muhimmiya, to lalle ne a sa ta cikin sabon sakin – layi. Wato ya kamata ya kasa maganganunsa ya yi musu gabobi, ba ya bar manyan maganganu cikin sakin layi guda ba, misali shafi na 6, 17, 24, da sauransu. Haka kuma labarin ba a kasa shi zuwa babi-babi ba.

- Salon Littafin-

- a) littafin yana da salon ba da labari mai saƙar zana da rikitarwa.
- b) Akwai guntattakin labarai da yawa, kuma ga yawan garuruwa da sarakai da mutane da sauransu waƙanda ba lalle ne mutum ya kula ko ya riƙe su a zuciyarsa ba saboda ga alama ba su da muhimmanci
- c) Yana amfani da sunayen Larabawa da garuruwansu, don haka sai mutum ya ji kamar labarin ya auku a wata duniya ne can wadda bai sani ba, yawanci garuruwan irin na almara ne. Labaran dadanni, aljanu da maridai ya ba labarin siffar tatsuniya da almara.

Daga karshe, muna iya cewa salon wannan marubuci mai armashi, gargadi da ƙarfafa guiwa ne, domin in kana karanta labarin, duk da mutum yana jin cewa almara yake karantawa ba rayuwa ta haƙifa ba, mutum zai so ya ci gaba da karatun. To amma salon, musamman da ya zama jigon labarin ba fitacce ba ne sosai, yana da ɗan tsauri, musamman ga yara.

- Tauraron Littafin – akwai mutane da yawa, amma kaɗan ne fitattu.

Wadanda suka taka rawa a littafin sun haɗa da:

- a) Dangana
- b) Indo Ajanaku
- c) Ramatu
- d) Malam Muzayyanu
- e) Nur
- f) Maridi Kamfaraji
- g) Munir
- h) Mariya
- i) Nuruddin
- j) Dada Saratu
- k) Hausatu
- l) Boka Shabbaki
- m) Da sauransu.

AUNA FAHIMTA

- 1) Ta yin la'akari da misalin tarken rubutaccen zube da aka kawo, yi tarken littafin Jiki Magayi na R.M East da J.T Usman.
- 2) Shin akwai bambance- bambance a matakan tarken zube na baka da rubutacce?

4.0 KAMMALAWA

Wannan darasi kamar yadda kunshiyarsa ta nuna, an kawo matakan tarken adabin Hausa na Zube. Bugu da ƙari, an kawo bayanai game da zubi da tsari, da jigo, da salo da sarrafa harshe. An ƙarfare ne da kawo misalan tarken zube na baka da rubutacce.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Matakan tarken adabin Hausa na zube
- Zubi da tsarin zube
- Salo da sarrafa harshe
- Misalan tarken zube na baka da rubutacce.

6.0 JINGAR AIKI

3) Yi bayani game da waɗannan matakan tarken zube

- Zubi da tsari
- Jigo
- Salo da sarrafa harshe

4) yi sharhi game da matakai na tarken zube na baka tare da misalai.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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KASHI NA 4

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Matakan Tarken Adabin Hausa Na Wasan Kwaikwayo

3.1.1 Zubi Da Tsari

3.1.2 Jigo

3.1.3 Taurari

3.1.4 Misalan Tarken Wasan Kwaikwayon Hausa

3.1.4.1 Wasan Kwaikwayo Na Gargajiya

3.1.4.1 Rubutaccen Wasan Kwaikwayo

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a fahimci abubuwa da suka shafi matakan tarken adabin Hausa na wasan kwaikwayo. Sa'annan a samar da bayanai da suka danganci zubi da tsari da jigo da taurari a mataki na farko. Daga bisani a kalli misalan tarken wasan kwaikwayon Hausa ta hanyar fedɛ wasan kwaikwayo na gargajiya da kuma rubutacce.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game da:

- Matakan Tarken Adabin Hausa na wasan kwaikwayo

- Zubi da Tsari
- Jigo
- Taurari ko ‘Yan Wasa
- Misalan Tarken Wasan Kwaikwayo na Gargajiya da Rubitaccen Wasan Kwaikwayo.

3.0 KUNSHIYAR DARASI

3.1 MATAKAN TARKEN ADABIN HAUSA NA WASAN KWAIKWAYO

Masana adabin Hausa sun shimfiɗa yadda za a yi wa wasan kwaikwayo nazari da sharhi bisa zaɓaɓɓun mata kai kamar haka:

3.1.1 ZUBI DA TSARI

Zubin wasa ya ta’allaƙa ne a kan yadda marubucin wasan kwaikwayo ya kuƙulla matsaloli tun daga farko zuwa kololuwa da kuma yadda aka warware matsalolin daga farshe. Haka zalika tsari a wasan kwaikwayo yana mayar da hankali ne a kan yadda aka shirya wasa cikin shiga da fita ko kashi-kashi ko fita- fita. A farkashin zubi da tsarin wasan kwaikwayo, akan yi sharhi a kan waɗannan:

- Zubi da Tsari na gaba ɗaya

- Zubi da Tsarin Filla- Filla- Tsarin ginin jimloli, da Tsarin Maganganun ‘Yan Wasa da Tsarin Fitowa-Fitowa da Kashi-Kashi da Tsarin Kulla Manufofin Wasan.

3.1.2 JIGO

Jigo a wasan kwaikwayo shi ne manufar wasan gaba ɗaya. Wato gundarin sakon da ke kunshe cikin wasan da ake so a nusan ga al’umma gaba ɗaya. Don haka ake sharhi a kan jigon wasan a matsayin matakin tarken wasan kwaikwayo.

3.1.3 TAURARI KO ‘YAN WASA

‘Yan wasa su ne wafanda marubucin wasan kwaikwayo ya yi amfani da su don kulla da kuma warware matsalolin da ke kunshe cikin wasan. Akan yi nazarin ‘yan wasa ta yin la’akari da abin da ɗan wasa ya aikata, da abin da ya faɗa a kansa da abin da wasu suka faɗi game da shi. A wannan mataki, a kan yi sharhi a kan ‘yan wasa ta yin la’akari da:

- Sunayensu da Siffofinsu
- Matsayinsu da Halayensu

Har ila yau, akan yi sharhi a kan Tauraron Wasa, da sharhi a kan Aiwatarwa da Tasiri.

3.1.4 MISALAN TARKEN WASAN KWAIKWAYON HAUSA

3.1.4.1 WASAN KWAIKWAYO NA GARGAJIYA

Ko da jin sunansa ma, wasan kwaikwayo ya rigaya ya bayyana kansa.

Wato akwai alamun wasa, wato abin da yake raha, akwai kuma alamun kwaikwayo, wato aikata wani abu don kwatanta yadda ake yinsa, don wani ya gani ko wadansu su gani, su gane kyansa ko muninsa. Wasan kwaikwayo wasa ne da ake aiwatar da wata matsala ta rayuwa cikin siffar ‘yaƙini’ wato zahiri ko kuma a rubuta shi.

Yin la’akari da wannan bayani game da wasan kwaikwayo, za a iya cewa wasan kwaikwayo dadadɗiyar al’ada ce a cikin rayuwar Hausawa. Akwai al’adu da dama waɗanda suka danganci wasan kwaikwayo tun kafin a fara rubuta littattafan wasan kwaikwayo cikin Hausa. Su waɗannan al’adu kuma akwai waɗanda yara ko samari suke kwaikwaya tsakaninsu. Wannan shi za a kira wasan kwaikwayo na asali, ko na gargajiya. Wasanin kwaikwayo na gargajiya sun haɗa da:

- Wasan Dokin Kara
- Wasan ‘Yartsana
- Wasan A- Sha- Ruwa- Tsuntsaye
- Wasan Gauta
- Wasan Takkai
- Wasan Bori
- Wasan Giwa –Sha-Laka

- Wasan Kalankuwa
- Wasannin Tashe
- Da sauransu.

- TARKEN WASAN KWAIKWAYO NA GARGAJIYA

Akwai wasannin gargajiya da ke da nasaba da addinni irin su Bori, Giwa – Sha- Laka, da sauransu. Akwai kuma waƙanda ba su da dangantaka da addini irin su wasan Gauta , wasan Takkai , wasan Kalankuwa da sauransu. Wato a nan za a iya cewa Bahaushe na da tsarin wasan kwaikwayo tun tale-tale, ba koyo shi aka yi daga wajen Girkawa da Turawa ba. Don haka, akwai mata kai da aka gindaya wajen yin tarken wasan kwaikwayo na gargajiya kamar haka:

- Masu aiwatar da wasa- A nan akan yi dubi ne da waƙanda suke gudanar da wasan. Kamar yadda aka bayyana a baya, akwai wasanni da da dama da rukunin al’umma mabambanta ke gudanarwa. Akwai wasannin da yara mata da maza ke yi irin su wasan Dokin Kara da wasan ‘Yartsana da kuma waƙanda samari maza ke yi irin wasan Takkai da wanda ‘Yan mata ke yi kamar wasan Gauta da sauransu. Haka zalika akwai wasanni masu nasaba da addini da mata zalla ke yi kamar wasan Giwa –Sha- Laka da kuma wanda maza ke yi kamar wasan Bukin Buƙin Daji da sauransu.

- Lokacin Gudanar da Wasa – Wasanni irin su Gauta da Kalankuwa suna da lokaci keɓantacce da ake gudanar da su. Wato an fi yin su da lokacin kaka yayin da amfanin gona ya isa gida. A yayin da wasu ba su da wani lokaci da aka keɓe don yin su. Akan shirya ne a aiwatar idan da bukar haka.

- Wuri- Nazarin wurin da ake gudanar da wasan kwaikwayo na gargajiya yana da matuƙar muhimmanci yayin tarke. Wasanni da dama suna da wurare da ake yin su. Misali wasan Gauta ɗaya ne daga cikin wasannin da akan shirya shi a wuri na musamman wato a fada. Mata kuyangi ke yin shiga irin ta Sarki da fadawansa suna kwaikwayon yadda aka gudanar da mulki ta yadda zai yi nuni da adalci ko zalunci da nufin sarki da fadawansa su gyara.

- Zubi da Tsarin Wasa- A wannan ƙaulin akan dubi abubuwa kamar yadda aka shirya wasa da kuma abubuwan da aka yi amfani da su yayin tsara wannan wasan kwaikwayo. Misali a wasan Dokin Kara, da yara maza ke shiryawa domin kwaikwayon yadda sarki da hakimai ke gudanar da rangadi a lokacin bukukuwan hawan sallah. Yaran sukan sami kara su lankwasa shi ta yadda zai ba da siffar doki, sa’annan a yi masa kwalliya da kyallaye. Daga nan yara kan yi amfani da gallura (kala) da suka jika a

ruwa don shafa wa dokin karan. Ta haka za su yi shiga irin na sarki da hakimai suna kwaikwayon yadda ake rangadi a yayin bukin sallah.

- Kayayyakin ‘Yan Wasa- Akan yi sharhi game da shiga da kayayyakin ‘yan wasa don bambanta tsakanin wasanin. Misali wasan Giwa-Sha-Laka wanda yake galibi mata ne ke aiwatarwa, sukan yi shiga na musamman. Uwar Bori ce ke ba da umurnin kayan da kowace za ta sanya, wato sukan daura bakar zane na saki babu riga, ba dan kwali. Bugu da fari, sukan yi amfani da tabo su shafa a jikinsu tare da daure rassa guda biyu a kai daga hagu zuwa dama kamar kaho da wani abu kamar haure (hakori) da suke sakawa a baki. Har ila yau, A wasan Dokin Kara, kayayyakin ‘yan wasa akasari manyan riguna ne kamar babbar riga da alkyabba da rawani da sauransu.

- Jigon Wasa- A nan akan yi dubi ne da manufar gudanar da wasa. Wasannin kwaikwayon gargajiya na Hausa suna da manufofi mabambanta. Misali, jigon wasan Takkai shi ne gargadi ga matasa kan illar aikata ayyukan da ba su dace ba a cikin al’umma.

3.1.4.1 RUBUTACCEN WASAN KWAIKWAYO

Rubutaccen wasan kwaikwayo abu ne wanda bai dade da samuwa ba.

Dangane da tarihin rubutaccen, za a iya cewa sabon lamari ne don kuwa sai a

karni na ashirin ya samu bayan zuwan Turawa. Malumfashi (2009) na da ra'ayin cewa littafin farko na wasan kwaikwayo cikin harshen Hausa da aka buga, shi ne wanda shugaban Hukumar Talifi Dr. R.M East da haɗin guiwar Alhaji Abubakar Imam da Malam Basankare suka wallafa mai suna *Six Hausa Plays* a shekarar 1936.

Wasan kwaikwayo na farko da ɗan kasa ya wallafa shi ne *Wasan Marafa* na Abubakar Tunau a 1949. Sai waɗanda suko biyo bayansa irin su *Malam Inkuntum* da *Zamanin Nan Namu* da *Kulba na Barna* da *Jatau Na Kyallu* da *Matar Mutum Kabarinsa* da sauransu.

- TARKEN RUBUTACCEN WASAN KWAIKWAYON

A yayin da aka zo yin nazarin rubutaccen wasan kwaikwayo, akwai mata kai da masana suka gindaya. Don haka waɗannan mata kai sun hada da:

- ZUBI DA TSARI A WASAN KWAIKWAYO (PLAYS)

A wasan kwaikwayo kuwa, tsari na fitowa ta yanayin shiga da fita ne wato *act(s) and scenes* ke nan a harshen Ingilishi. Shiga a wasan kwaikwayo na nufin wani babban kaso da ya ƙunshi abubuwa na zubi a wasa. Fita kuwa na matsayin ƙaramin kaso ne a wasa. Akan sami fita, ko fita-fita ne a ƙarƙashin shiga a cikin wasan kwaikwayo. Ga misalin shiga da fita a *Wasan Uwar Gulma*

na Mohammed Sada (1968). A *Uwar Gulma*, za a ga ya tsara shi ne ta hanya kamar haka:

Shiga ta ɗaya tana da fita guda biyu

Shiga ta biyu tana da fita guda ɗaya

Shiga ta uku tana da fita guda biyu

Shiga ta huɗu tana da fita guda ɗaya

Shiga ta biyar tana da fita guda biyu

Shiga ta shida tana da fita guda ɗaya.

Zubi dai na nufin basirar da marubuci ya yi amfani da ita wajen kuɓkula zaren wasan kwaikwayo.

JIGO

Ba za a gushe ba a wajen nazarin adabi har sai an san abin da ake nufi da jigo wato *theme* a Ingilishi. Shi jigo yana nufin babban sakon da adabi (literary text) yake son ya isar ga mai karatu. Idan aka kara nutsawa cikin adabi da neman sanin jigo kamar a wasan kwaikwayo, za ka gane duk kokawar da marubuta suke yi shi ne na isar da saƙo ga al’umma. Misali daga *Wasan Uwar Gulma* (1968), A cikin wasan, Mohammed Sada ya yi ƙoƙarin nuna mana illar auren dole ne a wasan kamar yadda iyayen Halima suka ƙwaƙuli Hayatu kafin su ba shi auren ta.

Tun da Hayatu sayen Halima ya yi daga wajen iyayenta, ai a haukarsa ba laifi ba ne idan ya wulakanta ta. Ta haka ne yake hana ta abinci, sannan ga azabar duka. Idan kuma ta je gidan iyayenta, mahaifinta, Malam Haruna ya koro ta domin ya san abin da ya karɓa daga wajen mijinta Hayatu kafin a yi auren.

