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CONTENTS

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# ALGAIITA

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## EDITORIAL

The Algaita Journal of Current of Research in Hausa Studies has not only been in existence for approximately two decades now, but it has continued to drastically improve in both form and content in the quality of its research and scholarly publications. This positive development is certainly not unconnected with the painstaking and thorough assessment of articles by both internal and external assessors. The assessors have always been confronted with the daunting task of going through a plethora of well-researched and potential publishable articles by academics from numerous Tertiary Institutions nationwide before narrowing down to the publishable ones. Undoubtedly, the role played by the assessors in this respect has significantly paved way for the Editorial Board to finally ensure that all the articles published in the Journal live up to the expectations of current research in Hausa studies. This edition (Vol. 16, No. 1 December, 2023) contains articles in the areas of Languages, Literature and Culture.

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

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**Professor Yakubu Magaji Azare,**

**Editor-in-Chief**

**Algaita: Journal of Current Research in Hausa Studies,**

**Department of Nigerian Languages, Bayero University, Kano**

## **FOR READERS**

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

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# *Mujallar Algaita*

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

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P.M.B BUK 3011, Gwarzo Road, Kano-Nigeria.

Hakkin Mallaka: ba a yarda a sarrafa wannan Mujallar ta kowace hanya ba sai da izinin  
Sashen Koyar da Harsunan Najeriya, Jami'ar Bayero, Kano.

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## **JAMI'AN GUDANAR DA MUJALLAR ALGAITA**

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Babban Edita

Farfesa Yakubu Magaji Azare

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Mamba

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**SECTION 1: LANGUAGE**  
(Harshe)

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## Nazarin Harafan Kafiya a Hausa

ABDULLAHI SAIDU

*Kwalejin Shari'a da Ilimin Addinin Musulunci, Kano.*

### Tsakure

*Kafiyar waka tana nufin dogayen gabobi biyu na karshen baitin waka; tare da abin da ke tsakaninsu.<sup>1</sup> Ana iya samun kafiya mai gabobi biyu ko uku ko ma fiye da haka. Harafan kafiya kuwa su ne wadannan gabobi ko bakake da wasula wadanda suke haduwa su gina kafiya waka. Manufar wannan makala ita ce nazarin wadannan bakake; nau'o'insu da sunayensu da gura'ensu da hukunce-hukuncensu. An yi amfani da littattafai da mujallu da kundayen bincike wajen tattara bayanai. A karshe, makalar ta gano harafan kafiya har guda huɗu, wadanda suka hada da: Amsa-amo da Zagin Amsa-amo da Gishiki da kuma Turmi. Ana sa ran makalar za ta ta'ama wajen fassara wasu kalmomi a wannan fanni.*

### 1.0 Gabatarwa

Ilimin auna waka fanni ne da Hausawa suka aro daga Larabawa tun a shekarar 1975, lokacin da marigayi Farfesa M.K.M Galadanci ya faro wannan aiki,<sup>2</sup> malaman da suka biyo baya sun gabatar da aikace-aikace masu tariƙa yawa, irin su Russel Schuh da Bello Sa'id, da Ahmad Bello, da ma sauran masana waɗanda suka yi rubuce-rubuce a wannan fanni, tun daga wancan lokaci har zuwa yau kullum bincike ake, kuma an sami nasarori masu tariƙa yawa, amma duk da haka akwai batutuwa a nazarin Aruli waɗanda har yanzu bincike baƙaƙare su ba.

Wannan bincike cigaba ne na wata makala mai taken "*Wani Dubin Gurbin Kafiya A Rubutacciyar Wakar Hausa*". Wadda Saidu A. (2023)<sup>3</sup> ya gabatar da nufin dora waƙoƙin Hausa bisa nazarin ilimin kafiya na Larabawa, kasancewar karshen Hausa yana iya karɓar kowane salo da harshen Larabci ya zo da shi.

### 2.0 Shimfiɗa

Kafin a kai ga bayanin harafan kafiya, yana da kyau a fara sanin ire-iren kafiyar da nau'o'inta, daga bisani kuma sai a fiitar da harafan nita. Kafiyar waka ita ce dogayen gabobi biyu na karshen layin waka, tare da abin da ke tsakaninsu. Kafiya iri huɗu ce sun haɗa da: Rufaffiya da mai Wushirya da mai Gibi da kuma mai Wawilo.

### 2.1 Rufaffiyar kafiya

Rufaffiyar kafiya ita ce wadda dogayenta biyu na karshen layi suke jere da juna; babu wata gajeriyar gaba a tsakaninsu, tana da maƙwankwasanta kamar haka: (00 00), misalai:

1. Kaj ka vi ba /a li ki ba      Ta li ki kam /a ji zi na  
00 0 00 00 00 0 00 00      00 0 00 00 /00 0 00 00

Kafiya a wannan baiti ta zo cikin lafazin (zii naa 00 00), wato dogayen gabobi biyu jere da juna a karshen layin waka, babu gajeriyar gaba a tsakaninsu. Ana samun irin wannan kafiya a waƙoƙin

<sup>1</sup> - Saidu A. (2022: 05), *Kadarkon Adabin Hausa*, Sashen Harsunan Najeriya, Jami'ar Bayero Kano.

<sup>2</sup> - Galadanci, M. K. M (1975). *The Poetic Marriage between Arabic and Hausa*, Harsunan Nijeriya, V, (PPI-16) BUK.

<sup>3</sup> - Kadarkon Adabin Hausa (2023), *Wani Dubin Gurbin Kafiya A Rubutacciyar Wakar Hausa*, makala da aka gabatar don Karrama Farfesa Sa'idu Muhammad Gusau, Sashen Koyar Da Harsunan Najeriya, Jami'ar Bayero Kano.

Hausa da dama, kamar waƙar Imfiraji ta Alhaji Aliyyu Namangi, da waƙar Kadaura ta Akilu Aliyyu.

## 2.2 Kafiya mai Wushirya

Kafiya mai Wushirya kuwa ita ce wadda aka sami gajeriyar gaba guda ɗaya tak a tsakanin dogayenta, tana da maƙwankwasai kamar haka: (00 0 00), wato dogaye biyu da kuma gajeriyar gaba a tsakaninsu. Ana samun irin wannan kafiya a waƙoƙin Hausa, daga ciki akwai waƙar maraba da ‘yanci ta Na’ibi Sulaimanu Wali inda yake cewa:

2. Muu nee Aree/wa cikii guda/ ruuhii ɗayaa

00 00 0 00/0 0 00 0 00 / 00 00 0 00

Koomai ya faa/ru a kan mutum/ koo daa ɗayaa

00 00 0 00/0 0 00 0 00 / 00 00 0 00

Yaa saami duk/jama’aa gaba/ɗaya naahiyaa

00 00 0 00 / 0 0 00 0 00/ 0 0 00 0 00

Koomai ya soo/ki jikin mutum/koo daa ƙayaa

00 00 0 00 / 0 0 00 0 00 / 00 00 0 00

Dukkan jikii /zai ɗauki cii/woo bai ɗayaa.

00 00 0 00/00 00 0 00/00 00 0 00

Wannan baiti yana da ɗango biyar, kowane yana ƙarewa da kafiya mai Wushirya, wadda ta zo cikin lafazin: (hii ɗayaa) (daa ɗayaa) (naahiyaa) (daa ƙayaa) (bai ɗayaa). Suna da maƙwankwasai kamar haka: (00 0 00), dogaye biyu da gajeriya ɗaya a tsakaninsu.

## 2.3 Kafiya Mai Gibi

Kafiya mai gibi kuwa ita ce wadda aka sami gajeru biyu a tsaakanin dogayenta, tana da jerin maƙwankwasai kamar haka: (00 0 0 00). Ana samun irin wannan kafiya a waƙoƙin Hausa, daga ciki akwai waƙar marigayi Shekh Nasiru Kabara.

3. Sun yi ho to / sun maƙala sun ka ce ho /tonsa yake

00 0 00 00 / 00 0 0 00 00 0 00 00 / 00 0 0 00

Wannan baiti yana ƙarewa da kafiya mai Gibi, wadda ta zo cikin lafazin (tonsa yake), tana da maƙwankwasai kamar haka: (00 0 0 00). Wannan ita ake kira kafiya mai Gibi.

## 2.4 Kafiya Mai Wawilo

Kafiya mai Wawilo kuwa ita ce wadda aka sami gajerun gabobi har uku a tsakanin dogayenta, tana da jerin maƙwankwasai kamar haka: (00 0 0 0 00). Ba safai ake samun irin wannan kafiya a waƙoƙin Hausa ba, kusan a iya ɗan bincikena ban sami waƙar da take da wannan kafiya ba, sai dai ɗan abinda aka samun don ba da misali, kamar:

4. Sule ɗaya rake

0 00 0 0 0 00

abin haka yake

0 00 0 0 0 00

Gidan tara nake

0 00 0 0 0 00

Kowane layi a wannan baiti yana direwa ne da kafiya mai Wawilo, wadda aka sami gajeru har guda uku a tsakanin dogayenta, tana da maƙwankwasai kamar haka: (00 0 0 0 00). Ta zo cikin lafazin (lee ɗaya rakee) da (bin haka yakee) da kuma (dan tara nakee).

A gaba daya za a iya cewa: kafiyar waƙa tana iya zuwa cikin gabobi biyu (00 00) wato rufaffiyar kafiya, ko ta zo cikin gabobi uku (00 0 00) wato kafiya mai Wushirya, ko ta zo cikin gabobi huɗu (00 0 0 00), wato kafiya ce mai Giƙi, ko kuma ta zo cikin gabobi biyar (00 0 0 0 00), wato kafiya mai Wawilo<sup>4</sup>. Waɗannan gabobi da suke haɗuwa su gina kafiyar waƙa su ake kira da Harafan kafiya, a kansu ne wannan maƙala za ta yi batu.

### 3.0 Harafan Kafiya

Harafan kafiya su ne bakake da wasula waɗanda suke haɗuwa su gina kafiyar waƙa. Akwai haruffan kafiya guda huɗu da wannan maƙala za ta gabatar, waɗanda suka haɗa da: Amsa-amo, da Zagin Amsa-amo, da Ginshiki da kuma Turmi. Kowane yana da nasa hukunce-hukuncen. Ana iya nazarinsu ta fuskar gininsu ko gurbinsu ko kuma wasulansu.

#### 3.1 Amsa-amo

Amsa-amo yana ɗaya daga cikin haruffan da suke haɗuwa su gina kafiyar waƙa. Kuma shi ne harafi na ƙarshe a baitin waƙa, wanda kowane baiti a cikin waƙar yake ƙarewa da shi.<sup>5</sup> Ba a karɓar wasali a matsayin amsa-amo.

Amsa-amo yana da muhimmanci a nazarin kafiyar waƙa, kuma yana da tagomashi a wajen mawaƙa da manazarta, domin kuwa mawaƙi yakan gina waƙarsa kacokan a kansa. Manazarta sukan kira waƙa da sunan amsa-amonta, sukan ce Wawiyya idan amsa-amonta harafin (wa) ne, ko su ce Babiyya idan amsa-amonta harafin (ba) ne,<sup>6</sup> da sauran.

Malaman Aruli sun gabatar da rubuce-rubuce masu yawa game da amsa-amo<sup>7</sup>. Dukansu sun haɗu a kan cewa amsa-amo shi ne harafin ƙarshe a layin waƙa. Kuma galibinsu suna ɗaukar sa a matsayin shi ne ma kafiyar waƙa. Misali:

5. Haushin farinta ina fushi da farin wata,  
 Haskenta yan yi min kama da bakin kwata,  
 Kuma na fi son launi baki da fadin mata,  
 Kai ni duhu ya fi ta kyau a gare ni

Masana sun gabatar da rubuce-rubuce masu yawa game da Amsa-amo<sup>8</sup>, galibinsu suna ɗaukar sa a matsayin shi ne kafiyar waƙa. Dukansu sun haɗu a kan cewa Amsa-amo shi ne sauti na ƙarshe a layin waƙa. Kuma akwai amsa-amon waje (babba) da amsa-amon ciki (ƙarami). Misali daga baitin da ya gabata:

Baiti	Harafan kafiya		
	Ginshiki	Turmi	Amsa-amo
Haushin farinta ina fushi da farin wata,	... rin	...wa	Taa

<sup>4</sup> - Saido A. (2022: 8-11), **Gurbin Kafiya A Baitin Waƙa**, Kadarkon Adabin Husa, Takarda Da Aka Gabatar Don Karrama Farfesa Sa’idu Muhammad Gusau. Sashen Nazarin Harsunan Najeriya Jami’ar Bayero Kano. 2022. Don Karrama Farfesa Sa’idu Muhammad Gusau.

<sup>5</sup> - Saido B. (2007:iv), **waƙa a bakin mai ita**, sahen koyar da harsunan Najeriya, Jami’ar Bayero Kano.

<sup>6</sup> - A. Dangambo, (2007: 35), **Daurayar Gadon Fedɛ Waƙa**.

<sup>7</sup> - Greenberg (1949, 1960), Hisket (1969), Galadanci (1975), Schuh (1987; 1989; 1995; 1996), Sa’id (1978; 1983), Junaidu (1981; 1988), Bello da Sheshe (2013), Zaria (2013),

<sup>8</sup> - Greenberg (1949, 1960), Hisket (1969), Galadanci (1975), Schuh (1987; 1989; 1995; 1996), Sa’id (1978; 1983), Junaidu (1981; 1988), Bello da Sheshe (2013), Zaria (2013),

Haskenta ya yi min kama da bakin kwata,	...kin	...kwa	Taa
Kuma na fi son launi baki da fari nata,	...rii	...na	Taa
Kai ni duhu ya fi ta kyau a gare ni			Nii

A wannan baiti Dangon farko da na biyu da na uku suna karewa da kananan amsa-amo, na harafin (ta) wanda ya zo cikin kalmomin: (wata) (kwata) (nata). Babban amsa-amo kuwa shi ne harafin (ni) wanda yake a karshen layi na huɗu, wato karshen baitin.

Abin lura a wannan baitin shi ne gurbin kafiyarsa yana ɗauke da haruffan kafiya iri huɗu, wadanda suka haɗa da: Amsa-amon shi kansa, da Turmi da Ginshiki da kuma Zagi, za mu kawo bayanin kowane nan gaba

### 3.1.1 Rabe-raben Amsa-amo

Manazarta sun karkasa amsa-amo kashi-kashi, Daga cikinsu akwai: Dangambo A. (2007)<sup>9</sup> inda ya yi batun amsa-amon waje (babba) da amsa-amon ciki (karami), da Saidi B. (1983)<sup>10</sup> wanda ya karkasa amsa-amo har zuwa kaso biyar, da Dunfawa (2003)<sup>11</sup> wanda ya yi magayar amsa-amon farawa, da mai zaman kansa, da amsa-amon karin sauti da babban amsa-amo da karami.

Wannan makala za ta gabatar da wanda Abbas A. (2002) ya kawo, tare da kokarin dora shi a waƙoƙin Hausa. Wato Sakakken amsa-amo (مطلق) da Tauraren amsa-amo (مقيّد)<sup>12</sup>.

#### a. Sakakken Amsa-amo

Amsa-amo sakakke shi ne baki na karshe a layin waƙa wanda yake da wasali. Sakakken amsa-amo yana da yawa a waƙoƙin Hausa, kuma yana iya zuwa a karamin amsa-amo ko a babba. Misali:

6. Allah ka sa wannan taro,

Aljanna ce sakayyarka.

7. Allah ka sa in ta zago

Duk shekara mui yo sauka

8. Allah ka bar mu Kur'ani

Duk shekara mui yo sauka

9. Baitinta daidai sittin ne

Albarkacin sittin sauka

Goshin Baiti	Keyar Baiti	Amsa-amo
Allah ka sa wannan taro 00 00 0 00 00 00 00 00	Aljanna ce sakayyarka. 00 00 0 00 00 00 00 00	...ka

<sup>9</sup> - A. Dangambo, (2007: 34), *Daurayar Gadon Fedé Waka*, K.d.g Publishers.

<sup>10</sup> - Sadu B. (1983: 62-70), *Verse Structure In Hausa Poetry*, Harsunan Nijeriya XIII. BUK

<sup>11</sup> - Dunfawa (2003) *Ma'aunin Waka*,

<sup>12</sup> - Abbas A. (2002: 181). *Arabic Poetic Terminologies*, Poznan: Wydawnictwo, Naukowe UAM.

Allah ka sa in ta zago 00 00 0 00 00 00 00 00	Duk shekara mui yo sauka 00 00 0 00 00 00 00 00	...ka
Allah ka bar mu da Kur'ani 00 00 0 00 0 0 00 00 00	Duk shekara mui yo sauka 00 00 0 00 00 00 00 00	...ka
Baitinta daidai sittin ne 00 00 0 00 00 00 00 00	Albarkacin sittin sauka 00 00 0 00 00 00 00 00	...ka

Wadannan baituka da suka gabata, suna dauke da sakakken amsa-amo a karshensu, watau harafin (**ka**), wanda ya zo a kalmar (sakayyarka) da (sauka). Abin lura shi ne koyaushe sakakken amsa-amo yana karewa ne da wasali. A wani misalin kuma:

10. Kano ta Da/bo sha yabo  
 Duk wanda ke / bidar rabo,  
 Akwai shi can /zubo-zubo,  
 Ka tabbata /fa Modibo,  
 Domin fada / ta gaskiya

Baiti	Amsa-amo
Kano ta Da/bo sha yabo 0 00 0 00 /0 00 0 00	...boo
Duk wanda ke / bidar rabo 00 00 0 00 /0 00 0 00	...boo
Akwai shi can /zubo-zubo, 0 00 0 00 /0 00 0 00	...boo
Ka tabbata /fa Modibo, 0 00 0 00 /0 00 0 00	...boo
Domin fada / ta gaskiya 00 00 0 00 /0 00 0 00	...yaa

Wannan baiti na sama yana da amsa-amon ciki watau (bo), wanda ya zo a karshen layuka hudu na farkon baitin, cikin kalmomin: (yabo) (rabo) (zubo) (modibo) wannan amsa amo sakakke ne saboda yana da wasali. Babban amsa-amo yana karshen layi na biyar, watau sautin (ya) cikin kalmar (gaskiya), shi ma sakakken amsa-amo ne, domin ya kare da wasali.

**b. Daurarren Amsa-amo**

Amsa-amo daure shi ne baki na karshe a layin waka wanda ba shi da wasali, yana iya zuwa a babban amsa-amon ko karami. Ana samun irin wannan amsa-amo a wakokin Hausa da dama, inda za ka ga harafin da yale a karshen layin waka ba shi da wasali, kusan a daure yake a jikin gabar karshe a layin wakar. Irin wannan amsa-amo yakan zo a amsa-amon ciki, ko amsa-amon waje, kamar sautin (f) a baiti mai zuwa:

11. Karaf kaca-kaf, karaf kaca-kaf,  
 Awon nauyinta ya yi shakaf,  
 Akan Waafir na yi ta kakaf,  
 Cikin koginta nai sharkaf,  
 Mafaa'alatun ba zan bata ba.

Baiti	Harafan kafiya		
	G...	T...	Amsa-amo
Karaf kaca-kaf, karaf kaca-kaf,	... raf	ka...ca	Kaf
Awon nauyinta ya yi shakaf,	...yaa	yi...sha	Kaf
Akan Waafir na yi ta kakaf,	... yi	ta...ka	Kaf
Cikin koginta nai sharkaf,	... nai	Shar	Kaf
Mafaa'alatun ba zan bata ba	... zan	ba...ta	Baa

A wannan baiti na sama sautin (f) na karshen layuka huɗu na farko, shi ne amsa-amon ciki, ko karamin amsa-amo, ya zo cikin lafazin (kacakaf) (shakaf) (kakaf) (shakaf). Ina wannan amsa-amo wanda ba shi da wasali shi ake kira da daurarren amsa-amo. Babban amsa-amo kuwa shi ne harafin (ba) na karshen layi na biyar, wanda ya zo cikin lafazin (bata ba). A wannan babban amsa-amo sakakke ne don yana da wasali.

A wani misalin kuma babban amsa-amo daurarre ne ya zo a harafin (n) a waka mai zuwa:

12. Ina yin salati Ina yin salami,

Ga Ahmada shumagaba sarmadan.

13. Nufina in mai da batun Kurɗabi ne,

Da Hausa idan Jalla ya agazan

14. Fa'uulun fa'uulun fa'uulun fa'uulun

Ma'auninka malam ya zo nan da nan

Goshin Baiti	Keyar Baiti	Harafan kafiya		
		G	T	Amsa-amo
I na yin /salami / Ina yin / salami 0 00 00/ 0 00 00/ 0 00 00/ 0 00 00	Ga Ahma/ da shuma/gaba sar/madan. 0 00 0 / 0 00 00/ 0 00 00/ 0 00	sar 00	ma 0	...n 00
Nufi na /aamar da / batun Kur/dabi ne 0 00 00/ 0 00 00/ 0 00 00/ 0 00 00	Da Hausa / idan Jal/la ya a / gazan 0 00 00/ 0 00 00/ 0 00 00/ 0 00	aa 00	ga 0	...n 00
Fa'uulun /fa'uulun /fa'uulun /fa'uulun 0 00 00/ 0 00 00/ 0 00 00/ 0 00 00	Ma'aunin/ka malam /ya zo nan /da nan 0 00 00/ 0 00 0 / 0 00 00/ 0 00	Nan	da	n

Wadannan baitoci biyu kowanne yana da kafiya mai Wushirya. Babban amsa-amon wannan kafiya daurarre ne, shi ne bakin (n) mara wasali, wanda ya zo cikin lafazin (sarmadan) (aagazan) (00 00).

Ko yaushe sakakken amsa-amo yana karewa da wasali. Daurarren amsa-amo kuwa yana karewa da baki, wanda yake daure a jikin gabar karshe a layin waka. Kowanne zai iya zuwa a amsa-amon ciki ko na waje.



### 3.2 Zagi

Zagin amsa-amo shi ne doguwar gabar da take daga ita sai amsa-amo. Shi ma dāya ne daga cikin harafan kafiya. Ana samun sa ne a rufaffiyar kafiya kawai; wadda dogayenta biyu suka jeru da juna a karshen layin waƙa 00 00, misali:

15. Da baki /ake fa/ra yin mul/ki.
16. Kamar kun/kuru shi /da gaura/ki.
17. Ina tan/kadē ne /dakan dā/ki.
18. Irin bir/gimar nan /ta hanka/ki.
19. Na dān do/ki jaki /na bar tai/ki.

