HAUSA DRAMA, FILMS AND POPULAR CULTURE IN THE 21st CENTURY

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Wasan Kwaikwayon Hausa: Tushensa da Kashe-kashensa da kuma Muhimmancinsa*

Ali Usman Umar
Sashen Harsunan Nijeriya
Jami'ar Tarayya da ke Lafia

Gabatarwa

Kalmar *wasan kwaikwayo* ta zo cikin harɗaɗɗen suna wato *wasa* da kuma *kwaikwayo*, wanɗanda suka haɗu suka tayar da wasan kwaikwayo. Kalmar *wasa,* a cewar *Ƙamusun Hausa* na CNHN (2006:470), na nufin aiwatar da wani abu don raha ko nishaɗi; ko kuma yin wani abu wanda ba gaske ba. Waɗannan ma'anoni da aka ayyana kalmar *wasa* na da matuƙar tasiri wajen bayyana ma'anar wasan kwaikwayo. Ita kuwa kalmar *kwaikwayo,* a cewar *Ƙamusun Hausa* na CNHN (2006:260), na nufin kwatanta yin wani abu da ya taɓa faruwa a zahiri; ko koyon wani abu da wani ya yi, ko yake yi. Saboda haka, idan aka haɗa kalmar 'wasa' da 'kwaikwayo' sun zama kalma guda ɗauke da ma'ana guda wato *wasankwaikwayo.* Masana fannin adabin Hausa Malumfashi (1984), Ɗangambo (1984), Ahmed (1985), Umar (1987), Yahaya da wasu (1992), Furniss (1996), Yar'aduwa (2007), da Umar (2014) sun yi bayanai masu gamsarwa a kan wasan kwaikwayo. A dunƙule, za mu iya bayyana wasan kwaikwayo da cewaaiwatar da kamancen halaye ne a wasance cikin raha da nishaɗi don kwatanta yadda wani lamari ya taɓa faruwa ko kuma yadda wani ya taɓa yin sa a zahiri. A nan, manufar wannan takarda ita ce, ta tattauna game da tushen wasan kwaikwayo a wurin Hausawa tare da kawo kashe-kashensa da muhimmancinsa idan aka yi duba da yadda wannan reshen adabi yake a fannin ilimin hikimomin al'ummar Hausawa.

Ra'ayoyi kan samuwar wasan kwaikwayo

Masu magana kan ce, "ɗabi'a mai naso." Wannan na da alaƙa da abin da masana ilimin mutuntaka[1] (wato kimiyyar halayyar ɗan'adam) suka tabbatar da cewa hanyar kwaikwayo ita ce hanyar farko ta koyon rayuwa ('Yar'aduwa 2007). Hakan ce ta sanya idan mutum zai girma cikin wasu mutane, to tabbas zai tashi ne ta hanyar kwatanta wasu halaye da ɗabi'u da tadodi na wannan alƙarya ('Yar'aduwa 2007; Zaruƙ da wasu 1993). Kamar yadda za a gani wannan nau'in adabi yana da daɗaɗɗen tarihi a gun al'umomin duniya, don haka kowace da irin tunanin da ta ɗauka a mastayin madogara ko hanyar samuwar wasan kwaikwayo a wurinta. Masana tarihi sun yi amannar cewa *wasan kwaikwayo* ko *gauta* (wato kamar yadda a harshen Girkanci aka kira da *dran* ko *theatron* kana Latinanci ya ara daga Girikanci, ya kira su da *drama* ko *theatre*) an fara shi tun shekaru 500 KM[2] da suka shuɗe don kamanta *tadar bauta* wato yadda za a tsara yin ayyukan bautar alloli ko gumaka ko dodanni (Carlson 2009; Davis 2010).

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1 Duba abin da Muhammad (1990) ya fassara da *"psychology"* daga Ingilish zuwa Hausa. A wannan fage ne ake nazarta hali da xabi'a da qoqari da juriya da gwaninta na mutane daban-daban.

2 Kafin Miladiyya, ma'ana tun lokacin ma'aunin shekara kafin bayyanar Annabi Isa (AS) wanda da Turanci ake kira da BC (wato *Before Christ).*

Da wuya wani ya bugi ƙirji ya ce ga haƙiƙanin lokacin da aka fara yin wasan kwaikwayo—wato abu ne daɗaɗɗe da kowace al'umma kan gudanar da shi tun daga lokacin wanzuwarta. Wannan nau'in adabi a iya cewa ɗamfare yake da asalin kowace al'umma a cikin faɗin duniyar nan. Abin nufi, tun zamanin zamunna idan Hausawa sun tashi yin tadodin (al'adun) bauta da na bukukuwan gargajiya (da suka haɗar da waƙe-waƙe, kaɗe-kaɗe da raye-raye) suna zuwa cikin yanayin kwaikwayo wani jagora mai kula da cokar bauta ('Yar'aduwa 2007; Microsoft Encarter 2009). Don haka, ga ra'yoyi biyu da masana suka amabata waɗanda za su bayar da haske wajen kusanto da tushen wasan kwaikwayon Hausa cikin wannan maƙala.

Ra'ayin bauta

A wannan ra'ayi an alaƙanta samuwar wasan kwaikwayo da bautar da akan yi wa alloli da gumaka da juju ko iskoki da kan-gida ko tsafi. Shuwagabannin addinin gargajiya a zamanin dauri sukan kwatanta ɗabi'un dodanni ko iskoki ko tsafin da suke bautawa (Carlson 2009). Haka ma saura mabiya wannan addini, idan sun zo za su kasance suna aiwatarwa, musamman domin neman safirce da kuma neman ƙofi ko baiwa da sa'a. To, wai ta haka ne aka fara samun wasan kwaikwayo bisa ƙoƙarin kwaikwayar yadda za a gudanar da tadar (al'adar yin) bauta. Masu bin irin wannan ra'ayi za su iya alaƙanta yadda Hausawa a zamanin da suka gudanar da bautar iskoki da dodanni a garuruwa daban-daban. Misali, ƙasar Kano tana da Dutsen Dala da Goron Dutse inda aka ce a nan Barbushe ke karɓar umarni gun Tsumburbura daga bisani ya isar zuwa ga sauran jama'ar gari.

Ra'ayin bukukuwan al'adu

Akwai masu ra'ayin cewa wasan kwaikwayo ya samo asali ne sakamakon tunawa da wasu ginshiƙan al'amura da suka kasance kuma suka zama ababen tunawa a tsari na zamantakewar wata al'umma (Barranger 2009; Microsoft Encarter 2009). A irin wannan, alal misali, akan tuna da wasu sarakuna ko jarumai ko wasu mutane masu abun ta'ajibi. Ko kuma a tuna da wata daɗaɗɗiyar al'ada ta mutanen dauri, wato irin waɗanda kakannin kakanni suka aiwatar. To, wai ta haka ne aka fara samun wasan kwaikwayo. Duk wanda yake ganin wannan ra'ayi a matsayin abin dogaro zai yi la'akari da bukukuwa da wasanni na al'adun gargajiya domin gwada su a matsayin hujja. Kamar bikin shan kabewa da wasan gauta da sauransu.