Zai kyautu a sake ganin wani misalin a wasan kwaikwayo. *Wasan Jatau Na Kyallu* nuni ya yi da illar auren karuwa, kamar yadda Malam Jatau ya auri Madam Jiniya wadda ta koma Kyallu wato sunanta na yanka, bayan ta auri Malam Jatau din.

A cikin wannan wasan, an nuna mana yadda Kyallu ta yi sanadiyyar raba Malam Jatau da ‘yan’uwansa dāya bayan dāya, sannan ta koma kan abokansa da kuma abokan arzikinsa. Ba ta tsaya a nan ba, har matansa, Uwar gida wadda ya aura tun suna da jajayen sawu da kuma ‘yar‘uwar zamanta, Baranya. Su ma duk ta sa Malam Jatau ya sake su, sannan ya tijara su. Kyallu dai kamar yadda kawarta Shamuwa ta fada a cikin wasan, ba ta je domin ta yi zaman aure ba ne. Ta aure shi ne domin ta ci arziki, ta kuma yi kaca-kaca dashi mijin in halin hakan ya samu. A sanadiyyar wannan auren sai da ta tatuke Malam Jatau, ya tsiyace ba shi da ko na cin abinci. Daga karshe kuma, ta kai kararsa gaban alkali tana so a raba auren. Haka kuma aka yi, domin an raba su, kowa ya kama gabansa. Shi ya tafi kurkuku. (jarun); ita kuma ta san inda dare ya yi mata.

Yanzu, nazari zai janye ka zuwa ga koyon abin da ake nufi da taurari (characters) da ‘yanwasa (dramatis personae). Su taurari ana samun su ne a wajen zube (novels); ko rubutacce ko kuma habarce (narratives). ‘Yanwasa kuwa a wasan kwaikwayo kadai ake samun su.

AUNA FAHIMTA

- 1) Ta yin la’akari da misalin tarken rubutacciyar wasan kwaikwayo da aka kawo, yi tarken wasan kwaikwayon *Uwar Gulma* na Muhammad Sada.

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, an kawo matakan tarken adabin Hausa na wasan kwaikwayo. Bugu da fari, an kawo bayanai game da zubi da tsari, da jigo, da salo da sarrafa harshe. An farkare ne da kawo misalan tarken wasan kwaikwayon Hausa na baka da rubutacce.

4.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Matakan tarken adabin Hausa na wasan kwaikwayo
- Zubi da tsarin wasan kwaikwayo
- Jigo
- Taurari ko ‘Yan Wasa
- Misalan tarken wasan kwaikwayon na baka da rubutacce.

5.0 JINGAR AIKI

- 2) Yi bayani game da wadannan matakan tarken wasan kwaikwayo
 - Zubi da tsari
 - Jigo
 - Salo da sarrafa harshe
- 3) Yi sharhi game da mata kai na tarken wasan kwaikwayo na baka tare da misalai.

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RUKUNI NA 3

KASHI NA 1

- 1.0 Gabatarwa
- 2.0 Manufar Darasi
- 3.0 {unshiyar Darasi
- 3.1 Matakan Tarken Ra'i A Adabin Hausa
 - 3.1.1 Mene Ne Ra'i?
 - 3.1.2 Tarihin Samuwar Ra'i A Ta}aice
 - 3.1.2.1 Na Gargajiya
 - 3.1.2.1 Na Zamani
 - 3.1.3 Matsayin Amfani Da Ra'i A Adabi
- Auna Fahimta
- 4.0 Kammalawa
- 5.0 Ta}aitawa
- 6.0 Jingar Aiki
- 7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a samar da bayanai game da abubuwa da suka shafi matakan tarken ra'i a adabin Hausa. A wannan darasi, za a fara ne da bayyana ma'anar ra'i sa'annan a samar da bayanai da suka danganci tarihin samuwar ra'i a takaice. Bugu da kari, za a yi dubi da ra'i na gargajiya da na zamani. Daga karshe, a yi tsokaci game da matsayin amfani da ra'i a adabi.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game:

- Matakan Tarken Ra'i A Adabin Hausa
- Ma'anar Ra'i
- Tarihin Samuwar Ra'i A Takaice
- Ra'i na Gargajiya
- Ra'i na Zamani
- Matsayin Amfani da Ra'i A Adabi.

3.0 KUNSHIYAR DARASI

3.1 MATAKAN TARKEN RA'I A ADABIN HAUSA

3.1.1 MENE NE RA'I?

Kalmar ra'i tana da ma'anoni daban-daban a cikin ilimi, kuma ma'anoninta sun danganci irin fuskar da aka kalla da ita, da kuma batun da ake magana kansa. Idan aka bi salsalar kalmar, asalinta daga Girkanci ne wato *theoria*, da Ingilishi kuma *theorem* ko *theory* da ke nufin 'zurfin tunani' ko 'ra'ayin' da ba shi da cikakken bayani na gaskiya' ko abin da mutum yake gani (a ganina) da sauransu.

Kamusun 'Oxford' (1998), ya bayar da ma'anar ra'i a matsayin wani 'tunani' ko jerin tunnane-tunane waƙanda aka shawarta cewa su ne ke iya yin bayani kan wani abu da ya faru ko zzai faru.

Har ila yau, Mustapha (2019) ya ruwaito gudunmuwar masana da dama dangane da ma'anar ra'i da cewa; Warren da Welleck (1956:39) sun bayyana ra'i adabi da cewa ta kunshi wasu ka'idojin nazarin adabi da rabe-rabensu da sharuɗɗansu da sauransu, don nazarin ayyukan fasaha na fili, kamar tarken adabi da tarken tarihi. Hakan na nuni da cewa ra'i na nufin hanyoyin da masana adabi suke bi wajen nazari da fida da kuma tarken wani matani.

Bugu da kari, Ado (2017) ya taɓo yadda wasu masana suka suka bayyana ma'anar ra'i kamar haka; Kenan (2008:1) ya bayyana ra'i a matsayin wani silalin zaren 'tunani' a kan wasu batutuwa wanda ke zama a matsayin 'mizani' wanda za a iya yin amfani da shi domin auna irin abubuwan da ke aukuwa a duniya, domin a tsara abin ta yadda za a fahimce shi.

3.1.2 TARIHIN SAMUWAR RA'I A TAKAICE

Shi ra'i daɗaɗɗen abu ne a wajen nazari a duniyar adabi. Cuddon (2014) ya ruwaito cewa an fara amfani da ra'i (tilo), ra'o'i (jam'i) a wajen nazari kimanin shekara dubu biyu da dari biyar da suka shuɗe. Ya kara da cewa manyan mafalsafa na zamanin da a Turai irin su Plato da Aristo (Aristotle) har zuwa su Augustine da St Thomas Aquinos, da sauransu duk sun bayar da gudunmawa wajen amfani da ra'i a nazarin adabi.

3.1.2.1 NA GARGAJIYA

Tarken gargajiya shi ne wanda aka fara nazarin adabin al'ummar Hausawa da shi har zuwa karni na 19. Matarkansa su ne matarkan dauri da ke yin tarke a gargajiyance ba tare da wasu keɓantattun ka'idoji ba. Wannan hanya yana da wasu manufofi kamar haka:

- Duba aikin adabi a gargajiyance.
- Fito da tarihin manazarci da zamaninsa don su auna irin manufarsa da lokacin da ya yi aikin adabin
- Yin la'akari da salo da jigo da nahawu da kuma kyakkyawar manufar marubucin adabi a matsayin babban aikin tarken gargajiya.
- Fito da gudummuwar adabi ga jama'a.
- Bin tsohuwar hanyar tarke mai naci ga karatun dan'adam.
- Kula da kayan ciki ko kumshiyar aikin adabi kawai ta hanyar nazarin cikin matanin ba a wajensa ba.
- Bayyana ra'ayi a kan ingancin adabi amma ga daidaidikun matarka masu daidaidikun ra'ayoyi a kan abin da ya fito daga matanin adabi, ba a kungiyance ba.
- Su ne ke yin tarke tun kafin bullowar sababbin hanyoyin tarke na zamani.
- Bayar da daraja ga aikin adabi a ambace ba a aikace b. Misali, da kyau; da dama; ba kyau; ba yabo ba fallasa da sauransu.

3.1.2.1 NA ZAMANI

Shi ne ake gudanarwa ta amfani da hanyoyin tarke na zamani tattare da wani ra'i ko wata mazahabar tarken adabi. (Mustapha, 2018). An fara yin sa ne a tsakiyar karni na 20 a Amurka bayan bullar mazahabar 'Sababbin Matarka' a can, wadda ta fito da salon fida da nazarin kwaƙƙwafi ga matanin adabi. Hakan ya faru ne sabili da koyarwan wani mashahurin malamin tarken adabi da ke Jami'ar London wato I.A. Richards, wanda yake ya rubuta wasu littattafai guda biyu, *Principles of Literary Criticism* (1926) da *Practical Criticism* (1929). A karni na 21, an fi ba da karni ne ga karatun matani da abubuwan da ke da dangantaka da shi a wajensa. A wannan kaulin an fi ba makaranta kima fiye da masana adabi, domin a ganin masana wannan zamani, ta hanyar makaranci ne ake iya fayyace manufar aikin adabin. Wasu manufofin tarken ra'i sun hada da:

- Duba dangantakar matanin adabi da ka'idojin rayuwa da zamantakewa da akidojin wasu mutane a cikin al'umma.
- Yin fidar adabi ta hanyar kimiyyar sadarwa da al'adun zamantakewar al'umma kamar shugabanci da addini da tattalin arziki da ma kwalliyar harshe da sauransu.
- Amfani da ra'o'i ko wata hanyar da za ta jagoranci aikin matarki da tattaunawa game da ita a cikin aikin tarke.
- Amfani da wasu sharuƙa ko ka'idojin da masana suka shata gudummuwarsa ga jama'a.
- Gudanar da bincike na kimiyya da fadada nazari zzuwa wajen matani.

- Duba aikin adabi ta la'akari da fannonin rayuwar ɗan'adam daban-daban da ke a zamaninsa.

3.1.3 MATSAYIN AMFANI DA RA'I A ADABI

Amfani da ra'i musamman ga adabin Hausawa ya sami karbuwa sosai a gun masana da ɗaliban adabi. Ko shakka babu, a wannan ƙarni, yawancin ayyukan tarken adabin Hausa da ake gudanarwa, sun rataya ne ga aiki da manufofin mazahabobin zamani na duniya baki ɗaya. Hakan ya sa ake gudanar da tarken adabin Hausa da ra'o'in a matakan ilimi daban-daban, musamman a jami'o'in da ake nazarin adabin Hausa a cikinsu a wannan ƙarni na 21. Bugu da ƙari, saboda harkar amfani da ra'o'in tarken adabi ta yadu a duniya, ɗaliban da suka fita wajen Nijeriya don ƙaro ilimi, sukan dawo ne da sababbin dabaru da hanyoyin gudanar da tarken adabi a zamanance. Dalili kuwa shi ne, tarken adabi a wannan ƙarni na 21 ya karkata ne a kan danganta matanin adabi da rayuwar yau da kullum iri daban-daban da ta shafi abin da ke cikin matanin da kuma abin da ke wajensa.

Amfanin aiki da ra'i a adabi yana da fa'idojin da suka hada da:

- Saukaka aiki da samar da alkibla ta sosai ga matarki
- Zama jagora don yin aiki na ƙa'ida da bin sharuɗɗa ga matarki
- Bayar da dama har matarki ya ɗauki tunanin wasu ya yi amfani da shi
- Samar da damar yin aiki da tsari na gama-gari
- Tabbatar da tunani iri ɗaya kuma a wuri ɗaya

- Zama hanyar bibbiyar aikin matarki don gane kyawonsa ko amfani da fa'idarsa ko akasin haka.

AUNA FAHIMTA

- 1) Yi sharhi game da tarken ra'i a gargajiyan da zamanance
- 2) Ya aka ga matsayin amfani da ra'i a adabi a karni na 21?

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, ya yi dubi da matakan tarken ra'i a adabin Hausa. Sannan an kawo bayanai game da ma'anar ra'i da tarihin samuwar ra'i a takaice da kuma yadda ake tarke a gargajiyan da zamanance. An karkare ne bayanai game da matsayin amfani da ra'i a adabi.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Matakan tarken ra'i a adabi
- Ma'anar ra'i
- Tarihin samuwar ra'i a takaice
- Na gargajiya da Zamani
- Matsayin amfani da ra'i a adabi

6.0 JINGAR AIKI

4) - Yi bayani game da ma'anar ra'i.

- Kawo tarihin samuwar ra'i a takaice.

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KASHI NA 2

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Ire-Iren Ra'i A Fagen Nazarin Adabi

3.1.1 Na Wa}o}i

3.1.1.1 Wa}o}in Baka

3.1.1.2 Na Rubutattun Wa}o}i

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a samar da bayanai game da abubuwa da suka shafi ire-iren ra'i a fagen nazarin adabin Hausa. A wannan darasi, za a fara ne da nazarin ra'o'i da za a iya aza su a kan wakoki na baka da rubutattun wakoki.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce ka fahimci abubuwa muhimmai game:

- Ire-iren Ra'i A Fagen Nazarin Adabi
- Na Waƙoƙi
- Waƙoƙin Baka
- Rubutattun Waƙoƙi

3.0 KUNSHIYAR DARASI

3.1 IRE-IREN RA'I A FAGEN NAZARIN ADABI

Masana da dama sun fito da hanyoyi da suke tarken ayyukan adabi da shi a duniya. Don haka a wannan kauli zamu kalli waɗannan hanyoyi na zamani na nazarin adabi kamar yadda Mustapha (2016) ya kawo su.

- Ra'in Sigar Adabi- An kirkiro ta a shekara ta 1960 kuma ta tsiru a dalilin aikin Ferdinand De Sussure (1857-1913) mai suna, *La Language La Parole* (1914) da *Course in General Linguistics* (1916). Charles Sanders ne ya kirkiro ta da taimakon Roland Barthes da sauransu. Ta yadu zuwa Ingila da Amurka inda ta rikida ta zama mazhabar Bi-ka'ida a kasar Rasha. Wasu daga cikin manufofin wannan hanya na nazari sun hada da; feda tsarin da aka rubuta adabi kansa da amfani da wasu alamomin cikin matanin adabi don gano ma'anar boye da kwarangwal na aikin adabi.