Baiti	Harafan Kafiya	
	Zagi	Amsa-amo
Da baki ake fara yin mulki.	...mul	Ki
Kamar kunkuru shi da gauraki.	...raa	Ki
Ina tankadē ne dakan dāki	...dā	Ki
Irin birgimar nan ta hankaki.	...kai	Ki
Na dān doki jaki na bar taiki	...tai	Ki

A misalin da ya gabata za a ga amsa-amo na harafin (ki), wanda yake zuwa a karshen kowane layi, amma kafin kowane amsa-amo akwai doguwar gaba wadda take masa zagi, koyaushe daga Zagi sai amsa-amo. A wani misalin kuma akwai:

20. Zancen haƙi /ka ba da tan/garda ba /an lu ra mai /ili mi shike /morewa
21. Kwalkoliyar /daraja shi hau /shi dāre dām /kasgi marar / Ilimi fa ko /hangawa

Goshin Baiti	Keyar Baiti	Harafan Kafiya	
		Zagi	Amsa-amo
Zancen haƙi /ka ba da tan/garda ba 00 00 0 00 00 00 0 00 00 00	an lu ra mai /ili mi shike /morewa 00 00 0 00 / 0 0 00 0 00 / 00 00 00	...ree ...00	wa 00
Kwalkoliyar /daraja shi hau /shi dāre dām 00 00 0 00 / 0 0 00 0 00 / 0 0 00 00	kasgi marar / Ilimi fa ko /hangawa 00 00 0 00 / 0 0 00 0 00 / 00 00 00	...gaa ...00	wa 00

A wannan misali za a ga kafiyar ta zo ne cikin lafazin (reewaa) da (gaawaa) dogayen gabobi biyu a karshen baitin waƙa (00 00), sun zo cikin lafazin (morewa - hangawa), doguwar karshe ita ce amsa-amo, doguwar gaba take biye da ita kuwa ita ce Zagi.

A tafayen Zagi shi ne doguwar gabar da take zuwa kafin amsa-amo. Ana samun sa ne kawai a rufaffiyar kafiya, wadda babu gajeriyar gaba a tsakanin dogayenta. Zagi ya kasu biyu: Babban Zagi da kuma Karamin Zagi.

#### 3.2.1 Babban Zagi

Babban Zagi shi ne doguwar gabar da take kafin amsa-amo, wadda aka gina ta da baki da kuma dogon wasali, (BWW), misali: harafin (ree) a cikin kalmar (morewa), da harafin (gaa) a cikin kalmar (hangawa). Irin wannan Zagi yana iya zama mai dogon wasali kamar misalin da ya gabata

(ree) (gaa), ko kuma mai auren wasali kamar: (tai) cikin kalmar (taiki) a misali mai lamba 25 da ya gabata.

### 3.2.2 Karamin Zagi

Karamin Zagi shi ne doguwar gabar da take kafin amsa-amo, wadda aka gina ta da baki wasali baki (BWB), kamar gabar (mul) cikin kalmar (mulki) a misalin da ya gabata. A wani misali kuma za a iya fitar da Karamin zagi daga waƙa mai zuwa:

- 22. A dai tsoma koma cikin tafki.
- 23. A kyale kada dole ko an ki.

A wadannan baitukan biyu da suka gabata za a ga Karamin zagi ya zo cikin garobin (tafi) da (an), cikin kalmomin (tafki) da (an ki), Irin wadannan zagage masu baki wasali baki (BWB) suna da yawa a waƙoƙin Hausa.

Koyaushe Zagi yana zuwa ne a doguwar gaba kafin amsa-amo, ko dai ya zo da baki da dogon wasali (BWW), ko baki da auren wasali (BWW), ko kuma ya zo da baki wasali baki (BWB). Ana so a samar da daidaito na bai-ɗaya a tsakanin Zagage cikin baitu guda.

A wani misalin kuma, za a iya fitar da karamin Zagi da kuma Babba a cikin waƙa mai zuwa, ko da yake an fi so a samar da daidaitaccen Zagi na bai-ɗaya a cikin waƙa guda.

- 24. Idan ban /da wau ta/ da shashan/ci ta yaya /taɓo zai / rike dir /ka
- 25. Ta yaya / a zafi / wajen har /bi duwu a /gama shi / da cinna/ ka
- 26. Zaman nan /da sake / a dai du / ba idan ba / bu taki / ina shu /ka

Goshin Baiti	Keyar Baiti	Harafan Kafiya	
		Zagi	Amsa-amo
Idan ban /da wau ta/ da shashan/ci 0 00 00 / 0 00 00 / 0 00 00 / 00	ta yaya /taɓo zai / rike <u>dir /ka</u> 0 00 00 / 0 00 00 / 0 00 00 / 00	...dir ...00	Ka 00
Ta yaya / a zafi / wajen har /bi 0 00 00 / 0 00 00 / 0 00 00 / 00	duwu a /gama shi / da cinna/ <u>ka</u> . 0 00 00 / 0 00 00 / 0 00 00 / 00	...naa ...00	Ka 00
Zaman nan /da sake / a dai du /ba 0 00 00 / 0 00 00 / 0 00 00 / 00	idan ba /bu taki / ina <u>shu /ka</u> . 0 00 00 / 0 00 00 / 0 00 00 / 00	...shuu ...00	Ka 00

### 3.3 Ginsiki

Ginshiki yana daga cikin harafan kafiya masu muhimmanci, kusan a iya cewa; in babu shi to babu kafiya, ginshiki shi ne doguwar gabar farko cikin dogaye biyu na karshen baitin waƙa. Ana samun Ginshiki a Bayadfiyar kafiya kawai, wadda take iri uku<sup>13</sup>; mai Wushirya da mai Giɓi da kuma mai Wawinsa. Za a kawo misalin kowace kafiya, sannan a nuna inda Ginshikinta yake, da kuma irin muhimmancinsa wajen gina kafiya waƙa. Misalin Ginshiki a kafiya mai Wushirya:

- 27. Ina yin/sa la ti / ina yin salami Ga Ahmada shuma/ gaba sar/ madan
- 28. Nufina /na maida /batun Kur/dabi ne Da Hausa /idan Jal/la ya a / gazan
- 29. fa’uulun /fa’uulun /fa’uulun /fa’uulun Ma’aunin/ka malam /ya zo nan /da nan

Goshin Baiti	Keyar Baiti	Kafiya Mai Wushirya		
		Ginshiki	Turm	Amsa-

<sup>13</sup> - Saidu A. (2022: 09) *Gurbin Kafiya A Baitin Waƙa*,

			i	amo
Ina yin/sa la ti / ina yin /salami 0 00 00/0 00 00 /0 00 00/ 0 00 00	ga Ahma/da shuma/gaba sar/ madan 0 00 0 /0 00 00/0 00 00/ 0 00	...sar ...00	Ma 0	...n
Nufina /na maida/batun Kur/dabi ne 0 00 00/0 00 00 /0 00 00/0 00 00	da Hausa/idan Jal/la ya a / gazan 0 00 00 /0 00 00/0 00 00/ 0 00	...aa ...00	Ga 0	...n
fa'uulun /fa'uulun /fa'uulun/fa'uulun 0 00 00/0 00 00 /0 00 00/0 00 00	ma'aunin/ka malam /ya zo nan /da nan 0 00 00 / 0 00 00 /0 00 00/ 0 00	...nan	Da	...n

A baitocin da suka gabata kafiya ce mai Wushirya 00 0 00, wato dogayen gabobi biyu da gajeriyar gaba a tsakaninsu. Ginshikanta sun zo cikin lafazin (sar) da (aa). Misali;

30. Ta'ala /maji tau/sayin al/'uma ka shiryar /da dukkan /barayin /waya

Goshin Baiti Baiti	Keyar Baiti	Kafiya Mai Wushirya		
		Ginshiki	T...	Amsa-amo
Ta'a la /maji tau/sayin al/'uma 0 00 00/0 00 00 /0 00 00/ 0 00	ka shiryar /da dukkan/barayin /waya 0 00 00 / 0 00 00 /0 00 00/ 0 00	...yaa ...00	wa 0	...yaa ...00

A takaice za a iya cewa Ginshiki da Amsa-amo su ne dogayen gabobi biyu da suke haduwa su gina kafiya. Ba a kiran sa da Ginshiki sai idan an sami karamar gaba daya ko fiye a tsakaninsu.

### 3.4 Turmi

Turmi yana daya daga cikin harafan kafiya masu muhimanci. Ana samun sa ne a Budaddiyar kafiya kawai, wadda aka sami gajeriyar gaba daya ko fiye a tsakanin dogayenta,<sup>14</sup> wannan gajeriyar gaba wadda take a tsakanin dogayen kafiya waƙa ita ake kira Turmi. Ana iya samun fiye da turmi guda a tsakanin dogayen kafiya. Kamar kafiya mai Wushirya (00 0 00), da mai Gibi (00 0 0 00) da kuma mai Wawilo (00 0 0 0 00).

#### 3.4.1 Turmin Tsakiya

Idan aka sami Turmi daya tak a tsakanin dogayen kafiya, ana kiran sa da Turmin tsakar gida. Ana samun sa a kafiya mai wushirya, wadda take zuwa kamar haka: 00 0 00 a karshen layin waƙa. Misali:

31. 'Yanci halan dan-Adam wa zai musu,

Hakfinsu ne Allahu ya bayar ga su.

Tun ran gini rannan ka zazzana musu.

Ko wa ya ce sai ya bi ya fizge musu,

Ya ta da kan/sa tsaye yana /ta ha tsaniya.<sup>15</sup>

Baiti	Kafiya Mai Wushirya		
	Ginshiki	Turmi	Amsa-amo
'Yanci hala /lin dan-Adam /wa <u>zai musu</u> , 00 00 0 00 / 00 00 0 00 / 00 00 0 00	...zai ...00	Mu 0	Su 00

<sup>14</sup> - Saidu. A. (2022: 09), *Wani DubinGurbin Kafiya a Rubutacciyar waƙar Hausa*. Kadarkon Adabin Hausa Sashen Nazarin Harsunan Najeriya Jami'ar Bayero Kano.

<sup>15</sup> - Alhaji Na'ibi Sulaimanu Wali, Waƙar Maraba Da 'Yanci

Haƙƙinsu ne /Alla hu ya / <u>bayar ga su.</u> 00 00 0 00 / 00 00 0 00 / 00 00 0 00	...yar ...00	Ga 0	Su 00
Tun ran gini / rannan ka zaz/ <u>zana musu.</u> 00 00 0 00 / 00 00 0 00 / 00 00 0 00	...naa ...00	Mu 0	Su 00
Kowa ya ce /sai ya bi ya / <u>fizge musu.</u> 00 00 0 00 / 00 00 0 00 / 00 00 0 00	...gee ...00	Mu 0	Su 00
Ya ta da kan/sa tsaye yana /ta ha <u>tsaniya.</u> 00 00 0 00 / 0 0 00 0 00 / 0 0 00 0 00	...tsaa ...00	Ni 0	Ya 00

### 3.4.2 Turmin ciki da Turmin Waje

Idan aka sami turame biyu a tsakanin dogayen kafiya, wato kafiya mai Gibi (00 00 0 00). Turmin farko ana kiransa turmin ciki. Turmi na biyu kuwa ana kiransa turmin waje. Ko yaushe turmin waje daga shi sai amsa-amo. Misali:

32. Jalla sarki /sonka nake Ayyukana /don ka nake

33. Ya fi rana/ ya fi wata ya fi taura/rin falake

Goshin Baiti	Keyar Baiti	Harafan Kafiya Mai Gibi			
		Ginshiki	Turmi		Amsa-amo
			Ciki	Waje	
Jalla sarki /sonka nake 00 0 00 00 / 00 0 0 00	Ayyukana /don ka nake 00 0 00 00 / 00 0 0 00	...don ...00	ka 0	na 0	Kee 00
Ya fi rana/ ya fi wata 00 0 00 00 / 00 0 0 00	ya fi taura/rin <u>falake</u> 00 0 00 00 / 00 0 0 00	...rin ...00	fa 0	la 0	Kee 00

A wadannan baituka za a ga gajerun gabobi biyu a tsakanin dogayen kafiya. Turmin ciki yana kusa da Ginshiki, ya zo cikin lafazin (ka) cikin kalmar (don ka nake), da (fa) cikin lafazin (rin falake). Turmin waje kuwa yana kusa amsa-amo, ya zo cikin lafazin (na) a Kalmar (nake), da (la) a kalamar (falake). A wani misalin kuma akwai:

34. Kadai yake She/hu ko a ba wali yake bai /kama tasa ba

Goshin Baiti	Keyar Baiti	Harafan Kafiya Mai Gibi			
		Ginshiki	Turmi		Amsa-amo
			Ciki	Waje	
Kadai yake She/hu ko a ba 0 00 0 00 / 0 00 0 00	wali yake bai /kama tasa ba 0 00 0 0 00 / 0 00 0 0 00	...maa ...00	Ta 0	sa 0	baa 00

### 3.4.3 Turmin Tsakiya

Idan kuwa aka sami Turame har guda uku a tsakanin dogayen kafiya, wato kafiya mai Wawilo (00 0 0 0 00). A nan ma ana samun turmin tsakiya, wato bayan turmin ciki da na waje, a tsakiyarsu akwai turmin tsakiya. Misali:

35. Sule daya rake

Abin haka yake

Gidan tara nake

Baiti	Harafan Kafiya Mai Wawulo				
	Ginshiki	Turmi			Amsa-amo
		ciki	tsakiya	waje	
'Sule daya rake 0 00 0 0 0 00	...lee ...00	da 0	ya 0	Ra 0	kee 00

abin haka yake 0 0 0 0 0 0 0	...bin ...00	ha 0	ka 0	Ya 0	kee 00
Gidan tara nake 0 0 0 0 0 0 0	...dan ...00	ta 0	ra 0	Na 0	kee 00

A wannan baiti za a ga yadda aka sami Turame har uku a tsakanin dogaye biyu na kafiyar waka. Turmin waje shi ne yake kusa da amsa-amo, Turmin ciki kuwa yana kusa da Ginshiki, turmin tsakar gida kuwa yana tsakiya.

#### 4.0 Kammalawa

Wannan makala ta yi bayanin Harafan da suke haɗuwa su gina kafiyar waka. Ana sa ran za ta buɗe sabon shafi a nazarin Kafiya. Kuma za ta taimaka wajen fassara wasu kalmomi a wannan fanni. A ƙarshe ta sami nasarar gano abubuwa kamar haka:

- 1- Kafiyar waka ita ce dogayen gabobi biyu na ƙarshen layin waka, tare da abin da ke tsakaninsu. Tana iya zuwa da gabobi biyu ko uku ko huɗu ko ma biyar.
- 2- Harafan kafiya su ne bakake da wasulla da suke haɗuwa su gina kafiyar waka.
- 3- Harafan kafiya guda huɗu su ne: Amsa-amo da Zagi da Turmi da kuma Ginshiki.
- 4- Amsa-amo ɗaya ne daga cikin harafan da suke gina kafiya, kuma shi ne baki na ƙarshe a layin waka. Ba a karɓar wasali a matsayin amsa-amo.
- 5- Sakakken amsa-amo shi ne wanda ya ƙare da wasali (BWW). Daurarren kuwa shi ne wanda ba shi da wasali (BWB).
- 6- Turmi shi ne gajeriyar gaba a tsakanin dogayen kafiyar waka. Ana iya samun fiye da Turmi guda a tsakanin dogayen biyu.
- 7- Zagi shi ne doguwar gabar da take biye da amsa-amo. Ana samun sa a rufaffiyar kafiya kawai 00 00, wadda babu gajeriyar gaba a tsakanin dogayenta.
- 8- Ginshiki shi ne doguwar gaba ta farko a buɗaɗɗiyar kafiya. Akwai gajeriyar gaba ɗaya ko fiye a tsakaninsa da amsa-amo. Ba a samun sa sai a buɗaɗɗiyar kafiya.
- 9- Za a iya nazarin Haruffan kafiya ta fuskar wasulan da suke ɗauke da su.
- 10- Za a iya amfani da wannan bincike wajen nazarin wakokin baka, da na fiyano.

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## **Tasirin Harshen Hausa A kan Harshen Gwandara Wajen Tsirar Kalmomin Suna Daga Aikatau**

ABBA SAGIR ABUBAKAR DA ADAMU ZAKARI

- *Sashen Koyar da Harsunan Nijeriya, Jami'ar Jihar Nasarawa, Keffi*
- *Sashen Nazarin Hausa, Kwalejin Ilimi, Akwanga*

### **Tsakure**

*Wannan mukala ta yi nazarin a kan tsirar kalmomin suna a harshen Gwandara daga kalmomin aikatau a Jihar Nasarawa. Muradun binciken sun hada da: a) gano yadda al'ummar Gwandara ke tsirar da kalmomi; b) fayyace irin tasirin da harshen Hausa ya yi a kan Gwandara. Ana yi amfani da Ra'in Rauni da Rinjaye na Kachuru (1994) wajen tsattsefe bayanai. Haka kuma ana yi amfani da tattaunawa da lura wajen tattara bayanan da aka yi amfani da su. Bincike ya gano cewa, Gwandara suna amfani da wasu kalmomin Hausa ta hanyar hada su da dafi Gwandara wajen tsirar da kalmomin suna.*

**Muhumman Kalmomi:** Tasiri, Tsira, Aikatau da Suna.

### **1 Gabatarwa**

Wannan takarda ta yi nazari ne a kan tasirin da Hausa ya yi a kan harshen Gwandara wajen tsirar da kalmomin suna daga kalmomin aikatau a Jihar Nasarawa, inda aka yi tsokaci a kan sauye-sauyen da kalmomin Hausa ke fuskanta kafin a kai ga tsirar da sababbin kalmomi a harshen Gwandara. Hakazalika, bincike ya yi tsokaci a kan dafe-dafe da harshen Gwandara ke amfani da su wajen tsirar da kalmomin suna, inda aka yi amfani da dafe-dafe har uku (nsu, anya, mbo).

### **2 Dalilin Bincike**

A duk lokacin da al'ummumi guda biyu suka yi karakaina tilas ne wata ta yi tasiri a kan wata. Wannan shi ne abun da ya faru tsakanin harshen Hausa da Gwandara, hakan ya sa aka yi nazarin kofarin gano irin tasirin da harshen Hausa ya yi a kan harshen Gwandara, duba da dadadfiyar mu'amala da cudanya tsakanin harshen guda biyu.

### **3 Muhimmancin Bincike**

Wannan bincike zai taimaka mutuka gaya wajen zakulo irin kalmomin Hausan da suka bace a harshen Gwandara. Hakazalika, takardar za ta janyo hankalin manazarta wurin kara azama da rubuce-rubuce a kan harshen Hausa da suka yi mu'amala da harshen Hausa domin gano irin tasirin da harshen Hausa yake yi a kansu tare da fayyace irin halin da kalmomin Hausa suke fuskanta a wadannan harshen.

### **4 Bitar Ayukun da Suka Gabata**

Matana ilimin harshe sun fara karkata ne ga nazarin kirar kalma sakamakon aikin Chomsky na 1970 (Bokun, 1991). Ana kiran tasarfin tsira da wannan sunan ne saboda yana haifar da tsirar da sabuwar ma'ana. Sai dai wannan ta'arifi na gargajiya ya gaza bambance tsakanin ire-iren tasarifi guda biyu (Beard, 2001). Tasrifi na da nasaba da hanyoyin da ake bi wajen samar da sabuwar kalma. Akwai matakai daban-daban da ake bi wajen samar da kalmomi a kowane harshe. Wadannan matakai sun hada da amfani da dafi da hardantawa da ninki da sauransu.

Akwai ire-iren tasrifi guda biyu, wato tasrifi na tsira da kuma tasrifi na kumbura. Tasrifi na tsira yana mayar da hankali ne a kan a kan kwayar ma'anar da za a iya amfani da ita wajen samar da sabuwar kalma. Haka kuma yana nazarin ka'idojin samar da sabuwar kalma ba tare da la'akari da irin rawar



da take takawa ba a cikin jumla. Shi kuma tasrifin kumbura yana duba ne a kan hanyoyin da kalma ke bambanta a cikin juma, kamar jinsi ko adadi ko kuma lokaci

Tasrifin tsira ya danganci farin dafin tsira ko kuma wani dafin. Wannan dafi ana amfani da shi ne wajen sauya wa kalmomi ajin nahawu. Misali, a Ingilishi dafin tsira na -ly kan sauya ajin kalma daga sifa zuwa bayanau (slow → slowly) (Kusumawardhani, 2018).

A tasrifin tsira, ana samar da sababbun kalmomi daga tsofaffi. Don haka, Kalmar *creation* ta Ingilishi ta samu ne daga *creating*, amma kalmomi daban-daban guda biyu.

Tsira na nufin samar da sabuwar kalma daga tushen kalma. Dangantakar da ke tsakanin tushen da Kalmar da aka samar za ta iya kasancewa dayan biyu ko ma gaba daya: wato ko dai a sauya wa Kalmar ajin nahawu; kamar sifa daga suna ko kuma sauyin ma'ana; kamar samar da aikatau ki-karbau daga so-karbau da sauaransu (Crystal, 2011).

A wasu lokutan ba a samun sauyin ajin nahawu ko na ama'ana, to amma muƙammala cewa Kalmar da aka samar da wadda aka same ta daga gare ta sun sha bamban. Alal misali, a Ingilishi, kalmar 'cyclic' da 'cyclical' gabaɗaysu sifa ce kuma suna da ma'anar ainihi iri daya. Don haka, za mu bi turbar Beard (2001) mu bayyana tsira da duk wani mataki da zai haifar da samar da sabuwar kalma (Watson, 2021).

A wannan bincike an yi amfani da Ra'in Rauni da Rinjaye, wanda ya samo asali daga Kachuru (1994). Wannan ra'i yana ganin cewa, duk lokacin da al'ummomi suka haɗu, to akwai yuwuwar ɗaya ta yi rinjaye a kan ɗayar, inda wadda aka yi rinjaye a kanta za ta yi aron kalma daga wadda ta yi rinjaye a kanta domin cike gihin wasu kalmomi da ba ta da su saboda rauni.

## 6 Hanyoyin Tattara Bayanai

An gudanar da wannan bincike ne a Karancan H. Umar Kokona da ke Jihar Nasarawa. Hanyar da aka bi wajen tattara bayanai da aka yi amfani da su a wannan bincike ita ce tattaunawa, inda aka bujuro da kalmomin Hausa da bayyana yadda ake tsirar da su, sai a tambayi mai shiga bincike yadda suke tsirar da su a harshen Gwandara. Haka kuma an yi amfani da lura wajen gano yadda Gwandara ke furta kalmomin su a kasuwanni da kuma wurin bukukuwa domin samun ingantattaun bayanai.