Tushen wasan kwaikwayo a wurin Hausawa

Tun zamanin zamunna Hausawa na da al'adar wasan kwaikwayo. Sai dai, ba za a iya bugar ƙirji a ce ga hasashen shekarar da ake jin ya kunno kai ba. Tun shekaru 3000 KM akwai mazauna da al'adunsu a wurin da yanzu haka Hausawa ke da zama[3]. Abin da za a

3 Kamar yadda Omar (2009) ta bayyana cewa kakan harsunan Afiro-Ashiyetik ya fara rarrabuwa zuwa gida biyar tun a shekarar 6000 KM. Amma ana jin cewa tun daga lokacin da tsohuwar daular Masar take ƙoƙarin sake haxa ƙarfinta a shekarar 3500 KM, daular Nubiya ta riga ta soma kankama. Tasirin daular Nubiya game da farauta, noma, tadar bauta da fasahar samar da ababen amfani ya fantsama cikin ƙananan alƙaryu mazauna hamada da sahara na Afirka. Bayan shekarar 2500 sarakunan sabuwar daular Masar masu laƙabin Fir'auna suka shigo suka cinye daular Nubiya da yaƙi amma duk da haka daular ba ta ɗaiɗaice ba har zuwa ƙarni na 20 KM. Ita ma daular Nubiya ta sake haɗa ƙarfinta, kafin ta afka wa Masar

iya cewa kawai shi ne ɗaruruwan shekaru kafin zuwan Musulunci, wanda ya ba su damar samun hanyar adana tarihi da adabi da al'adu ta yin amfani da rubutun Ajami, Hausawa na da wannan nau'in adabi. Illa iyaka, a iya cewa, rubutun ne kawai bai ba wa al'ummar Hausawa damar gano hakan ba, saboda babu wani abu rubutacce da ya ajiye wannan lamari. Sai dai abin da aka adana da baka ko da ka ko cikin al'adu da tadodi da mukan ji ko gani; kuma an tabbatar da faruwar hakan (Yahaya 1978; Umar 1982; Ɗangambo 1984).

Tarihi ya nuna cewa akwai wasu sanannun al'adun Hausawa na *shanci* da *shan-kabewa* da *buɗardawa* da *girka* da *hawan ƙaho* da *wasa da wuta gun maƙera* da *rufa-ido* da *wasa da maciji* ko *kura* d.s. (Adamu 2014; Bunza 2006). Idan muka duba waɗannan da yadda ake shirya gudanar da su, za mu iya cewa su ne tushen wasan kwaikwayo a wajen Hausawa. Alal misali, idan mun kalli yadda wasannin suke a fannin *nazarin baibayi*[4]*;* wato kimiyyar sanin tushen al'adu da rayuwar bil-Adama, za mu ga cewa ta hanyar nazarin hikimomin Hausawa wasan kwaikwayo na da daɗaɗɗen tarihi mai tushe (Yahaya 1978, 1991; Microsoft Encarter 2009).

Mu kalli girka a gun 'yan bori. Girka wata al'ada ce ta tsafi da surkulle da sarrafa magunguna da ma samar da magani ta hanyar aljanu da 'yan bori kan yi da nufin su haɗa mutum marar lafiyar ko wanda aka yi wa sihiri ko juju ko hauka ya shafe shi domin ya sami waraka. 'Yan bori sukan yi ƙoƙarin juyar da kamanninsu ta yadda za su dinga kwaikwayon maganganu da halayen aljanu waɗanda suka saɓa al'adar ɗan'adam (CNHN 2006; Yahaya da wasu 1992). Al'adar girka na daga cikin hanyoyin da Hausawa suka yi amanna da ita wajen neman magani, yayin da idan cuta ta yi ƙamari ga mutum bayan an bi dukkan sauran hanyoyin magani sai a je gurin 'yan bori don yin girka ga mara lafiya da nufin daidaita masa tunani ko hankali (Horn 1981; Adamu 1983).

Idan an buƙaci ko tashi yin girka, girkakken ɗan bori ko girkakkiyar 'yar bori kan shiga fagen hawan bori tare da mara lafiya. Tun kafin fara girkar mai yin bori zai zaɓi aljani ko aljanar da ya kamata ya/ta *hau*[5], wato dai wanda za a yi hulɗa da shi ko ita wajen neman waraka ga mara lafiya. To, a daidai wannan lokaci akan sami rakiyar amon garaya da kacakaura. Kana mai yin girka zai dinga bin kiɗan cikin wani irin rauji ko layi ko kakkarya jiki kuma yana yi haɗe da maganganu na *sirkulle* da *tsatsibe-tsatsibe* masu firgitarwa da nufin kwaikwayar halayen da yake son rikiɗewa. Daga cikin iskokin da akan hau akwai Ɗantsoho Bagurfana da Maidawa ko Ɗan'inna da Malam Alhaji da Barahaza da Bafulatana da Ɗafau Sarkin Makaɗa d.s. Daga nan iskoki sai su sanar da su nau'o'in rashin lafiyar wannan mara lafiya, kana sai su faɗi magungunan da za a haɗa

ɗin cikin ƙarni na 12 KM bayan da ta soma yin rauni (Newman et al 2009). Tun a wannan lokaci akwai ƙananan alqaryu ko garuruwa a yankin Sudan da Chadi da suka haɗa da Kanem-Bornu da Daura da Gobir da Maguzawa ko Gwandara masu magana da Gwandaranci (wato tsohon karin harshen Hausa kafin ya kai ga zama harshe). Kuma waɗannan al'ummomi sun tasirantu da daular Nubiya ta fuskar tadodi kamar bautar iskoki da farauta da noma da tsafi da bukukuwa da kuma fasahar samar da ababen amfanin yau da kullum iri daban-daban.

4 Wato dai fanni ne da ake kira a Ingilishi da *anthropology* kamar yadda Muhammad (1990) ya fassara. Shi wannan fanni ya bambanta da ilimin walwala, musamman yadda yake ƙoƙarin yin amfani da tarihi wajen bin diddigi da kwatanta al'adun mutane daban-daban.

5 Akan ce mai yin girka ya hau bori ko zai yi hawan bori idan ya buƙaci yin hulɗa da aljanu.

wanda za a sha ko a yi turare ko a shafa ko a yi hayaƙi ko a rataye da dai makamantansu (Umar 1982; Horn 1981; Kofoworola 1981).

Ita kuwa al'adar shan-kabewa ko abin da ake kira da bikin shan-kabewa na iya kansancewa bikin nunar kabewa; ko bikin da Maguzawa suke yi duk watanni huɗu bayan saukar ruwan sama don nuna godiya da safirce ga kan-gida ko gunki ko dodo; ko kuma bikin da 'yan bori kan yi duk shekara idan kabewa ta nuna da nufin godiya da neman kariya ga dukkan bala'ai ko masifu gun iskoki (CNHN 2006). To dai, duk inda aka juya, da na Maguzawan da 'yan borin za-ni ce ta tad da mu-je-mu. Saboda al'adar shan-kabewa al'ada ce daɗaɗɗiya wadda da can akan gudanar duk shekara a ƙasar Hausa da nufin yin godiya, safirce da neman kariya gun kan-gida ko gunki ko dodo ko iskoki da ake bautawa (Umar 1982, 1987; Ado 1987).