- Ra'in Neman 'Yancin Mata- Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of Women* (1792), sa'annan a shekara 1929, Virginia Wolf ta samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanyar nazarin adabi ta yadu a 1960 zuwa Faransa da Jamus da sauran kasashen duniya. Kafan daga cikin manufin wannan hanya na nazarin aikin adabi sun hada da; neman 'yanci da daidaito tsakanin maza da mata da neman bunkasa tattalin arziki mata da hadin kansu don su yi yaƙi da irin daniyar da maza ke yi musu a madafan iko.
- Ra'in Mazahabar Markisanci- Wannan hanyar ta nazari ta fara tashe ne daga Jamus a shekarar 1845 a dalilin tunanin wani mashahurin ɗan gurguzu mai suna Karl Henreich Marx (1818-1883) wanda ya kirkiro ta. Ya sami goyon bayan Terry Eagleton da George Lucaks da sauransu. Mazhabar ta yadu zuwa Ingila da Amurka sa'annan ta isa wasu kasashen bayan yakin duniya na biyu. Daga cikin manufin akwai; gano dangantakar da ke akwai tsakanin adabi da tattalin arzikin al'umma da kuma gwagwarmayar neman iko tsakanin masu mulki da talakawa. Tana la'akari da yadda adabi ke fito da irin fafutukar neman matsayi a cikin al'umma.
- Ra'in Ban Tausayi- Wannan hanyar ta nazarin adabi ta samo asali ne tun lokacin daular Girka a karni na 6. Wadanda suka kirkiro ta sun hada da Aristotle da ya rubuta *Poetics*, da Sophocles da ya rubuta *Oedipus*, da kuma

a Ingila da Shakespeare ya rubuta *Romeo and Juliet* da sauransu. Ta yadū zuwa Roma da Ingila a cikin karni na 16-17 da Amurka da Faransa da sauran kasashen Turai. Wasu daga cikin manufofin wannan mazahaba sun hada da; yadda ake samun labarin ban tausayi na wani babban tauraro ta yadda ya sha wahala ko ma ya mutu a dalilin takaici ko ramuwar gayya ko wani sakaci da ya yi, a cikin aikin adabi. Tana fito da yadda wasu suka shiga cikin bakin ciki da salwantar rayuwa a al'umma.

- Ra'in Zahiranci da Duniyar Almara da Raha- wadannan mazahabobi ne guda biyu. Mazahabar zahiranci an kirkiro ta ne a shekarar 1830 a Faransa. Wadanda suka kirkiro ta sun hada da Gustave Flubert da Honor da Belzac da George Eliot da ta rubuta Adam Bede (1859) da sauransu. Ta yadū zuwa Ingila da Amurka da Rasha a cikin karni na 19-20. Manufofinta sun hada da; nazarin halayen dan'adam na zahiri a cikin al'ummarsa, kamar wahala da musgunawa da danniya ta hanyar manazarta adabi masu son gamsar da masu karatu ko sauran ayyukansu na adabi.

Ita kuwa mazahabar Almara da Raha an kirkiro ta ne a shekarar 1825 a Jamus ta hanyar Henry James da Kafka da Rosemary Jackson da sauransu. Ta yadū zuwa Ingila a dalilin ayyukan Edward Lear da ya rubuta, *A Book of Nonesense* (1846) da na Christian Anderson mai suna, *The Improviser* (1835). Wasu daga cikin manufofin wannan hanyar nazari sun hada da; duba yadda adabi ke samar da abin karatu mai ban sha'awa da mamaki na labaran wasu jarumai ko na tsafe-

tsafe ko na balaguro zuwa wata duniyar mamaki, wadanda labaran ba su faru ba, ko mutanen da ba su ma rayu ba.

- Ra'in A- Tsara- Baiti- An samar da wannan hanya ne a cikin karni na 19 a dalilin ayyukan wasuadibai kamar S.T Coleridge. Manufofinta sun hada da duba tsarin rubutacciyar waka da sassanta na ciki da waje. Har ila yau, wannan hanya tana la'akari da karikitan da waka ta kunsu da kula da yadda ake yayyanka ta, kamar karinta da amsa-amonta da baitinta da sauransu.

3.1.1 NA WAKOKI

Akwai ra'o'i da dama da ake amfani da su a yi tarken wakoki musamman rubatattu. Kafan daga cikin wadannan ra'o'i sun hada da: ra'in A- Tsara- Baiti da ra'in Sigar Adabi, da ra'in Markisanci da ra'in Matantaka da sauransu.

3.1.1.1 WAKOKIN BAKA

A bangaren wakokin akwai ra'o'i da dan dama wadanda za a iya aza su don yin nazari. Wakokin baka su ne nau'in wakokin da ake rerawa cikin wani sauti na musamman da ake tsarawa da ka a kuma wanzar ta baka. Misali ra'i da ake iya nazarin wakar baka da shi shi ne:

- Ra'in Awon Baka – wannan hanya ta nazarin awon baka hanya ce wadda ta kunshi nazarin amsa-amon kari da hawa da saukar murya da layuka da diya duk a wakokin baka. Wanda ya kirkiro wannan ra'i shi ne Milman Parry (1935) daga bisani Albert Lord (1937, 1950, 1951), David Bynum,

Novi Pazart (1954), Besmer (1971), King (1967), Schun (1967) suka biyo baya. Abubuwan da akan kula da su a wannan ra'i sun haɗa da:

- a) layukan ɗan waka;
- b) kulli da kari ta hanyar hawa da sauka da saukar sauka;
- c) amsa-amon kari;
- d) takida;
- e) rerawa;
- f) gidan dara na kari;
- g) da sauransu.

3.1.1.2 NA RUBUTATTUN WAKOKI

Idan aka zo batun ɗora ra'o'i a kan rubutattun wakoki, akwai ra'o'i da dama da suka dace da gudanar da tarken na rubutattun wakokin. Misali irin wannan ra'o'in sun haɗa da:

- Ra'in A-Tsara- Baiti- An samar da wannan ra'i ne a cikin karni na 19 a dalilin ayyukan wasu adibai kamar S.T Coleridge da ya fara fito da manufofinta a cikin aikinsa mai suna, *Christabel* (1816) da na Gerald Manley Hopkins (d.1898) da ya rubuta, *The Windhover* (1918). Ra'in ta yaɗu daga Ingila zuwa Faransa da Italiya da Ispaniya da sauran wurare. Manufofinta sun haɗa da duba tsarin rubutacciyar waka da sassanta na ciki da waje. Har ila yau, wannan hanya tana la'akari da karikitan da waka ta

ƙunsa da kula da yadda ake yayyanka ta, kamar karinta da amsa-amonta da baitinta da sauransu.

- Ra'in Sigar Adabi - An kirkiro ta a shekara ta 1960 kuma ta tsiru a dalilin aikin Ferdinand De Saussure (1857-1913) mai suna, *La Language La Parole* (1914) da *Course in General Linguistics* (1916). Charles Sanders ne ya kirkiro ta da taimakon Roland Barthes da sauransu. Ta yadu zuwa Ingila da Amurka inda ta rikida ta zama mazhabar Bi-ka'ida a kasar Rasha. Wasu daga cikin manufin wannan hanya na nazari sun hada da; feda tsarin da aka rubuta adabi kansa da amfani da wasu alamomin cikin matanin adabi don gano ma'anar boye da kwarangwal na aikin adabi. Dangambo, A. (1980) ya yi tarke da wannan ra'i a aikinsa na "Hausa Wa'azi Verse from ca 1970: A Critical Study of Form, Content, Language and Style."

AUNA FAHIMTA

- 1) Yi bayanin ra'in Awon Baka da abubuwan da ya kunsu.
- 2) Shin za a iya dora ra'in A-Tsara-Baiti a rubutacciyar waka?

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, ya yi dubi ne da ire-iren ra'i a fagen nazarin adabi musamman na wakoki. An karkare ne bayanai game da wasu ra'o'i da za a iya nazarin wakokin baka da rubutattun wakoki da su.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Ire-iren ra'i a fagen nazarin adabi
- Ra'i na wakoki
- Ra'i na wakokin baka
- Ra'i na rubuttattun wakoki

6.0 JINGAR AIKI

- Yi sharhi game da ire-ire ra'i a fagen nazarin adabi guda uku
- Bayyana wasu ra'o'i da za a iya tarken wakokin baka da rubutattu.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

Abrams, M. H. (2005) *A Glossary of Literary Terms*. Boston: Wadsworth
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Zarruk, R. da Wasu (2012). *Sabuwar Hanyar Nazarin Hausa Don Kananan Makarantun Sakandare, na 1-3*, Ibadan: University Press PLC

KASHI NA 3

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Ire-Iren Ra'i A Fagen Nazarin Adabi

3.1.1 Na Zube

3.1.1.1 Zube Na Baka

3.1.1.2 Rubitaccen Zube

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasi za a samar da bayanai game da abubuwa da suka shafi ire-iren ra'i a fagen nazarin adabin Hausa. A wannan darasi, za a fara ne da nazarin ra'o'i da za a iya dora su a kan zube na baka da rubutaccen zube.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game:

- Ire-iren Ra'i A Fagen Nazarin Adabi
- Na Zube
- Zube na Baka
- Rubutaccen Zube

3.0 KUNSHIYAR DARASI

3.1 IRE-IREN RA'I A FAGEN NAZARIN ADABI

3.1.1 NA ZUBE

A wannan darasi, za a yi dubi ne da ire-iren ra'o'i a fagen nazarin adabi na zube. Akwai ra'oi da dama da manazarta suka yi amfani da su domin yin tarken zuben Hausa. Waɗannan ra'o'i sun haɗa da:

- Ra'in Neman 'Yancin Mata- Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of Women* (1792), sa'annan a shekara 1929, Virginia Wolf ta samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanyar nazarin adabi ta yaɗu a 1960 zuwa Faransa da Jamus da

sauran kasashen duniya. Kadɓan daga cikin manufofin wannan hanya ta nazarin aikin adabi sun haɗa da; neman ‘yanci da daidaito tsakanin maza da mata da neman bunkasa tattalin arziki mata da haɗin kansu don su yi yaƙi da irin daniyar da maza ke yi masu a madafan iko.

- Ra’in Zahiranci da Duniyar Almara da Raha- waɗannan mazahabobi ne guda biyu. Mazahabar zahiranci an kirkiro ta ne a shekarar 1830 a Faransa. Waɗanda suka kirkiro ta sun haɗa da Gustave Flubert da Honor da Belzac da George Eliot da ta rubuta Adam Bede (1859) da sauransu. Ta yaɗu zuwa Ingila da Amurka da Rasha a cikin karni na 19-20. Manufofinta sun haɗa da; nazarin halayen ɗan’adam na zahiri a cikin al’ummarsa, kamar wahala da musgunawa da daniya ta hanyar adibai masu son gamsar da masu karatu ko sauran ayyukansu na adabi.

Ita kuwa mazahabar Almara da Raha an kirkiro ta ne a shekarar 1825 a Jamus ta hanyar Henry James da Kafka da Rosemary Jackson da sauransu. Ta yaɗu zuwa Ingila a dalilin ayyukan Edward Lear da ya rubuta, *A Book of Nonsense* (1846) da na Christian Anderson mai suna, *The Improviser* (1835). Wasu daga cikin manufofin wannan hanya ta nazari sun haɗa da; duba yadda adabi ke samar da abin karatu mai ban sha’awa da mamaki na labaran wasu jarumai ko na tsafe-tsafa ko na balaguro zuwa wata duniyar mamaki, waɗanda labaran ba su faru ba, ko mutanen da ba su ma rayu ba.

- Ra’in Tarken Sassan Adabi- Furniss, G. (1996) a cikin littafinsa mai suna , *Prose, Poetry and Popular Culture in Hausa*, ya yi tarken sauran littattafan

zuben Hausa, inda ya duba kagaggun labarai a kan Tarken Sassan Adabi (Genre Criticism). Aikinsa yana daga cikin waƙanda suke da tasirin mazahabar da manufofinta.

- Ra'in Tarihin Adabi- Malumfashi, A.I (2009) a cikin littafinsa na *Adabin Abubakar Imam*, ya yi tarken wasu rubuce-rubucen adabi na Abubakar Imam Kagara ta amfani da manufofin Ra'in Tarihin Adabi (Historicism/Literary History). Ya yi amfani da manufofin ne wajen tarken tubalan ginin adabin Abubakar Imam.
- Ra'in Tarken Salo- Mukhtar, I. (1990) a aikinsa na digiri na uku a kan salo mai suna, 'A Stylistic Device in Suleiman Ibrahim Katsina's Hausa Novels' ya yi tarken salo tare da fito da wasu ra'ayoyi ko muzahabobin tarken salo da dama, ta fuskar tarken salo na amfani da harshe (linguistic stylistics) a kan wasu kalmomi da sassa da kuma jimlolin harshe.
- Ra'in Tarken Kwatanci- Hassan, Bilkisu, Y. (2010) a cikin aikinta mai taken 'Kwatanta Salon Bilkisu Ahmed Funtuwa (BAF) da Bilkisu Yusuf Ali (BYA) a Ma'aunin Harshe' ta kwatanta littafin BAF mai suna *Matsalarmu A Yau* da na BYA mai suna, *Wutar Kara* ta amfani da salailansu da suka fito cikin littattafan kamar na karin harshe da rukunan nahawu da kirar jimla da sauransu. Ta yi amfani da manufofin ra'in tarken kwatancin adabi ne.

3.1.1.2 ZUBE NA BAKA

Manazarta sukan yi amfani da ra'o'i da dama wajen yin tarken zube na baka kamar tatsuniya wanda yake ginshiki ne a fagen zube na baka din. Misalin ra'o'i na tarken zube na baka sun hada da:

- Ra'in Gudummuwar Adabi ga Al'umma- wannan ra'i ta fi mayar da hankali ne ga rawar da adabi yake takawa a hali na zamantakewa. Kuma tana duba yadda adabi yake tafiya da al'adu da fasahohi na al'umma da suke dafa inganta rukunonin rayuwa. Ana iya amfani da wannan ra'i ga adabin baka ko sana'o'i duk da dai ana ganin ba lallai ba ne adabin ya karfafa al'adun al'umma ba.
- Ra'in Tunani da Hankalin Dan'adam- wannan hanyar nazari ta tunani da hankalin dan'adam hanya ce ta bayyana akidoji na cikin adabi a matsayin matsaloli na sarrafa bukatun dan'adam. Misali, dodanni da mayu da miyagun abubuwa, hoton duhun dare ne da kuma son dakushe ramuwar gayya.
- Ra'in Nazarin Al'adu- wannan ra'i ta nazarin al'adu hanya ce wadda take karfafa nazarin adabi bisa al'adun al'umma a zangunan rayuwa. Masana na wannan ra'i sun ayyana adabin da sunan adabin rayuwar dan'adam ko adabin gargajiya. Shi wannan ra'i ya game har da bayyanannar al'ada da fasaha kamar masana'antu da kayayyakin aikinsu da sauransu.
- Ra'in Tsari (Kira) – ita wannan ra'i ta tsari tana karfafa kirar adabi ce wadda ta fara bulla a doron kasa tun kafin shekarar 1960. An sami manazarta adabi wadanda suka gabatar da ayyuka a kanta tun daga

wajejen 1928 kamar Vladimir Propp daga Rasha (1928), Andre Jolles daga Jamus (1930), Lord Raglan (1936) da sauransu. Propp (1928), wanda ya fara bayyana wannan ra'i ta tsarin adabi ko kirarsa yana cewa wannan nazari ya kunshi bayanib sigar labari ne dangane da ginshinkansa da kuma haduwarsa da juna. Shi ko Dundes (1964) ya fadada wannan hanya ne ta fuska biyu; ta cewa tsarin labari na bisa jayayya ne tsakanin daidaituwa ko rashinta wato dai samu ko rashi, misali Dodo ya kwashe duk ruwan gari (a tatsuniya) rashi ne, amma wani ya kwato wa mutane samarwa ne. Fuska ta biyu kuwa yana ganin ginshikan adabin labari na iya zama kashi huɗu. Kamar a tatsuniya za a iya samun; doka, saba doka, sakamakon saba doka, yunkurin tsira.