## 7 Sakamakon Bincike

Sakamakon wannan bincike nuna cewa, Gwandara sukan tsiri suna daga aikatau ta hanyar amfani da dafin-dafin kamar haka:

Jadawali na d'ya: Tsirar suna daga aikatau ta amfani da dafin -nsù

S/N	Kalmar Hausa (aikatau)	Kalmar Gwandara (aikatau)	Tsirarriyar Kalma Hausa (suna)	Tsirarriyar Kalma Gwandara (suna)
1.	Kíraà	Kilá	<u>M</u> akeríi	<u>N</u> sùkilá
2.	Noòmàa	Nomá	<u>M</u> anomíi	<u>N</u> sùnomá
3.	Saákàa	Sàkà	<u>M</u> asaaíi	<u>N</u> sùsàkà



4.	Harbí	Halbí	Maharbí	Nsùhalbí
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### Sunan Ma'aikaci

#### 1. /kíráa/

/kyeraa/	(gandantawa)
/kyelaa/	(sauya sauti)
/kila/	(gajarta wasali)
/nsu + kila/	(dāfin tsira)
[nsùkilā]	(makèrii) (tsirariyar kalma)

A nan, sautin /k/ ake sauyawa da sautin /kj/. Wannan ba zai rasa nasaba ba da rashin wanzuwar sautin /k/ a harshen Gwandara. Hakazalika, an sauya sautin /r/ da /l/, hakan ya sa ta koma **kyelā** mai makon **kíraa**. A harshen Gwandara ana sauya kwayar sautin /r/ da /l/ a duk lokacin da suka ci karo da bakuwar kalma, musamman ma a rufaffiyar gaba ko gabar farshe. Don haka, za mu ga cewa an yi wa kalmar kyelā dāfa-goshin '**nsu-**' wacce take a matsayin dāfin '**ma**' a Hausa, inda hakan ya ba da damar tsirar da **nsùkyelā** wato **màkerii**.

Dangane da irin tasirin da harshen Hausa ya yi, a da ana amfani ne da kalmar **dukwakarfi** a harshen Gwandara, to amma a sakamakon tasirin harshen Hausa a sai wannan kalma ta face, inda aka maye gurbinta da kalmar **kíraa**, wadda aka yi mata sauye-sauye domin ta yi daidai da tsarin sautin harshen Gwandara.

#### 2. /noomáa/

/noma/	(gajarta wasali)
/nsù + noma/	(dāfin tsira)
[nsunomā]	(manomii) (tsirariyar kalma)

A nan kuma, an gajar ta wasali ne a gabar farko. Dalilin faruwar hakan yana da nasaba da rashin dogon wasali a tsarin sautin harshen Gwandara. Don haka, duk inda suka ci karo da dogon wasali a bakin kalmomi, sai su mayar da shi gajere. Dangane da gaba ta biyu kuwa, an sauya abubuwa guda biyu, wato tsayin wasali da karin sauti. A nan, an maye gurbin karin sautin sama da na tsakiya, duk kuwa da wanzuwar karin sautin sama a tsarin sautin harshen Gwandara. Dalili kuwa shi ne, duk lokacin da Gwandara ya ci karo da bakuwar kalmar da gabar farshe ta kare da dogon wasalin /aa/, to ana sauya karin sautin gabar zuwa karin sautin tsakiya. Don haka, a yayin tsirar da kalmar, ana lika mata dāfa-goshi '**nsù-**' aka samar da kalmar **nsùnòmā** wato **màndòmii**.

A nan ma harshen Hausa ya yi tasiri a kan Gwandara, domin kuwa **bikiya** ita ce asalin kalmar noma a Gwandara. Daga bisani sai kalmar noma ta maye gurbin **bikiya** bayan an yi mata sauye-sauye da suka yi daidai da tsarin sautin Gwandara.

#### 3. /sàakáa/

/saka/	(gajarta wasali)
/saa/	(sauya sauti)
/saka/	(gajarta wasali)
/nsù + saka/	(dāfin tsira)
[nsusákā] /masákii/	(tsirariyar kalma)

A wannan misalin akwai sauye-sauye da suka faru a kalmar **sàakáa** ta Hausa, wadda ta koma sàka a harshen Gwandara. A nan ma an sauya kwayar sauti /k/ da /k/, inda hakan ya sa ta koma sàka maimakon **sàakáa**. Daga farshe an yi mata dāfa-goshi da '**nsù-**' inda aka tsirar da sabuwar kalmar **nsùsàka** wato **màsákii**.

Tasirin da za mu iya gani a nan bai wuce na haɗin gambizar dāfin harshen Gwandara da kuma harshen Hausa ba, saboda Gwandara ba shi da wata kalma da take nufin saka.

4. /hárbii/

/halbii/ (sauya sauti)

/halbi / (gajarta wasali)

/nsù+halibi/ (ɗafin tsira)

[nsuhalibi] (mahárbi) (tsirariyar kalma)

A nan, an samu sauyin sauti [r] da [l] a gabar farko, sannan kuma aka gajarta wasali a gabar karshe, inda hakan ya sa kalmar ta koma **halibi** maimakon **harbii**. Daga karshe aka yi mata ɗafin **nsu-** sai ta samar da **nsuhalibi** wato **mahárbi** da Hausa.

Wannan kalma ta harbi ta maye gurbin **ripi** wadda ita ce asalin kalmar Gwandara, a sakamakon tasirin da Hausa ta yi a kansa.

**Jadawali na biyu: Tsirar suna daga aikatau ta amfani da ɗafin – Anyà**

S/N	Kalmar Hausa	Kalmar Gwandara	Tsirariyar Kalmar Hausa	Tsirariyar Kalmar Gwandara
1	Rínaà	Rinā	<u>Marináa</u>	<u>Anyàrinā</u>
2	Saákà	Sàkã	<u>Masaakã</u>	<u>Anyàsàkã</u>
3	Kwántà	Kwanã	<u>Makwantã</u>	<u>Anyàkwanã</u>
4	Boóyèè	Boy	<u>Mabuyáa</u>	<u>Anyàboy</u>

1. /rìnaà/

/rina/ (gajarta wasali)

/anya + rina/ (ɗafin tsira)

[anyàrinā] /marináa/ (tsirariyar kalma)

Shi kuma wannan misalin, babu wani sauyi da aka samu illa gajarta wasali da a ka yi. Yadda kalmar riina take a Hausa, haka suka fadɗa ta a harshen Gwandara. A nan an samar da sabuwar kalmar ta hanyar yi mata ɗafa-goshi da ‘**anyá-**’ sai aka haifar da **anyàrinā** wato **marináa** da Hausa. A nan ma tasirin da aka samu shi ne haɗin-gambiza, ta hanyar haɗa ɗafin harshen Gwandara da tushen kalmar Hausa.

2. /sáakà/

/saaka/ (gajarta wasali)

/saaka/ (sauya sauti)

/saka/ (gajarta wasali)

/anyá + saka/ (ɗafin tsira)

[anyásàkã] /masàakã/ (tsirariyar kalma)

A wannan misalin akwai sauye-sauye da suka faru a kalmar **sàakaa** ta Hausa wadda ta koma **sàka** a harshen Gwandara. A nan ma an sauya kwayar sautin /k/ da /k/, inda hakan ya sa ta koma **sàka** maimakon **sàakaa**. Daga karshe an yi mata ɗafa-goshi da ‘**anyá-**’ inda aka tsirar da sabuwar kalmar **anyásàka** wato **masaakaa**.

Tasirin da za mu iya gani a nan bai wuce na haɗin gambizar ɗafin harshen Gwandara da kuma harshen Hausa, saboda Gwandara ba su da wata kalma da take nufin saka.

3. /kwántà/

/kwan/ (shafe gaba)

/kwana/ (saƙala wasali)

/anyá+kwana/ (ɗafin tsira)

[anyakwanà] (makwãncii) (tsirariyar kalma)

A nan kuma an shafe gaɓar ƙarshe wato *-ta* sannan aka maye gurbin ta da saƙala wasalin /a/ sai ta koma **kwana** maimakon **kwanta**. Daga bisani an dafa mata daɓin anyá sai aka samar da kalmar **anyákwana** wato **makwancii** a Hausa.

Ta fuskar tasiri, harshen Hausa ya yi tasiri a kan harshen Gwandara, domin kuwa asalin kalmar da Gwandara suke amfani da ita, ita ce kwakwana, inda daga bisani aka daina amfani da ita aka rungumi ta Hausa.

4. /boòyèe/ (sauya sauti)  
 /booyee/ (sauya sauti)  
 /boye/ (gajarta wasali)  
 /boy/ (shafe sauti)  
 /anyá+boy/ (daɓin tsira)  
 [anyáboy] (maɓúuyà) (tsirariyar kalma)

Shi kuma wannan misalin, an sauya sautin /b/ da /b/ sakamakon rashin sautin a harshen Gwandara. Haka kuma an gajarta dogon wasali sannan kuma aka shafe sautin /e/ da kalmar ta koma **boy** maimakon **booyee** ta Hausa. Bayan haka, an yi mata daɓin anyá sai aka samar da kalmar **anyáboy** wato **mabuuyaa** da Hausa. Tasirin da harshen Hausa ya yi a nan shi ne, asalin kalmar buya a harshen Gwandara ita ce **lebe**, inda daga baya sai aka koma amfani da **buya** wadda aka yi mata sauye-sauye domin ta yi daidai da tsarin sautin Gwandara, sai ta koma **boy**.

**Jadawali** na uku: Tsirar suna daga aikatau ta amfani da daɓin -anyá

S/N	Kalmar Hausa	Kalmar Gwandara	Tsirariyar Kalmar Hausa	Tsirariyar Kalmar Gwandara
1.	Yánké	yéńká	Mayankíi	Mboyéńká
2.	Tséfé	séfé	Matseefíi	Mboséfé
3.	Ƙúllée	kéle	Makullíi	Mbokúlè
4.	Búdǵée	buǵè	Mabuudíi	Mbobúré

1. /yánke/ (sauyin sauti)  
 /yenke/ - (sauyin sauti)  
 /yenka/ - (gaba da wasali)  
 /mbo+yéńká/ - (daɓin tsira)  
 [mboyéńká] (mayankíi) (tsirariyar kalma)

A wannan misalin, an samu sauye-sauyen sauti a gaɓar farko da ta ƙarshe, inda aka sauya sautin /a/ da /e/ wanda dukkansu wasula ne. Wannan sauyin yana nuna samuwar nason dama, inda sautin /j/ ya yi tasiri a kan wasalin ƙasa, wato /a/ wanda ya koma /e/. A gaɓar ƙarshe an sauya sautin /e/ da /a/ inda kalmar ta koma **yenka** maimakon **yanke** ta asali. Daga bisani an yi mata daɓin tsira na **mbo-** wanda yake a matsayin **ma-** a Hausa, sai aka samu sabuwar kalmar **mboyéńká** wato **mayankii**. Idan muka yi la'akari da gamayyar daɓin da gundarin kalmar wato **mbo-** da **yenka**, za a ga tasirin harshen Hausa ƙarara domin kuwa daɓin daga harshen Gwandara yake sannan kalmar **yenka** Hausa ce.

2. /tsefe/ (sauya sauti)  
 /sefe/ - (sauya sauti)  
 /mbo+sefe/ - (daɓin tsira)  
 [mboséfé] - (matséefíi) (tsirariyar kalma)

A nan kuma, an samu sauyin sauti a gaɓar farko, inda aka sauya sautin /s'/ da /s/ lamarin da ya sa ta

koma **sefe**. Wannan sauyin yana da nasaba ga rashin sautin /s'/ a harshen Gwandara. Daga bisani an yi mata dafin **mbo-** sai aka samar da sabuwar kalmar **mbošèfè** wato **matséefii** da Hausa. Hakan kuma wani nasu ne na harshen Hausa a harshen Gwandara.

### 3. /kulle/

/kulle/ - (sauya sauti)  
 /kule/ - (rage nauyin gaba)  
 /**mbo**+kule/ - (dafin tsira)  
 [**mbokùlé**] (**maḱùllii**) (tsirariyar kalma)

A nan sautin /k/ aka sauya da /k/ a sakamakon rashin sautin /k/ a sautukan Gwandara. Haka kuma an rage nauyin gabar farko, daga nannauya zuwa sakayau, ta hanyar shafe sautin faya wato /l/, sakamakon ba a samun rufaffiyar gaba a mafi yawan kalmomin harshen Gwandara. Don haka, sai kalmar ta koma **kule** maimakon **kulle**, wadda aka lika mata dafin **mbo-** sai aka samar da kalmar **mbokule** wato **maḱullii** da Hausa. A nan ma an yi gamin-gambiza ne a sakamakon tasirin harshen Hausa a kan harshen Gwandara.

### 4. /budè/

/bure/ - (sauya sauti)  
 /**mbo**+bure/ - (dafin tsira)  
 [**mbobùrè**] (mabùudí tsirariyar kalma)

Shi kuwa a wannan misali, an sauya sautin /d/ da /r/ saboda rashin wanzuwar /d/ a kwayoyin sautin Gwandara, inda hakan ya sa kalmar ta koma **bure** maimakon **budè**. Daga nan sai aka yi mata dafin **mbo-** sai aka tsirar da kalmar **mbobure** wato **malubúfi** da Hausa. Har ila yau, a nan ma harshen Hausa ya yi tasiri, inda aka yi amfani da kalmomi a matsayin tushe, wadda aka dafa mata dafin Gwandara.

## 8 Kammalawa

Wannan bincike ya gano irin tasirin da harshen Hausa ya yi a kan harshen Gwandara musamman wurin wajen tsirar da kalmomi suna daga harshen aikatau. Haka kuma bincike ya bankado wasu sauye-sauye da kalmomin Hausa ko tsiranta a harshen Gwandara kafin a kai ga tsirar da su. Wannan na da nasaba da irin tasirin da harshen Hausa ya yi a kan Gwandara, duba da irin raunin da yake da shi da kuma rinjayen da Hausa ya yi a kansa, sakamakon cudanya tsakanin al'ummomin biyu.

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## **Thematic and Linguistic Exploration of Contentment and Simplicity in the Song "Mai Akwai da Babu" of Danmaraya Jos**

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### **Abstract:**

*This study presents a comprehensive exploration of the thematic and linguistic elements of contentment and simplicity in the renowned Hausa song "Mai Akwai da Babu," composed by Danmaraya Jos. Grounded in Critical Discourse Analysis (CDA) and Stuart Hall's framework of cultural representation, the research dissects how the song serves as a cultural artifact, conveying and shaping the ethos of the Hausa-speaking community. Through linguistic analysis, the study emphasizes the role of language in conveying cultural values and identity, with a focus on the song's Hausa idioms and proverbs. The research unveils the multifaceted meanings encoded within the song's lyrics, inviting a critical examination of societal norms and values. Moreover, the study situates "Mai Akwai da Babu" within the broader context of Hausa music, highlighting its capacity to encapsulate cultural narratives and ignite social discourse. By employing an interdisciplinary approach that merges cultural studies, linguistics and musicology, this study enriches our comprehension of music's role in negotiating cultural identity and fostering communal dialogues.*

**Keywords:** Critical Discourse Analysis, Cultural Representation, Language, Identity, Hausa Community

### **1.0 Introduction**

The universal language of music resonates across time and space, serving as a captivating medium through which artists convey intricate emotions, offer keen societal observations, and reflect the multifaceted tapestry of cultures. Amid this rich and resonating landscape, folk songs stand as poignant expressions of the collective human experience, encapsulating the very essence of communities and regions within melodious narratives. It is within this profound context that "Mai Akwai da Babu," a composition by the esteemed Nigerian folk musician Danmaraya Jos, finds its place. Through this musical creation, a captivating interplay of thematic depth and linguistic finesse emerge intertwining with profound concepts of contentment and simplicity, offering listeners a glimpse into the heart of cultural identity and human wisdom (Danmaraya Jos: Nigeria's Music Legend, 2017).

In this lyrical masterpiece, Danmaraya Jos navigates the intricate channels of melody and verse to encapsulate more than just musical prowess. Rather, "Mai Akwai da Babu" becomes a portal into a way of life entrenched in minimalism, an ode to the profound joy discovered in life's unassuming moments. As we embark on this exploration, we set forth on a journey to unravel the layers of thematic richness and linguistic artistry woven into the fabric of the song. Within its verses and harmonious cadences, "Mai Akwai da Babu" not only celebrates the unique cultural heritage from which it springs but also reverberates with universal truths that traverse cultural boundaries.

Drawing upon the insights of scholars such as Omojola (2011) and Peel (2000), who have delved into the symbiotic relationship between music, culture, and identity, we delve deeper into the intricacies of Danmaraya Jos' creation. The song serves as more than just a musical composition; it becomes a vessel through which a way of life, values, and aspirations are distilled and harmoniously conveyed. By examining the interplay between thematic nuances and the linguistic



nuances of the lyrics, we unearth the ingenious artistry with which Danmaraya Jos intertwines his cultural heritage, poetic brilliance, and musical genius.

Through this exploration, the pages that follow will unravel the layers of "Mai Akwai da Babu," shedding light on the song's profound thematic dimensions and linguistic subtleties. As we navigate through its verses and melodies, we journey not only through the evocative melodies of Nigerian folk music but also through the timeless wisdom of a cultural sage who has harnessed music as a conduit for cultural preservation and human contemplation.

### **1.1 Background of the Study**

Folk music, an art form with its roots deeply embedded in the tapestry of cultural traditions and historical narratives, occupies a revered and distinct position within the realm of musical expression. This genre, characterized by its organic evolution and grassroots origin, serves as a profound vessel through which communities communicate their stories, values, and way of life. As listeners are enveloped by the melodies and lyrics of folk songs, they are invited into a world where the shared human experience takes center stage, transcending barriers of time and space. Within this captivating and diverse mosaic of folk music, the works of Danmaraya Jos, an esteemed Nigerian folk musician, stand as a remarkable embodiment of both cultural preservation and artistic ingenuity. In particular, his composition "Mai Akwai da Babu" provides an intriguing case study, offering a gateway to comprehending how folk music has the extraordinary capacity to encapsulate thematic depth and linguistic richness while exploring essential aspects of contentment and simplicity.

The musical landscape of Nigeria, a nation defined by its cultural diversity and ethnic multiplicity, finds one of its cornerstones in the form of folk music. With its ability to unify disparate communities through shared melodies and narratives, folk music assumes a role far beyond mere entertainment. For instance, the Yoruba people, deeply rooted in Nigeria's southwestern region, have employed folk music as a powerful medium for asserting identity, offering incisive social commentary, and expressing their religious convictions (Peel, 2000). Danmaraya Jos, a figure hailing from the Hausa community, similarly harnesses the potency of folk music to both celebrate his cultural heritage and convey profound philosophical ideas rooted in the traditions of his people.

At the heart of this exploration lies "Mai Akwai da Babu," a composition that emerges as a testament to the intricacies and universality of human experience. Through its poetic verses and enchanting melody, the song engages in a reflective exploration of contentment and simplicity within the tapestry of everyday life. Its thematic essence transcends temporal and geographical confines, touching upon the fundamental and timeless human yearning for fulfillment and the pursuit of joy amid the seemingly unassuming moments that comprise existence. As we embark on a journey through a nuanced thematic and linguistic analysis of this composition, we unravel the threads that interlace to portray how folk music assumes the role of both cultural guardian and societal mirror.

By immersing ourselves in the richness of Danmaraya Jos' "Mai Akwai da Babu," we not only unearth the layers of meaning woven into the song's fabric but also explore how folk music stands as an enduring repository of cultural wisdom. It serves as a profound testament to the human spirit's

quest for meaning, while simultaneously offering a mirror that reflects the values, aspirations, and profound insights of the society from which it emanates.

### **1.2 Objectives for the study**

The primary objective of this study is to conduct a comprehensive thematic analysis of the song "Mai Akwai da Babu." This involves dissecting the song's lyrical content, metaphors, and symbolism to uncover the underlying themes of contentment, simplicity, equality, compassion, and unity. Through this objective, we aim to gain a deeper understanding of how these themes are interwoven and conveyed within the cultural context of the Hausa-speaking community.

Another key objective is to explore the linguistic nuances within the song and examine how they contribute to the song's socio-cultural significance. This includes analyzing the use of Hausa language, code-switching, and cultural references as vehicles for conveying the song's themes and messages. By delving into the linguistic aspects, we aim to highlight how language serves as a medium for preserving cultural values and communicating societal insights.

The third objective of this study is to investigate the cross-cultural relevance of the song's themes. By exploring how the messages of contentment, simplicity, and compassion resonate beyond the Hausa-speaking community, we aim to understand the universal appeal of the song's themes and their potential for inspiring ethical reflection and action in diverse cultural contexts. Through this objective, we seek to emphasize the song's potential as a tool for promoting empathy, unity, and positive societal change.

In summary, the objectives of this study encompass a thorough exploration of the song's themes, linguistic aspects, and cultural implications, aiming to uncover the depth of its messages and their wider impact on individuals and societies.

### **2.0 Methodology**

Research Design:

This study will employ a qualitative content analysis approach to thoroughly explore the themes and linguistic elements present in the song "Mai Akwai da Babu." Qualitative content analysis is suitable for extracting rich insights from text-based data and understanding the underlying meanings and nuances within the song's lyrics.

Data Collection:

1. Song Lyrics: The primary data source for this study will be the lyrics of the song "Mai Akwai da Babu." The complete lyrics of the song will be transcribed and used as the basis for analysis.

Data Analysis:

The analysis will involve the following steps:

1. Thematic Analysis:

- Identification of Themes: The researcher will read and re-read the song lyrics to identify recurring themes such as contentment, simplicity, equality, compassion, and unity.
- Coding: Themes will be coded and labeled based on the content of the lyrics.



- Theme Mapping: The relationships between different themes will be explored to understand how they interconnect and contribute to the overall message of the song.

## 2. Linguistic Analysis:

- Identification of Linguistic Elements: Linguistic features like metaphors, cultural references, code-switching, and language choices will be identified within the lyrics.

- Interpretation: The researcher will interpret how these linguistic elements contribute to conveying the themes and cultural context of the song.

## 3. Cross-cultural Relevance Analysis:

- Comparison with Other Cultures: The researcher will analyze whether the themes and messages of the song have relevance and resonance beyond the Hausa-speaking community.

- Ethical Reflection: The study will consider the ethical implications of the song's messages in different cultural contexts.

## Validity and Reliability:

1. Peer Review: The findings of the analysis will be reviewed by colleagues or experts in qualitative research to ensure the accuracy and validity of interpretations.

2. Triangulation: Triangulation may be used by comparing the results with existing literature on Danmaraya Jos and other related songs to ensure consistency and reliability.

## Ethical Considerations:

- The study will ensure proper attribution to the song's author and respect its cultural context.

- No personal or sensitive information will be collected.

## Limitations:

- The analysis will be based solely on the song's lyrics, which may not capture the full context of the song's performance or its impact on listeners.

This qualitative content analysis methodology will provide a comprehensive understanding of the thematic and linguistic elements within the song "Mai Akwai da Babu." The study aims to reveal the intricate relationships between themes, language, and culture, offering insights into the song's cultural significance and potential for conveying messages of unity, compassion, and contentment.