A yayin gudanar da wannan bikin al'adar, manyan bokaye da 'yan bori ne suke haɗuwa a wani wuri na musamman da akan zaɓa, kamar kurmi, don gudanar da irin wannan biki. Ranar wannan babban taro akan zo da shekararriyar kabewa, a haɗa ta da wasu hakukuwa da saiwoyi da ganyaye da itatuwa ko saƙesaƙi da ƙassa da fatu da dai sauran nau'ukan magunguna iri-iri waɗanda aka tanada domin irin wannan rana. Bayan nan, sai kuma a haɗa da duk naman daji da aka farauto ranar bikin buɗardawa gabannin bikin shan-kabewa. Wannan ya nuna cewa sai an fara gudanar da bikin buɗar dawa da 'yan kwanaki komakwanni ake yin bikin shan-kabewa. Dangane da haka, duk waɗannan kayayyaki da aka tanada, za a zuba su cikin wata katafariyar tukunya[6], sannan a iza gagarimar wuta da nufin gizɗa kayayyakin da ke cikinta.

Da zarar an fara wannan biki, za a iske cewa kusan duk mutanan gari ne kan halarci wannan taro. A gefe guda shugabannin addinin gargajiya wato manya bokaye da 'yan bori za su dinga faɗo/karanto surkulle daban-daban har sai sanda wutar nan ta mutu. Wato dai ya iya kasancewa wutar ta kwan ɗaya ko biyu—ya dai danganta. Idan an kammala komai sai a umarci masu rarraba maganin kariyar da su ware na sarki da iyalansa sai attajirai zuwa sauran mutanan gari. Hikimar hakan ita ce, ko ƙaƙa mutum ya samu daga wannan magani zai samu *garkuwa* da *kariya* kuma *makari* ga dukkannin annoba ko cutuka da masifu a wannan shekara da za a shiga. Bayan an gama sai a kuma yi godiya da safirce ga giji ko kan-gida ko gumki ko dodo da ake bautawa. To haka ma idan an kalli bikin buɗar dawa ko al'adar *Larabgana*[7]ko wasan shanci za a ga yadda kwaikwayo ke zowa daga cikin kowane.

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6 Katafariyar tunkiya ce da za ta iya cin kamar sa guda a cikinta a lokaci guda. Akwai wata almara da ta faru cikin shekarar 2016 inda aka ce an haƙo irin wannan katafariyar tukunya a yankin ƙaramar hukumar Ungwaggo a jihar Kano. Har ta kai an sami taƙaddama tsakanin mazauna yankin da masana kufai da ababen tarihi inda kowane ɓangare yake iƙirarin shi ya fi cancanta da adana wannan tukunya. Sai dai, a hukumance an miƙa ta ga masana tarihi da nazarin kufai da ababen tarihi domin su gudanar da binciken shekarunta da fassarar duk abin da yake tattare da ita a kimiyyyance.

7 A cikin *Ƙamusun Hausa* na CNHN (2006:302) Larabgana tana nufin Larabar da ta zo a ƙarshen watan biyu wanda aka fi sani da Watan Zafi ko Safar. Idan Larabgana ta zo akan yi wasu al'adu irin na bikin shan-kabewa. Abin da za a fahimta a nan shi ne bayan zuwan addinin Musulunci ƙasar Hausa sai aka ƙyamaci wasu al'adun tsohon addini ko addinin Maguzanci kamar irin su wasan shanci da bikin shan-kabewa da bori d.s. Amma bayan wasu shekaru sai wasu suka maye al'adar shan-kabewa da Larabgana. Domin kuwa al'adun bukukuwan biyu suna kamanceceniya da juna. Haka kuma lokacin da ake aiwatar da su kusan lokaci ɗaya ne. Wato ana yin shan-kabewa watanni huxu bayan faɗuwar damina, wato dab

Kamar yadda aka sani Hausawa na da wasannin daban-daban da suka gada tun iyaye da kakanni waɗanda ba wata ƙabila ce ta koya masu ba. Akwai wasannin nishaɗi da yara ko matasa ko manya kan yi su, waɗanda suke kwatantawa ko kwaikwayon abin da suka ji labari na al'adu ko bautar iskoki ne—wato maguzanci, da labaru da tatsuniyoyi, ko kuma abubuwan da suka shafi bukukuwa na al'adun gargajiya. Misali, *langa,* da *damushere* da *tsakiya* da *gaɗa* da *'yartsana* da sauransu, waɗanada yara kan gudanar a koyaushe don rage lokaci a dandalin unguwanninsu (Ladan 1974; Yalwa 1977; Yahaya 1978, 1991; Adamu 2005).

Akwai waɗanda na lokaci-lokaci ne kamar su girka da shanci da wasan gauta da kalankuwa da tashe da sauransu, waɗanda samari da 'yanmata kan gudanar da su a wani fagen wasa ko dandali. A cikin waɗannan wasanni akan kwaikwayi abubuwa da dama da suka danganci sarauta, soyayya, auratayya, jarumtaka, zaman iyali, kasuwanci da dabaru daban-daban na koyon zaman duniya (Bello 1964; Clark 1966). Wasu wasannin akan aiwatar da su a waƙe, yayin da wasu kuwa cikin rausayawa ko cikin gumurzu da dagewa bisa canja muryoyi saɓani yadda aka saba jin magana ta asali ba. A cikin kowane wasa akwai ɗabi'u ko halayen da masu wasan ke ƙoƙarin kwatantawa; su kuma yi shi cikin raha da nishaɗi tare da rage lokaci (Umar 1977; Ahmed 1985; Kofoworola da Lateef 1987).

Idan muka ɗau *wasanlanga,* saɓanin yadda Dembo (1971: 6-8) ya bayyana, za mu ga akwai abubuwa da yawa da ake kwaikwayo. Wato zamu fahimci cewa akwai garuruwa biyu; da kuma fagen daga ko yaƙi, ga dakarun kowanne gari. Wato dai, akwai mahara da waɗanda ke zaune cikin gari da ke zummar kare garinsu daga farmakin maharan, akwai sarki da wurin *sha*[8]. Idan kuma an zo gwabza yaƙi kowane ɓangare na nuna jarumta da dabarun yadda zai yi galaba kan abokan gaba ta kowace hanya. Haka kuma akwai zaurance, wato irin harshen sadarwa da su mayaƙan kan yi amfani da shi yayin gwabzawa. To haka kowanne wasa na yau da kullum idan aka ɗauka za a kalle shi da idon basira don zaƙulo abubuwan da ke cikinsa na kamance ko kwaikwayo, baya ga dubansa amatsayin wasan kansa.