3.1.1.2 RUBUTACCEN ZUBE

A wannan darasi, za a yi dubi da ra'o'i da ake iya tarken rubutattaccen zube da shi. Rubutaccen zube dai, ya danganci rubutu irin na littattafan kagaggun labarai na cikin littafi irin su *Ruwan Bagaja*, *Jiki Magayi*, *Shaihu Umar* da sauransu. Misalan ra'o'i da ake tarken rubutun zube da su sun hada da:

- Ra'in Neman 'Yancin Mata- Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of women* (1792), sa'annan a shekara 1929, Virginia Wolf ta

samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanyar nazarin adabi ta yadu a 1960 zuwa Faransa da Jamus da sauran kasashen duniya. Kafan daga cikin manufin wannan hanya na nazarin aikin adabi sun hada da; neman 'yanci da daidaito tsakanin maza da mata da neman bunkasa tattalin arziki mata da hadin kansu don su yi yaƙi da irin daniyar da maza ke yi musu a madafan iko.

- Ra'in Tarken Salo- Mukhtar, I. (1990) a aikinsa na digiri na uku a kan salo mai suna, 'A Stylistic Device in Suleiman Ibrahim Katsina's Hausa Novels' ya yi tarken salo tare da fito da wasu ra'ayoyi ko muzahabobin tarken salo da dama, ta fuskar tarken salo na amfani da harshe (linguistic stylistics) a kan wasu kalmomi da sassa da kuma jimlolin harshe.
- Ra'in Zahiranci da Duniyar Almara da Raha- waɗannan mazahabobi ne guda biyu. Mazahabar zahiranci an kirkiro ta ne a shekarar 1830 a Faransa. Waɗanda suka kirkiro ta sun haɗa da Gustave Flubert da Honor da Belzac da George Eliot da ta rubuta Adam Bede (1859) da sauransu. Ta yadu zuwa Ingila da Amurka da Rasha a cikin karni na 19-20. Manufofinta sun haɗa da; nazarin halayen ɗan'adam na zahiri a cikin al'ummarsa, kamar wahala da musgunawa da daniya ta hanyar adibai masu son gamsar da masu karatu ko sauran ayyukansu na adabi. Ita kuwa mazahabar Almara da Raha an kirkiro ta ne a shekarar 1825 a Jamus ta

hanyar Henry James da Kafka da Rosemary Jackson da sauransu. Ta yadu zuwa Ingila a dalilin ayyukan Edward Lear da ya rubuta, *A Book of Nonsense* (1846) da na Christian Anderson mai suna, *The Improviser* (1835). Wasu daga cikin manufofin wannan hanya ta nazari sun hada da; duba yadda adabi ke samar da abin karatu mai ban sha'awa da mamaki na labaran wasu jarumai ko na tsafe-tsafe ko na balaguro zuwa wata duniyar mamaki, waɗanda labaran ba su faru ba, ko mutanen da ba su ma rayu ba.

- Ra'in Tarken Sassan Adabi- Furniss, G. (1996) a cikin littafinsa mai suna , *Prose, Poetry and Popular Culture in Hausa*, ya yi tarken sauran littattafan zuben Hausa, inda ya duba kagaggun labarai a kan Tarken Sassan Adabi (Genre Criticism). Aikinsa yana daga cikin waɗanda suke da tasirin mazahabar da manufofinta.
- Ra'in Tarihin Adabi- Malumfashi, A.I (2009) a cikin littafinsa na *Adabin Abubakar Imam*, ya yi tarken wasu rubuce-rubucen adabi na Abubakar Imam Kagara ta amfani da manufofin Ra'in Tarihin Adabi (Historicism/Literary History). Ya yi amfani da manufofin ne wajen tarken tubalan ginin adabin Abubakar Imam.

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, ya yi dubi ne da ire-iren ra'i a fagen nazarin adabi musamman na zube. An karkare ne bayanai game da wasu ra'o'i da za a iya nazarin zuben baka da rubutattaccen zube da su.

AUNA FAHIMTA

1) Yi sharhi game da wasu ra'o'i a kalla guda uku da za a iya dora su a rubutaccen zube.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Ire-iren ra'i a fagen nazarin adabi
- Ra'i na zube
- Ra'in zube na baka
- Ra'in rubuttattun zube

6.0 JINGAR AIKI

- 1) Yi sharhi game da ire-ire ra'i a fagen nazarin adabi na zube guda uku.
- 2) Bayyana wasu ra'o'i da za a iya tarken zube na baka da su.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

Abrams, M. H. (2005) *A Glossary of Literary Terms*. Boston: Wadsworth Cengage Learning.

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KASHI NA 4

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Ire-Iren Ra'i A Fagen Nazarin Adabi

3.1.1 Na Wasan Kwaikwayo

3.1.1.1 Wasan Kwaikwayo Na Baka

3.1.1.2 Rubitaccen Wasan Kwaikwayo

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a samar da bayanai game da abubuwa da suka shafi ire-iren ra'i a fagen nazarin adabin Hausa. Mataki na farko, za a fara ne da nazarin ra'o'i da za a iya dora su a kan wasan kwaikwayo na baka da rubutaccen wasan kwaikwayo.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game da:

- Ire-iren Ra'i A Fagen Nazarin Adabi
- Na Wasan Kwaikwayo
- Wasan Kwaikwayo na Baka
- Rubutaccen Wasan Kwaikwayo

3.0 KUNSHIYAR DARASI

3.1 IRE-IREN RA'I A FAGEN NAZARIN ADABI

A wannan darasi, za a yi dubi da ire-iren ra'o'i a fagen nazarin adabi musamman na wasan kwaikwayo. Akwai ra'o'i da dama da manazarta suke amfani da su don yin tarken wasan kwaikwayo.

3.1.1 NA WASAN KWAIKWAYO

Ko da jin sunansa, wasan kwaikwayo ya rigaya ya bayyana kansa. Wato akwai alamun wasa, wato abin da yake raha, akwai kuma alamun kwaikwayo, wato aikata wani abu don kwatanta yadda ake yinsa, don wani ya gani ko

wadansu su gani, su gane kyansa ko muninsa. Ra'o'in da ake tarken wasan kwaikwayo da su kuwa sun hada da:

- Ra'in Neman 'Yancin Mata- Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of Women* (1792), sa'annan a shekara 1929, Virginia Wolf ta samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanyar ta nazarin adabi ta yadu a 1960 zuwa Faransa da Jamus da sauran kasashen duniya. Kafan daga cikin manufin wannan hanya ta nazarin aikin adabi sun hada da; neman 'yanci da daidaito tsakanin maza da mata da neman bunkasa tattalin arziki mata da hadin kansu don su yi ya'ki da irin daniyar da maza ke yi musu a madafan iko.
- Ra'in Mazahabar Markisanci- Wannan hanyar nazari ta fara tashe ne daga Jamus a shekarar 1845 a dalilin tunanin wani mashahurin dan gurguzu mai suna Karl Henreich Marx (1818-1883) wanda ya kirkiro ta. Ya sami goyon bayan Terry Eagleton da George Lucaks da sauransu. Mazhabar ta yadu zuwa Ingila da Amurka sannan ta isa wasu kasashen bayan yakin duniya na biyu. Daga cikin manufinta akwai; gano dangantakar da ke akwai tsakanin adabi da tattalin arzikin al'umma da kuma gwagwarmayar neman iko tsakanin masu mulki da talakawa. Tana

la'akari da yadda adabi ke fito da irin fafutukar neman matsayi a cikin al'umma.

- Ra'in Ban Tausayi- Wannan hanyar nazarin adabi ta samo asali ne tun lokacin daular Girka a karni na 6. Wadanda suka kirkiro ta sun hada da Aristotle da ya rubuta *Poetics*, da Sophocles da ya rubuta Oedipus, da kuma a Ingila da Shakespeare ya rubuta *Romeo and Juliet* da sauransu. Ta yadu zuwa Roma da Ingila a cikin karni na 16-17 da Amurka da Faransa da sauran kasashen Turai. Wasu daga cikin manufofin wannan mazahaba sun hada da; yadda ake samun labarin ban tausayi na wani babban tauraro ta yadda ya sha wahala ko ma ya mutu a dalilin takaici ko ramuwar gayya ko wani sakaci da ya yi, a cikin aikin adabi. Tana fito da yadda wasu suka shiga cikin bakin ciki da salwantar rayuwa a al'umma.

3.1.1.1 WASAN KWAIKWAYO NA BAKA

Wasan kwaikwayo dadadfiyar al'ada ce a cikin rayuwar Hausawa. Akwai al'adu da dama wadanda suka danganci wasan kwaikwayo tun kafin a fara rubuta littattafan wasan kwaikwayo cikin Hausa. Su wadannan al'adu kuma akwai wadanda yara ko samari suke kwaikwaya tsakaninsu. Wannan shi za a kira wasan kwaikwayo na asali, ko na gargajiya. Wasanin kwaikwayo na gargajiya sun hada da:

- Wasan Dokin Kara
- Wasan 'Yar Tsana

- Wasan A- Sha- Ruwa- Tsuntsaye
- Wasan Gauta
- Wasan Takkai
- Wasan Bori
- Wasan Giwa –Sha-Laka
- Wasan Kalankuwa
- Wasannin Tashe
- Da sauransu.

Wasu daga cikin ra'o'in da za a iya tarken wasan kwaikwayo na baka sun hada da:

- Ra'in Gudummuwar Adabi ga Al'umma- wannan ra'i ta fi mayar da hankali ne ga rawar da adabi yake takawa a hali na zamantakewa. Kuma tana duba yadda adabi yake tafiya da al'adu da fasahohi na al'umma da suke dafa inganta rukunonin rayuwa. Ana iya amfani da wannan ra'i ga adabin baka ko sana'o'i duk da dai ana ganin ba lallai ba ne adabin ya karfafa al'adun al'umma ba.
- Ra'in Nazarin Al'adu- wannan ra'i ta nazarin al'adu hanya ce wadda take karfafa nazarin adabi bisa al'adun al'umma a zangunan rayuwa. Masana na wannan ra'i sun ayyana adabin da sunan adabin rayuwar dan'adam ko adabin gargajiya. Shi wannan ra'i ya game har da bayyanannar al'ada da fasaha kamar masana'antu da kayayyakin aikinsu da sauransu.

3.1.1.2 RUBUTACCEN WASAN KWAIKWAYO

Wasan kwaikwayo, kamar yadda sunan ya nuna, wasa ne da ake gina shi kan kwaikwayon wani labari, ko wata matsala ta rayuwa da ake son nusarwa ga jama'a. Akan aiwatar da labarin, matsalar da saursansu cikin siffar 'yaƙini' wato zahiri. Rubutaccen wasan kwaikwayo kuwa shi ne wanda ake rubutawa a littattafai don karantawa. Dangane da ra'o'in da ake tarken rubutacciyar wasan kwaikwayo kuwa, akwai su da dama da manazarta suka yi amfani da su a aikace-aikacensu. Wasu da daga cikin ra'o'in sun hada da:

- Ra'in Ban Tausayi- Wannan hanyar nazarin adabi ta samo asali ne tun lokacin daular Girka a karni na 6. Wadanda suka kirkiro ta sun hada da Aristotle da ya rubuta *Poetics*, da Sophocles da ya rubuta *Oedipus*, da kuma a Ingila da Shakespeare ya rubuta *Romeo and Juliet* da sauransu. Ta yadu zuwa Roma da Ingila a cikin karni na 16-17 da Amurka da Faransa da sauran kasashen Turai. Wasu daga cikin manufin wannan mazahaba sun hada da; yadda ake samun labarin ban tausayi na wani babban tauraro ta yadda ya sha wahala ko ma ya mutu a dalilin takaici ko ramuwar gayya ko wani sakaci da ya yi, a cikin aikin adabi. Tana fito da yadda wasu suka shiga cikin bakin ciki da salwantar rayuwa a al'umma.
- Ra'in Mazahabar Markisanci- Wannan hanyar nazari ta fara tashe ne daga Jamus a shekarar 1845 a dalilin tunanin wani mashahurin dan gurguzu mai suna Karl Henreich Marx (1818-1883) wanda ya kirkiro ta. Ya sami

goyon bayan Terry Eagleton da George Lucaks da sauransu. Mazhabar ta yadu zuwa Ingila da Amurka sannan ta isa wasu kasashen bayan yakin duniya na biyu. Daga cikin manufofinta akwai; gano dangantakar da ke akwai tsakanin adabi da tattalin arzikin al'umma da kuma gwagwarmayar neman iko tsakanin masu mulki da talakawa. Tana la'akari da yadda adabi ke fito da irin fafutukar neman matsayi a cikin al'umma.

- Ra'in Neman 'Yancin Mata- Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of Women* (1792), sa'annan a shekara 1929, Virginia Wolf ta samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanyar nazarin adabi ta yadu a 1960 zuwa Faransa da Jamus da sauran kasashen duniya. Kafan daga cikin manufofin wannan hanya na nazarin aikin adabi sun hada da; neman 'yanci da daidaito tsakanin maza da mata da neman bunkasa tattalin arziki mata da hadin kansu don su yi ya'ki da irin daniyar da maza ke yi musu a madafan iko.

AUNA FAHIMTA

1) Yi sharhi game da waɗannan ra'o'i na wasan kwaikwayo:

* Ra'in Markisanci

* Ra'in Ban Tausayi

* Ra'in Nazarin Al'adu

* Ra'in Gudunmuwar Adabi ga Al'umma

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, ya yi dubi ne da ire-iren ra'i a fagen nazarin adabi musamman na wasan kwaikwayo. An farkare ne bayanai game da wasu ra'o'i da za a iya nazarin wasan kwaikwayo na baka da rubutattacce.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Ire-iren ra'i a fagen nazarin adabi
- Ra'i na wasan kwaikwayo
- Ra'in wasan kwaikwayo na baka
- Ra'in rubuttattun wasan kwaikwayo

6.0 JINGAR AIKI

- Yi sharhi game da ire-ire ra'i a fagen nazarin adabi na wasan kwaikwayo guda uku
- Bayyana wasu ra'o'i guda biyu tare da misalai da za a iya tarken wasan kwaikwayo na baka da su.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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KASHI NA 5

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Bayani Game Da Wasu Zaƙaƙun Ra'o'i A Fagen Nazari

3.1.1 Ra'in Tarken Adabi (Literary Theory)

3.1.2 Ra'in Matantaka/Macentaka (Feminism)

3.1.3 Ra'in Tarihin Adabi (Literary Historical Theory)

3.1.3 Ra'in Makisanci a Fagen Adabi (Marxist Theory in Literature)

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

Ra'i dadadden abu ne a wajen nazari a duniyar adabi. Cuddon (2014) ya ruwaito cewa an fara amfani da ra'i (tilo), ra'o'i (jam'i) a wajen nazari kimanin shekara dubu biyu da dari biyar da suka shude. Ya fara da cewa manyan mafalsafa na zamanin da a Turai irin su Plato da Aristo (Aristotle) har zuwa su Augustine da St Thomas Aquinos, da sauransu duk sun bayar da gudummuwa wajen amfani da ra'o'i daban-daban a fagen nazari.

2.0 MANUFAR DARASI

A wannan darasin za a warware bayanai game da wasu zaɓaɓɓun ra'o'i a fagen nazari. Hakan zai taimaka wa dalibai wajen sanin waɗannan ra'o'i da kuma iya yin bayani a kansu.