## 2.1 Theoretical Framework: Cultural Studies and Critical Discourse Analysis

### Theoretical Background

The study will be rooted in the theoretical framework of Cultural Studies, particularly influenced by the work of Stuart Hall in the 1980s. Hall's contributions to Cultural Studies emphasize the analysis of cultural texts and practices as they intersect with social, political, and historical contexts. His ideas have been instrumental in understanding how meaning is produced, negotiated, and contested within culture (Hall, 1980).

### Critical Discourse Analysis (CDA)

The study will also draw from Critical Discourse Analysis, a methodology that focuses on examining language use within its broader societal and power-related context. Norman Fairclough,

a prominent figure in CDA, emphasizes the exploration of how language is used to reinforce or challenge existing power dynamics and ideologies (Fairclough, 1995).

Application to the Study:

1. **Cultural Contextualization:** The Cultural Studies framework will enable the exploration of how the song "Mai Akwai da Babu" by Danmaraya Jos reflects and interacts with the cultural, social, and historical context of the Hausa-speaking community. It will uncover the cultural meanings and symbols embedded in the song's lyrics and the ways in which it addresses and resonates with the audience's lived experiences.
2. **Hegemony and Resistance** Drawing from Stuart Hall's concept of hegemony, the study will investigate whether the song reinforces or challenges dominant ideologies and power structures within the Hausa culture. It will analyze how the song's themes of contentment, equality, and unity might contribute to either maintaining or contesting existing social norms.
3. **Language and Identity:** Within the framework of Critical Discourse Analysis, the study will analyze linguistic elements such as metaphors, code-switching, and language choices. It will explore how these linguistic features contribute to the construction of cultural identity, and whether they reinforce or challenge linguistic hierarchies and power dynamics.

### **3.0 Danmaraya Jos: The Hausa Troubadour**

Adamu Wayya, popularly known as Danmaraya Jos, was a prominent Nigerian musician and songwriter whose influence on the Hausa music tradition remains profound. Born on October 5, 1946, in Jos, Plateau State, Nigeria, Danmaraya Jos carved a niche for himself through his distinctive musical style and socially relevant compositions (Abdullahi, 2003; Gundu, 2004).

Primarily self-taught, Danmaraya Jos embarked on his musical journey by performing at local events, gradually gaining recognition for his prowess with the Kontigi—a traditional single-stringed fiddle that he skillfully incorporated into his performances (Gundu, 2004). His captivating voice and innovative musical arrangements set him apart in Nigeria's diverse music landscape.

What truly distinguished Danmaraya Jos was his adeptness at addressing pertinent social and cultural issues through his music (Anzaku, 2017). His songs served as a medium for commentary on topics such as unity, morality, and communal values, earning him the moniker "Hausa Troubadour" for his storytelling prowess (Apter, 2008). His compositions resonated with a wide audience, as he adeptly conveyed messages that resonated with ordinary individuals.

Foremost among Danmaraya Jos's works, "Mai Akwai da Babu" remains a masterpiece encapsulating the essence of Hausa culture and identity (Sule, 2003). The song's themes of contentment, unity, and equality underscore his commitment to using music as a means of social critique and cultural preservation.

Danmaraya Jos received accolades and awards for his invaluable contributions to Nigerian music (Musa, 2006). His ability to bridge traditional and contemporary musical styles made his compositions accessible to diverse audiences. His songs were often imbued with proverbs and idiomatic expressions, reflecting his profound connection to the Hausa language and culture.

Throughout his career, Danmaraya Jos dedicated himself to conserving and promoting the cultural heritage of the Hausa people (Adegbite, 2007). His music continues to be celebrated, and he is remembered as an artist who harnessed his craft to convey meaningful messages and foster positive societal transformations.

### **Literature Review**

The literature review aims to provide a comprehensive overview of the existing scholarship on the intersection of cultural studies, music, and language within the context of the Hausa-speaking community. This review examines how these fields of study contribute to understanding the song "Mai Akwai da Babu" by Danmaraya Jos and its implications.

#### **Cultural Studies and Music:**

Cultural studies have played a pivotal role in analyzing the ways in which music reflects and influences cultural practices. Stuart Hall's work on cultural representation (Hall, 1997) underscores the importance of understanding how cultural products, such as music, contribute to the construction of meaning within a specific socio-historical context. Researchers have explored how music serves as a tool for expressing identity, challenging norms, and negotiating power dynamics within a community (Ang, 2001).

#### **Language, Music, and Identity:**

The relationship between language and music is a topic of great interest within linguistics and cultural studies. Music, as a form of communicative practice, often interacts with linguistic elements to convey messages and emotions. Studies have highlighted how language choice, code-switching, and metaphorical expressions in lyrics contribute to the construction of cultural identity (Arom, 1991; Bucholtz & Hall, 2005). Language in music becomes a site of negotiation where identity is both reinforced and challenged.

#### **Hausa Culture and Music:**

Hausa, a language widely spoken in West Africa, has a rich tradition of oral culture and music. Research on Hausa music has shown its significance in conveying cultural norms, values, and historical narratives (Kawa, 2000). Studies have also examined how Hausa music has evolved in response to social and technological changes, shedding light on the dynamic relationship between tradition and modernity (Bausch, 1993).

#### **"Mai Akwai da Babu" by Danmaraya Jos**

The song "Mai Akwai da Babu," composed by the legendary Danmaraya Jos, holds a special place in the Hausa music tradition. Its lyrics, which emphasize contentment, unity, and equality, have garnered attention for their socio-cultural implications. However, there is limited scholarly analysis of the song's linguistic features, its connection to broader cultural discourses, and its potential to challenge or reinforce dominant ideologies.

### **3.1 Research Gap and Contribution**

While existing literature provides insights into Hausa music and its cultural significance, a gap exists in the detailed analysis of "Mai Akwai da Babu" from a combined perspective of cultural studies and linguistic analysis. This study seeks to bridge this gap by applying Stuart Hall's cultural

representation framework and Critical Discourse Analysis to examine the song's socio-cultural context, linguistic features, and ideological implications.

The chosen theoretical framework incorporates Stuart Hall's foundational ideas in Cultural Studies and Norman Fairclough's work in Critical Discourse Analysis. These frameworks collectively provide a comprehensive understanding of the song's cultural context, ideological implications, and linguistic aspects.

### 3.1.1 Pragmatic analysis:

Amma mai akwai da babu duka danganta kanku dai dai  
Allah ne yake faɗan haka ba ni nake faɗa ba, da ni nake faɗan  
haka da sai ku karyata ni ×2.

Translation:

But a rich and a poor man, all take yourselves equal  
It is God's saying, not mine; had it been mine, you'll say I'm lying ×2.

In the introduction, the singer sets the tone for the entire song, emphasizing the concept of equality regardless of one's wealth or social status. He attributes this message to God's words, stating that it is not his own opinion.

Verse 1:

Kai mai akwai ka gane idan kai gida alatin cikin guda za ka je  
ka kwana, a ɗaki guda ka kan kwan a kan gado guda ɗai, haka  
nan wanda bai da komai gida guda za ya je ya kwana, a ɗaki  
guda ikan kwan a gafe guda ikan kwan a kan Karauni-  
Kwannai, to in gani ya Waya haka nan daɗa danganta kanku  
dai dai.

Translation:

You rich you should understand that if you got thirty houses,  
you'll sleep in only one, in a single room on a single bed.  
Likewise, a poor man, he'll sleep in his house, in a single  
room and on one side on a Stick-Mat. So in the morning, for  
that, take yourselves equal.

In this verse, the singer points out the disparity between the rich and the poor in terms of housing. He urges the rich to understand that they only need one house to sleep in, just like the poor. The reference to the Stick-Mat implies simplicity and highlights the importance of being content with what one has.

Verse 2:

In baku ɗan misali kai mai akwai ka gane in kana takamar  
akwai ne ba ka sanya hula goma a kanka kai ɗai  
Ai da an gano ka sai ace wane ya tabu  
Sai dai ka sa guda dai hakanan wanda bai da komai shi ma isa  
guda ɗai matuƙar in yana da hali

To malam idan kazo hakanan danganta kanku dai dai.

Translation:

Let me cite you an example, you rich man, understand if you thought you're indefinitely rich, you'll never wear ten caps on your head, when people saw you, they'll say that man is insane.

You'll only wear one; likewise, a poor man, he too wears one if he can afford it.

So, Mister, coming upon that, take yourselves equal.

In this verse, the singer provides several examples to emphasize the theme of equality. He highlights that wearing multiple caps or owning expensive watches does not make one superior. The analogy of milk with different prices but the same whiteness further accentuates the message of equality regardless of monetary value.

Verse 3:

Kai mai akwai ka gane in kana takamar akwai ne ba ku sanya takalmi goma a kanka kai dai ai da an gano ka sai ace ga mahaukaci nan

Sai dai kasa guda dai hakanan wanda bai da komai shi ma yasa guda dai matukar in yana da mali

To malam idan kazo hakanan danganta kanku dai dai

Kai mai akwai ka gane in baka dan misali shi Allah huwallazina bai aiki da duk gidan ba bai aiki da arzikinka sai dai da zuciyarka

Hakanan wanda bai da komai, Allah huwallazina bai aiki da babu dinsa sai dai da zuciyatai

Shin malam idan kazo hakanan duka danganta kanku dai dai

Allah huwallazina, kai mai akwai ka gane, in baka dan misali, ran komuwa ga Allah

Kai mai akwai ka gane, in baka dan misali, ranar komuwa ga Allah yadi biyar fari dai a ciki za a lullubeka

Rami guda akan tonaka kana ba a tona goma don wai kana da mali a ciki za a turbudeka

Hakanan wanda bai da komai ran komuwa ga Allah yadi biyar fari dai a ciki za a lullubeshi

Rami guda akan tonaka kana ba a tona goma don wai hwa bai da komai

To malam idan kazo haka duka danganta kanku dai dai.

Translation:

You rich man, understand if you thought you're immensely rich, you'll never wear ten shoes when people saw you; they'll say here comes a mad man.

You'll only wear one; likewise, a poor man, he too wears one if he can afford it.

So Mister, if you come upon that, take yourselves equal.

You rich man, let me give you an example to understand. He (God) is the greatest; He will not consider your houses nor your wealth. He only considers your heart.

Likewise, poor man, God is the greatest; He will not take his poorness into consideration. He only considers his heart.

Then Mister, if you come upon this, all take yourselves equal.

God is the greatest; you rich man, understand, on the day of dying, you rich man, to understand, let me give you an example.

Five yards of a white cloth only you're going to be wrapped in; only one grave will be dug for you, saying why not ten? Because you have money, in it you'll be buried.

So as a poor man on the day of dying, five yards of a white cloth only he'll be buried in, and only a single grave will be dug for you, saying why not ten? Just because he was poor.

So, Mister, when you see this, all take yourselves equal.

In this verse, the singer continues to emphasize the temporary nature of wealth and material possessions. He reminds the rich that on the day of death, they will be treated the same as the poor, with only one white cloth and one grave, emphasizing the importance of humility and equality before God.

Verse 4:

Kai mai akwai kagane in muddin kana da shi ne, in muddin kana da shi ne, burinka shirya hairi kai taimako ga kowa ka taimako wa kowa ka gaza wa kowa ka kyautata wa kowa  
Ran komuwa ga Allah wallahi ka ji dadi bayanka sun ji dadi  
In muddin kana da shi ne burinka dai a bata ba ka taimako ga kowa, burinka cin mutunci ko burinka cin amana malam arwaka tashi gidaje gami da mata sannan gami da mota 'ya'ya su za su kare mota ta zo ta kare ka ga ran komuwa ga Allah kai ma kazo ka kare kaga ranar da kai da babu wallahi babu anza biyu.

Translation:

You rich man, understand if you've money if you've money, and being good is your intention, then help everybody. If you help all and become kind to all, the day of your death, I swear, you'll see your reward and the family you left too.

But if you've money, and your only intention is being bad, you don't help anybody, disgracing and cheating is your intention.



As the days go, mister, houses, women, car, and sons will come and finish.

The women will finish; the car will finish, and on the day of your death, you too will be no more.

So, you see, on that day, you and nothing, I swear, have no difference.

In this verse, the singer highlights the importance of benevolence and helping others, regardless of one's wealth. He advises that being good and kind to others will bring rewards in this life and the hereafter. On the other hand, he warns against the consequences of selfishness and ill intentions, emphasizing that worldly possessions are temporary.

Verse 5:

Allah huwallazina, Allah huwallazina, ya yi Larabawa ya yi  
Ingilishi yai ma mutan Amurka ya yi Indiyawa, Allah  
huwallazina yai haka domin mu gane juna  
In baku òan misali, Allah huwallazina, Allahu ya yi Ghana yai  
Itofiya ai yai Najeriyarmu muma ga shi duk bakafe yani bai  
jin batun wadansu  
Allah huwallazina yai haka domin mu gane juna

Translation:

God is the greatest, God is the greatest; He created the Arabs, Englishmen, and also the Americans and Indians. God is the greatest; He did that for us to identify each other. Let me give you an example, God is the greatest; He created Ghana and Ethiopia and created our Nigeria too, and we're all Africans, but none understands another's language. God is the greatest, He did that for us to identify each other.

In this final verse, the singer extends the concept of equality and unity to the broader context of different ethnicities and languages. He emphasizes that God created all people equally and encourages understanding and respect among different cultures and languages.

The song "Mai Akwai da Babu" by Danmaraya Jos delivers a powerful message about the importance of equality, humility, and the transient nature of material possessions. Through vivid examples and analogies, the singer urges listeners to treat each other equally and emphasizes the significance of compassion, kindness, and selflessness. The song's pragmatic analysis showcases its strong moral and social values, making it a timeless piece that resonates with listeners across different backgrounds.

### **Sociolinguistic analysis:**

Verse 2:

In ba ku òan misali kai mai akwai ka gane in kana takamar akwai ne ba ka sanya hula goma a kanka kai òai, ai da an gano ka sai ace wane ya tabu

Sai dai kasa guda dai hakanan wanda bai da komai shi ma isa  
guda dai matuƙar in yana da hali  
To malam idan kazo hakanan danganta kanku dai dai  
In baku ɗan misali da agogon jaka talatin da agogon sule  
talatin in wannan i bada lokoi ɗai dai wannan i bada lokoi dai  
dai in za a dai kira su sai ka ji sunansu duk agogo  
In baku ɗan misali da nonon sule talatin da nonon kobo talatin  
in za ka bincika sai ka ga ai duk farinsu dai dai.

Translation:

Let me cite you an example, you rich man, understand if you thought you're indefinitely rich, you'll never wear ten caps on your head, when people saw you, they'll say that man is insane.

You'll only wear one; likewise, a poor man, he too wears one if he can afford it.

So Mister coming upon that, take yourselves equal.

Let me cite you another example, a watch of 6000 Naira, and that of 3 Naira, if that one tells time correctly, and this one too, if they're to be called, you'll hear their names are all a watch.

Let me give you another example, a milk of 30 Naira, and that of 3 Kobo, if you'll carefully examine, you'll see that their whiteness is equal.

1. Cultural Identity through Language Choice: The verse is entirely in the Hausa language, which reflects the cultural identity of the singer and the intended audience. The use of Hausa strengthens the connection between the singer's message and the cultural values of the Hausa-speaking community.
2. Linguistic Devices for Emphasis: The repetition of phrases like "Let me cite you an example" and "Likewise, a poor man" serves as linguistic devices to emphasize the comparisons being made. This repetition aids in driving home the message of equality and humility.
3. Societal Norms and Cultural References: The singer refers to wearing caps and uses phrases like "ai da an gano ka sai ace wane ya tabu" to highlight societal norms and perceptions. This cultural reference of wearing caps reflects the traditional dress habits of the Hausa community.
4. Illustration of Economic Disparity: The use of specific monetary amounts ("6000 Naira" and "3 Naira," "30 Naira," and "3 Kobo") illustrates economic disparities. By contrasting the values of different items, the singer underscores the differences in wealth.
5. Emphasis through Repetition: The repetition of "danganta kanku dai dai" reinforces the finality and significance of the examples provided, emphasizing the importance of the message being conveyed.



Through these linguistic and cultural elements, the sociolinguistic analysis of Verse 2 highlights how the song captures the ethos of the Hausa-speaking community, conveying a message of equality, simplicity, and understanding that resonates with the audience's cultural values.

### 3. Cultural References:

Verse 1:

Kai mai akwai ka gane idan kai gida talatin cikin guda za ka je  
ka kwana a daki guda ka kan kwan a kayin gado guda dai,  
haka nan wanda bai da komai gida guda za ya je ya kwana, a  
daki guda ikan kwan a gefe guda ikan kwan a kayin Karauni-  
Kwannai, to in gari ya Waye haka nan daɗa danganta kanku  
dai dai.

Translation:

You rich man understand that if you got thirty houses, you'll  
sleep in only one, in a single room on a single bed. Likewise,  
a poor man, he'll sleep in his house, in a single room, and on  
one side on a Stick-Mat. So in the morning, for that take  
yourselves equal.

Here, the reference to "Karauni-Kwannai," which is a traditional Stick-Mat used for sleeping, reflects the cultural aspect of the song, showcasing the simplicity and traditional lifestyle of the Hausa-speaking community.

### 4. Social Implications:

Verse 3:

Kai mai akwai ka gane in baka takamar akwai ne ba ka sanya  
takalmi goma a kwan kai dai ai da an gano ka sai ace ga  
mahaukaci nan  
Sai dai kasa guda dai hakanan wanda bai da komai shi ma  
yasa guda dai maƙuƙuƙu in yana da hali  
To malam idan kazo hakanan dangantakanku daidai  
Kai mai akwai ka gane in baka dan misali shi Allah  
huwallazina bai aiki da duk gidanka bai aiki da arzikinka sai  
dai da zuciyarka  
Hakanan wanda bai da komai, Allah huwallazina bai aiki da  
kubu dinsa sai dai da zuciyatai  
Shin malam idan kazo hakanan duka danganta kanku dai dai  
Allah huwallazina, kai mai akwai ka gane, in baka dan misali,  
ran komuwa ga Allah  
Kai mai akwai ka gane, in baka dan misali ranar komuwa ga  
Allah yadi biyar fari dai a ciki za a lullubeka  
Rami guda akan tona ka kana ba a tona goma don wai kana da  
hali a ciki za a turbuduka  
Hakanan wanda bai da komai ran komuwa ga Allah yadi biyar  
fari dai a ciki za a lullubeshi

Rami guda akan tona ka kana ba a tona goma don wai kuwa  
bai da komai  
To malam idan kaga haka duka danganta kanku dai dai.

Translation:

You rich man, understand if you thought you're immensely rich, you'll never wear ten shoes when people saw you; they'll say here comes a mad man.

You'll only wear one; likewise, a poor man, he too wears one if he can afford it.

So Mister, if you come upon that, take yourselves equal.

You rich man, let me give you an example to understand. He (God) is the greatest; He will not consider your houses nor your wealth. He only considers your heart.

Likewise, poor man, God is the greatest; He will not take his poorness into consideration. He only considers his heart.

Then Mister, if you come upon this, all take yourselves equal.

God is the greatest; you rich man, understand, on the day of dying, you rich man, to understand, let me give you an example.

Five yards of a white cloth only you're going to be wrapped in; only one grave will be dug for you, saying why not ten? Because you have money, in it you'll be buried.

So as a poor man on the day of dying, five yards of a white cloth only he'll be buried in, and only a single grave will be dug for you, saying why not ten? Just because he was poor.

So, Mister, when you see this, all take yourselves equal.

The social implications of this verse are evident as it urges both the rich and the poor to be treated equally in the eyes of God, emphasizing the importance of humility and compassion towards others.

## 5. Unity and Identity

Verse 5:

Allah hu wallazina, Allah hu wallazina, ya yi Larabawa ya yi  
Ingrishi yai ma mutan Amurka ya yi Indiyawa, Allah  
hu wallazina yai haka domin mu gane juna

In Baku dan misali, Allah hu wallazina, Allahu ya yi Ghana  
yai Itofiya ai yai Najeriyarmu mu ma ga shi duk bakafe wani  
bai jin batun wadansu

Allah hu wallazina yai haka domin mu gane juna.

Translation:

God is the greatest, God is the greatest; He created the Arabs, Englishmen, and also the Americans and Indians. God is the greatest; He did that for us to identify each other.

Let me give you an example, God is the greatest; He created  
Ghana and Ethiopia and created our Nigeria too, and we're all  
Africans, but none understands another's language.  
God is the greatest; He did that for us to identify each other.

This verse reflects the theme of unity and identity within Africa, emphasizing the importance of understanding and respecting each other's cultures and languages. The cited examples from lines support the sociolinguistic analysis of the song. The use of Hausa, code-switching, cultural references, and social implications collectively contribute to its cultural relevance, conveying a strong message about equality, humility, and compassion.

### 3.1.2 Thematic Analysis

The song begins with a profound introduction that sets the thematic tone for the entire composition. The singer acknowledges the concept of equality and humility, stating that regardless of one's wealth or status, all individuals are equal in the eyes of God. This powerful message forms the foundation of the thematic exploration, which delves into various aspects of social equality, contentment, compassion, and unity within the context of the Hausa-speaking community.

#### 1. Theme of Equality and Humility:

Amma mai akwai da babu duka danganta kanku dai dai  
Allah ne yake fadan haka ba ni nake fada ba, da ni nake fadan  
haka da sai ku karyata ni ×2.

Translation:

"But a rich and a poor man all take yourselves equal  
It is God's saying, not mine, had it been mine, you'll say I'm  
lying ×2.

In the opening lines, the song introduces the theme of equality and humility, emphasizing that all individuals should consider themselves equal, as God sees them without discrimination based on their material wealth.

#### 2. Theme of Contentment and Simplicity:

Verse 1:

mai mai akwai ka gane idan kai gida talatin cikin guda za ka je  
ya kwana a daki guda ka kan kwan a kayin gado guda dai,  
haka nan wanda bai da komai gida guda za ya je ya kwana, a  
daki guda ikan kwan a gefe guda ikan kwan a kayin Karauni-  
Kwannai, to in gari ya waye haka nan dafa danganta kanku  
dai dai.

Translation:

You rich man understand that if you got thirty houses, you'll  
sleep in only one, in a single room on a single bed. Likewise,  
a poor man, he'll sleep in his house, in a single room, and on

one side on a Stick-Mat. So in the morning, for that take yourselves equal.

These lines underscore the theme of contentment and simplicity, urging both the rich and the poor to find satisfaction in their basic living conditions and not be preoccupied with accumulating excessive wealth.

### 3. Theme of Compassion and Kindness:

Verse 2:

In ba ku ðan misali kai mai akwai ka gane in kana taƙamar  
akwai ne ba ka sanya hula goma a kanka kai ðai  
Ai da an gano ka sai ace wane ya tabu  
Sai dai kasa guda dai hakanan wanda bai da komai shi ma isa  
guda ðai matuƙar in yana da hali  
To malam idan ka zo hakanan danganta kanku dai dai.