Dangane da haka, a nan ana iya cewa, duba da ra'ayoyin da aka zayyano game da tushen wasan kwaikwayo, a ta bakin wasu masana, al'adar girka da ta shan-kabewa sun yi daidai da ra'ayin bauta da na bukukuwan gargajiya. A nan ne jagororin addinin gargajiya ke yin hulɗa da mutanen ɓoye don mallakar ikon iya tsafi ko surkulle ko rufa-ido game da wani abu da ya keta al'ada wanda zai ba su tasiri mai ƙarfi kan sauran mutane. Haƙiƙa, a cikin irin abubuwan da sukan yi akwai kwaikwayo na yadda za a bauta wa iskoki ko dodo, wanda su ma sauran mutane za su dinga kwatantawa suna aiwatarwa yayin da suka zo yin bauta a wancan zamanin (Malumfashi 1985).

Kashe-kashen wasan kwaikwayon Hausawa

da kaka; ita kuwa Larabgana cikin Watan Zafi. Duba Murtala (2013: 132-5) dangane da camfin da ke tattare da al'adar Larabgana.

8 Kamar dai wani tudun tsira ne da zai hana mutum faɗawa hannun abokan gaba – wato matsera.

Baya ga abin da muka kalla game da tushen al’adar wasan kwaikwayo gun Hausawa kamar yadda ya gabata, saboda haka, za a iya kasa wasan kwaikwaiyon Hausawa ta manya rassa kamar haka:

Na Gargajiya

A ƙasar Hausawa akwai wasannin kwaikwayo na gargajiya waɗanda ake da su tun kafin zuwan baƙin al’adu cikin al’adun Hausawa waɗanda suka gada tun iyaye da kakanni. Ire-iren waɗannan wasanni sun haɗa da:

Wasan gauta

Wannan nau’in wasa iri biyu ne: akwai wanda ake aiwatarwa a fada da kuma wanda matasa kan yi a dandali. Kowanne daga ciki, ana yin sa a wani lokaci na musamman da akan zaɓi aiwatar da shi (Yahaya da wasu 1992).

Na fada, galibi ƙwarƙwarorin sarki ne kan yi a wasu lokuta na musamman don nishaɗantar da sarki da hakimansa. Idan za su yi wannan wasa sukan yi ɓad-da-bami ne cikin salon barkwai, inda sukan yi shiga irin ta hakiman da akan so a kwaikwaya. Kowace ƙwarƙwara za ta kwatanta ɗabi’u da halayen hakimin da ta zaɓa kuma take son kwaikwaya, kama tun daga taƙamarsa da maganarsa da duk abin da ya keɓantu da shi.

Na matasa kuwa yana da salon ba-raha. Yayin gudanar da shi samari da ’yanmata kan haɗu a dandali bayan damina don kwaikwayon sarauta da mulki da kotu da zaman aure da kasuwanci. Akan kwatanta shi da wasan kalankuwa a wasu garuruwan ƙasar Hausa (CNHN 2006; ’Yar’aduwa 2007).

Wasan dandali

Akan gudanar da irin wannan wasa kusan kullum a wani keɓaɓɓan bigire da ke tsakiyar maraya ko gefen kasuwa, a inda yara da matasa da ’yan-daudu da makaɗa kan haɗu don gudanar da wasanni kamar su raye-raye da karya harshe da kaɗe-kaɗe. Akan aiwatar da shi bayan an watse daga cin kasuwa sai a tattaru a dandali. Haka kuma akan cika don kallon wasu wasannin kwaikwayo da matasa kan aiwatar, bayan kuma wasu ’yan sa’o’i ko awanni idan almuru ta kawo jiki—wato, da farkon dare ya yi, wasa ya ƙare, sai kowa ya watse ya tafi gida. A wasu lokutan wasan dandali yakan kasance cikin filayen unguwanni a inda yara ƙanana kan ware wuri daban da matasa maza don yin wasanni kala-kala. Haka ma ’yanmata sukan ware wani wuri daban don aiwatar da gaɗa da wasanni iri-iri a tsakaninsu (Ladan 1974; Yalwa 1977; Ado 1987; Yahaya da wasu 1992).

Wasan magi

Shi wannan nau’in wasa samari da ’yanmata na wani ƙyauye ne sukan tashi, su je, su kai ziyara wasu ƙauyukan da ke maƙwabtaka da su. A yayin wannan ziyara ne sukan shirya aiwatar da wasanni iri daban-daban a gaban jama’ar gari. Cikin gungun masu wannan wasa akwai sarautu iri-iri kamar sarkin samari da sarauniyar ’yanmata da sarkin wasa da na kasuwa, a wasu lokutan ma da wasu irin sarautu da sukan laƙabta wa junansu irin su

sarkin Butsu da na Sauri d.s. Ta haka, sukan samo ɗan hasafi daga wurin jama’ar da suka nishaɗantu da wasannin nasu (Joe 1994; CNHN 2006; ʾYar’aduwa 2007).

Wasan kalankuwa

Wannan wasa ne da samari da ’yanmata kan shirya shi lokacin rani ko kaka a wani wuri na musamman, kamar fagen wasanni ko bayan gari ko kusa da kasuwa ko dandanli inda sukan kwaikwayi abubuwa daban-daban da sukan haɗar da sha’anin mulki da zaman kotu ko alƙalanci da zaman iyali da kasuwanci da dai duk abubuwan da suka shafi al’adun Hausawa na rayuwar yau da kullum (CNHN 2006; Yahaya 1992). A yayin irin waɗannan wasanni sukan yi shaguɓe ko jirwaye kan tsarin shugabanci ko zalunci ko lalacewar zamani (kamar ha’inci ko algus ko damfara ko sata ko zamba ko caca ko shaye-shaye) ko kan yadda alƙalai ke bin son zuciya wajen yanke wani hukunci d.s.

Wasan tashe

Akan gudanar da wasan tashe a lokacin Watan Azumi—wato ana fara shi goma ga Watan Azumin Ramadana. Kuma yana da sigogin wasan kwaikwayo na ba-raha wanda yara da samari da ’yanmata kan aiwatar domin bayar da dariya, musamman lokacin da mutane ke shaƙatawa bayan ƙare buɗa baki (Bello 1964; Umar 1977). Daga cikin irin wasannin da suke gudanarwa akwai, wasan *mairama* da *macukule* da *samodara* da *tsoho dagemu* da *gadanda* da *karo-ba-shawara* da *ga dodo*, da sauransu. Abin ban sha’awa da wasannin tashe shi ne idan aka yi nazari za a ga sun cika kusan siffofi aikataccen wasan kwaikwayo. Misali idan aka lura za a ga kayan wasa masu bayyana yanayi da ake son a nuna al’adun mutane kamar mai ciki ko tsoho ko dodo; sai kuma rakiyar kiɗa ko busa da waƙa da kuma rawa (Ladan 1974; Yahaya da wasu 1992).

Wasan ’yan-kamanci

Wannan shi ma wasa ne na gargajiya wanda *’yan-galura* masu *kacakaura* ke yawo kasuwa-kasuwa ko rumfa-rumfa ko kwararo-kwararo don yin kiɗa da waƙa cikin bin amon kacakaurarsu haɗe da yin wasu abubuwan ban-dariya cikin salon wargantawa (wato kwaikwayon muryoyin mutane) da kwaikwayon abubuwa daban-daban. Mutane kan taru suna kallon irin wannan wasan ’yan-kamanci cikin barkwanci. A ƙarshe masu wannan wasa kan sami wani abun hasafi don sayen abin masarufi (Gidley 1967; Joe 1994; Furniss 1996). Kwatanta wannan da *wasa-waƙe*.