3.0 KUNSHIYA

A nan, za a kalli wasu ra'o'i ne da masana suka yarda cewa za a iya amfani da su a wajen tarke adabi domin a tabbatar cewa ga manufar marubuci. Ra'o'in da za a nazarta sun hada da na; Tarken Adabi, da Matantaka (Feminism), Tarihin Adabi da kuma ra'in Markisanci a fagen Adabi (Marxism). Ba wai iyakacinsu ke nan ba, a'a, an dan gutsuro ne kawai kafin a sake haɗuwa da su a wani kwas din a gaba.

3.1 BAYANI GAME DA WASU ZABABBUN RA'O'I A FAGEN NAZARI

Ra'i yana fokarin daddale irin tunanin da manazarci ya yi ne dangane da adabin da yake nazarta ta hanyar kwaƙulo tunanin da fasihi ya yi amfani da shi a wajen wannan adabin nasa. Abin lura shi ne, ba fasihin ne yace ga irin ra'in da na yi amfani da shi a wannan ko waccan fasahar ba. A'a, shi manazarci ne zai gano wannan abin saboda dalilai da hujjoji da yake ganin sun dace da tunaninsa. Ta yin haka, aikin adabi na iya samun nazarce-nazarce da dama masu ra'o'i daban-daban, wato waƙanda za a iya amfani da ra'o'i daban-daban wajen nazarinsu.

A wannan bigire, za a a nazarci wasu zaɓaɓɓun ra'o'i da ake ganin suna da muhimmancin gaske, kuma nazarin adabi na Hausa na amfani da su.

3.1.1 RA'IN TARKEN ADABI (LITERARY THEORY)

Tarke na nufin nazarin matani da amfani da wata ƙa'idar masana a bisa ra'ayin matarki. Wannan ra'i na tarken adabi ya dukufa ne wajen kwatantawa da yin fiɗa da fashin baƙi da tantance wasu ayyukan adabi. Tarken adabi ya haɗa da fiɗa da fassara ko tafinta da auna ƙimar aikin adabi. Daga farkon ƙarni na 20 aka riƙa yin amfani da ra'o'in tarke don fito da irin tunane-tunane da manufofin da adibai ke saka wa a cikin aikinsu, tare da nuna irin tasirin ra'o'in a cikin al'ummar da aka rubuta adabin.

3.1.2 RA'IN MATANTAKA/MACENTAKA(FEMINISM)

Wannan wani dadadden ra'i ne a duniya, ya samo asali ne daga rubuce-rubuce irin na su Mary Wollstonecraft na 1792 miladiyya a littafinta mai suna *A Vindication of the Rights of Women*. Sai kuma littafin Olive Schreiner na 1911 mai suna *Women and Labour*. Haka kuma, akwai aikin Virginia Woolf (1929) mai taken *A Room of One's Own*.

Baya ga wadannan, akwai wasu aikace-aikacen da maza masu tausaya wa mata suka yi. Za a iya misaltawa da aikin John Stuart Mill (1869) mai suna *The Subjection of Women* da na Fridrich Engels (1884) mai taken *The Origin of the Family*. Ba wai sun tsaya a wadanda aka rattaba a matsayin misalai ba ne, ko a kwana kwanan nan, an sami aikin Toril Moi (1985) mai suna *The Feminist Reader*. Wadannan aikace-aikacen na gwagwarmayar kwato wa mata 'yanci ne daga irin kargin da suke ganin cewa 'yan'uwansu maza suka sanya su a ciki. Wannan gwagwarmaya da akasari mata ne ke yi, ba ta sami karbuwa ba duk da dadewar ire-iren wadannan rubuce-rubucen sai a shekarun alif dari tara da sittin (1960s).

Idan aka dubi wannan ra'in, wato Matantaka (Feminism), za a ga cewa yana kokuwa ne kan a samar wa mata da 'yanci ne daga duniyar maza wadanda ba su dauki matan a bakin komai ba face mabiya kawai. Ta wadannan aikace-aikacen, an nuna irin yadda matan suke ne a al'ummomi masu yawa ko ta duniyar zahiri ko a duniyar adabi. A wani kaulin kuma, masu ra'in sukan jinjina wa fasihin da

ya gabatar da mata a cikin kyakkyawan matsayi a rubuce-rubucensa, tun ma ba a adabi ba.

Dangane da danniyar da matan ke ganin maza tana yi musu kuwa, akwai fafitikar neman ‘yanci ta fuskokin ilimi ko dai na addini ko kuma na zamani. Akwai tattalin arziki da harkokin zamantakewa da shi kansa ma ‘yanci gudanar da addinin da kuma ikon shiga a dama da su a fagen siyasa.

Idan aka sami ire-iren waɗannan ginshikan a cikin adabi, manazarta na iya cewa wannan adabin an gina shi a kan fafitikar neman ma mata ‘yanci wato matantaka (feminism).

Shi irin wannan rai, za iya ganin shiga da fitarsa wato wanzuwarsa a labarin *Amina* na Mohammed Umar (2008), da *Mace Mutum* na Rahma Abdulmajid haka za a iya ganinsa a wasan *Uwar Gulma* na Mohammed Sada (1968).

3.1.4 RA’IN TARIHIN ADABI (LITERARY HISTORICAL THEORY)

Wanna ra’i na tarihin adabi yana mayar da hankali ne game da tarihin ayyukan adabin. Masana na wannan fage suna jadadda wuri da lokaci na samar da aikin adabin. A wurinsu, yana da matuƙar muhimmanci a fahimci tsarin siyasa da zamantakewar wannan lokacin da aka samar da aikin adabin. A taƙaice wannan ra’i yana magana ne akan tarihin ginuwar adabin wasu al’ummu musamman Larabawa da Turawa don ganin yadda aka wanzar tare da samar da kaƙaggun labaran adabin Hausa. Malumfashi, A.I (2009) a littafinsa mai suna

Adabin Abubakar Imam ya yi tarken wasu rubuce-rubucen adabi na Abubakar Imam Kagara ta amfani da manufofin ra'in Tarihin Adabi. Ya yi amfani da manufofin ne wajen tarken tubalan ginin adabin Abubakar Imam.

3.1.5 RA'IN MARKISANCI A FAGEN ADABI (MARXIST THEORY IN LITERATURE)

Shi wannan ra'in ya samo asali ne daga wanda ya kirkiro shi duk da cewa ba shi ne ya rafa masa wannan suna ba. Wannan mutumin kuwa shi ne Karl Marx (1818–1883) tare da sahibinsa Friedrich Engels (1820-1895).

Mafasudin wannan ra'i shi ne ya samar da wata irin al'umma wadda aka gina ta a bisa tsarin da ke nuna gamayya ta al'umma wadda ba a fifita wani ko wasu a cikinta ba. A irin wannan tunanin babu wani ko wasu da za a nuna su, a ce sun yi fice a tajirci domin duk hukuma (Gwamnati) ce take da hakkin kula da tattalin arzikin da kasa ta mallaka.

Baya ga sanin da aka yi cewa shi ra'in Markisanci ya ginu ne a kan tattalin arziki, ya kamata ka gane cewa a adabi, wannan ra'in ya kunshi turjiya da irin juyin juya halin da akan samu a cikin al'ummar da fasihi ya wanzar a cikin fasaharsa. Irin wannan ya kunshi misalai kamar yadda suka fito a ayyukan adabi irin labarin *Tura Ta Kai Bango* na Suleiman Ibrahim Katsina da wasan *Uwar Gulma* (1968) na Mohammed Sada

AUNA FAHIMTA

* Yi sharhi game da waƙannan ra'o'i:

- Ra'in Tarihin Adabi

- Ra'in Matantaka

- Ra'in Tarken Adabi

4.0 KAMMALAWA

Wannan darasi kamar yadda ƙunshiyarsa ta nuna, ya yi dubi ne wasu zaɓaɓɓun ra'o'i a fagen nazarin adabi. Ra'o'in nan kuwa sun haɗa da na Tarken Adabi da na Matantaka da Tarihin Adabi da kuma Markisanci a Fagen Adabi.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Ire-iren ra'i a fagen nazarin adabi
- Ra'in Tarken Adabi
- Ra'in Matantaka
- Ra'in Tarihin Adabi
- Ra'in Markisanci

6.0 JINGAR AIKI

- Yi sharhi game da ire-iren ra'o'i a fagen nazarin adabi na guda uku.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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1.0 GABATARWA

A wannan darasin za a samar da bayanai game da abubuwa da suka shafi amfani da ra'i a fagen nazarin adabin Hausa na waƙa. A wannan darasi, za a fara ne da nazarin ra'in Lalatattun Lamura a waƙoƙin batsa. Daga nan kuma sai batun zubi da tsarin ra'in a waƙoƙin batsa, sai a karkare da dora ra'in a waƙoƙin batsa na Hausa.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game:

- Amfani da Ra'i A Fagen Tarken Adabin Hausa Na Waƙa
- Ra'in Lalatattun Lamura A Waƙoƙin Batsa
- Zubi Da Tsarinsa A Waƙoƙin Batsa
- Dora Ra'in A Waƙoƙin Batsa Na Hausa

3.0 KUNSHIYAR DARASI

3.1 AMFANI DA RA'I A FAGEN TARKEN ADABIN HAUSA NA WAƘA

A wannan darasi, za a yi dubi ne da yadda ake amfani da ra'i a fagen tarken adabin Hausa na waƙa. Za a yi koƙarin dora ra'in Lalatattun Lamura a

wasu wakokin batsa na Hausa ta hanyar yin la'akari da manufofi da akidojin wannan ra'i na Lalatattun lamura.

3.1.1 RA'IN LALATATTUN LAMURA A WAKOKIN BATSA

Ra'in Lalatattun Lamura ya haxa abubuwa mabambanta a wuri guda. Da farko, akwai maza masu neman maza (homosexual) sannan akwai 'yan maxigo (lesbians) da kuma sauran abubuwa irin su batsa da karuwanci da tsafi da bore da sauran al'amura. Wannan ra'i ya tsiru ne daga ra'in matantaka (feminisim) wato masu rajin kare 'yancin mata. Bayan boren Stonewall a Newyork (1969) inda aka samu haxuwar mata 'yan maxigo da maza 'yan luwaxi a wannan lokacin wani vangare na masu neman 'yancin mata suka haxu da maza 'yan luwaxi a duba (Plain Da Sellers, 2007:183) domin tabbatar da wannan tunani. Wasu masana kuma irin su Ado (2017) sun bayyana cewa wannan ra'i ya tsiru ne daga ra'in Fanxarewar daga Kevavvun Al'adun Al'umma (Devine Theory) in da ya bayyana cewa wani bature mai suna Geoffrey Leach ne ya fara batun ra'in Fanxarewa a wajen nazarin harshe da adabi a shekarar 1969. Wannan ra'i bai samu zama da gindin sa ba sai a 1990 bayan wata mujalla mai suna "*A Journal of Feminist cultural studies*" ta fitar da rahoton taron da aka yi a Jami'ar Kalifoniya mai taken "*Special Issue of Differences*". Bayan fitar wannan rahoton a watan Fabarairu na 60

1990 sai aka samu rubuce-rubuce na samuwar wannan ra'i daga Lauren Berlant Gloria Anzaldua da Eve Kosofsky Sedgwick da kuma Judith Butler. Waxannan su ne waxanda suka qirqiri wannan mazahabar a matsayin hanyar nazarin wani matanin adabi. A taqaice dai an qirqire sa ne a 1990.

Tun bayan taron Jami'ar Kalifoniya wannan ra'i ya ci gaba da watsuwa an samu marubuta irin su, Annamarie Jagose wanda ya rubuta littafin *Queer theory: An Introduction in (1997)* bayan shi kuma sai Janik Bastien- Charlebois wanda ya rubuta wani littafi mai suna *Realities of the Intersex experience*. Daga nan marubuta irin su Mathew Lewis da Lorda Byron da Walf Whitman da Katherine Mansfield da sauransu da dama suka yi rubuce-rubuce kan wannan ra'i.

A yankin Afirka wannan ra'i ya samu bunqasuwa ta hannun 'Yan Afirka da suka je qasashen Turai suka koyo waxansu munanan xabi'u marasa kyau.

Marubuta irin su Maddy mai littafin *No Past, No, Present No Future (1973)* da littafin *Our Sister Killjoy (1977)* na Aidoo da Frantz Fanon mai littafin *Black Skin, White Mask (1952)* da Wale Soyinka wanda ya rubuta *Interpreter (1965)* da Dillibe Onyeama wanda ya rubuta littafin *Sex is a Nigger's Game (1976)* da sauran su da dama duk sun samo virvishin wannan tunani tun kafin ra'in ya zauna da gindinsa. Wannan ra'i na da manufofi da dama da suka haxa da:

- * Bayyanar da kalamam tayar da sha'awa
- * Kare haqqin tsirarru
- * Yin fito na fito da hukumomi
- * Bayyanar da sha'awar jinsi

- * Qarfafa mabiya yin alfahari da aqidunsu
- * Bayyana manufofinsu fili
- * Bijirewa tanade-tanaden addinai
- * Barin tsarin al'ada da zamantakewar al'umma

3.1.2 ZUBI DA TSARINSA A WAQOQIN BATSA

A fagen adabi babu maganar adabi mai kyau ko marasa kyau, sai dai a yi duba kan abin da al'umma ke kallon nau'in adabin, domin shi aikin adabi abu ne da ke kallon yadda al'umma suke gudanar da rayuwarsu, saboda haka duk yadda ya zo wajibi ne a karve shi, sai dai a fagen nazari ne kawai aka iya rarrabewa, tsakanin xanxanon wannan da wannan.

Irin alaqar da adabi ya ke da shi da al'ada shi ya sa wasu ke yiwa wasu ayyukan adabi kallon lallatattun ko kuma fanxarraru, amma a zahiri ba lallatattun ba ne ba kuma fanxararrun ba ne, domin in aka yi duba kan manufofi na ra'in lallatattun lamura ba wai ya ta fi ba ne kai tsaye kan yadda za a riqa aiwatar da vanna a cikin al'umma.

Malumfashi (2013) ya rawaito cewa, “daga binciken da na yi kan wanna fanni sai na fahimci cewa yawancin irin wannan adabi, na batsa ne ko na sata ko na karuwanci ko na daudanci ko na bore ko na tashin hankali, ana xaukar sa a matsayin karkataccen adabi, shi ya sa nakan tambayi kaina, Wa ko me ya karkatar da shi, amsar da nakan ba kaina ita ce ba wanda ya karkatar da irin

wannan adabi face al'umma da ya samu kansa a ciki, domin ita ce ta samar da yabanyar da adabin ya rayu cikinta, ba wannan ba ma ai muna sane da cewa ita kan ta al'ummar ai kala biyu ce, ko dai wadda ke tafiya da rayuwar masu danniya ko kuma wadda ke janye da karikitan waxanda ake dannewa. A cikin wannan zubin rayuwa guda biyu ake samun adabawa da ke riqe da kowane hannun riga guda.”

Shi ma Ado (2017) ya bayyana cewa fanxarewa iri biyu ce akwai mai amfani akwai kuma marasa amfani, ya danganta da yadda marubuci ko kuma al'umma suka kalle ta.

Za mu kalli wasu daga cikin manufofin wannan ra'i waxanda suka yi daidai da dora su kan wafofin batsa domin mu nazarce su.