Translation:

Let me cite you an example, you rich man, understand if you thought you're indefinitely rich, you'll never wear ten caps on your head, when people saw you, they will say that man is insane.

You'll only wear one; likewise, a poor man, he too wears one if he can afford it.

So Mister coming upon that, take yourselves equal.

These lines emphasize the theme of compassion and kindness, encouraging the rich to be generous and empathetic towards others, while cautioning against selfishness and ill intentions.

### 4. Theme of Unity and Identity:

Verse 3:

Kai mai akwai ka gane in muddin kana da shi ne, in muddin  
kana da shi ne burinka shirya hairi kai taimako ga kowa ka  
taimako wa kowa ka agaza wa kowa ka kyautata wa kowa  
kan komuwa ga Allah wallahi ka ji dafi bayanka sun ji dafi  
in muddin kana da shi ne burinka dai a bata ba ka taimako ga  
kowa, burinka cin mutunci ko burinka cin amana malam  
kwan a tashi gidaje gami da mata sannan gami da mota 'ya'ya  
su zo su kare mota ta zo ta kare ka ga ran komuwa ga Allah  
kai ma kazo ka kare ka ga ranar da kai da babu wallahi babu  
banza biyu"

In baku ðan misali, Allah huwallazina, Allahu ya yi Ghana yai  
Itofiya ai yai Najeriyarmu muma ga shi duk bakake wani bai  
jin batun waɗansu

Allah huwallazina yai haka domin mu gane juna.

Translation:

You rich man understand if you've money if you've money and being good is your intention then help everybody, if you help all and become kind to all, the day of your death I swear you'll see your reward and the family you left too.

But if you've money and your only intention is being bad, you don't help anybody, disgracing and cheating is your intention. As the days go, mister houses, women, car, and sons will come and finish.

The women will finish the car will finish and on the day of your death, you too will be no more.

So you see on that day you and nothing I swear have no difference.

God is the greatest, God is the greatest He created Ghana and Ethiopia and created our Nigeria too and we're all Africans, but none understands another's language.

God is the greatest; He did that for us to identify each other.

These lines emphasize the theme of unity and identity, promoting understanding and identification with each other's cultures and languages within Africa.

The song presents a rich thematic tapestry that weaves together the concepts of equality, humility, contentment, compassion, and unity. Through the use of Hausa language and cultural references, the song delivers timeless messages that resonate with the Hausa-speaking community, while also carrying universal themes that transcend language barriers. The song serves as a powerful reflection of traditional Hausa values and an inspiring call for social harmony and compassion, encouraging listeners to embrace humility, kindness, and unity in their lives.

### 3.2 Summary

This study undertakes a comprehensive exploration of the intricate relationship between cultural representation, language, music, and identity within the context of the Hausa-speaking community. Through an in-depth analysis of the iconic song "Mai Akwai da Babu" composed by Danmaraya Jos, the study unveils layers of meaning that contribute to the rich cultural fabric of the Hausa people.

Employing Critical Discourse Analysis (CDA) alongside Stuart Hall's framework of cultural representation, the analysis sheds light on how "Mai Akwai da Babu" functions as a cultural artifact, shaping and reflecting the socio-cultural landscape of the Hausa community. The song's thematic emphasis on unity, contentment, and equality resonates powerfully in lines like "Mai akwai da babu, don Allah ka ji mana da mai babu," where dichotomies are used to underline the coexistence of abundance and scarcity.

Moreover, a linguistic analysis of the song's lyrics highlights the role of language in cultural transmission and identity construction. The use of Hausa idioms and proverbs, such as "Akwai mai kiba, kuma babu mai kiba," not only enhances the song's artistic appeal but also anchors it within the cultural memory of the Hausa people. This linguistic exploration draws from the foundation of

CDA, offering insights into how language choice influences the negotiation of meaning and cultural norms.

However, the study also emphasizes the importance of critically interpreting cultural artifacts like "Mai Akwai da Babu," considering the potential for concealed meanings or the reinforcement of normative ideologies. A more contextualized understanding of the song's historical and cultural background would enrich the interpretation of its messages.

In the broader context of Hausa music, "Mai Akwai da Babu" exemplifies the potency of music in encapsulating cultural narratives and stimulating social discourse. By adopting an interdisciplinary approach that merges cultural studies, linguistics, and musicology, this study expands our comprehension of how songs serve as dynamic platforms for negotiating cultural identity and communal aspirations.

#### 4.0 Conclusion

In conclusion, this study has delved into the intricate interplay of cultural studies, music, language, and identity within the context of the Hausa-speaking community. By closely examining the iconic song "Mai Akwai da Babu" composed by Danmaraya Jos, we have uncovered layers of meaning and significance that contribute to the rich tapestry of Hausa cultural expression.

The analysis of "Mai Akwai da Babu" through the lens of Stuart Hall's cultural representation framework, complemented by Critical Discourse Analysis (CDA), has provided a deeper understanding of how the song functions as a cultural artifact that reflects and shapes the socio-cultural landscape of the Hausa community. The song's emphasis on contentment ("Mai Akwai") and the absence of hierarchy ("Babu da") serves as a powerful expression of unity and equality within the community. This sentiment resonates in lines such as "Mai akwai da babu, don Allah ka ji mana da mai babu." Here, the juxtaposition of "akwai" (having) and "babu" (not having) highlights the dualities present in life, urging listeners to embrace both abundance and scarcity. This analytical approach, drawing from Stuart Hall's framework and employing CDA, enriches the interpretation by considering both the overt and underlying meanings conveyed through the song's language and cultural context.

Furthermore, the linguistic analysis of the song's lyrics has revealed how language operates as a vessel of cultural transmission and identity construction. The use of Hausa idiomatic expressions and proverbs, such as "Akwai mai kiba, kuma babu mai kiba," not only adds depth to the song's poetic beauty but also embeds it within the cultural memory of the Hausa people. Through this linguistic exploration, we recognize how language and music converge to reinforce shared values and beliefs.

However, this study also underscores the need for a nuanced understanding of cultural artifacts. While "Mai Akwai da Babu" projects unity, it is essential to critically examine the potential for hidden meanings or the perpetuation of normative ideologies. A comprehensive analysis of the song's cultural and historical context would enhance our interpretation and contextualization of its messages.

In the broader context of Hausa music, "Mai Akwai da Babu" stands as a testament to the power of music to encapsulate cultural narratives and provoke social thought. This study contributes to the



existing literature by offering an interdisciplinary approach that marries cultural studies, linguistic analysis, and musicology. By doing so, it expands our understanding of how songs like "Mai Akwai da Babu" serve as dynamic platforms for negotiating cultural identity and expressing communal aspirations.

In the light of this study, further research can explore additional Hausa songs and their impact on the community. This would not only deepen our understanding of Hausa culture but also illuminate the broader dynamics between music, language, and cultural representation in various societies.

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## **Unit shift of conjunctive relations in the translation of Animal Farm from English to Hausa**

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### **Abstract:**

*The study analyses the nature of Unit shift occurrence and its rendition in the translation of conjunctive relations, in relation to English and Hausa. The main sources of data for this study are the two text of the Animal Farm, which is the English source text of the data and its Hausa translation, entitled Gandun Dabbobi, which is the target text of the data. Shift and equivalence are two translational phenomena that happen in the translation which cannot be overemphasized. They are found in translations and due to differences in languages, they are often the only way to translations. Findings of the research reveal that, there are various degrees of Unit shifts which are found in the translation, as can be seen from the data analysed.*

**Keywords:** *Shift, Unit shift, Translation Studies, Animal Farm, Gandun Dabbobi, Hausa Translation*

### **1.0 Introduction**

This study analyses the translation of cohesive conjunctive relations from the novel, Animal Farm (AF) by George Orwell from English to Gandun Dabbobi (GD) in Hausa. Animal Farm (AF) written by George Orwell was published on 17th August, 1945 by Secker and Warburg in London, England. AF is a famous novel written in English language by George Orwell who was a prolific writer and had written many literary texts during his lifetime. The book with its satirical nature has obtained a wider recognition and has been translated into different languages, of which, Hausa is one of them. His original name was Eric Arthur Blair. He was born on 25 June, 1903, in Motihari Bihar, a place that was known as a British India colony during the colonial days. According to Lazaro (2001, p. 7) Orwell is considered to be one of the most influential writers of the 20th century. Many years after his death, he is recognized and generally considered by many as a leading figure in terms of English prose writing in the twentieth century. Not only that, he is also regarded by many to be the most prominent and influential satiric writers whose books derived voluminous academic analysis and general scholarly attention from different readers and critics. He wrote many books among which include the famous Animal Farm, (AF) Nineteen Eighty Four, Shooting an Elephant, among others.

### **1.1 Hausa translation of the Animal Farm**

According to Newman (2000, p. 1), Hausa is a language which is spoken predominantly in northern Nigeria and some parts of Niger and it is a minority language dispersed across the West African sub-continent. Animal Farm was translated to Hausa (Gandun Dabbobi) by Bala Abdullahi Funtua (1975) and published by Ibadan University Press, Nigeria. The translator of the Hausa version of Animal Farm, which was titled Gandun Dabbobi (GD), was a Nigerian translator from Katsina State. His name was Bala Abdullahi Funtua. He wrote the Hausa translation of the book in 1975, exactly thirty years after the first publication of the English version. The translator, Bala Abdullahi Funtua (1975), noted as an epilogue on the back cover of his translated book (GD) the following: "Gandun Dabbobi is the Hausa translation of George Orwell's classic novel, Animal Farm. This translation resets the story in a Hausa context without losing any of the liveliness and pungency of the original. Gandun Dabbobi will be invaluable both as a secondary level reading text for students of Hausa and as an aid to students studying Animal Farm...." Gandun Dabbobi has been widely

accepted in the Hausa society, and it has been approved to be part of the secondary school syllabuses. The book is studied at the university level in some of the literary classes across different universities where Hausa language and linguistics are taught.

Furthermore, the study uses the table of conjunctive relations of Halliday and Hasan's (1976) notion of conjunctions. This is used together with Catford's (1965) categorization of shifts in translation. The study focuses on the shifts found in the inter-sentential cohesive conjunctive relations found from English to Hausa based on the two novels under study only.

## **1.2 Background of the study**

According to Hodge (1963) and Newman (2000), Hausa as a language of great importance and wider influence in West Africa has been studied for over a century by scholars and many other interested individuals. Scholarly and academic research activities were recorded on different aspects of learning which include translation studies. Therefore, a lot of resources of academic importance were translated from various languages into Hausa. The most famous resource languages were Arabic and English. Hence, there is a need to have studies that will look at the techniques, procedures, methods and the style of how various linguistic items are translated and their suitability to the content and context of the translation.

The translation of conjunctive relations is one of the important academic trends which are under academic discussion in the field of translation across different languages. In Hausa language, no such study has been done before and a lot of translation activities go on every day. Translation studies have been going on since the early period of the 19th century especially from English to Hausa. Recently however, many forms of literature are translated across different fields of studies, by different people who are knowledgeable in the field and who are not. To champion the cause of the field as an academic discipline, studies have to be undertaken in order to know how various grammatical items are [im]properly translated into Hausa language, in order to facilitate reliability in the translation of conjunctions, specific and other lexical items in general, from English to Hausa.

### **1.2.1 Translation Studies**

The researcher is of the opinion that translation is an invaluable and indispensable field of study, which is very crucial and central to the development of globalization. It is one of the few fields of study which is constantly evolving. It goes on almost every second, somewhere around the world, either physically as done by human translators, or electronically as done by various machines and technological gadgets around the world. It can be said that translation goes on in every minute of life; it serves like a breath of the language. Due to the crucial nature of translation, the bulk of academic and non-academic works are produced abundantly in different languages.

This leads to the need for sensitization in the field of translation and the need for proper and careful treatment of works which are carried out, if translation is to be worth its value and prestige. Without proper handling of translation, there will definitely be a communication gap, which will amount to an unquantifiable breach of world diplomacy, unity and structure. All these and many other issues are handled through the conscious and proper transmission and rendering of ideas and information from one language to another. Thus the essence of translation is extremely tremendous.

## 2.0 Unit/Rank Shift in the translation of conjunctions in Animal Farm to Hausa

According to Catford (1965) unit or rank shift refers to the shift which occurs when the SL message is translated into the TL at different rank/unit. The term rank starts from the rank of morphemes in a language, to words, phrases, clauses and sentences. For example, word in an SL may be translated into a phrase in a TL, and vice versa. This form of shift is regarded as a unit shift. There are instances of this form of shift in the data as discussed in the following examples:

### 2.1 Unit shift of temporal conjunctive relation “first” (*farko/da farko*) into a phrase ‘those who started’ (*Wadanda suka fara*)

As discussed earlier, Halliday and Hasan (1976) considered some prepositional phrases into the category of conjunctive relations. The word “first” in traditional grammar is categorized as an adjective, although it can serve as a noun and even an adverb. However, in the context of this study the word “**first**” and other conjunctive relations are considered within their capacity of connecting one part of a text to another, as explained by Halliday and Hasan (1976) as shown in the following example:

- 1a. *First* came the three dogs, Bluebell, Jessie, and Pitcher, *and then* the pigs, who settled down in the straw immediately in front of the platform. The hens perched themselves on the window-sills, the pigeons uttered up to the rafters, the sheep and cows lay down behind the pigs and began to chew the cud.
- 1b. *Wadanda suka fara* isowa su ne karrunka guda uku, Durwa, Dafale da Yarbaqa, sannan sai aladu wadanda suka zauna a gaban Dattijo.

**BT:** Those who started to come were the dogs three, .....

In the above example, the temporal conjunctive relation “first”, has been translated into “*wadanda suka fara*” which is not a single word grammatically but rather a whole adjectival phrase. This means that, the word “first” has been translated and shifted into a full phrase “*wadanda suka fara*” in the Hausa language. Thus, such kind of shift from word to phrase, or from phrase to word is considered as *unit shift*. Similarly, this kind of shift shows one single lexical item, being translated into a complete phrase as shown in the example in 1a-1b above.

#### 2.1.1 Unit shift of temporal conjunctive “at this moment” into a single word “*can*”

2a. *At this moment* there was a tremendous uproar.

2b. *Can* sai wuri ya barke da ihu.

**BT:** At a particular point in time the place erupted with shouting

In the above example, the temporal conjunctive relation “at this moment” which is a prepositional phrase signifying a point in time, has been translated into the word “*can*” which is a temporal conjunctive relation in Hausa that shows distance in time and some spatial relations as well. Although the meaning has been rendered appropriately, there is a more appropriate way to translate “at this moment” to render exactly its temporal conjunctive relation meaning in the TL without shifting the phrase into something else. It could be translated as “*a wannan lokacin*”.

### 2.1.2 Unit shift of temporal conjunctive relation “here” (*nan/a nan*) into a phrase “after that speech” (*daga wannan maganar*)

3a. Here it became apparent that Mr. Pilkington was about to spring some carefully prepared witticism on the company, but for a moment he was too overcome by amusement to be able to utter it.

3b. Daga wannan maganar ce aka fahimta dai Haqurau so yake ya yi wa dabbobin ba'a, amma sai dariya ta kama shi, har ya kasa cewa komai.

BT: After that speech it is understood that Mr Pilkington wanted to do to animals witticism.....

Sentences 3a and 3b are the last pair of sentences mapped together in the study. The word “here” which has been translated into the Hausa language as a phrase “*Daga wannan maganar*” shows another form of unit shift as according to Catford (1965) categories of shift. “*Daga wannan maganar*” is grammatically a phrase in Hausa language, while the word “here” is just a single lexical item, but has been translated into a full phrase in the TL.

### 2.1.3 Unit shift of adversative conjunctive relation “on the contrary” into a phrase “even small is not that” (*ko kadan ba haka ba ne*)

In this form of unit shift, an adversative conjunctive relation “on the contrary” has been shifted into a phrase which shows negation, something that is equal to the intended meaning of the conjunctive relation “on the contrary” in Hausa as shown in the example below:

3a. Do not imagine, comrades, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility.

3b. *Kada ku yi zaton shugabanci ja wata sharholiya ce yan'uwa. Ko kadan ba haka ba ne, shugabanci aiki ne mai tsananin nauyi.*

Ko kadan ba haka ba ne, shugabanci aiki ne mai tsananin nauyi.

BT: Even small is not that, leadership is a work of hard heaviness.

### 2.1.4 Unit shift of causal conjunctive relation “then” (*sai*) into a phrase “also now” (*Wato yanzu*)

In the example below, the causal conjunction “then” is shifted into a phrase, instead of its proper translation of “*sai*” in the Hausa language. In this kind of translation, the shift might have been carried out by the translator in order to shed more light concerning the meaning of the conjunctive relation “then” as shown in the example below:

4a. Then we have won back what we had before,' said Boxer.

4b. Wato yanzu duk mun sake kwato abin da muke da shi? In ji Akawal.

BT: Also now all we again took over what before we had it? Said Benjamin

### 2.1.5 Unit shift of Adversative conjunctive relation “nevertheless” (*kodayake*) into adversative + adversative

In this form of unit shift, the adversative “nevertheless” is translated by adding another adversative conjunctive relation together with it, instead of its proper translation. The addition makes the conjunctive relation to leave its single word status and become a phrase as shown in the examples below:

5a. Nevertheless, they were both thoroughly frightened by the rebellion on Animal Farm, and very anxious to prevent their own animals from learning too much about it.

5b. Amma duk da haka tawayen Gandun Dabbobi ya firgita su, suna gema ido rufe, yadda za su hana dabbobinsu sanin wannan labari filla-fillsa.

BT: But nevertheless the Rebellion of Animal Farm has frightened them.

6a. Nevertheless, the sight of Napoleon, on all fours, delivering orders to Whymper, who stood on two legs, roused their pride and partly reconciled them to the new arrangement.

6b. Amma duk da haka idan suka ga Maitumbi a tsaye, kan kafafuwansa huxu, yana ba M. Nasaru Umurni – Dan-Adam, tsaye kan kafafuwansa biyu, sai dadi ya kama su, su ji wata irin isa.

BT: But nevertheless if they see Napoleon standing, on legs of him four,...

In sentences 5b and 6b, we see two Hausa adversative conjunctive relations – (but) “*amma*” and (however) “*duk da haka*” which are joined together to carry the meaning of the single adversative conjunctive relation “nevertheless” in English.

### 2.1.6 Unit shift of adversative conjunctive relation “instead” into adversative “but” (*amma*) + “instead” (*maimakon haka*)

This form of a unit shift is similar to 4.5.6 above, where the Hausa adversative conjunction “but” (*amma*) is added to another adversative “instead” (*maimakon haka*). Similarly, like the previously discussed unit shift under the shift of adversative conjunctive relation “nevertheless” (*kodayake*) into a phrase in Hausa, the adversative conjunctive relation “instead” (*maimakon haka*) is also translated into a phrase in the Hausa language, by combining two adversatives, as shown in example 7a and 7b below:

7a. Instead she did not know why they had come to a time when no one dared speak his mind, when fierce, growling dogs roamed everywhere, and when you had to watch your comrades torn to pieces after confessing to shocking crimes.

7b. Amma maimakon haka, ga shi sai wani lokaci ya zo na babu mai ikon ya fashi ra'ayinsa, sai kawai wasu qattin karnuka ke ta yawo suna gurnani, kuma kana ji, kana gani a kashe 'yan'uwanka don sun amsa laifinsu.

BT: But instead, it comes a time when nobody has power to say his opinion,....



Most of the translated conjunctions maintain their inter-sentential cohesive value even after the translation. That is why they are retained at the sentence initial position when they are translated into the TL. However, there are some few instances, where the structure of the sentences is affected and some of the conjunctions are moved and shifted to another position, as seen in the shift of additive conjunction “and” + pronoun, into pronoun + additive conjunction “and”. Thereby shifting the structure and the position of the conjunctive element to intra-sentential position. Subsequently, the conjunctive element loses its cohesive value, but maintains the flow of the sentence effectively in the target language.

Finally, it can be noted that, all of the above examples serve to show how shift is identified in the translation of conjunctions from an English novel *Animal Farm* and its TL translation of *Gandun Dabbobi*. Many kinds of shifts in how the conjunctions were translated have been identified, and these include; structure shifts, class shifts (which have the highest frequency of appearance) and unit shifts. The other remaining categories of shift which are level shift and intra system shift are not found to be relevant to the translation of conjunctive relations from the English *Animal Farm* into Hausa *Gandun Dabbobi*, as no instance of level shifts and unit shifts have been identified in the translation. Similarly, a single grammatical item, – conjunction – has been singled out based on Halliday and Hasan’s (1976) notion of conjunctions in order to see how it is affected by shifts based on Catford’s (1965) notion of shifts. The remaining research questions will be answered accordingly in the next sections.

## 2.2 Unit/Rank Shifts found in the study

- i. Unit shift of temporal conjunctive relation “first” (*farko/da farko*) into a phrase ‘those who started’ (*Wadanda suka fara*)
- ii. Unit shift of temporal conjunctive “at this moment” (*a wannan lokacin*) into a single word “can”
- iii. Unit shift of temporal conjunctive relation “here” (*a nan*) into a phrase “after that speech” (*daga wannan maganar*)
- iv. Unit shift of adversative conjunctive relation “on the contrary” (*amma sabanin haka*) into a phrase “even small is not that” (*ko kadan ba haka ba ne*)
- v. Unit shift of causal conjunctive relation “then” (*sai*) into a phrase “also now” (*wato yanzu*)
- vi. Unit shift of adversative conjunctive relation “nevertheless” (*kodayake*) into adversative + adversative
- vii. Unit shift of adversative conjunctive relation “instead” (*maimakon haka*) into adversative “but” (*amma*) + “instead” (*maimakon haka*)

The above gives the summary of the types of shifts found in the translation of *Animal Farm* to *Gandun Dabbobi*. As outlined above, the shifts found comprise seven (7) forms of unit shifts. These shifts have some effects on the translated message.

## 3.1 Effects of the shifts found on the translated message

In this section, the research is aimed at discovering some possible effects of the shifts found in the TL. This will be answered by using Nida’s (1964) theory of formal and dynamic/functional equivalence, in order to see how shifts play a role in transferring the meaning in the target text. Furthermore, the answers to some of the research questions are also based on the researcher’s



inductive and intuitive native speaker's knowledge and his ability of perfectly speaking and communicating in the Hausa language.

Consequently, based on Nida's (1964) formal and dynamic equivalence theory, the effects of these shifts on the translated message of the target language can be categorized under three broad sub-headings, which are related to either formal or dynamic equivalence in the target text. The three categories are as follows:

- 1- Message conveyed appropriately.
- 2- Message conveyed not quite appropriately
- 3- Message distorted.