Wasa-raye[9]

Akan gabatar da wannan wasan lokaci-lokaci kamar bikin salla ko lokacin huɗa ko girbi ko a wani lokacin na musamman a dandali. Shi wannan wasan ana aiwatar da shi cikin bebance, inda kiɗa ko busa ne kawai kan yi amo tare da rausayawa ko girgiza jiki. Misali, muna da *’yan hoto* masu sanya wa manoma nishaɗi da rage masu gajiya yayin aikin gona, suna yi suna cilla garma sama suna cafewa suna bin kiɗa da yin rawa tare da bin salo ko zubin wannan kiɗan (Adamu 2005). Hakan, kan ba wa mai kallonsu sha’awar yadda suke aiki cikin nishaɗi da rausayawa. Ko kuma misalin yadda*yan-ƙoroso* ke yin rawa a dandali

9 Duba abin da Muhammad (1990) ya fassara da *dance drama* daga Ingilishi zuwa Hausa.

domin nishaɗantar da masu kallo cikin wasu wasanni na hatsabibanci da suke yi suna bin salon kiɗa da busa (Furniss 1996; Adamu 2005). Wani abin burgewa da wasa-rayen ’yan-ƙoroso shi ne, inda sukan shirya wasu ’yan gajerun wasannin kwaikwayo iri daban-daban. Misali sukan nuna yadda wasu maza su biyu ko uku suke son mace guda; a irin hakan sukan shirya yadda za a yi takarar neman yardarta. Idan za a yi wasan, za su aiwatar ko gudanar da shi bisa bin rakiyar kiɗa da busa tare da rausayawa domin ’yan kallo su nishaɗantu da wasan. Ko kuma a samu ranar salla lokacin shagulgulan bikin hawan salla, inda masu wasa-raye suke biye da hakimansu su taho suna wasanni da takubba da adduna, wasu sanye da kayan gargajiya kamar warki suna rawa tare da bin salon kiɗa ko busa don nishaɗantar da ’yan kallo. Kwatanta wannan da wasan bebance—wato *beban wasan kwaikwayo*

Wasan tafi-da-hankali

Irin wannan wasa ya shafi aiwatar da wasu lamura na hatsabibanci da suka shallake tunanin masu kallo. Abin nufi masu gudanar da irin waɗannan wasanni sun keɓantu da wasu sana’o’in gargajiya na Hausawa; kamar mafarauta da maharba da maƙera da masunta da ’yan rufa-ido da wanzamai da masaƙa da mahauta da dai sauransu. Akan samu a wasu lokutan, domin bambance tsakanin ɗan gado da ɗan *haye*, a shirya wasannin nuna bajinta. Inda a nan ne ƙarƙashin jagoranci sarkin kowace sana’a za a zo a dinga wasan nuna abubuwan da suka saɓa ko keta al’ada (Adamu 2014; Bunza 2006). Alal misali masu rufa-ido suna yin wasu ayyukan da suke tafiyar da hankali kamar cire kai ko hannu ko zaro harshe a yi rawani da shi wanda ’yan-shanci kan nuna a gaban taron masu kallo. Akwai wasannin ’yan-lanƙwaya da ya shafi lanƙwasa gaɓoɓin jiki da rufa-idon shiga kwalba ko tulu. Akwai kuma ’yan-tauri da ’yan-farauta da kan yi wasa da wuƙa ko takobi ko adda mai kaifin gaske; inda wani zai zo yana sara da sukan wani amma babu abin da za a ga ya faru. Ko kuma maƙera masu wasa da wuta ko garwashi ba tare da sun ƙone ba da kuma mahauta masu wasan hawan ƙaho.

Sai dai, abun lura a nan shi ne wasu na ganin wasan tafi-da-hankali gaske ne ba wasa ba, idan an yi duba da cewa masu wannan bajinta ne kaɗai ke yin kiɗansu da rawarsu. To amma wani zai iya musantawa tun da wanda zai cire hannunsa ya kuma dawo da rai, lamarin ba gaskiya ba ne. Wasu ma na ganin cewa wani siddabaru ne da ’yan kallo ne za su ga hakan amma a zahiri akwai wani hijabi a tsakani, wanda yake hana a ga gaskiyar lamarin. Su kuwa ’yan-tauri da ’yan-farauta an san su da asirai na shafi da kau-da-bara na *layar zana* (ɓacewa). Kamar yadda aka sani, har zuwa wannnan zamani masu wasan tafi-da-hankali kan shirya bukukuwan baje kolin irin waɗannan a gari-gari ko a jihohi daban-daban a duk shekara.

Wasan hawan dokin kara

Wannan nau’i wasa ne da yara da matasa kan aiwatar a lokuta daban-daban, musamman ma bayan kammala bukukuwan ƙarama da babbar salla a yankuna na ƙasar Hausa, domin kwaikwayon yadda sarakuna ke yin hawan salla a ƙasar Hausa. A nan, yara da matasa suna ɗaukar karare a matsayin dawakai (wasu har mutum-mutumin kan doki na kwali suke yi wa kararen tare da kwalliyar ƙyallayen yadi ko atamfa, sai su zama kamar gashin nan na dokin wuya). Babban abin ban sha’awa a wannan wasa shi ne dukkan abin da ake

da shi na hawan sarki na gaske ana ƙoƙarin kwatanta shi; kama tun daga sarki *na hawan dokin kara* da fadawansu har zuwa ga hakimai da 'yan lifida da dogarawa da 'yan-bindiga da makaɗa da maraya da mawaƙa da dai sauransu. Idan an tashi fitowa wannan wasa, musamman a garin Kano, ana fara shi bayan sallar la'asar, inda za a zaɓi wurare ko titunan da za a kewaya har zuwa dab da sallar magariba. Bayan an zagaya za a haɗu wani wuri da aka ayyana, daga nan sai kowa ya watse ya san inda dare ya yi masa. Abin da ban sha'awa inda mutane kan yi dafifi a bakin titi suna kallon yara cikin shiga kala-kala da ke nuna al'adun sarauta. Wasu daga cikin jama'a domin nuna jin daɗinsu har kyauta suke bai wa tawagar da tafi jan hankalin 'yan kallo daga cikin masu jerin gwanon, musamman ma waɗanda suka yi shigar wawan sarki ko rawa ko tako-tako.