3.1.3 DORA RA'IN A WAQOQIN BATSA

Za mu kalli wasu daga cikin manufofin wannan ra'i da nufin dora su a kan wasu wafofin batsa kamar haka:

1. Bayyanar da kalamannin tayar da sha'awa

Daga cikin manufofin wannan ra'i akwai bayyanar da kalamannin tayar da sha'awa, kamar yadda aka riga aka sani waqoqin batsa da yawansu cike suke da bayyanar da kalamannin tayar da sha'awa, musamman tsakanin saurayi da budurwa, ko kuma tsakanin ma'aurata, za a iya cewa, irin waxannan kalamai suna da matuqar tasiri ga waqar da aka yi tsakanin ma'aurata, domin tana qara

masu danqon zamantakewa kuma tana qara kusantar da su ga juna, ga misalan wasu waqoqin masu xauke da irin wannan kalaman kamar haka:

Gashinki ga santsi abin kuma ga tsawo,
Sannan wuluk da baqi, baqin hankaki.
Naso insa kaina ciki in yi lif da ni,
In dinga lumfashi ina shafarki.
Ki kaxan ido in gano fari in gano baqi,
Ki kaxan ki tsinkan yau da kyan lamarinki.

Sulaiman I. Juhu (Me Zan faxa Ne)

Waxannan baitoci idan aka nazarce su za a ga cewa mawaqin ya na qoqarin siffanta gwanarsa ne amma ta amfani da salon bayyana sha'awar masoyiyar ta sa a fili, babu shakka

irin wannan waqa idan miji zai yi wa matarsa to za ta qagauta da shi musamman saboda yadda ya siffanta wasu abubuwa na jikinta da kuma yadda ya bayyana sha'awarsa ta ya kusanci cikinta. A wani misali makamancin wannan shi ma ga abin da ake cewa,

Nonuwana sun cika sun yi nauyi,
Suna begen hannayenka.
Kai kaxai ka iya riqesu,
Tamkar kana riqe da qwai naka.
Kai ka iya murza su kamar amaro,
Ka iya shan su kamar lemun ka. B. Isma'il ('Yanci)

A wannan baitocin waqar, marawaicin waqar ya nuna cewa amarayarsa ce ta yi masa waqar a lokacin da ya yi tafiya ya barta ta tana nuna tsananin kewarta a gareshi, kuma shi kaxai ta turawa waqar a lokacin yake karantawa, domin ya xebe kewarta, waqar tana da yawa sosai, idan aka kalli waxannan baitoci ba sai an tsawaita bincike ba za a ga cewa marubuciya waqar ta bayyanar da kalamana sha'awa a fili, ba tare da saye ko makamancin sa ba.

Wannan manufa ta wannan ra'i akwai misalan ta da yawa a waqoqin batsa musamman na soyayya, domin ba a cika samunta ba a waqoqin batsa gama-gari.

2. Kare Haqqin Tsirarru (Bayyana Darajjar jima'i)

Wannan manufa tana bayani ne kai tsaye kan kare haqqin tsiraici, ana samun waqoqin batsa sosai waxanda suka ginu bisa wannan manufa ta kare haqqin tsirarru, inda mawaqi zai yi waqa domin bayyana mahimmacin tsiraici ko kuma

wani abu da ke cikin tsiraici. A irin wannan bagire ba a cika samun waqoqin soyayya ba, kai tsaye sai dai waqoqin batsa na gama gari da aka rubuta, misali a waqar Kacici-kacici a wani baiti ana cewa,

Yara su ga kai kankanta,
Manya suka san girmanka.
Don har layu suka dunku,

Don su yi kaye ran dagarka.

Wasu sun sayi mota bashi,

Don dai jigilar xauko ka.

B.S.Y Alhasan (Kaci-ci-Kaci-ci)

Waxannan baitocin waqar baki xayansu mawaqin yana wasa tsiraicin matancin mace ne, in da ya ke nuna irin darajar da ke gare shi da kuma yadda ake tsaye wajen kare hakkinsa, domin ya nuna cewa har asiri da cin bashi ake domin kawai a kare matancin mace. Wannan a fili ya ke kare haqin tsirarraru ne. Tun da an fito fili an nuna darajar matancin mace.

A wata waqar ta BSY Alhassan, nan ma an samu baitocin da suka zo da irin wannan manufa kamar haka:

Na yi sabis ga bodinta har inji,

Baturi ga shi sabo yana caji,

Ban kulawa da in diba maleji,

Sai giya nai ta sawa ina canji,

Har na sha gangara ban yi hutu ba.

Ai abin ya shige ba da labari,

Take totur nake yi ina qari,

Babu mai taimako na wajen turi,

Ko da dai gani qarfi garan tari,

Ba a minti biyar ban yi maye ba.

Waxannan baitocin baki xaya suna nuna yadda mawaqin ke bayanin irin halin da ya shiga a lokacin da yake jima'i da wadda ya yiwa waqar, cikin wani salon a jawo hankali da zaven kalmomi masu armashi waxanda ba a saba ganin irinsu ba a sauran waqoqin yau da kullum.

Irin wannan manufa ana samunta sosai a sauran waqoqin batsa da marubuta ke rube-rube kuma tana da tasiri matuqa ko dai ta fuskar nuna darajar yadda ya kamata mutum ya riqe mace ta fuskar jima'i ko kuma a gwada mashi hanyoyin da ya kamata ya bi ya yi tanadi kafin ya sadu da matarsa.

3. Qarfafa Mabiya Yin Alfahari da Aqidunsu

Babu ko shakka wannan manufa ana samunta cikin waqoqin batsa rubutattu musamman waqoqin soyayya in da ake samun baitoci masu qarfafawa juna kan yin amfani da aqidunsu na soyayya ba tare da la'akari da wani abu ba, ba su kallon kyan abun ko muninsa, babban burinsu shi ne kawai su yi mafani da aqidunsu domin biyan buqatun kansu na soyayya ko jima'i da juna. Misali.

Gimbiya Zainabu daina kallonsu,
Sa'ido ne abin da ya zam sana'arsu,
Dunga yi kamar ma ba halittar su,
Rungumarni ki shafa kar ki dube su,
Gurinsu su ga mun farraqu mun rabu.
Ni dai na fi son in ji bakinki,
A cikin baki na da harshenki,
Da nawa, haxe ina ta sumbarki,
Ina iyo da yau a cikin bakin ki,
Ni da ke tib, taya ba batun a rabu.

Salisu M (Yaushe Rabo)

Waxannan baitocin baki xaya sun nuna mana yadda mawaqin ya tsaya kan aqidarsa ta qaunar masoyiyarsa ba tare da la'akari da jin kunya ba ko kuma makamancin haka, kuma yake kira gareta ita ma ta tsaya kan son shi kawai kar ta biyewa masu kallonsu, ta rabu da su 'yan sa ido ne, har ma yake nuna cewa ta a iya rungumarsa a gabansu.

Shi ma Isma'il Bala a cikin wata qasida ta waqoqi da ya rubuta ya kawo wata waqa mai suna *Gwagwarmaya Qauna* wadda ya bayyana cewa wata

masoyiyarsa ce ta rubuto ma shi ita, wadda ita ma tana bisa wannan manufa ta
karfafawa mabiya yin amfani da aqidunsu.

Na bude idona haske kamar na walkiya,
Ya keto don ganinka abin fahar masoyi.
Lebe na karkarwar murna baki zai sha,
Zumar bakinka gwani na masoyi.

Irin wannan lagwada ga zuma ga garxi,

Ga kuma madara za ta kwarara masoyi.
Samun natsuwa fa sai masoyi da masoyiya
Sun dulmiya a cikin kauna masoyiya da masoyi.

Isma'il Bala (Gwagwarmayar Qauna)

Irin waxannan misalai da suke xauke da wannan manufa akwai su sosai a cikin waqoqin batsa kuma za a iya samunsu a kowane kaso na waqoqin batsar.

4. Bayyana Manufofinsu A Fili

A bayyane take cewa waqoqin batsa cike suke da wannan manufa, domin kusan ma ita ce babbar manufar waqoqin batsa, wato bayyana manufar abin da suke so a fili ba tare da nuna wani alƙunya ba ko kuma ja da baya, kowane kaso na waqoqin batsa akwai wannan manufa xamfare a cikinsa. Ga wasu misalai.

Ma'u kullum ina yin tunaninki,
Ina mafarkinki sai in ga na ganki,
Na matso gunki na kama hannunki,
Har ina ludda baya da qirjinki,
Runguma ba irin wadda ban sha ba.
Nai zalaqa tsakanin kafafunki,
Nai hawa ba kwana babu jan birki,
Ba rashin mai zama na ciko tanki,
Ba ragewa zama na qule maki,
Tuqa Belbo ka san ta fi Lanroba.

BSY Alhassan (Ma'u)

Waxannan baitocin sun nuna mana yadda mawaqin yake nuna manufarsa a fili ta son ya sadu da wannan masoyiya tasa, cikin hikima da qwarewa da nuna gwaninta harshe, ta yadda sai mutum ya tsaya ya natsu sannan ya fahimci abin

da ya ke son isarwa, ya bayyana irin yadda yake mafarkin sun haxu da wannan masoyiyar tasa da kuma irin abinda haxuwar ta samar mashi na kusantar ta da yi yi a mafarkin.

Shi ma B.S.Y Alhassan a Waqarsa ta Kacici-kacici an samu nason irin wannan manufa duk da cewa waqar ba ta soyayya ba ce ga abin da ake cewa a wasu baituka;

Wake da zubi da halitta,
Da sifofi tamkar naka?
Ga gashin baki dag emu
Qasumba ce ko tsika?
Kuma ga kakkauran lebe
Sama hanci ne ko doka?
Sha harkita dambun nama,
Duk babu qashi sai tsoka,
Kan angulu ka wuce aski
Sai dai ayi gyaran fuska.

B.S.Y Alhassan (Kacici-kacici)

Gaba ki xaya waxannan baitoci suna bayyana taswira ce ta matancin mace a fili ba tare da kawo wani abu ba. Wannan ya nuna yadda mawaqa ke bayyana manufofin su a fili kana bin da suke so su yiwa waqa. Waqoqin batsa cike suke da irin waxannan manufofi.

5. Barin Tsarin Al'ada Da Zamantakewar Al'umma

Waqoqin batsa suna xauke da irin wannan manufa ta barin tsarin al'ada da zamantakewar al'umma, wannan ne ya sa ake kallon waqoqin a matsayin wasu waqoqin da suka fanxare daga cikin tsarin da aka san al'umma da shi.

A Hausa barin tsarin al'ada ko zamantakewar al'umma na nufin aikata wani abu wanda ya sava tunanin al'ummar baki xaya ko dai abin da ba a saba gani ba ko

kuma wanda ake ba a san al'ummar da shi ba, ko da kuwa wannan abun mai kyau ne akan kira shi sava tsarin al'ada, misali a fagen aure, ango saurayi ya je ya amshi aurensa ba laifi ba ne amma a tsarin zamantakewar al'umma in ya aikata haka ya aikata wani abu maras kyau, musamman a ce duk ga danginsa da ransu, sai a riqa yi mashi kalon maras xa'a. Haka yake a fagen Soyayya Hausawa na ganin bayyana soyayya fili tsakanin masoyan da ba su yi aure ba rashin kunya ne kuma bijire wa tsarin al'ada ne da zamantakewa, shi ya

sa duk waqoqin soyayya ko na batsa kai tsaye da suka hau wannan bagiren ake masu kallon waxanda suka bijire wa tsarin al'ada da zamantakewar al'umma.

Misali

Jikinki da na san irin taushinsa,
Gashinki na kuma san irin santsinsa,
Qirjinki na gane irin laushinsa,
Daga baya sai muka zam a nesa da nesa,
Tuni da ina kabari ina kwanci na.
Da dai abubuwan nan biyun na san su,
Da baxininki da zahirinki dukkansu,
Tafiyarki Zariya sai tasa in shige su,
A cikin maza da na zame Sa-bi-su,
Da 'yan uwa tuni sun raxa mani suna.

Yusuf Ali Galadinci (Ina Ma Da Ace)

Baitocin da ke cikin wannan waqar baki xaya suna nuna yadda mawaqin ya bijire wa tsarin al'adar Hausawa ta al'unkunya kan bayyana ni'imar da ke cikin sassan mace, ya zage ya na ta yaba irin ni'imar da zai samu idan dai har ya kusanci wannan masoyiyar tasa. Sai dai yana da kyau a lura cewa bijire wa tsarin wasu al'ada na Hausawa ko zamantakewarsu ba abu ba ne da ke nuna mutum ya aikata laifi ko kuma ya yi wani abu marasa kyau, ya na da gwadawa mutane cewa su waye Hausawan kuma ya xabi'unsu su ke.

Haka ma a cikin waqar da Ado Jafar ya yiwa wata masoyiyarsa mai suna "*Ciwon So*" a wasu baitoci ya na cewa,

Taushin jiki nata ya fi katifa,
Laushinsa wane savavar ataffa,

Sheqinsa ya zarce sheqin azurfa,
Fatar jiki nata ko a sifa,
Ta wuce mata ga baki xaya.
Bakinta qanshi kamar xan goma,
Yawunta zaqi awa na zuma,
Harshenta ya zarce tsoka ta nama,
Tsotsansa kan sa mutum har ya suma,
Ko ya yi maye na mai shan giya.

Ado Jafar (Ciwon So)

Idan aka yi nazarin baitocin wannan waƙar za a ga suna nuni ne da bijire wa tsarin al'umma in da ya zage ya na bayyana ni'ima da kyan da ke ga masoyiyarsa, wanda wannan kuma ya sava wa tsarin al'ada na Hausawa, domin da yawan su ma ba su yadda da wani abu shi so xin ba ma balle har namiji yatsaya ya na waƙeƙyawun halitta da ni'imar da mace ta ke xauke da ita.

Waxannan su ne wasu daga cikin fitattun manufofin wannan ra'i da aka xora waƙoƙin batsa a kansu, sannan akwai kuma wasu qananan manufofin ra'in da ka iya faɗowa a yayin da ake nazarin wasu daga cikin manyan manufofin ra'in.

AUNA FAHIMTA

- 1) Yi sharhi game da ra'in Lalatattun Lamura da abin da ya kunsu gaba daya.
- 2) Yaya zubi da tsarin ra'in Lalatattun Lamura yake a waƙoƙin batsa?

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, ya yi dubi ne amfani da ra'i a fagen tarken adabin Hausa na waƙa. Baya ga wannan, sai kuma batun ra'in lalatattun lamura a waƙoƙin batsa da zubi da tsarin ra'in a waƙoƙin batsa. An karkare wannan kashi ne da dora ra'in lalatattun lamura a waƙoƙin batsa na Hausa ta yin la'akari da manufofin ra'in.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Amfani da ra'i a fagen tarken adabin Hausa na waka
- Ra'in Lalatattun Lamura a Wakokin Batsa
- Zubi Da Tsarinsa a Wakokin Batsa
- Dora ra'in a wakokin Batsa Na Hausa

6.0 JINGAR AIKI

- Yi sharhi game ra'in Lalatattun Lamura tare da manufofinta
- Tare da misalai, a dora ra'in Lalatattun Lamura a kan wasu wakokin Batsa na Hausa.