### 3.2 Conjunctive relations and how they are shifted, translated with formal correspondence or omitted

This research focuses on the shifts; however; there are other related translation techniques which are found in the translation. These are translation with formal correspondence and omission. The information below summarizes how each category of the conjunctive relations was found in the TL and how it is affected by the shifts, formal correspondence and omissions. Therefore, These three methods are found to be applied in the translation of conjunctive relations from English to Hausa in the translation of *Animal Farm* into *Gandun Dabbobi*. These methods are:

- a. Formal correspondence, (formally translated conjunctions),
- b. Shifts, (shifted conjunctive relations), and
- c. Omission, (omitted conjunctive relations)

#### 1) Unit/Rank Shifts

- i. Unit shift of temporal conjunctive relation "first" (*farko/da farko*) into a phrase "those who started" (*Wadanda suka fara*)
- ii. Unit shift of temporal conjunctive "at this moment" (*a wannan lokacin*) into a single word "can"
- iii. Unit shift of temporal conjunctive relation "here" (*a nan*) into a phrase "after that speech" (*daga wannan maganar*)
- iv. Unit shift of adversative conjunctive relation "on the contrary" (*amma sabanin haka*) into a phrase "even small is not that" (*ko kadan ba haka ba ne*)
- v. Unit shift of causal conjunctive relation "then" (*sai*) into a phrase "also now" (*Wato yanzu*)
- vi. Unit shift of Adversative conjunctive relation "nevertheless" (*kodayake*) into adversative + adversative
- vii. Unit shift of adversative conjunctive relation "instead" (*maimakon haka*) into adversative "but" (*amma*) + "instead" (*maimakon haka*)

#### 4.0 Recommendations

Based on the previous study of related literature, the analyzed data of this study, the results and the conclusions, the researcher deems it appropriate to propose the following recommendations: The present study was restricted to the analysis of conjunctive relations. In this sense, the researcher recommends that, other researches should be embarked upon in order to conduct more research dealings with the whole concept of coherence and cohesion in Hausa language. Furthermore, translation students need to be taught about the importance of cohesion in translation. By studying

and making researches on the whole concept of coherence and cohesion, conjunctions is automatically included, because it is one of the devices that make text to cohere.

Additionally, more languages have to be compared to Hausa language in order to see the similarities and differences between the Hausa language and other languages in terms of cohesion and how these devices are used to make meaning and sense in narrative discourse.

Another interesting point which is somehow similar to the point mentioned above is that, the researcher recommends that other genres such as political, legal, medical, religious etc. have to be studied as well. This is in order to find out how the conjunctive relations are used in other genres and the relationship between one genre and another. This will help translators to know how to confront each kind of translation which comes their way.

## 5.0 Conclusion

The research focuses on the unit shift in the translation of conjunctive relations, with particular reference to the shifts found in the translation. The study discovered and discussed the conjunctions and how they are translated from the English *Animal Farm* into *Gandun Dabbobi* in the Hausa language. The conjunctions or conjunctive relations were directly extracted and linked to the Halliday and Hasan's (1976) categorization, from their table of conjunctive relations (Halliday and Hasan 1976, pp. 243-2). The study aimed at finding shifts which happened as a result of the translation. These shifts were based on Catford's (1965) notions of shifts in translation. Equally, the effects of the shifts on the target language were also studied and explained in the study. This was done by depending on Nida's (1964) theory of formal and functional equivalence. Findings of the study reveal that, there are various forms of unit shift found in the translation of *Animal Farm* from English to *Gandun Dabbobi* in Hausa. Seven forms of unit shifts, were found in the study. Further findings of the study also reveal that all the categories of the conjunctions; additives, adversatives, causal and temporal were shifted, as shown in different tables in the study.

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# **A Study Of The Use Of Nominal Group Structures In Selected Speeches Of Kofi Annan**

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## **Abstract**

*The nominal group is one of the units in clause that play important role in the structure of the clause as either the subject or the complement. It contains the headword, the modifier and the qualifier. This study therefore focuses on unveiling the nominal group structure types and their use or function in peace and conflict resolution narratives of Kofi Annan, the former United Nations Secretary General. Systemic Functional Linguistic theoretical Framework was used in analysing the data. The findings showed that out of the twenty-seven (27) nominal group structures, nine (9) are headword only structures (h), five (5) modifiers and headwords (mh) structures, seven (7) are modifier, headword and qualifier structures (mhq), two (2) are headword and qualifier (hq) structures, one (1) modifier, modifier, modifier, headword (mmmh) structure, two (2) modifier, modifier headword structures (mmh) and one (1) double headwords structures, (hh). A complete nominal group structure should contain the headword, the modifier and the qualifier, thus; mhq, which is not always the case. The only compulsory element of the group is the headword. There are instances of headword only group in the data and instance where the headwords occur with only one of the two members of the group. The modifier and qualifier are just added informing about the headwords. All these showed Kofi Annan used detailed nominal group structures in his peace and conflict resolution narratives, to identify the things that caused conflicts, the people responsible for the conflicts, the solution to the conflicts for lasting peace and so forth. This study therefore looks forward to evolving a new approach to conflict resolution by looking at the grammatical units of the speeches of a prominent conflict resolution figure, Mr Kofi Annan, to see how peace and conflict resolution items that function as the nominal groups are used in peace-building.*

## **1.0 Introduction**

There are diverse conflicts bedeviling the human society, some of which are language based. Finding solution to them must be through the instrumentality of language. Kofi Annan was a renowned global figure who played a great role in finding possible solutions to the crises facing humanity. One of the ways he employed to proffer solution to the global conflicts is through the instrumentality of his speeches as a Secretary General of the United Nations. This study, therefore, focuses at the structure of his clauses, specifically, on the structures of nominal groups of selected clauses. As a clause unit, the nominal group structure is the unit found in subjects and complements of the clause, even though some feature in the adjunct position of the clause as temporary noun heads. The way nominal groups are use in the structures of the clause is very important. In peace and conflict resolution narratives, the nominal groups identify the key players in the causes and resolutions of conflicts. How were they identified or addressed? Were they called names that stigmatised? These are issues that this study will unveil.

Kofi Anan achieved great feats during his tenure as Secretary General of the United Nations because of effective communication which prompted this study; the investigation into his speeches in order to unveil the nominal group structures in some speeches. The general reasons behind his achievement as UN Secretary-General could probably be as a result of simplicity of structure, potency of vocabulary, clarity of expression and flow of ideas in coherent manner. He was awarded



the Nobel Prize for Peace. Kofi was a prominent world leader in his peace building efforts even after serving the United Nations two consecutive terms. He died in 2010.

There is a general need to explore studies in Peace and Conflict Resolution (PCR). This is because there are threats to peaceful co-existence in the society. Peace is been defined differently among scholars. Igbuzor (2011) defines peace “as the absence of war, fear, conflict, anxiety, suffering and violence and about peaceful coexistence”. Ibeanu (2012) defines peace as a “process involving activities that are directly or indirectly linked to increasing development and reducing conflict, both within specific societies and in the wider international community”. In this respect, peace therefore connotes the absence of violence or war, the presence of justice, equality and development; the existence of rule of law, respect for human life and dignity, and tolerance among and between people; maintenance of a balanced ecosphere and more importantly, having inner peace and wholeness. Galtung (1996), a renowned Norwegian theorist, on his part provides three types of violence, thus; direct, structural and cultural to help understand the concept of peace across the globe.

For several decades, there is a wide acceptance of the importance of studies on peace and conflict resolution amongst scholars from a range of disciplines, as well as from many influential policy makers around the globe. It is in this regard that Peace and Conflict Resolution (henceforth, PCR) studies today is widely researched and taught in a large and growing number of institutions and locations. This effort has recorded many successes and yet there are still many challenges. That informed the reason why even in Nigeria, PCR is taught in many Nigerian Universities, Colleges of Education, Polytechnics and Monotechnics among several other higher institutions of learning. Of course, it is very necessary.

As rightly mentioned above, to curb the many challenges posed by insecurity, PCR is being taught in the tertiary institutions of learning across Nigeria, it helps to identify and analyse violent and nonviolent behaviours and to proffer solution to the structural mechanisms fuelling social, political and economic conflicts with a view to understanding those processes which lead to a more desirable human condition. PCR, therefore is an interdisciplinary field of study aimed at analysing, preventing, de-escalating and solution providing to conflicts and violence by peaceful means, by seeking success for all parties involved in any given conflict (Abbas; 2018). With the current wave of violent extremism in the globe and in Nigeria, this becomes more necessary as the undesirable alternative to peace is instability, chaos, upheavals, violence and in extreme cases, full blown war.

## **2.0 Review of Related Literature**

The Systemic Functional Grammar was referred to as "scale and category grammar" in the early part of the 1960s (Halliday 1961). First, grammatical structure was given a lot of attention on its own. The level of form, which is composed of lexis and grammar, as well as two interlevels, context and phonology, were considered to make up the linguistic system according to the theory. Phonology supplied the connection between sound and form, whereas context supplied the connection between circumstance and form. The grammar was descriptive rather than generative at this point since it was designed to handle the analysis of language segments that had really happened. Any corpus of spoken or written language material chosen for descriptive analysis was referred to as "text," and a framework of scales ('rank', 'exponence', 'delicacy' and 'depth') and categories ('unit', 'structure', 'class' and 'system') was constructed to aid in the grammatical description. This is how the term "scale and category grammar" came to be.

Dimension and Type Grammar is a model of linguistic description that was created by Halliday, J.R. Firth's pupil, in the early 1960s and evolved from his work. It is an effort to provide a comprehensive theory of language and its functions. This theory was developed because, according to the two fundamental assumptions that form its basis, postulating four main theoretical categories and then connecting them using different scales was the most effective method of explaining the structure of language. The model's constructions, known as scales, establish relationships between the linguistic characteristics of various categories. Halliday postulated four grammatical categories (unit, structure, class, and system) and three scales (rank, exponence, and delicacy) that link to them. the four categories are;

**Unit:** Halliday defines a unit as "that category to which corresponds a segment of the linguistic material about which statements are to be made". According to Halliday unit may be recognised as (sentence, phrase, group, word, and morpheme). On the rank scale, units are organised hierarchically. One sentence with one or more clauses, a clause with one or more groups, a group of one or more words, and a word with one or more morphemes, all make up a unit at a given rank. Since this study deals with nominal group, it is a study on the units.

**Class:** Halliday describes the class as "that grouping of members of a given unit which is defined by operation in the structure of the unit next above". A class is any group of objects that have the same structural operating capabilities. For instance, in a clause structure, the class of the nominal group may function as the subject, object, etc. The class considers the paradigmatic possibilities linked to certain structural components. Even the paradigmatic options themselves show how expansive the situation is. Of course, a nominal group's class that operate as a subject since it has the same structural operating capability.

A **system**, according to Halliday, is when one similar event occurs more often than another. Systems are lists of choices that are available in the grammar of a language. The following are some systems with their choices: Number-Singular Tense-Present, Future; Plural, Past, Person. First, second; Mood: Declarative, Interrogative, Imperative, Gender: Masculine, Feminine, Neuter. Voice: Passive, Active. Polarity: Negative, Positive. Finiteness: Finite, Non-Finite.

The above assertions lead to the notion of constituency. In language study, structures play a great role in understanding of the message of any kind. The constituent of the structure of the sentence, clause, phrase, words or morpheme must be properly understood. That is what constituency is all about. Halliday and Matthiessen (2004) view constituency as the compositional structure of language. That means any larger unit in a language comprises smaller units or units lower in rank. They list all the compositions of the structure of language. Take, for instance, Graphologically, language is made up of sentences, sentences are made up of sub-sentences, sub-sentences are made up of words and words of letters. Lexicogrammar consists of clause-complexes, clause-complexes are made up of clauses, clauses of groups and groups are made up of words and words of morphemes. Lexicogrammar relates directly to grammar, graphology to the writing systems. They are related by rank scale.

It is obvious that Halliday and Matthiessen (2004) prove that language study is an analysable structure. From the standpoint of constituency therefore, language is a resource where sentences are realised and can be analysed into their constituent structures, and ranked as the highest unit followed by clause, group, word and morpheme. They opine that the systemic theory is of comprehensiveness; that is, it is concerned with language in its entirety, so that whatever is said

about one aspect is to be understood from the standpoint of the total picture. This shows that there is relatedness and dependency of the structures. That is to say, all aspects of language contribute to the functions of one another.

Constituency, according to them, belongs to the syntagmatic ordering of structure whereas system belongs to the paradigmatic ordering in language. Paradigmatic axis is the axis of choice that has to do with a set of alternatives together with the condition of entry. But the syntagmatic axis is the axis of choice. How structures are interconnected in chain.

It is necessary to look at what constitute the clause-complex. Firstly, according to Ojo (2011), the sentence is the largest unit of language, with other smaller units such as, clause groups, words and morphemes embedded under it. With these smaller units embedded in it, there are so many intricacies in the relationships that exist within the sentence. The components of the sentence are related to one another through delicate subsystems known as the degree of interdependency or taxis and the lexico-semantic relation.

A text, therefore, is the ability to arrange thoughts and ideas together in a written or spoken form. Of course, it is the bringing together of so many sentences in what Halliday calls clause complexes. To properly communicate, ideas must be properly arranged in an orderly manner or else the purpose of speech/text may be defeated. That is, there are conventions that must be observed in putting together ideas and thoughts for a smooth flow.

## 2.1 The Nominal Group

The nominal group, also known as the noun phrase is a group that acts as a single unit and functions as a subject of a sentence. It is a word or group of words that represent or describe an entity. It contains the headword, the modifier and qualifier. The headword is the only compulsory element in the group. All other elements are optional. Let us begin by looking briefly at the items that constitute the nominal group structures, such as, the headwords, modifiers and qualifiers'. According to Morley (2000), the nominal phrase structure is accounted for in terms of the basic elements determiner (d), modifier (m), nominal head element / headword (h) and qualifier (q). for instance, he postulates that the structure of the nominal group is *d m m h q* and hence; the new electricity showrooms across the road. The headword itself is expressed by a nominal word, that is to say a noun or pronoun.

The structure of the nominal group provided by Morley still remains the MHQ because he brought in the different types of the modifier system individually. Others do not believe in stating the other forms of modifier systems differently. They state all of them as M, meaning the premodifier, modifier and post-modifier are the same.

### 2.1.1 Headwords

Ojo (2011) defines the head word as the noun which is being modified or qualified by other element in the group. Without the headword, the nominal group cannot be realised. That means it is the only obligatory element in the group.

The elements that are used to realized the headwords are nouns, pronouns and nominalisations. In English, just like headwords are realized by nouns, pronouns and nominalizations. Some scholars classified nominal group into noun headed NG and adjective headed nominal groups. Ojo (2011) states this clearly when he groups, NG into noun-headed nominal groups and adjective-headed NG.

### 2.1.2 Modifiers

Modifier refers to all elements coming before the headword in the NG structure. They are sometimes referred to as pre-head elements (Ojo 2011). Murthy postulates that a word or group of words that does the work of an adjective is known as enlargement or attribute. It shows that modifiers are otherwise performing the work of enlargement or attributive function. The function of modifier in English is its pre-headed elements of the head word. Articles such as the (definite) a, (indefinite), an (in definite) can function as modifiers. Numerals such as; one, two, three, first second third can function as modifier in the NG structures. Adjectives such as old, short beautiful among other can function as modifiers. Nouns are also used as modifier element in English. The usage has to go along with an apostrophe to make a possessive kind of modifier. Demonstrative pronouns such as; this, those, these, that, are used as modifiers. The modifier is composed of four elements of structure; that is the determiner, ordinal epithet and nominals (DOEN). They always occur in their order of occurrence. The determiner comes first, followed by ordinal, then epithet and finally nominal. It should be noted that since the modifier is an optional element, it is possible to have some of the DOEN elements missing. The DOEN either occur as pre-modifiers or post modifiers in the English language. We are going to label the examples using the DOEN as exemplified in Osisanwo (1999). The following NGs in our data show their occurrences;

d e h

/the old man/

Other forms of modifier structures with complete and incomplete elements exist English;

d o e n h

the four old rubber (bats)

o n h

Two Nigerian boxers

As already stated, the DOEN occur either as pre-modifiers or post-modifiers. The following examples show;

### 2.1.3 Qualifiers

The qualifier is the third linguistic element in the NG structure. Halliday and Matthiessen (2004) view the qualifier as the complement functional entity by the conflation of Head and Thing. The Thing accordingly is the embedded item which may be clause phrase, or word. Bloor and Bloor (2004) view it differently. To them, the qualifier is performing the sixth function in the NG structure. For instance;

Deictic Numerative Epithet Classifier Thing Qualifier

These two new light ball in the field

In English words can realise the qualifier element in NG structures. For instance;

h q

/Someone rude/ (adjective)

m h q

/The student dancing/ (verb)

m h q

/The man there/ (adverb)

m h q

/the girls themselves/ (pronouns)

Groups can realise the qualifier in English NG:

h q

/books on the table/

Downgraded clause can also function as qualifier in their NG structures. For instance;

m h q

the day we ate the food was a bad one

## 2.2 Nominal group structural types

All world languages have nominal group featuring in their clause structures. This means all the NGs have headwords and some attributes that go with them. There are three essential elements of clause structure; the headwords, modifiers and qualifiers. These essential elements are arranged differently from language to language. In this section, we are going to see how these elements are arranged in Jukun and English and apply them to our data to see how they differ. We may only look at one example from each structure type. The mhq structural formula can be used to generate four different NG structures as we are going to see.

### The h-type nominal group

The h-type structure shows the headword is the only element in this structure.

h

/Ibrahim/

### The mh-type nominal group

In English, the NG structures are arranged beginning with the modifier followed by the headword. For instance;

m h

/the carpenter/

### The hq-type nominal group

This structure exists where only the headword and qualifier make up the elements in the group. For instance;

h q

/students on scholarship/

### **The mhq-type nominal group**

This kind of structure is also found in the English, thus;

m h q

/the writing of the work/ was easy

### **Other forms of NG structural types**

The modifier, even though optional in the structure of the NG, is fairly elaborate. The modifier is composed of four element of structure as earlier exemplified. They are, DOEN. The DOEN bring about the multiplicity of the modifier structure, hence, mm, mmmh and others

### **The mmh structural type in English**

m m h

The first (goalkeeper)

### **The mmmh-type structure English and Iukun**

M m m h

The first old man

### **3.0 Theoretical Framework**

This study is carried under the purview of Systemic Functional Linguistics with special focus on scale of delicacy model, as described by Morley (1985:19). It is the term that determines “the degree of detail in the analysis of grammatical systems”. According to Matthiessen (1989), scale of delicacy orders system on a cline from the most general system option to the most specific ones and at the same time orders realisation of the options according to their systemic environment. Berry (1979:29) submits that scale of delicacy “enables the simplest minimal segmentation to be borne in mind while the most complex segmentation is being carried out. It therefore shows that rank, exponence, and delicacy are the scales used by M. A. K. Halliday (1976), His scale of inclusion ranging from a “sentence” via “clause-group” and “word” – to a “morpheme”. We have three degrees under the scale of delicacy. These include; primary, secondary and tertiary degrees of delicacy. Of course the identification of the subjection and complement fall under the first degree of delicacy and to show the elements that constitute the nominal groups is the second degree of delicacy.



### 3.1 Methodology

The instruments for the collection of data are some downloaded Kofi Anan speeches during negotiations and dialogues while he headed the United Nations. They were downloaded by the researcher in order to extract some of the clauses for analysis. The research therefore was subjected to qualitative analysis through scale of delicacy theoretical frameworks of Systemic Functional Linguistics. Since group of sentences in Systemic Functional Grammar are in network of relationships known technically as clause complexes, most of the clauses selected for analysis were randomly lifted from a whole text. This is because the researcher wants to objectively observe how nominal group structures were used in the speeches using scale of delicacy model. The data was first of all collected in the form of clause complexes, followed by the identification of the clauses and the extraction of the nominal groups for analysis

### 4.0 Data Presentation And Analysis

Below is the analysis of the data for this study. It is, essentially to identify the nominal group structures in the clauses and to apply the group structural formula of the nominal group to the items found in it. In view of this, because of space, some terms used in the analysis are abbreviated or shortened. The nominal group structure is arranged thus; modifier henceforth abbreviated as *m*, the headword, henceforth *h*, and the qualifier, henceforth *q*, all in lower case.

The analyses are, thus;

**You (TH) can do a lot with diplomacy (RH), but with diplomacy backed up by force(TH) you can get a lot more done(RH)** *Culled from a speech by Kofi Annan during a press conference in the United Nations headquarters, New York, February 24<sup>th</sup>, 1998.*

Below are the nominal group structure found in the above paragraph.

**h**

**S-/You/**

This is a pronominal element that is a subject of a clause. It is the making reference to the global leaders.

**m h q**

**C- /a lot with diplomacy/**

The group above is a complement. The nominal group in it has the *mhq* structure with the headword of the group been 'lot', modified by an indefinite article 'a'. The qualifier element attached to the group is a prepositional headed group which is 'with diplomacy'. A lot can be done with diplomacy in order to maintain peace. Diplomacy should be first approach to apply even in a worse crisis situation. With it, the world will know peace or else, violent approach has never solved any conflict.

**h**

**S-/You /**

This is a pronominal element that is a subject of a clause. It is the making reference to the global leaders.



**m m mh**

**C- /a lot more done/**

The above group is a complement. The nominal group structure of the group is headed by 'more' and modified by 'a' and 'lot'. A qualifier element in the form of a verb 'done' is attached to it. That is the end result of human resoluteness. Things can get done with the right spirit.

**In the 21<sup>st</sup> century,(TH) I believe the mission of the United Nations will be defined by a new, more profound awareness of the sanctity and dignity of every human life, regardless of race or religion(RH). Kofi Annan speech during UN Day, 2006**

From the above one sentence paragraph, some peace and conflict resolution items are obvious, below;

**m h q**

**C-/the mission of the United Nations/**

The complement above has *mhq* structure. The group is headed by 'mission', modified by the definite article 'the' and a rankshifted nominal group serves as the qualifier. This group opines on the mission of the United Nations to resolve global conflicts.

**When economic conditions are difficult (TH), people tend to be less generous and protect themselves(RH); the question of solidarity(TH) doesn't mean much to them at time(RH).Kofi Annan on an exclusive interview to TOI, The Times of India.**

Below are peace and conflict resolution items extracted from the paragraph above;

**h**

**S-/people/**

The above subject is a single headword group, with *h* as the structure. The people, here, make reference to everybody. We are all to blame in our attitudes during economic crisis. Economic crisis does not change the fact that we are all humans and we must endeavour to take care of one another.

**m h**

**C-/less generous/s**

The group above is a complement with *mh* group structural elements. This is the after-effect of nourishing the tendency to care less.