Na Zamani

Shi irin wannan wasan kwaikwayo da za a gani ya kunno kai cikin ƙasar Hausa sakamakon cuɗanya da wasu baƙin al'adu da Hausawa suka yi da wasu al'ummomi waɗanda kuma suka yi tasiri a kan Hausawa[10]. A wannan nau'in wasan kwaikwayon, an sami yin amfani da ƙarin wasu abubuwa da ci gaban zamani ya kawo. Kamar na gargajiya, wannan shi ma na da ire-irensa kamar haka:

Wasan daɓe/dandamali

Shi irin wannan wasan kwaikwayon ana kiran sa da rayayye ko *aikataccen wasan kwaikwayo* wanda mutane kan shirya su gabatar da shi ga 'yan kallo a zahiri. Ana yin amfani da daɓe ko wani wuri da aka samar domin 'yan wasa su hau a gan su. Ɗauki misali kamar dandamali ko kuma ya kasance akasin haka – wato wani fili tattare da 'yan kallo[11]. Idan aka lura da wasan kalankuwa ko gauta na gargajiya suna da siga irin ta wasan dandamali (Yahaya da wasu 1992).

A yanzu kuwa 'yan kulab ko ƙungiyoyin makarantu da matasa daban-daban 'yan wasan kwaikwayo ne kan shirya shi a wurare na musamman da akan keɓe; kamar manyan ɗakuna ko zaurukan wasanni da zauruka ko gidajen wasanni don nishaɗantar da jama'a masu kallo. Haka ma a wasu lokutan wasu makarantun Islamiyya kan gudanar da irin wannan wasan kwaikwayon lokacin da suke shirya karatuttukan mauludi. Sukan shirya shi a ƙarshen dare don wa'azantarwa ko yin gargaɗi ko yin hannunka-mai-sanda ko wayar da kan iyayen yara da kuma nishaɗantar da masu kallo. Idan an tashi gudanar da wannan wasan kwaikawyon na dandamali dole a samar da waɗannan muhimman abubuwa; dandamali ko daɓe ko mumbari da 'yanwasa da tufafin wasa da lokacin wasa da kayan daɓe da kuma kwalliyar 'yanwasa. Wannan nau'in wasa shi ya zama tushen fara fim a ƙasar Hausa a wajejen ƙarshen ƙarni na 20. Abin nufi, ƙungiyoyin makarantu da 'yan kulab masu shirya wasannin dandamali cikin unguwanni da tashoshin mota su

10 Sakamakon haxuwar Hausawa da wasu al'ummomi irin su Larabawa, Gwarawa da Yarabawa da Barebari da Nupawa da musamman ma Turawa wasu baqin al'adu sun sami wurin zama cikin adabin Hausawa (Furniss 1996).

11 A wannan zamanin ana amfani da gidaje irin su: Gidan Makama, Gidan Xanhausa da Gidan Adana Namun Daji da sauransu a lokacin bukukuwan salla.

ne suke rubuta wa gidadajen rediyo da talabijin wasannin kwaikwayo. A wasu lokutan ma su ake gayyata su aiwatar da wasannin, a kuma biya su (Beik 1987).

Wasan kwaikwayon littafi

An kira shi da rubutaccen wasan kwaikwayo ko wasan kwaikwayo rubutacce, wanda yake zuwa cikin wani tsari na daban a rubuce cikin littafi, don samun abin karantawa a makarantu wajen koyar da ɗalibai ko a karanta don nishaɗi. Rubutaccen wasan kwaikwayo ya kasance baƙo cikin adabin Hausa idan an kwatanta da rubutacciyar waƙa ko zube (Malumfashi 1984). Dalili kuwa shi ne wasan kwaikwayo ya zama saniyar ware. Domin bai shiga cikin inuwar takwarorinsa ba, sai a farko farkon ƙarni na 20. Wasan kwaikwayo na littafi yana da zubi da tsarinsa da sanabe-sanabensa da suka bambanta da waƙa ko zube.

Wasan kwaikwayon rediyo

Wannan wasan kwaikwayo ne na zamani wanda gidajen rediyo ke shiryawa masu sauraro don nishaɗantarwa da faɗakarwa. Shi ma yana da sigar na dandamali, amma ’yan kallo ne kawai babu; maimakon hakan sai masu sauraro ta hanyar jin maganganu da motsin ’yanwasa a wurare daban-daban da mai saurare zai ƙaddara suna gun. A wasu lokutan yadda akan shirya na rediyo ya ɗan sha bamban da na dandamali da ma sauran wasanni. Abin nufi dai wasan kwaikwayo na rediyo yana da tsare-tsare na musamman da mashiryansa kan aiwatar yayin gabatar da shi. Daga cikin wasannin kwaikwayo na rediyo akwai *ga-ta-nan ga-ta-nan-ku* daga rediyon BBC da *Ji Ka Ƙaru* daga rediyon DW da *Birnin Dala* daga Dala FM d.s. Duba Yar’aduwa (2007) domin ƙarin bayani game da nau’in wasan kwaikwayo na rediyo.

Wasan kwaikwayon talabijin

Wannan nau’in wasan kwaikwayo ana shirya shi ta hanayar yin amfani da na’urar ɗaukar hoto ko majigin ’yanwasa a wurare daban-daban. Shi irin wannan wasa ana shirya shi gajere, wanda ba zai ɗauki lokaci mai yawa ba, don nuna wani saƙo muhimmi da nufin ilmantarwa ko nishaɗantarwa. Ta haka ne sashen shirye-shirye na gidan talabijin ke ɗaukar nauyin shirya majigi tare da haɗin gwiwar ƙungiyoyin shirya wasan kwaikwayo don yaɗa manufufin gwamnati da wayar wa mutane kai. Saɓanin na majigi ko talabijin, fim yana da tsarabe-tsarabe na msamman wanda ya keɓantu da su yayin da aka zo shirya shi (Adamu 2005). Alal misali akwai gidajen talabijin na NTA Kano da ya shirya *Kakaki* da NTA Kaduna da ya shirya *Shaihu Umar* da NTA Sakkwato wanda ya shirya *Ɗanwanzan* da Arewa24 *Daɗin Kowa* a matsayin wasan kwaikwayo mai dogon zango d.s. Duba Yar’aduwa (2007) domin ƙarin bayani game da nau’in wasan kwaikwayo na talabijin.

Beben wasan kwaikwayo

A wasu lokuta akan kira shi da *wasan bebance*, wanda ake gina shi ta hanyar nuna aukuwar lamura cikin ishara da motsa sassan jiki. Wannan al’adar wasan kwaikwayo ta zo da nufin yin tarnaƙi ga ko kalubantar aikataccen wasan kwaikwayo mai magana da

kuma rubutaccen wasan kwaikwayo. Wannan wasa yana a matsayi na uku; ga shi aikatacce maras magana, saɓanin wanda za a karanta amma ba aikatacce ba. Ra'in wannan wasan kwaikwayo ya samo tushe daga tunanin Bernard cikin wasanninsa da ya gabatar da ma waɗanda ya wallafa a tsakanin gomiyar 1920.Ya nuna cewa tadi ba ya wadatarwa wajen bayar da tasiri dangane da aukuwar lamura da aiwatarwar 'yanwasa, fiye da abubuwan da za su dinga nunawa a aikace. Tasirin wannan ra'ayi ya zama abin dubawa ga mashirya wasan kwaikwayo irin su Harold Pinter[12] masu rajin tabbatar da yuwuwar hakan cikin al'adar wasan kwaikwayo. Saboda haka, za a iya shirya gudanar da irin wannan wasa a makarantun kurame a lokacin makon Hausa.