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KASHI NA 2

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Amfani Da Ra'i A Fagen Tarken Adabin Hausa Na Zube

3.1.1 Ra'in Matantaka/Macentaka A Rubutaccen Zuben Hausa

3.1.2 Zubi Da Tsarinsa A Rubutaccen Zube

3.1.3 Dora Ra'in A Rubutaccen Zuben Hausa

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a samar da bayanai game da abubuwa da suka shafi amfani da ra'i a fagen nazarin adabin Hausa na zube. A wannan darasi, za a fara ne da nazarin ra'in Matantaka/ Macentaka a rubutaccen zuben Hausa. Daga nan kuma sai batun zubi da tsarin ra'in a rubutaccen zube, sai a karkare da dora ra'in a rubutaccen zube na Hausa.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce a fahimci abubuwa muhimmai game da:

- Amfani da Ra'i A Fagen Tarken Adabin Hausa Na Zube
- Ra'in Matantaka/Macentaka
- Zubi Da Tsarinsa A Rubutaccen Zuben Hausa

- Dora Ra'in A Rubutaccen Zuben Hausa

3.0 KUNSHIYAR DARASI

3.1 AMFANI DA RA'I A FAGEN TARKEN ADABIN HAUSA NA ZUBE

A wannan darasi, za a yi dubi ne da yadda ake amfani da ra'i a fagen tarken adabin Hausa na zube. Za a yi kokarin dora ra'in matantaka/macentaka a wasu rubutattun zuben Hausa ta hanyar yin la'akari da manufofi da akidoin wannan ra'i na matantaka.

3.1.1 RA'IN MATANTAKA/MACENTAKA A RUBUTACCEN ZUBEN HAUSA

Wannan hanya ta yi tashe sosai a Amurka daga shekarar 1792, a dalilin tunanin neman 'yancin mata da Mary Wollstonecraft ta assasa cikin littafinta mai suna, *A Vindication of the Rights of Women* (1792), sa'annan a shekara 1929, Virginia Wolf ta samar da littafin *A Room of One's Own*, wanda ya kara karfafa tunanin mata a cikin aikin adabi. Wannan hanyar nazarin adabi ta yadu a 1960 zuwa Faransa da Jamus da sauran kasashen duniya. Kadan daga cikin manufofin wannan hanya ta nazarin aikin adabi sun hada da; neman 'yanci da daidaito tsakanin maza da mata da neman bunkasa tattalin arziki mata da hadin kansu don su yi ya'ki da irin daniyar da maza ke yi musu a madafan iko.

3.1.2 ZUBI DA TSARINSA A RUBUTACCEN ZUBE

Ra'in Matantaka/Macentaka na kokuwar kwato wa mata 'yanci ne daga irin kangin da suke ganin cewa 'yan'uwansu maza suka sanya su a ciki. Wannan kokuwar da akasari mata ne ke yi, ba ta sami karbuwa ba duk da dadewar ire-iren wadannan rubuce-rubucen sai a shekarun alif dari tara da sittin (1960s).

Idan aka dubi wannan ra'in, wato matantaka (feminism), za a ga cewa yana kokuwa ne kan a samar wa mata da 'yanci ne daga duniyar maza wadanda ba su dauki matan a bakin komai ba face mabiya kawai. Ta wadannan aikace-aikacen, an nuna irin yadda matan suke ne a al'ummomi masu yawa ko ta duniyar zahiri ko a duniyar adabi. A wani kaulin kuma, masu ra'in sukan jinjina wa fasihin da ya gabatar da mata a cikin kyakkyawan matsayi a rubuce-rubucensa, tun ma ba a adabi ba.

Dangane da danniyar da matan ke ganin duniyar maza tana yi musu kuwa, akwai fafitikar neman 'yanci ta fuskokin ilimi ko dai na addini ko kuma na zamani. Akwai tattalin arziki da harkokin zamantakewa da shi kansa ma 'yanci gudanar da addinin da kuma ikon shiga a dama da su a fagen siyasa.

Idan aka sami ire-iren wadannan ginshikan a cikin adabi, manazarta na iya cewa wannan adabin an gina shi a kan fafitikar neman ma mata 'yanci wato matantaka (feminism). Shi irin wannan rai, za iya ganin shiga da fitarsa wato wanzuwarsa a labarin *Amina* Mohammed Umar (2008), da Mace Mutum na Rahma Abdulmajid da sauransu.

3.1.3 DORA RA'IN A RUBUTACCEN ZUBEN HAUSA

Ra'in Matantaka/Macentaka ya ta'allaka ne a neman 'yanci da daidaito tsakanin mata da maza, da neman bunkasa tattalin arzikin mata da hadin kansu don yaƙi da irin danniyar da maza ke yi musu a madafan iko. Bugu da ƙari, fito da wasu manufofi jinsin mata da nuni da matsalolin da ke addabar mata a rayuwar yau da kullum a rubutaccen zube yana ainihin nuni da ra'in Matantaka. Idan muka yi ƙoƙarin dora ra'in a wasu rubutaccen zuben Hausa, za a ga yadda aka fito da matsalolin da ke ci wa mata tuwo a ƙwarya kamar haka:

- Kishi- Kishi wata dabi'a ce sananniya ga rayuwar mace don haka ne ma aka bayyana kishi da cewa son da mace ke yi wa mijnta ko neman kebancewa zuwa ga mijnta ko wanda take son aura, da take nuna ƙauna, da kyakkyawar fata gare shi, tare da nuna kiyayyarta ga duk wata da take son sa da aure ko kuma shi yake son ta da aure. (Bakura 2014).

Rahma Abdulmajid a littafinta mai suna Wa Ya Fi Kishi 1-3, ta kawo yadda kishi ya yi sanadiyar ciwon hanta ga wata Binta. Rahama ta kawo yadda Binta ta bayyana kishi a matsayin silar shigarta matsalolin rayuwa inda take cewa:

Binta ta juyo suka fuskanci juna, haba Dahir baka da godiyar Allah so kake na haɗiye ka? Wacce irin ƙauna ce ban nuna maka ba? Duk abin da nake yi maka ina yi ne abu biyu, ƙauna da kishin gudun kada hango wata bayan, kada kai min munafinci tare da

Nafisa tun ina tarairayarka, me ye dalilin juya maka Baya da nai? Haba dai Dahir ka cuce ni, ta kara fashewa da kuka, Dahir ina cikin shagwabaka ka kawo min zancan karin aure wanda har yanzu ban daina jin haushi ba amma na daure don maganar da kai min na cewa in ba na kyauta maka sona zai maka rauni ina cikin lallaɓawa, ashe kai cuta ta kake kada ka dauki alhakin wani kace shi ne ya gaya min, na je makaranta a nai mana gargadi amma hankalina na wurinka, na je wurin aikinka aka ce ka tafi gida, raina bai so na sauya shawaran zuwa J.S, in siyo abinci dan kada ya kasance kana gida kana jin yunwa, kuma zai dau lokaci ban kare abinci ba, duk da gajiya ta na tafi dan hidimarka, amma Dahir dan cin amana na same ka a can da ido na ganka kuna riƙe da hannun juna kai da Nafisa, wannan shi ne abin da ya jawo min bakin ciki, kunar hanta.’ Wa Ya Fi Kishi? Littafi na 2, shafi na 35-36.

Ashe kafin shigar kishi cikin zuciyar Binta, tana zaune lafiya, cikin koshin lafiya da mijina. Tana kowacce irin kyautatawa gare shi. Daga lokacin da Binta ta sa kishi a zuciyarta, sai lamurranta suka sauya. Yau lafiya, gobe ciwo, musamman daga ranar da ta ga mijin nata dawata mai suna Nafisa wanda shi ne babban abin abin da hura wutar kishin zuciyarta. Ba ta tsaya binciken komai ba, sai ta sa ciwon kishin cikin ranta. A hankali rashin lafiya ya ci karfinta, aka kwantar da ita asibiti. Abu ya tsananta, amma ba a san mene ne dalili ba. Ranar da Dahir ya gaya mata tsakaninsa da Nafisa, sai ta yi da-na-sani, ta ba shi hakuri bisa zargin da ta yi masa cikin rashin sani, sannan zamansu ya koma daidai.

- Matsalar Zaman Aure- aure halartacciyar zamantakewa ce tsakanin namiji da mace. Aure ya kasance wani muhimmin mataki na cikas kamala ga kowane mutum, namiji ko mace. Idan mutum ya yi aure, akan dube shi a matsayin wanda ya dace da mutuntawa, wani lokaci har ma abokin shawara. Wannan kan sa namiji da mace na son yin aure idan suka kai balaga, kuma suka sami abokin aure da hankali ya natsu da shi.

A lokuta da dama akan sami gittawar matsaloli cikin auren wasu mutane. Matsalolin aure na kasancewa na rashin samun haihuwa, ko haihuwar ‘ya’ya mata, ko zargi ko kuma rashin jituwa da ke tasowa tsakanin ma’aurata. Rahma Abdulmajid ta dubi matsalar aure a matsayin wani muhimmin abu da ta kawo shi cikin wasu littattafanta. Misali littafin Baya Na Sauka 1-2 wanda labari ne da wata yarinya mai suna Zainab ta fito a cikinsa. Ta yi ilmin addini har ta hardace Alkur’ani. Zainab mace ce da ba ta da kowace irin gurbatar tarbiyya. Kowa yana yaba kirki da halayenta. Bayan aurenta ai ta shiga shan giya a dalilin magani da mahaifiyar wata yarinya da ta so shi ta yi mata. Lokacin da mijinta ya fahimci shan giyar Zainab sai ya nemi ya ji ta yaya ta fara shan giya, sai ta amsa da cewa:

Komai bai ishe ni rago tunaninka ba hatta
Karatuna, a yayin da ina bukatar hakan
Domin samar da cikan burin abin da ya
Nisanta ni da kai, kwatsam sai barasa ta
dauke mini wannan nauyi. Ana gobe zan

zana jarabawata ta karshe a shekara ta biyu da daddare ka bugo mini waya da misalin karfe daya ka bayyana mini irin halin kadaici takurawa da azabtuwar da kake ciki a domin rashinsa. A wannan rana ban yi barci ba, kuka nake da tunani, da zan samu duk wata hanya da za ta isar da ni gare ka a wannan lokaci da na yi ko da zan bar jarabawata inda sai da na maimaita wannan takarda a shekarar gaba da ita. Bana son haka ya sake faruwa don haka na shiga neman duk abin da zai sassauta mini. Shafi na 9-10.

Idan aka yi nazarin wannan bayani sosai, sai a fahimci cewa, matsalar rayuwar aure ce ta sa Zainab ta fada a halin shan barasa. Halin tunanin mijinta shi ne abu na farko da ya buɗa kafar fara shan giya gare ta. Tunani kan miji, musamman a lokacin da aka yi nisa da shi, wani abu ne da ke jefa mata cikin kuncin rayuwa.

* Matsalar Soyayya- Rahma Abdulmajid ta saka matsalolin soyayya da mata suke fadawa sun fi alaƙa da gurbata rayuwarsu da tozarta matsayinsu. Matsalolin sun haɗa da cikin shege, guje wa iyaye, haukacewa, barin gari, shiga karuwanci da sauransu. Misali a cikin littafin Za Ta Iya, Rahma ta kawo yadda tana soyayya ya sa wani saurayi ya ci zarafin wata mai suna Nafisa. Nafisa tana soyayya ne da wani saurayi mai suna Sadik. Mahaiƙiyar Sadik ba ta son alaƙar danta da Nafisa. Wannan ya sa ta shiga hanyoyi masu yawa don yadda za ta tozarta kimar Nafisa a zuciyar Sadik. Irin wannan sharri ne saurayin ya zo wa

Nafisa da shi lokacin da take tafiya tare da Sadik. Ga yadda Rahma ta kawo bayanin:

Nafisa a gefensa ita ma da doguwar riga ta
Rungume litattafai a kirjinta, suna takawa
A hankali a harabar makarantar dan fitowa
daga ciki. Kwatsam sai ga wani saurayi mai
shigar rashin natsuwa ya shawo gabanta yana
kofarin jawo hannunta.... wai kina nufin kice
ba ki sanni ba ne dan kin gan ki da sabon saurayi?
..... Au ai da kin gaya mini cewa kin nunawa wani
cewa ke ‘yar mutunci ce, sai na tufa miki asiri tun da
na san ba ni kadai ne namijin da ke tare da ke ba, amma
tun da abin na wulakanci ne, zan tona miki asiri yau...
Oga ka dauki ragowarmu sai maneji, ba ta da kowa ba
ta da komai, mu ne ke dauke da nauyinta, mu kuwa ba
dan Allah muka dauki nauyinta ba, sai dan mu ma ba
mu da kamarta wajan biya mana bukata. Ka gane mana,
dan haka in kana so in gaya maka siffanta ne sai in gaya
maka kai ma yau ka je ka gwada ta ka gani ko.’ Shafi na 3

Sharrin da wannan saurayin ya yi wa Nafisa abu ne da ake samunsa a tsakanin masoya, musamman idan ya zan ba a son dangantakar tasu. Daya daga cikin manyan abubuwa da ke zubar da mutuncin mace shi ne danganta ta da fasikanci da wani namiji.

* Maraici- maraici abu ne da ke kawo talauci da damuwa ga yara da yawa. Maraici shi ne rashin mahaifa da ke kula da lamurran ‘ya’yansu. Maraici na cikin manyan matsalolin da ke jefa ‘ya’ya mata halin kuncin rayuwa a koyaushe. Babban abu na farko da maraici yake haddasa wa ga mace shi ne talauci. Talauci yanayi ne na rashin abin masurufi da zai ishi mutum tafiyar da al’amurran rayuwarsa na yau da kullum. Talauci kan sa wasu mutane su rasa ‘yancinsu, su yi watsi da damarsu, su fada cikin halin kunci da matsuwa. Mutane da dama sun shiga kunya da aikata miyagun ayyukan ta’addanci domin kofarin fita daga talauci.

A halin zamantakewar jama’a, jinsin mata ne talauci ya fi yi wa illa babba. Mace ta kasance mai raunin karnin jiki da za ta iya fafutuka da kai-kawo domin kawar da talauci gare ta. Rashin karni na sa duk lokacin da talauci ya shafi mata, sai wasu su shiga sayar da mutuncinsu, daga karshe sai rayuwarsu ta gurbata, kuma karshe a yi watsi da su.

A cikin littafin *Mace Mutum* na Rahma Abdulmajid, akwai wata yarinya mai suna Amina wadda matsalar maraici ya jefa ta cikin yanayin rayuwa mai wuya. Daga cikin yanayin shi ne tallar ruwan sanyi ba don son rayuwarta ba. Ga yadda Rahma ta kawo batun tallar Amina:

..... Amina dai ba ta son wannan sana’a, amma
Ta tuna ba ta da za’bi. Ba za ta ma iya cewa ba
Za ta yi ba. Sai dai ta kasa rabuwa da tunanin

makaranta. Yanzu an kusa jarrabawar karshe.
An kusa yin jarrabawar gasar shiga sakandire ta
wata. An wuce ta a komai, dalibai sun yi nisa sun
sun bar ta. Da abin ya dame ta sai ta yi wa mama
Bilki magana, wadda ta yi alkawarin yi mata sauyin
Makaranta da za ta shigar da ita sahan wannan
Jarabawa. Amma da sharadin sai ta sayar da ruwa
na wata ta tara kudi. Haka za ka ga Amina tsakanin
cunkoson motoci da rowan kwandaloli tana ratsawa
ana tallar ruwa mai sanyi.