**h**

**C-/themselves**

This is an example of a reflexive pronoun functioning as a nominal group in a complement. It is a headword only nominal group, replacing 'people' in that clause to avoid repetition of 'people'.

**m h q**

### S-/the question of solidarity/

The group above is a subject with *mhq* nominal group structure. The headword is 'question', the modifier is the definite article, 'the; and the qualifier is a prepositional headed group rankshifted into the group to play the part of the qualifier. The qualifier is 'of solidarity'. Here, Kofi Annan shows the non-challant attitudes of people to the cause of unity in order to put all hands on the desk to help the poor during economic meltdown.

**The question (TH) is the morning after(RH). What sort of Iraq(TH) do we wake up to after the bombing?(RH) What(TH) happens in the region?(RH) What impact(TN) could it have?(RH) These(TH) are questions leaders I have spoken to have posed(RH).** *Kofi Annan speech on war in Iraq.*

The following are peace and conflict resolution items extracted from the paragraph above;

**m h**

### S-/The question/

The subject above is the *mh* structure type. The headword is 'question' and the modifier is the definite article 'the'. Definitely, there must be so many questions to ask during crisis period. It is the quest to answer those questions that the negotiation tables are set.

**m h q**

### A-/the morning after/

'The morning after' is a nominal group with *mhq* structure, functioning as the adjunct of the clause above. the headword is morning, modified by a definite article 'the'. The reason it is an adjunct is because it is a temporary noun head. There is always a time to ask question, a time to find answers and to take action to curb the menace. This time, it was the morning after a bombing in Iraq.

**m h q**

### S-/what sort of Iraq/

The group above is a subject with *mhq* structure. The 'what' in the structure is performing the function of an adjective, that is, a modifier. The headword is 'sort' and the qualifier is 'of Iraq. This is a thought probing question. It is rhetoric in nature because it only raised a reason and not an answer. What do you expect to see in a place after a devastating bombing? This is uncalled for. Resorting to bombing is not expected in international diplomacy.

**h**

### S-/What/

This is a nominal group initiated by the use of 'what'. It is a simple nominal group with just the headwprd. 'What' is just used by Kofi Annan to probe the nature of the devastation caused by the bombing through interrogation.

m h

S-/what impact/

'What impact' is a nominal group having 'impact' as the headword and 'what' as its modifier. There is no positive impact from any conflict. People need to know that war does not benefit any society. It has only negative impact all over the world.

h q

S-/These are questions leaders I have spoken to/

The clause above is rankshifted to function as subject of another clause. It is a PCC clause structure. The subject is about responsible leadership in crisis management. The leaders raised those probing questions above that serves as the subject to find solution to the conflict.

**Above all else(TH), we need a reaffirmation of political commitment at the highest levels to reducing the dangers that arise both from existing nuclear weapons and from further proliferations(RH).** *Culled from Kofi Annan speech at the United Nation headquarters in New York on April 7, 2005.*

The nominal group below were extracted for analysis from the paragraph above;

h

S- /we/

The subject above is a pronoun functioning as a nominal group. Pronouns do not need a modifier. This is the reaffirmation of the fact that the quest for peaceful coexistence is a collective effort and hence use of first person plural pronoun, 'we'.

m h q

C-/a reaffirmation of political commitment/

The group above is a complement hosting a nominal group with *mhq* structure. The headword is 'reaffirmation', the modifier is the indefinite article 'a'. the qualifier attached to the headword is 'of political commitment'. There must be reaffirmation of our commitment as political being to use the power at our disposal to solve our problems.

**One year ago(TH), the leaders of Africa launched this union with a call on all Africans to redefine their destiny, to build a better life for all the people of this continent, to enable Africa to assume its full role and responsibility in global affairs(RH).** *Culled from Kofi Annan speech delivered at African Union Summit in Maputo, Mozambique*

The paragraph above has the following nominal structures.

m h q

S-/the leaders of Africa/

The subject above is a nominal group with *mhq* structure. The headword is ‘leaders’, the modifier is the definite article ‘the’ and the qualifier is a prepositional headed group ‘of africa’. This is the effort of African leaders to end the crisis in the region.

**m h**

**C-/this union/**

The complement above is a nominal group with *mh* structure. The headword is ‘union’ and the modifier is ‘this’. it is making reference to the African Union and not any other union.

**It(TH) shows you are determined that the African Union must play a central role in the work to achieve the strategic role of NEPAD, in the area of peace and security, democracy, good governance, poverty reduction and sound economic empowerment(RH).** *Culled from Kofi Annan speech delivered at African Union Summit in Maputo, Mozambique.*

**h**

**S-/It/**

The above word is a pronominal subject making reference to African leaders.

**h**

**S/you/**

This is another pronominal element that is a subject of a clause. It is the making reference to the African leaders.

**C-/that the African Union must play a central role in the work/**

The group above is functioning as a complement. It is a rankshifted nominal clause with the structure SPCA, which is functioning as a complement. This underscores the role of the African Union as a key player in African affairs.

**We in the United Nations(TH) will keep supporting you as advocates, to convince developed countries to do more- such as provide official development assistance, lift tariffs, and subsidies, offer greater debt relief, provide yet stronger support for the struggle against AIDS(RH).** *Culled from Kofi Annan speech delivered at African Union Summit in Maputo, Mozambique.*

The nominal groups below were extracted from the above paragraph for analysis;

**h q**

**S-/We in the United Nations/**

The above group is a subject with a pronominal headword with qualifier elements initiated by a prepositional group. The structure of the group is *hq*. The subject focuses on the effort of the United Nations to form a synergy to fight hunger.

**h**

**C-/you/**

This is a pronominal element that is a complement of a clause. It is the making reference to the African leaders.

**m m h**

**C-/official development assistance/**

The above nominal group is a complement. The headword is 'assistance' been modified by two modifiers; 'official' and 'development'. Those are the stuff needed as support to the poor in developing countries.

**h h**

**C-/tariffs, and subsidies/**

The group above is a double headed nominal group. They are without any modifier. The economic growth of a place can only be bright and promising if correct policies are put in place. One of such policies is the lift of tariffs and subsidies. Governments need to do away with high taxes imposed on goods and must come to the aid of the populace by subsidising instruments of production, especially in agriculture and other sectors that have direct bearing on the people

**m m h**

**C-/greater debt relief/**

The above group is a complement with *mh* nominal group structure. One of the policies by the government is to ensure debt relief to company who borrowed heavily to provide goods and services to the populace. This will go a long way to relieve the country of economic woes.

**m h q**

**C-/stronger support for the struggle against AIDS/**

The group above is a complement with *mhq* structure. One of the conflicts bedeviling Africa is the problem of HIV/AIDS pandemic. Kofi Annan advocates strong support in the fight against the scourge of the disease.

**Below is the summary of the nominal group structures;**

**Paragraph I: S-/You/, C- /a lot with diplomacy/, S-/You /, C- /a lot more done/.**

**Paragraph II: C-/the mission of the United Nations/**

**Paragraph III: S-/people/, C-/less generous/, C-/themselves/, S-/the question of solidarity/.**

**Paragraph IV: S-/The question/, A-/the morning after/, S-/what sort of Iraq/, S-/What/, S-/what impact/, S-/These are questions leaders I have spoken to/.**

Paragraph V: S- /we/, C-/a reaffirmation of political commitment/,

Paragraph VI: S-/the leaders of Africa/, C-/this union/

Paragraph VII: S-/It/, S/you/, C-/that the African Union must play a central role in the work/

Paragraph VIII: S-/We in the United Nations/, C-/you/, C-/official development assistance/, C-/tariffis, and subsidies/, C-/greater debt relief/, C-/stronger support for the struggle against AIDS/.

#### 4.1 Findings

There are about seven (8) paragraphs selected randomly for this study. At this juncture, it is necessary to know the dominant thematic developments patterns or organisation in the clauses of the speeches. Five paragraphs were developed using the constant or parallel thematic pattern, whereas three were developed using derived hyper-theme paragraph development pattern. All the nominal groups have the headword, which remains the only compulsory item in any nominal group structure. All other items such as the modifier and qualifier are optional items. The nominal groups are as follows; Paragraph I: S-/You/, C- /a lot with diplomacy/, S /You /, C- /a lot more done/, Paragraph II: C-/the mission of the United Nations/, Paragraph III: S-/people/, C-/less generous/, C-/themselves/, S-/the question of solidarity/, Paragraph IV: S-/The question/, A-/the morning after/, S-/what sort of Iraq/, S-/What/, S-/what impact/, S-/These are questions leaders I have spoken to/, Paragraph V: S- /we/, C-/a reaffirmation of political commitment/, Paragraph VI: S-/the leaders of Africa/, C-/this union/, Paragraph VII: S-/It/, S/you/, C-/that the African Union must play a central role in the work/, Paragraph VIII: S-/We in the United Nations/, C-/you/, C-/official development assistance/, C-/tariffis, and subsidies/, C-/greater debt relief/, C-/stronger support for the struggle against AIDS/.

The structures of the nominal groups in the peace and conflict resolution narratives of Kofi Annan are detailed structures. a complete structure is expected to have the “headword”, “the modifier” and “the qualifier” elements. In the case of the nominal group structures in peace and conflict structures in the narratives of Kofi Annan, apart from have full structures such as *nhq*, the narratives contain multiple modifiers and rankshifted groups and clauses function within the nominal group structure as evident above. This shows that there is full identification the various stakeholders that have roles to play in negotiating peace during conflicts, they are; “the leaders of Africa”, this union, “you”, “we” and so forth.

#### 5.0 Conclusion

This study fully identified those responsible in causing conflicts ‘you’, the things that caused conflict ‘people’, those responsible for finding solution ‘the mission of the United Nations/’, the solution to conflicts ‘the leaders of Africa’. This shows that nominal groups in peace and conflict resolution narratives should identify all that are responsible for causing and finding solutions to conflicts in Africa and all over the world. From the foregoing, it is clear that peace and conflict narratives by Kofi Annan is a viable tool that should serve as a microcosm for global peace and conflict resolution study. This means, a new approach for peace and conflict study should be evolved and patterned after the style of Kofi Annan. The evolution for peace and conflict study should encapsulate a linguistic study where structures of prominent global conflict resolution figures should be studied, to look at how they structure ideas in their speeches.



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## The Role of English Subtitle In The Classroom: A Case Study Of Hausa Film

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### Abstract

Subtitle is a form of translation provided in a television series or films in order to communicate with wider societies across the globe. Nowadays, the application of technology in the teaching and learning process is accepted across globe, subtitle is also one of the technologies used to teach English language at different levels. Thus, the main purpose of this study is to explore the use of subtitles in classes of English as a second or foreign language. The data was collected from two Hausa films, titled 'A'isha' and 'Abu Hassan'. The films were watched three times and both the source language utterances and their correspondent subtitles were recorded with the intention to see if they can be used in English as a second language/English as a foreign (ESL/EFL) classes. Many errors in relation to the use of tenses, misspelling, omitting necessary elements and adding unnecessary elements were found from the data. The paper recommends that Hausa filmmakers should collaborate with professional translators, who should from time-to-time organise workshops and seminars for subtitlers as well using professional subtitlers.

**Keywords:** Audiovisual, subtitle, error analysis, ESL/EFL, Kannywood industry,

### 1.0 Introduction

One of the two major methods of translation in audio-visuals is the subtitle; the other one is dubbing (Peromingo et al., 2014). In this regard, Díaz Cintas & Remael (2007) argued that subtitling is the practice of translation consisting of written script, which is normally presented at the bottom of the screen, those elements appearing in the image (letters, inserts, graffiti, inscriptions, placards, etc.) and the information contained in the soundtrack (songs, voices off). Similarly, Shuttleworth and Cowie (2004) argue that it is a method of transfer, which is used in rendering an utterance of a conversation in an audio-visual communication like a TV series and movie/film. The subtitle is a written translation of the initial discussion or utterance that appears on the screen in a line of text usually placed at the bottom of the screen. Subtitles appear and vanish to concur with the part of the original dialog in time and are generally applied as a post-production operation to the screen image later. This definition defines the best characteristic features of subtitle in terms of content (written translations), location (screen bottom), appearance (synchrony) and output (post-production activity). It is mainly found in audio-visual things, such as cinema, television, video, DVD, Laserdisc, CD-ROM, computer games, Internet and live performances (Luyke, Thomas, Jo, Helene & Hermans 1991; Connell, 2007).

The name of the film industry which is situated in the Northern Nigeria and recognises Kano state as its main centre is called Kannywood. It is not different from other recognised film industries, such as Hollywood and Bollywood, whose epicentres are America and India (Farouk, 2012). Kannywood was formed alongside another national movie industry called "Nollywood". Most of the actors of Nollywood are Christians. Unlike Kannywood, which is from the northern part of Nigeria, Nollywood is from the southern part (Lere, 2014). Hausa filmmakers try to produce films with English subtitles in order to accommodate non-Hausa speakers (Ibrahim and Yusuf, 2018).

The Hausa film ‘Wasila’, which was produced by Yakubu Lere and cast in Hausa, was filmed using the English language. This proved impracticable due to limited sales of the film, because majority of Hausa film viewers preferred to watch films shot in Hausa (Ibrahim & Yusuf, 2018). Therefore, the purpose of this paper is to see the role of English subtitle in classroom across the globe, and to find out whether Hausa film subtitled in English can serve the same role.

### 1.1 The Subtitle in the Classroom

Diaz-Cintas (2003) defined subtitles as “displayed written text, which are usually shown at the bottom of the screen, and which give an account of the actors’ dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs).” Bartoll (2004) added this to this definition. “Usually, they are presented underneath or at the bottom of the picture, hence their name, and are normally centred.” While Morris (2009) pointed out that some can be Teletext subtitles, which can be added to the picture as the viewer wishes by means of a decoder or character generator in the television set.

Ivarsson (2003) claimed that “alternatively, they can be open subtitles, which are an integral part of the film or programme and cannot be removed according to the wishes of the viewer.” Díaz-Cintas & Ramael (2007) argued that subtitle is kind of translation that involves many things, such as a text written on the bottom of the screen and other discursive elements, which are attached to the image. These elements include graffiti, placards and inscriptions as well as the information contained on the soundtrack. For Shuttleworth & Cowie (2004), the subtitle is a way of transfer, which is used in rendering an utterance or a conversation in an audio-visual communication like a TV series and movie/film. It is a written translation of the initial discussion or utterance that appears on the screen in a line of text generally placed at the bottom of the screen.

Several studies maintained that Subtitle plays a vital role in classroom, especially ESL and EFL classes (English as a second language and English as a foreign language). For instance, Napikul et al. (2018) investigated the usefulness of subtitles in improving listening comprehension among EFL learners. The study concluded that subtitle has positive effects on learners' listening and content comprehension. Aksu-Ataç and Köprülü-Günay’s (2018) found analysis that most of the participants believed that watching films with subtitles helped them to learn new vocabulary and improve their reading and listening skills as well. The students always preferred to watch English subtitled films than the films subtitled in the Turkish language. Generally, the results obtained show that movies with subtitles play a vital role in ESL and EFL classes because films help students to develop reading skills, listening skills, acquire new words and content comprehension. Using subtitle to teach undergraduate students of the University Kebangsaan, Malaysia yield a positive result. Because findings indicate that using subtitle to Malay student assists them in learning new vocabulary as well as comprehend meaning (Hasrin, 2018).

Moreover, Yildiz (2017) examined the effects of subtitle on learning vocabulary among university students in Turkey. Sixty students participated in the study. The researcher divided the participants into two groups: “the bi-modal group (English subtitled group) and no-subtitled group”. The researcher asked the participants to watch a Seinfeld movie. The episode was divided into four parts by the researcher and each portion had a length of 4-6 minutes. The episode was chosen because it had a clear dialogue with less ambiguity. For the data analysis, the researcher used SPSS software. The results of the study showed that the participants who watched the movies with subtitles performed better than the other group (who watched the film without any). Yildiz (2017) claimed

that for L2 learners to develop their vocabularies through movies or videos, the use of subtitle is very vital. In the same vein, Sirmandi and Sardareh's (2016) study showed that Iranian EFL learners acquired more new English vocabularies through watching video clips with subtitles (BBC World clips). The data of the study was collected from sixty participants using pre-test and post-test, respectively.

However, the findings of the above studies show the importance of the subtitle in ESL/EFL classes because all showed that using subtitles in the language class has a positive effect on learners' understanding, acquiring new vocabulary and increasing their reading speed. Based on the above findings, therefore, the purpose of the current study is to explore the possibility of using Hausa films subtitled in English in the classrooms.

### 1.2 Types of Subtitle

Several researchers on Audio-visual Translation (AVT) provided different types of a subtitle, which have been reviewed and studied in many works. For instance, Gottlieb (1997) argues that there is an interlingual subtitle (which usually occurs between two languages, like a Korean film 'Jumong', which is subtitled into English). The other one is an intralingual subtitle (which occurs within one language, like 'Trainspotting,' which is an English movie and at the same time has English subtitles). There are also open and closed subtitles. The open subtitle means it is created when producing a particular movie or broadcast and cannot be removed from the screen (O'Connell, 2007). While closed subtitles "... are usually encoded in the transmission signal, broadcast separately, and then selected by those viewers on a remote-control unit with a Teletext television set and a decoder. In addition to television, they are found in DVD, on the Internet (Streaming Video) and in LaserDisc" (Liu, 2014).

Besides, nowadays most subtitles used, especially in teaching and learning English as a second and foreign language, can be classified into three. They also incorporate almost all the other types discussed by researchers. These three are:

1. **Standard subtitle:** is the rendering of the dialogue uttered, for instance, in English or any other L2 to the native language of the viewers. In other words, a standard subtitle is a combination of audio in L2 with subtitle in L1. For example, watching a film with English dialogue and Malay subtitle by the Malay native speaker.
2. **Bilingual subtitle:** the intralingual subtitle is a combination of both dialogue and subtitle in one language. For example, watching an English movie with English subtitle.
3. **Revised subtitle:** is a situation where film dialogue is in L1 and the subtitle in L2. For example, Hausa films are subtitled in English (Zanon, 2006; Kanellopoulou, 2019; Mardani and Najmabadis, 2016; Yildiz, 2017; Karimah, 2019)

### 2.0 Review of Some Related Literature On Hausa Film

Hausa films are the films produced by Kannywood which most of the performers are Hausas and Muslim which used the Hausa language as a medium of communication. Ibrahim (2019:31-32) says that "the medium used in Kannywood is Hausa, which is the dominant language in the North, the most widely spoken indigenous language in Nigeria. Nevertheless, some years ago a few of the films, initially rendered in Hausa, like *Wasila* directed by Yakubu Lere, were remade mostly with new casts and English was used as the medium".



The art of entertainment in the global world is the film, because it can easily become a means of the transmission of one culture to another culture. Compared to American and Indian films, the Hausa film is a newly established home industry, which is characterised with the adaptation of foreign cultures used in the films. Based on this Chamo (2012:2) states that:

films testify to the process of globalization from their “internal” perspective, i.e. from the perspective of culture that adopts foreign influences. Regarding the source of influences, Hausa film reflects two aspects of globalization: the trans-global flow of Western cultural norms and the direct transmission of influences from Indian film industry. In the latter case, Indian ideas of filmmaking greatly influence some Hausa script writers and directors, therefore the influences concern the themes and the techniques of film making.

Although the development of Hausa home videos aims to attain a level of sophistication, professionalism and international recognition, it now faces more serious problems that often lead to cultural dependency. Subtitling is one of these problems facing the Kannywood industry (Lere, 2014). The study tries to find out why Hausa society devoted their time watching Indian films and the influence of these films, especially on the issue of love in the Hausa society. Larkin (2007: 407) says:

The popularity of Indian film in Nigeria highlights the circulation of media within and between non-Western countries, an aspect of transnational cultural flows that has been largely ignored in recent theories of globalization. Indian films offer Hausa viewers a way of imaginatively engaging with forms of tradition different from their own at the same time as conceiving of modernity that comes without the political and ideological significance of that of the West.

Umma (2016) revealed that code-switching in Hausa film songs is a conscious behaviour which is opposed to the unconscious behaviour in other conversations found in daily interaction or discourse. Adamu (2014) discussed extensively the issues related to the media flow from non-Western centres of media cultural production to non-Western audiences. The researcher pointed out that their receptivity, placing more emphasis on the media and cultural imperialism, especially in the face of the deconstruction of Hollywood as the source of ‘hard power’ of media products and the creation of new centres in Asia and Africa that are both ‘hard’ and ‘soft’ powers. He further argued that this trend led to the emergence of the creative mechanism adopted by the new wave of Hausa video filmmakers to proper Hindi films, remaking them into Hausa copies, often complete with storylines or appropriating songs and composition from various Hindi films.

On the other hand, Zainab, Mustapha & Muhammad (2013) explore the challenges facing Kannywood as an industry. The research found that many among which include: proliferation of uneducated films in the Hausa film industry, lack of funds for the filmmakers to purchase excellent and qualitative equipment (cameras, lights, boomer microphones, etc.) for the production of qualitative films and inadequate professionalism among producers. In another development, Liman (2007) called the attention of the Hausa filmmakers on their failure to conform to the universal accepted structure of storytelling, i.e. with beginning, middle and end. He further argues that few of these stages were found to exist in Hausa narrative structure. He also argues that these problems



have a direct link with the cultural differences between Western, Indian and Hausa cultures. Therefore, the current study explored the use of subtitle in the Kannywood industry and sees the possibility of using it in the classroom to teach English language.

### 3.0 Methodology

This study used a case study of the qualitative approach to find out the role of English subtitle in teaching and learning situation (Muhammad 2014). Creswell (2014) argued that qualitative research is a ‘type of education research’ in which the participants’ knowledge is essential for investigating a phenomenon. Thus, two Hausa films were selected as a sample. There are a lot of Hausa films subtitled in English language; for the purpose of this study only two Hausa films are selected. Purposive sampling was used to select the two films, because not all films are subtitled in English in the Hausa film industry. Therefore, only films subtitled in English were selected for watching. This is because a researcher can select a sample of any study based on the needs of research objectives (Creswell 2014). Hence, the profiles of the selected films are presented in Table 1 below.

Table 1: A list of 2 Films Selected

S/N	NAME OF FILM	YEAR	COMPONY	PRODUCER	NO. OF VIEWERS
1.	Abu Hassan	2017	Owner Movies	Isyaku Abubakar Jalingo	141,000.00
2.	A’isha	2018	M. D Entertainment	Tahir I. Tahir and Sulaiman Alaka	328,000.00

**Note:** The number of viewers was collected from YouTube.

#### Contextualization of the Selected

##### The film, *Abu Hassan* (The further of Hassan)

*Abu Hassan* is produced by Isyaku Abubakar Jalingo and directed by Zahradden Sani in 2017. The film is 2 hours, 17 minutes and 40 seconds long. It tries to show how bandits operate in Hausa land and kill innocent people. The producer used Adam A. Zango and Zahradden Sani to tackle those bandits and showed how the two actors fought them. The main theme of this film is patriotism. Adam Zango loses his life while defending his country. Despite that, Zahradden puts more efforts to fighting those bandits and succeeds by ending their activities.