Wasan waƙa[13]

Wannan nau'in wasa na zamani ne wanda ya kusa yin kama da wasan 'yan-kamanci. Ana yin sa ne bayan an gayyato makaɗan gargajiya ranar sunan jariri(ya) ko biki ko wani abin taya farin ciki domin su yi wasan waƙa wanda ya ƙunshi kaɗe-kaɗe da raye-raye da waƙe-waƙe. A yayin gudanar da wannan wasa akan sha kiɗa da rawa tare da liƙa wa mawaƙan/makiɗan kuɗi da su da yaransu. Kusan sanannen mawaƙin nan Dakta Mamman Shata da irin su Sani Ɗan'indo da Sa'adu Bori da Barmani Coge da Uwaliya Mai'amada d.s. sun shahara wajen gabatar da waƙoƙinsa ta irin wannan nau'in wasa. Akasari matasa ne kan hallarci wannan nau'in wasan waƙa, inda sukan cashe da rawa ko a yi ta girgiza jiki tare da bidiri. A wasu lokutan irin wannan wasan shi ake aiwatarwa a wurin zaman *ajo* ko kuma a wurin yini, inda akan gayyato mata masu kiɗan ƙwarya wato *amada* domin taya murna. Kuma kusan kowace magana a wannan wuri a waƙe ake faɗin ta.

Bayan shigowar kayan kaɗe-kaɗen zamani, wannan nau'in wasa ya daɗa bunƙasa ta hanyar amfani da kayan kiɗan zamani na bajujala. Idan za a yi wasan waƙa ko abin da aka fi sani da kiɗan *asharalle* irin wanda masu wasan waƙa kan yi shi a wani babban zauren wasa gaban ɗaruruwan mahalarta ko 'yan kallo. Akwai wasu masu irin waɗannan kayan kiɗa na zamani da akan kira ranar shagalin suna ko bikin zagayowar ranar haihuwa don taya mutane murnar shagalin wani abin farin ciki ko na samun wata daraja ko muƙami. Ana kiran su da tawaga ko ƙungiyar masu kiɗan asharalle, wanda da Ingilishi ake wa laƙabi da *opera* ko *orchestra*. A cikin wannan ƙarni na 21, wasan waƙa ya bunƙasa sosai inda matasa ke samun fiyano da manyan amsa kuwa da kwamfyuta ko wayar hannu a wurin shagalin biki ko suna ko a bikin zagayowar ranar haihuwa inda za su dinga zaɓo waƙoƙi suna sakawa domin biki ko taro ya yi armashi. A yayin irin wannan akan sami matasan suna yi suna *bin waƙar*[14] ta yadda za a ga kamar tun asali su suka ƙagi waƙar. A kuma ji kamar su ne mawaƙan na gaskiya cikin salon nan *hankakanci*[15]. Akan yi masu laƙabi da *'yan-dije.*[16]

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12 Duba fim xin *Landscape* (1967) da *Silence* (1970) domin ganin irin wannan wasan bebance.

13 Muhammad (1990) ya fassara wannan kevavviyar kalmar ta *opera* da *wasan waqa.*

14 Wato abin nan da aka fi sani da *miming* 'bebance' ko *mimicry* 'kwaikwayo' da harshen Inglishi. Duba Muhammad (1990).

15 A nan za a iya kwatanta lamarin da azancin nan da akan ce "hankaka mai da xan wani naka." Za a ga cewa kamar ma su ne masu waqar.

16 Kalma ce da ta samo asali daga Inglishi wato *disc jockey,* aka kuma taqaita ta zuwa DJ. Mutumin da ya gwanance wajen saka waqoqi cikin wani salon gwamutsa waqoqi mai ban sha'awa domin yin casu a gidajen rawa.

Wasa-waƙe[17]

Dagane da irin wannan wasa marubucin wasan kwaikwayo kan yi amfani da *waƙe* ko *baituka* a mastayin taɗi da 'yanwasa za su riƙa yi don isar da saƙo ko manufofin wasan. A irin wannan rubutaccen wasan kwaikwayo ana amfani da baitocin waƙa da za su kasance a rubuce da *ƙafiya* da tsarin *aruli* a matsayin taɗin da 'yanwasa kan isar da saƙo da su. A wasu lokutan tsarin waƙar ya iya ɗaukar yanayin waƙa *ballagaza*, wato wadda ba ta da tsayayyar ƙafiya ko *karin bahari*. Kusan wannan tsohon salo ne na rubuta ko gabatar da wasan kwaikwayo mai salon waƙe da aka yi amfani da shi cikin karni na 16 zuwa na 18 a nahiyar Turai, musamman cikin ayyukan marubutan wasan nan da suka haɗar da Christopher Marlowe da Thomas Hardy da William Shekespeare. A ƙasar Hausa ma akwai irin wannan wasan wanda *'yan-gambara* kan yi shi a aikace cikin salon waƙe. A irin wannan, ɗaya zai faro magana cikin waƙa, sai shi ma abokin waƙarsa, a hannu guda ya mayar da amsa cikin wannan karin waƙa, suna yi suna kakaci da barkwanci da yi wa juna ba'a da zambo. Kwatanta wannan wasa da wasan 'yan-kamanci da wasa-rere.

Wasa-rere

Shi wannan wasa yana zuwa cikin salon waƙa. Mawaƙi ko mawaƙa ne za su tsara waƙe amma idan aka lura za a fahimci cewa wasan kwaikwayo ne kawai. A wannan wasa akwai wani salon aiwatarwa mai karsashi cikin gwanintar iya sarrafa murya ta hanyar *wargantawa.* Wato dai, idan mawaƙi ɗaya ne zai riƙa kwaikwayon muryoyi a waƙe – a matsayin taɗi, yayin da idan mawaƙa biyu ne – namiji da mace – za su riƙa bayeyeniyar baitoci a matsayin taɗi. Kyawawan misalai na irin wannan wasa-rere ko waƙaƙƙen wasa su ne: Funmi Adams cikin waƙarta ta *Ina Gizo Yake,* Ɗanmaraya Jos cikin waƙar *Karuwa* da ta *Zuwa Gun Boka* da Mudassiru Muhammad cikin waƙar *Gari Ya Waye…* da Bello Ibrahim (Bili'o) cikin waƙar *Kuɗin Tubani* da Naja'atu Abdussalam (Ta'annabi) cikin waƙar gaɗa ta*Raraji Goriba* d.s. Kwatanta wannan wasa da wasan 'yan-kamanci da wasa-waƙe.

A dunƙule za a iya cewa wasu daga cikin wasannin nan suna da gurbi biyu: imma a kalle su a matsayin na gargajiya ko kuma na zamani. Saboda za a lura cewa, alal misali, wasan tashe na gargajiya ne amma har zuwa wannan zamani idan an tashi yin tashe ana aiwatar da wasannina al'adun dauri, sannan kuma ana ƙirƙiro wasu masu alamci da zamani da ake ciki.