Amina diya ce ga wani mai suna Alhaji Garba Ciroma wanda ya ki karbarta a
matsayin diya lokacin da aka haife ta. Ciroma ya zargi mahaifiyar Amina mai
suna Fatima Godiya da samun ciki da wani amma ba shi ba. Dalilin Ciroma shi
ne malaminsa ya gaya masa namiji zai haifa matuƙar dai shi ya yi cikin.
Matakin da Ciroma ya bi ya tilasta Fatima Godiya barin Sakkwato ta koma
Legas. A can Legas ne Fatima ta rasu, ita kuma Amina ta ci gaba da rayuwa a
hannun mutane daban-daban

AUNA FAHIMTA

1) Dora ra'in Matantaka a littafin Amon 'Yanci na Halima Matazu ta
hanyar yin la'akari da manufofin ra'in.

4.0 KAMMALAWA

Wannan darasi kamar yadda kunshiyarsa ta nuna, ya yi dubi ne ta amfani da
ra'i a fagen tarken adabin Hausa na zube. Baya ga wannan, sai kuma batun ra'in

Matantaka/Macentaka a rubutaccen zuben Hausa da kuma zubi da tsarin ra'in a rubutaccen zuben Hausa. An karkare wannan kashi ne da dora ra'in Matantaka/Macentaka a rubutaccen zube na Hausa ta yin la'akari da manufofin ra'in.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Amfani da ra'i a fagen tarken adabin Hausa na zube
- Ra'in Matantaka/Macentaka
- Zubi Da Tsarinsa a rubutaccen zube
- Dora Ra'in a rubutaccen zuben Hausa

6.0 JINGAR AIKI

- Yi sharhi game ra'in Matantaka/Macentaka tare da manufofinta
- Tare da misalai, a aza ra'in Matantaka a kan rubutaccen zube na Hausa.

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KASHI NA 3

1.0 Gabatarwa

2.0 Manufar Darasi

3.0 {unshiyar Darasi

3.1 Amfani Da Ra'i A Fagen Tarken Adabin Hausa Na Wasan Kwaikwayo

3.1.1 Ra'in Makisanci A Rubutaccen Wasan Kwaikwayon Hausa

3.1.2 Zubi Da Tsarinsa A Rubutaccen Wasan Kwaikwayon Hausa

3.1.3 Dora Ra'in A Rubutaccen Wasan Kwaikwayon Hausa

Auna Fahimta

4.0 Kammalawa

5.0 Ta}aitawa

6.0 Jingar Aiki

7.0 Manazarta Da Wasu Ayyukan Karin Nazari

1.0 GABATARWA

A wannan darasin za a samar da bayanai game da abubuwa da suka shafi amfani da ra'i a fagen nazarin adabin Hausa na wasan kwaikwayo. A wannan bagire, za a fara ne da nazarin ra'in Markisanci a rubutaccen wasan kwaikwayon Hausa. Daga nan kuma sai batun zubi da tsarin ra'in a rubutaccen wasan kwaikwayo, sai a farkare da dora ra'in a rubutaccen wasan kwaikwayon Hausa.

2.0 MANUFAR DARASI

Manufar wannan darasi ita ce ka fahimci abubuwa muhimmai game:

- Amfani da Ra'i A Fagen Tarken Adabin Hausa Na Wasan Kwaikwayo
- Ra'in Markisanci A Rubutaccen Wasan Kwaikwayon Hausa
- Zubi Da Tsarinsa A Rubutaccen Wasan Kwaikwayon Hausa

- Dora Ra'in A Rubutaccen Wasan Kwaikwayon Hausa

3.0 KUNSHIYAR DARASI

3.1 AMFANI DA RA'I A FAGEN TARKEN ADABIN HAUSA NA WASAN KWAIKWAYO

Da farko, za a yi dubi ne da yadda ake amfani da ra'i a fagen tarken adabin Hausa na wasan kwaikwayo. Za a yi kokarin dora ra'in markisanci a wasu rubutattun wasan kwaikwayo ta hanyar yin la'akari da manufofi da akidojin ra'i na markisanci.

3.1.1 RA'IN MARKISANCI A RUBUTACCEN WASAN KWAIKWAYON HAUSA

Ra'in Mazahabar Markisanci- Wannan hanyar nazari ta fara tashe ne daga Jamus a shekarar 1845 a dalilin tunanin wani mashahurin dan gurguzu mai suna Karl Henreich Marx (1818-1883) wanda ya kirkiro ta. Ya sami goyon bayan Terry Eagleton da George Lucaks da sauransu. Mazhabar ta yadu zuwa Ingila da Amurka sannan ta isa wasu kasashen bayan yakin duniya na biyu. Daga cikin manufofinta akwai; gano dangantakar da ke akwai tsakanin adabi da tattalin arzikin al'umma da kuma gwagwarmayar neman iko tsakanin masu mulki da talakawa. Tana la'akari da yadda adabi ke fito da irin fafutukar neman matsayi a cikin al'umma.

Abdullahi, B. (2011) a cikin aikinsa mai suna, “Uwar Gulma and Marx’s Economic Determinism: An Analyses,” ya yi tarken littafin wasan kwaikwayon Uwar Gulma a kan manufofin mazahabar Markisanci. Ya gabatar da wasu ra’ayoyin tarken al’umma daga Karl Heinrich Marx, sannan ya dauki bangare daya na batun tattalin arzikin jama’a ya yi bayaninsa tare da nazarin littafin kansa.

3.1.2 ZUBI DA TSARINSA A RUBUTACCEN WASAN KWAIKWAYON HAUSA

Kamar yadda Barry (1995) ya ruwaito, ita falsafa irin ta Markisanci ta samo asali ne daga waɗanda suka kirkiƙire ta wato Jamusawan nan Karl Marx (1818-1883) da abokinsa Friedrich Engels (1820-1895). Su dai waɗannan abokan ba su laƙaba wa falsafar tasu sunan Markisanci ba, sun kira ta da sunan Kwaminisanci ne. Wannan sunan ya samu ne daga baya. Manufar, Markisanci na fafitikar daidaita al’umma ne ta ɓangaren tattalin arziki. A tunaninsu, tattalin arzikin ƙasa na ’yan ƙasa ne. A ganinsu, ba wai wani ne ko wasu ‘yan tsiraru za su mallake komai ba. Ta hanyar da wannan falsafar ta sha bamban da sauran falsafofi irin su jari-hujja ita ce, ta ƙoƙarin sauya abu daga yadda ta gan shi, domin ta sanya shi daidai da yadda ya dace da falsafar.

Idan aka waiwayo wajen adabi musamman wasan kwaikwayo kuwa, ita wannan falsafar ba ta fito ƙarara ba dangane da abin da mafalsafan suka ruwaito. Sun dai ce, lallai alaihin matsayin fasihi a cikin al’umma da irin tunanin al’ummar

tana da muhimmanci a kan irin fasahar da zai kirƙira. Abin lura a nan shi ne, ba dole ne fasihi ya danganta fasaharsa da markisanci ba. Abubuwan da ke damunsa a cikin al'umma kawai za a gani a cikin aikin: alal misali, rikice-rikice dangane da yadda mahukunta suke wawure arzikin kasa su mayar nasu. Da yadda talakawa suke dandana kudarsu a hannun wadannan 'yan tsirarun mutanen. A irin wannan adabin, marubuci zai yi amfani da fasaharsa ne ya nuna yadda talakawa suka jajirce wajen kwatar kawunansu daga kargin bautar da mahukunta suka tsunduma su ciki. A takaice dai, a ganin magajin Marx wato Lenin (1905) dole adabi ya san yadda zai yi ya sauya al'umma ko da ta hanyar farfaganda ce.

3.1.3 DORA RA'IN A RUBUTACCEN WASAN KWAIKWAYON HAUSA

Ra'in markisanci na da manufofi da dan dama wanda daga ciki akwai; gano dangantakar da ke akwai tsakanin adabi da tattalin arzikin al'umma. Wasan kwaikwayon *Kulba Na Barna* na Umaru Danjuma Katsina yana nuni da dangantakar da ke akwai tsakanin tattalin arziki da al'umma ta yadda masu hannu da shuni a cikin al'umma sukan yi amfani da kudinsu domin samun biyan bukatarsu. Bugu da kari, ana iya ganin yadda masu hannu da shuni suka gaggari wadanda ba su da kudi, a wani kaulin ma har da hukuma.

Umaru Danjuma Katsina, marubucin wasan kwaikwayon *Kulba Na Barna*, ya rubuta wasan ne a 1979 kuma Kamfanin NNPC ya buga shi. Wasan dai yana nuni da wasu munanan halayen Alhazan birni da kuma irin kwaɗayin

da ke tattare da yara mata ‘yan makaranta. Marubucin ya yi kofarin faɗakar da al’umma musamman mata game da illar kwadai. Zaliha dai ‘yar makaranta ce da wani Alhaji Ruwan Ido ya yi amfani da kuɗi don jawo hankalinta. Ya kasance ya shawo kanta ta hanyar bata kuɗi da kuma yi mata sayayya duk da cewa ya bayyana mata manufarsa inda yake ce mata:

‘ita maganar zuwa wurin iyaye duk ki
Manta da ita, ni yanzu abin da nika so
da ke ki yarda ki amince da ni. Ai ni
ɗan uwanki ne, kuma ko da ban aure
ki ba, ki san dai duk abin da na kashe
maki ba zan tambaye ki ba. Shafi na 35

A nan, mun ga irin rawar da kuɗi yake takawa. Alhaji Ruwan Ido ya fito karara ya bayyana mata babu batun aure a tsakaninsu amma saboda kwadai Zaliha, ta amince da shi har ya kai ga ya mata ciki. Hakan ya yi sanadiyar korar ta daga makarantarsu ta kwana kuma karatunta ya zo farshe. Akwai alaƙa ta kai tsaye tsakanin adabi da tattalin arzikin al’umma kamar yadda ra’in Markisanci ya tanadar. Zaliha dai marainiya ce wadda bayan rasuwar mahaifinta, ta ke zaune da kanen mahaifinta, Malam Inuwa. Ganin haka ne har ya sa Alhaji Ruwan Ido ya yi amfani da wannan damar ya ja ra’ayinta da kuɗi har ya kai ga ya bata mata rayuwa, shi kuma kasancewarsa mai arziki a cikin al’umma bai fuskanci doka ba don a hukunta shi.

A wasan *Uwar Gulma* na Muhammad Sada (1968) A cikin wasan, Mohammed Sada ya yi kokarin nuna mana illar auren dole ne a wasan kamar yadda iyayen Halima suka kwakuli Hayatu kafin su ba shi auren ta.

Tun da Hayatu sayen Halima ya yi daga wajen iyayenta, ai a tunaninsa ba laifi ba ne idan ya wulakanta ta. Ta haka ne yake hana ta abinci, sannan ga azabar duka. Idan kuma ta je gidan iyayenta, mahaifinta, Malam Haruna ya koro ta domin ya san abin da ya karɓa daga wajen mijinta Hayatu kafin a yi auren. A nan mun ga yadda tattalin arziki ya taka rawa wajen aurar da Halima da iyayenta suka yi zuwa ga Hayatu don haka ne ma suka kasa tsawata wa Hayatu yayin da yake musgana wa Halima ‘yarsu. Bugu da ƙari, tattalin arziki ya taka muhimmiyar rawa wajen da Halima take ganin za ta sami adalci wato Kotu. Bayan Hayatu ya zagaya ya ba alkali cin hanci, sai kuma suka ki yi mata adalci aka umurce ta da ta koma gidan Hayatu duk da irin zaluncin da mijinta yake mata. Daga ƙarshe, ta yi turjiya ga iyayenta, da mijinta da kuma hukumar da ta kasa samar mata adalci ta hanyar afka ƙwayoyi wanda ya yi sanadiyar rasa ranta.

Wasan Jatau Na Kyallu na Shuaibu Makarfi nuni ya yi da illar auren karuwa, kamar yadda Malam Jatau ya auri Madam Jiniya wadda ta koma Kyallu wato sunanta na yanka, bayan ta auri Malam Jatau ɗin. A cikin wannan wasan, an nuna mana yadda Kyallu ta yi sanadiyyar raba Malam Jatau da ‘yan’uwansa ɗaya bayan ɗaya, sannan ta koma kan abokansa da kuma abokan arzikinsa. Ba

ta tsaya a nan ba, har matansa, Uwar gida wadda ya aure tun suna da jajayen sawu da kuma ‘yar‘uwar zamanta, Baranya. Su ma duk ta sa Malam Jatau ya sake su, sannan ya tijara su. Kyallu dai kamar yadda kawarta Shamuwa ta fada a cikin wasan, ba ta je domin ta yi zaman aure ba ne. Ta aure shi ne domin ta ci arziki, ta kuma yi kaca-kaca dashi mijin in halin hakan ya samu. A sanadiyyar wannan auren sai da ta taturke Malam Jatau, ya tsiyace baya da ko na cin abinci. Daga karshe kuma, ta kai kararsa gaban Alkali tana so a raba auren. Haka kuma aka yi, domin an raba su, kowa ya kama gabansa. Shi ya tafi kurkuku. (jarun); ita kuma ta san inda dare ya yi mata. Har ila yau, mun ga yadda tattalin arziki ya yi sanadin yadda Kyallu ta kuduri aniyar auren Malam Jatau domin ta yaye shi gaba daya. Ra’in Markisanci yana nuni da irin rawar da tattalin arziki ke takawa a cikin al’umma ta yadda kowa yake fafutukan nema ko ta wani hanya. Wasanin kwaikwayon nan da aka kawo a matsayin misali sun yi nuni da muhimmancin tattalin arziki wajen yanke hukunci game da wasu al’amura da suka shafi rayuwa gaba daya.

AUNA FAHIMTA

- 1) A dora ra’in Markisanci a kan wasan *Uwar Gulma* na Muhammadu Sada.
- 2) Yi ingantaccen bayani game da zubi da tsarin ra’in Markisanci a rubutaccen wasan kwaikwayo.

4.0 KAMMALAWA

Wannan darasi kamar yadda funshiyarsa ta nuna, ya yi dubi ne amfani da ra'i a fagen tarken adabin Hausa na wasan kwaikwayo. Baya ga wannan, sai kuma batun ra'in Markisanci a rubutaccen wasan kwaikwayon Hausa da kuma zubi da tsarin ra'in a rubutaccen wasan kwaikwayon Hausa. An karkare wannan kashi ne da aza ra'in Markisanci a rubutaccen wasan kwaikwayo na Hausa ta yin la'akari da manufofin ra'in.

5.0 TAKAITAWA

Wannan darasi ya yi dubi da abubuwa kamar haka:

- Amfani da ra'i a fagen tarken adabin Hausa na wasan kwaikwayo
- Ra'in Markisanci a rubutaccen wasan kwaikwayo
- Zubi Da Tsarinsa a rubutaccen wasan kwaikwayo
- Dora Ra'in a rubutaccen wasan kwaikwayo

6.0 JINGAR AIKI

- Yi sharhi game ra'in Markisanci tare da manufofinta
- Tare da misalai, a dora ra'in Markisanci a kan wani rubutaccen wasan kwaikwayo na Hausa.

7.0 MANAZARTA DA WASU AYYUKAN KARIN NAZARI

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