Mahimmancin wasan kwaikwayo

A nan ya kamata a ɗan faɗi wani abu kaɗan game da muhimmancin wasan kwaikwayo. Yana daga muhimmancin wasan kwaikwayo, ya sanya wa mai karatu ko ɗan kallo nishaɗi tare da ɗebe kewa ko rage lokaci. Abin lura a nan shi ne, ba lalle sai a wasan raha ko ban dariya za a nishaɗantu ba. Hatta da wasan ban-tausayi kan sanya nishaɗi tun da abu ne na wasa, ba na gaske ba.

17 Muhammad (1990) ya fassara abin da ake kira da *verse drama* a Inglishi da *wasa-waqe.*

Wasan kwaikwayo yakan zama wani tafarki na yin hannunka-mai-sanda ko nusantar da al'umma a kan su guji aikata wasu ɗabi'u marasa kyau waɗanda aka zayyana a cikin wasan. Akan yi ƙoƙarin nuna halayyar yaudara, ƙarya, ha'inci, kishi, hassada, zalunci, cuta, algus, karuwanci, fashi, sata, shaye-shaye, ƙwace, cin hanci, cin amana, ci-da-addini, d.s. da cewa ba su da kyau. A cikin wasa akan nuna masu waɗannan ɗabi'u ba sa yin kyakkyawan ƙarshe, inda akan nuna rayuwarsu ta wulaƙanta ko tozarta.

Wasan kwaikwayo yakan zama wani gwadabe na ƙarfafa gwiwar mutane wajen koyi da kyawawan ɗabi'u da suka haɗar da: ɗa'a, kyautayi, jinƙai, riƙon amana, girmama na gaba, neman ilimi, neman na kai, dogaro da kai, son mutane da taimakon masu rauni. Waɗannan halayen kirki ne da suke zamar da mutum mai ɗa'a da tarbiyya. Kuma su ake nunawa cikin wasa wajen zamar da mutum na gari, inda akan nuna ya yi kyakkyawar rayuwa, abar sha'awa a ƙarshen wasa.

Bugu da ƙari, wasan kwaikwayo wata hanya ce ta baje kolin halayen mutane kyawawa da munana. Kuma yakan bayar da dama a nazarci halayya da ɗabi'un mutane, duk da cewa tsara shi aka yi. Abin nufi a nan shi ne kamar yadda, alal misali, masu bincike a fannin kimiyya ke yin amfani da ɗakin gwaje-gwaje domin yin nazarin wasu sinadarai da kwayoyin halitta, haka ma wasan kwaikwayo yake ga masu nazarin mutuntaka da walwala domin a nazarci halayya da zamantakewa. Ta haka ne akan gano irin tasirin wasu abubuwa ko wani sauyi ga ɗabi'a da yanayin zamantakewa. Haka kuma ake bayyana yadda ɗabi'ar shaye-shaye da karuwanci da bangar siyasa suke gurɓata rayuwar mutane musamman ma matasa. Wato dai ya kamata a kalli wani tunani ko ra'i don a gano musabbabin yaɗuwar wata ɗabi'a ko al'ada domin a yi ƙoƙarin shawo kan lamarin a rayuwa ta zahiri.

Daɗin daɗawa, yana daga muhimmancin wasan kwaikwayo nuna azancin al'ummar Hausawa. A nan, azancin al'umma ya ƙunshi: a) dabarun sarrafa harshe da akan yi amfani da su wajen sadarwa kamar almara, tatsuniya, karin magana, habaici, zambo, waƙe, sara, zaurance, salon magana, d.s. b) dabarun sarrafa abubuwa daban-daban domin samar da kayan amfanin yau da kullum sun haɗa da: al'ada ko hikimar yin abinci, ƙere-ƙere, tufafi, reno, magunguna, gine-gine, d.s. Ana iya cin karo da irin waɗannan cikin wasannin kwaikwayo daban-daban da yadda ake aiwatar da su.

Kazalika, wasan kwaikwayo yana da muhimmanci wajen taskace adabi, al'ada, harshe da tarihi na Hausawa. Shi kansa wasan kwaikwayo nau'in adabi ne da ake nazarta wanda a cikinsa akwai wasu ginshiƙai na adabi. Ta fuskar al'ada, wasan kwaikwayo tamkar wani birgami ne da ke ƙunshe da falsafar rayuwa da hikimomin Hausawa da suka haɗa da wasanni, sana'o'i, kasuwanci, shugabanci, tsarin zaman iyali, bukukuwa, noma, d.s. Ta ɓarin tarihi kuwa yana nan a matsayin madogara da za a iya amfani da shi da nufin gano muhimman abubuwan tarihi; dalilin kuwa shi ne wasu mashirya da marubuta wasa kan zurfafa bincike wajen shigar da abubuwan da suka jiɓinci tarihi cikin wasan kwaikawayo. Sannan dukkan waɗannan ana amfani da harshe ne wajen aiwatar da su cikin yanayi da tsari na wasan kwaikwayo.

Haka kuma, yana da matuƙar mahimmanci wajen koya ilimi na fannoni daban-daban. A dunƙule wasan kwaikwayo yana koyar da ilimin zamantakewa da rayuwa da ma dabarun

iya zaman duniya. Za a iya koyar abubuwa na ƙwarai da yin watsi da baragurbi ta cikin sa. Saboda haka ne ma masana a fannin ilimin da tarbiyya kan yi amfani da hanyar wasan kwaikwayo a matsayin dabarar aiwatar da wani darasi ko nuna wani batu ga ɗalibai a cikin aji. Wato dai wasan kwaikwayo wata makaranta ce ta koyo da koyarwa a fannonin rayuwa daban-daban.

Kammalawa

Kamar yadda bayanai suka gabata wannan takarda ta yi ƙoƙarin bayyana yadda al'adar wasan kwaikwayo ta faro a wurin Hausawa. An nuna cewa tadar bauta da bukukuwan al'ada su ne tushen wasan kwaikwayo na Hausa, musamman idan an duba yadda lamarin yake ta fuskar bori da bikin shan-kabewa. Haka kuma an kawo kashe-kashen wasan kwaikwayo da suka haɗa da na gargajiya da na zamani. Kusan ana iya cewa an tattauna dukan nau'o'in wasan kwaikwayo na Hausa cikin wannan takarda. Sannan an bayyana muhimmancin wasan kwaikwayo ta fuskoki daban-daban da suka haɗa da nishaɗantarwa, horo da hani, taskar adana al'adu da harshe, hanyar nazarin halayya da koya zaman duniya.

Idan an lura sosai za a fahimci cewa wasan kwaikwayo wani jigo ne na koyar da tarbiyya tare da ƙoƙarin nuna yadda al'adun gargajiya suka bambanta da na zamani. Domin kuwa kasancewarsa *komai-da-ruwanka,* akwai buƙatar a yi jan hankali wajen ganin yara da matasa sun fa'idantu da kyawawan halayen da ake son a yi koyi da su tare da ƙyamatar munana, domin samar da ingantacciya kuma rayayyiyar al'umma. A ƙarshe, ana iya cewa wannan reshen adabi yana da faɗin gaske tare da matuƙar muhimmanci, duk da cewa ba ya samun tagomashi kamar sauran takwarorinsa.

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