##### The film, *A’isha* (Name of a Woman)

*A’isha*, 2018 and 100 minutes and 18 seconds long, is produced by Tahir I. Tahir and Sulaiman Alaka and directed by Yakubu Inuwa A.I.K. The film presents a couple’s life in their matrimonial home. Umar Halilu and his wife Aisha are blessed with three children (two boys and one girl). One day on his way to office, Umar sees a woman by the roadside waiting for a commercial car and when she sees Umar, she stops him. She asks him to take her to a hospital, which he does. Unfortunately, when they arrived she is found unconscious. He registers and pays for her admission. When she regains consciousness, she claims that he is the one who impregnated her. The

issue takes them to court; it affects his marriage and even his job. After two sittings, the judge recommends for a DNA test and after, the result not only shows that Umar has no relation with Laila, it also shows that he is impotent. So, that means he cannot have a child at all. The result throws Umar into thinking. There is no way he can have a child but he already has three children. In the end, Umar tries to see his wife and request for an explanation from her.

The current study used the qualitative approach for data collection and analysis. During the data collection, the films were watched three times. The first watch was to get a general idea about the movies. During the second watch, samples of conversations were written down with corresponding subtitles. In the last phase, the films were watched with two other English teachers, who were asked to assist with the data collection. The two teachers were involved in order to assist the researcher to collect the sample of sentences that have errors from the film.

#### 4.0 Data Analysis And Discussion

After the watched of the selected films, we realized that the selected films cannot be used in ESL classes due to the errors committed in their subtitles. Thus, the collected data were analysed using the error analysis theory (EA), which was proposed by Corder. Corder (1974) argued that errors are significant in the sense that teachers can know the progress of learners and the strategies to use to improve teaching methods as well as learners' abilities toward learning. In the procedure for analysing the errors found in the Hausa films subtitled in English, the researchers took five steps identified by Corder into consideration. Furthermore, Corder (1974 p. 25) added that "It is very difficult to assign the cause of failures in comprehension to an inadequate knowledge of a particular syntactic feature of a misunderstood utterance". He also maintained that most of the studies conducted by previous researchers in relation to second language learning through the use of error analysis were conducted purposefully to improve teaching L2. For the data analysis, the five steps in the Figure below were used to guide the researchers:

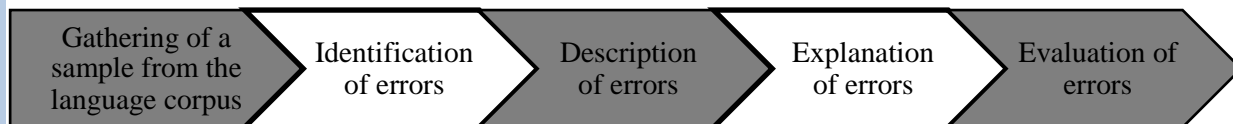


Figure 4.1: Steps of error analysis (Corder, 1974)

Below are sentences extracted from the films presented in a table 4.1

S/N	Subtitles Extracted from Films	Corrected Version	Film	Time
1.	They <b>damages</b> my things. Go inside, go inside, <b>go</b> and finish that food, okay.	<i>They damage my things. Go inside and finish that food, okay.</i>	A'isha	0:48:24-32
2.	I'd love to see this <b>happen</b> before I die.... I know it will be amazing.	<i>I would love to see this happens before I die.... I know it will be amazing.</i>	Abu Hassan	0:20:02-09

3.	I'm very good at making someone <b>feel</b> not scared.	<i>I'm very good at making someone feels not scared.</i>	Abu Hassan	0:29:12-17
4.	Someone <b>help</b> me please'.	<i>Someone helps me, please.</i>	Abu Hassa	0:39:15-16
5.	.... We pray <b>to</b> make a good dream happen	<i>.... We pray for a good dream to happen.</i>	Abu Hassan	0:14:07-18
6.	Go and fix him	<i>Go and execute him by crucifixion</i>	Abu Hassan	0:50:15-16
7.	This is your suspension letter, following the <b>Board's</b> meeting <b>in</b> your case	<i>This is your suspension letter, following the board's meeting on your case</i>	Abu Hassan	0:31:40-47
8.	Look! You are driving me crazy <b>that</b> this has started affecting my children	<i>Look! You are driving me crazy, and this has started to affect my children</i>	Abu Hassan	0:27:25-3
9.	Who is the <b>most</b> closest person to you'?	<i>Who is the closest person to you?</i>	A'isha	0:15:34-37
10.	<b>Is there any problem that I can help you with?</b>	<i>How can I help you?</i>	A'isha	0:24:28-51
11.	<b>Ask whosoever it it. He will direct you to his ho</b>	<i>When you arrived, ask whomever A'isha's house. He will direct you to the house.</i>	Abu Hassan	0:53:21-25
12.	<b>If I don't find out whereabouts of my Daughter, you and your family are in soup. Be warned.</b>	<i>If I do not find my daughter where you told me, you and your children are in danger. Be warned.</i>	Abu Hassan	0:53:36-42
13.	I loves really Aish	<i>I really love Aisha</i>	A'isha	0:17:25-28
14.	<b>To put you in a dilemma</b>	<i>To stop your happiness.</i>	Abu Hassan	0:11:58-0:12

#### 4.1 Discussion

The purpose of this study is to explore the role of English subtitles in teaching and learning English as a second or foreign language with reference to Hausa films subtitled in English. Many studies affirmed that subtitles help students to increase their vocabulary, reading and listening skills as well as comprehending of the class activities. But the two selected Hausa films namely: *A'isha* and *Abu Hassan* cannot be used to teach English language due to the many errors found in the films as the samples presented in table 4.1 above. For instance, in sentence 1 above, there is violation of grammatical rule of concord. The grammatical rules state that the singular subject must carry plural

verb, in case of He and writes, **He writes**, or **They write** without -s (Nwako, 2015; Muhammad, 2017; Igaab and Altai, 2017). Thus, the verb ‘damages’ is wrongly used in sentence 1, because the subject is ‘they’ which is plural. Therefore, the -s must be removed as shown in the third column.

However, in example number 5, the committed error is due to using a wrong preposition: a word or a number of words used before a noun, noun phrase and pronoun (Hassan and Elaagip 2021). Prepositions connect grammatical items together and provide details to the reader/listener about how, where and when something happens. Beason and Lester (2009) argued that errors that lead to the misuse of the preposition in writing are committed when choosing the words to follow. There is a need to be careful when using a preposition in a sentence because misuse of it sometimes changes the intended meaning of a sentence (Muhammad, 2017). The preposition ‘to’ is wrongly used, the correct preposition to be used is ‘for’, not ‘to’. But in sentence 6, the entire meaning was changed, especially when we considered the Hausa utterance and the action carried out when Abu Hassan told his people ‘*Ku je ku gicciye min shi*’. The subtitle(s) translated the words of Abu Hassan as **Go and fix him** which is totally incorrect. To correct the error the sentence should be rewritten as: *Go and execute him by crucifixion*.

Moreover, in some sentences extracted from the data, the errors are due to the addition of unnecessary items. Addition in writing is a situation where an unrequired item appears in a sentence. When this occurred, it is called addition error (Alkumah 2020). Many errors related to the addition of unnecessary items were found from the data. Sample of this kind of error are presented below:

Error: Look! You are driving me crazy ~~that~~ this has started affecting my children. (0:27:25-33, ASH)

Error: Who is the **most** closest person to you? (0:15:34-37, ASH)

There is an evidence of using unnecessary items in the above two sentences. For instance, the word ‘that’ is wrongly added after the word crazy and -ing also wrongly added to the main verb ‘affect’. Apart from these additions, omission also occurred in the sentence, because ‘and’ and ‘to’ were omitted. In the second sentence, using ‘most’ is not necessarily needed in the sentence, because the sentence makes sense even without the adding it. Therefore, to correct the errors, all the added words must be deleted from all sentences. Hence, the two sentences can be read as:

- *Look! You are driving me crazy, and this has started to affect my children.*

- *Who is the closest person to you?*

## 5.0 Conclusion

In summary, many errors were found in the data, among which include improper use of tenses, errors in subject-verb agreement (concord violation), omission of prepositions and necessary items in many sentences. Using inappropriate prepositions and wrong words as well as spelling are all errors. Therefore, Hausa film subtitled in English, specifically the samples of this study cannot be used in English classes because of the number of errors committed in the subtitles. This is because the filmmakers/editors and directors mainly rely on subtitlers but do not edit or watch the films after the subtitle work. They just take the film to the market. They only watch the films to make sure everything is okay and then send them to subtitlers, which they consider the final stage of

production. This habit of not watching the films by other stakeholders after the creation of subtitles contributed to the errors committed in Hausa films subtitled in English.

Furthermore, there is need to use professional translators/subtitlers to produce good subtitles. The analysis revealed that many things should be done to solve subtitling challenges in the Kannywood industry. The things to be considered are: creating a board within the industry to focus on creating excellent, sound and error-free subtitles and putting some guidelines for anyone who wants to join or wants to become a subtitler. Others include having a standard price for subtitling. Subtitlers too must be very committed to their work.

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## **A Pragmatic Analysis of President Tinubu's Inaugural Speech**

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### **Abstract**

*The Pragmatic Acts Theory was propounded by Jacob Mey due to the lapses he perceived in Austin's (1962) Speech Acts Theory. Mey opined that Pragmatic Acts Theory is an extension of Austin's theory which he argued does not fully account for meaning in language, seeing that meaning is not fully realized if words are taken in isolation hence, the need to consider it in its context. This means that both the linguistic and paralinguistic features of language should be taken into account for meaning to be fully realized. This study used insights from Mey's Pragmatic Acts Theory to analyse samples drawn from President Tinubu's Inaugural Speech made during his swearing in on 29<sup>th</sup> May, 2023.*

**Keywords:** Pragmatics, President Tinubu, President Tinubu's Speech

### **1.0 Introduction**

The socio-political history of Nigeria has revealed various crises that have followed the emergence of candidates that were not acceptable by a major minority of the people. Against this background, Nigeria has over four hundred languages from various ethnic groups divided into six geo-political zones, hence, the nation is susceptible to political crises which have heated up the polity of Nigeria many times. (Akinkurolere, 2015). An inaugural speech thus, affords the incoming president the opportunity to get the people to accept the new government and to give their support so as to have a peaceful tenure. A peaceful environment makes it possible to focus on issues of development.

English language though a foreign language in Nigeria performs mainly functions in Nigeria especially as the language of national unity since it bridges the gap created by the multilingual nature of Nigeria. In addition to other functions, the English language is the language of politics in Nigeria. It is handy in political discourses such as political inaugural speeches, political campaigns, elections, political meetings etc. Thus, English is a powerful tool employed by politicians in order to get to a wide range of people since it is a lingua franca commonly understood by majority of Nigerians.

### **1.2 Scope and Objectives of the Study**

This study is a Pragmatic study hence, its focus on pragmatic issues in the inaugural speech. The Pragmatic Act theory of Jacob Mey was used for analysis. The data for analysis were selected from the case study: President Tinubu's Inaugural Speech. The aim of this research is to study the pragmatics in President Tinubu's Inaugural Speech of May 29, 2023. This involves taking a look at his use of language (his linguistic choices) and other pragmatic features inherent. The study is therefore anchored on the following objectives:

1. to unearth the practs performed in the inaugural speech.
2. to also unearth the allopracts derivable from the practs performed in the inaugural speech.

3. to examine how textual issues such as relevance, reference, inference, metaphor, shared situational knowledge etc. contributed to the meaning of the speech.

## **2.0 Literature Review**

### **2.1 Language and Politics**

While language consists of arbitrary vocal symbols used to communicate (Essien, 2003:14), politics, according to Chilton (2004 p.5) is both the "struggle for between those who seek to assert and maintain their power; and those who seek to resist it" and "as cooperation, as the practices and institutions a society has for resolving clashes of interest over money, power, liberty and so on."

Language and Politics are interconnected such that it serves as the vehicle through which politicians communicate their manifestos to the masses in order to garner support. Sobola (2013) opines that political aims in the society can be achieved through language. Salamini (1982) refers to language as 'a political fact' and 'an instrument of politics'. Collaborating that Harris (1979) posits that language is how political ideas are transmitted to the community. It is language that is used by politicians to mobilise people for support and accept them as the right person or people. (Ayeomoni, 2012).

Politicians often make one speech or the other in various occasions such as campaign, inauguration, project commissioning, Workers' Day, Democracy Day, etc. Language in any occasion becomes a major tool available for politicians to campaign, create awareness or pass information or to persuade people. Such speech is called political speech. Such speech is expected to appeal to the hearers, elaborate on something, persuade listeners to support them or do something etc.

### **2.2 Political Speeches**

Political discourse covers all the texts and talks by politicians such as presidents, ministers, political party members, governors etc. Schaffer (1996) argued that a political discourse is determined by its function and focus. This means that any speech that performs a political action is a political discourse regardless of whether is a politician or not. Furthermore, according to Schaffer's opinion, any speech that is based on politics such as political ideas or relations or political future is a political discourse which comprises presidential speeches, media interviews, law and constitution etc.

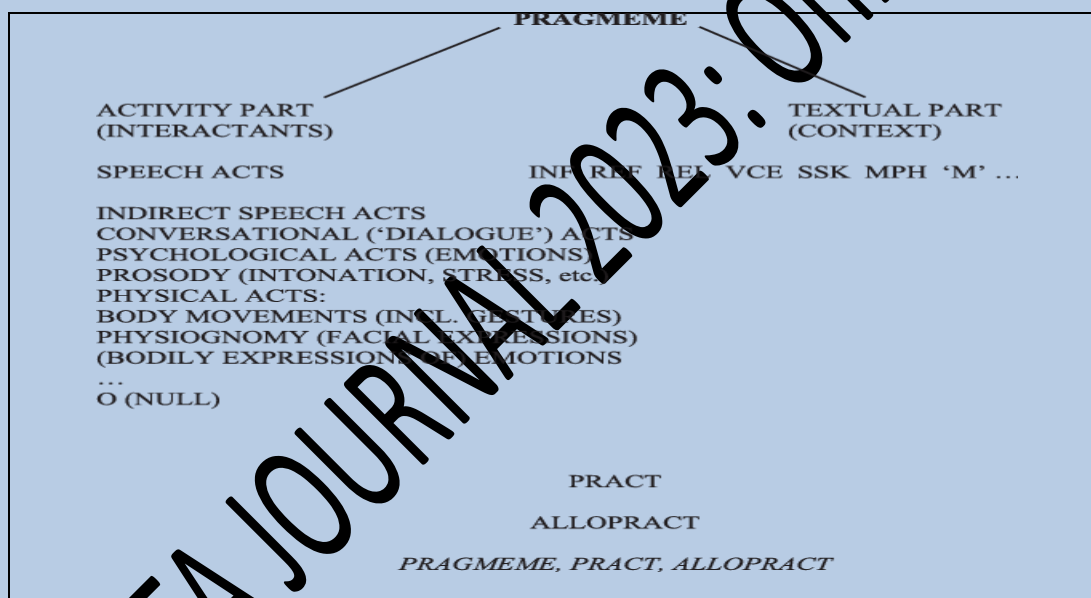
Thus, in line with the above, Tinubu's Inaugural Speech which was selected for this research is a political speech. A political speech is a form of political discourse. A presidential speech is a part of political state of affairs (Akmal, 2010) through which the president expresses appreciation and assures the citizens of his commitment to the course of the nation. (Ubong, 2012). Once a person emerges the president of a country, at certain occasions and on certain issues bothering the nation, he is expected to make a speech to either inform them about government's plan or assure the people that the issue will be resolved. Commenting on presidential speeches, Adetunji (2006 p.234) opines that presidential speeches represent institutional voices since the president represents his nation.

For a presidential inaugural speech, the president focuses on issues that are relevant to the time of the speech. And because the people expect change in government to be tantamount to change in the development of the country, the president informs the masses of his plans to improve the country in key areas such as security, economy, agriculture etc.

### 2.3 Theoretical Framework

The Pragmatic Act Theory was propounded by Jacob Lee Mey in 2001. According to Mey, the Pragmatic Acts Theory was a theory of necessity which was propounded to fill the vacuum which was accounted for in John Austin's Speech Act Theory of 1962.

Mey's theory departed sharply from Austin's theory because Austin exclusively looked at language in isolation which makes it difficult for meaning to be holistically realized hence, Mey's Pragmatic Act Theory which considers both linguistic and contextual features of communication. The Pragmatic Act Theory is broadly divided into two parts which are the ACTIVITY PART and the TEXTUAL PART. The theory is diagrammatically represented below:



A Model of Pragmatic Acts (from Mey 2001: 222)

From the diagram and as aforementioned, Pragmatic Act is divided into two parts: Activity Part and Textual Part. Pragmeme is the interaction between the activity part and the textual part. The activity part of communication concerns the participants or interactants. The issues bothering around the participants include speech acts (direct and indirect), conversational acts, psychological or emotional acts, physical acts, prosody (intonation, stress etc) and body movements (gestures).

The activity part of the Pragmatic Act Theory bothers on the context of communication. Context can be situational (linguistic, psychological, social etc.) or cultural. It is important in communication to also take into cognizance the culture of the society where communication takes place.

Furthermore, interactants in a communicative event can also draw on other acts which include relevance (REL), inference (INF), voice (VCE), Shared Situational Knowledge (SSK), metaphor (MPH) and metapragmatic joker (M).

Pragmatic act is instantiated through an ipra or a **pract**, which realizes a pragememe. "Every pract is at the same time an **allopract**, that is to say a concrete instantiation of a particular pragememe" (Mey 2001: 221). What determines a pract is solely participants' knowledge of interactional situation and the potential effect of a pract in a particular context. Thus, practicing resolves the problem of telling illocutionary force from perlocutionary force.

### 2.3.1 Searle's Speech Acts Taxonomy

Searle's taxonomy of speech acts is said to be the improvement of Austin's classifications of verdictives, exercitives, commissives, expositives, and behabitives. Therefore, Searle (1979, cited in Widiatmoko, 275-276) comes up with five categories of what he calls illocutionary acts, namely:

1. Assertives. Searle puts it: "The point or purpose of the members of the assertive class is to commit the speaker to something being the case" (Searle 1979, p. 12). Assertives can be found true or false. They are speech acts because the speaker wants the hearer to believe that the speaker believes what he says about the world, and thus the speaker performs a speech act. Examples are stating, complaining, and claiming.

2. Directives, which are attempted by the speaker to get the hearer to do something. They can be modest, such as ask or strong such as order.

3. Commissives. The point of these speech acts is to commit the speaker to some future course of action. Examples are promising and offering.

4. Expressives. They express the speaker's psychological attitude towards a state of affairs that the illocution presupposes. Examples are thanking, congratulating, and apologizing.

5. Declaratives: when successfully performed these speech acts brings about the correspondence between the propositional content and reality. The saying is the doing, like 'You are fired' or 'I resign'. Such utterances often include 'hereby', to emphasize this effect.

### 3.0 Methodology

Method of Data Collection and Selection: The data used for this study is the inaugural speech of President Tinubu delivered at his swearing in ceremony at the Eagle Square in Abuja. The speech was retrieved online from on 5th of June, 2023. From the speech, the researcher randomly selected 15 sample texts for analysis.

Method of Data Analysis: The 10 sample texts randomly selected from the inaugural speech were analysed using Jacob Mey's (2001) Pragmatic Act Theory. Through the use of this theory, the researcher unearthed the practs performed (and allopracts derivable) in the speech using the selected sample texts. Furthermore, the researcher examined some textual issues in the speech such as reference, inference, relevance, metaphor, shared situational knowledge etc.

## 4.0 Analysis

### Sample 1

As a nation, we have long ago decided to march beyond the dimness of night into the open day of renewed national hope.

#### Pragmeme

##### Activity Part

**Pract:** Assertive

**Allopract:** reminding and urging.

The above locution has the assertive pract and allopracts of reminding and urging. The speaker reminded his listeners of their long ago decision to be hopeful that the nation would prosper. Furthermore, that reminder is followed by urging the listeners to renew that decision.

##### Textual Part

The **shared situational knowledge** between the speaker and his listeners is that both the government and the masses must contribute for any nation to grow which is why the decision was a collective one. Though the speaker stated that the decision to be hopeful was made by the people, it can be **inferred** that the speaker the speaker believed that that decision was no longer strong hence, the need to 'renew' it.

The speaker used the **metaphors** 'night' and 'day' to refer to a state of hopelessness represented as 'night' and 'day' to refer to a state of hope. The speaker expressed the citizens' (including the speaker) decision to hope for a better country.

The locution is **relevant**. Every period of transition in government is a time where the people's hope is renewed that the new government will bring changes which will make the country better. Change of government expectedly comes with change of ideas, approach, strategies etc. all aimed at making the nation better.

### Sample

Today, let us recommit our very selves to placing Nigeria in our hearts as the indispensable home for each and every one of us regardless of creed, ethnicity, or place of birth.

#### Pragmeme

##### Activity Part

**Pract:** Directive

**Allopract:** appealing

The above locution has the **directive pract** and **appealing allopract**. The speaker directed the listeners to give their commitment again in order to foster unity in the country. The directive came with the **allopract of appealing** through which the speaker appealed to his hearers to see Nigeria as their home.

### Textual Part

The **shared situational knowledge** between the speaker and the listeners is that Nigeria is divided along lines such as creed, ethnicity and place of birth. The locution produces the **inference** that issues of creed, ethnicity and place of birth had divided the citizens which is also a pointer that they were not that united hence, the need for the speaker being the new president to address it in order to ensure peace in the country despite the differences. The locution is **relevant**. A multilingual and multi-ethnic country like Nigeria is, apart from general societal issues bedeviled by issues of differences in creed, ethnicity and place of birth among others hence, the speaker addressed this. Furthermore, the country is the citizens' common heritage which everybody should contribute to build regardless of their differences because whatever is done affects all the citizens.

### Sample 3

To the surprise of many but not to ourselves, we have more firmly established this land as a democracy in both word and deed.

### Pragmeme

#### Activity Part

**Pract:** Assertive

**Allopract:** commending and mocking

The above locution has the Assertive pract. The speaker informs his listeners about the growth of the nation's democracy. He tells of how he and others made it possible to have a firm and established democracy even to the surprise of many. The locution further has the allopracts of commending and mocking. The speaker **commends** himself and all (through the use of the word 'we') who contributed to making the country's democracy firm and established. On the other hand, he **mocks** those who thought that Nigeria's democracy would never grow to become firm and established.

### Textual Part

From the expression 'to the surprise of many', it can be **inferred** that the speaker believed that many people didn't believe that Nigeria's democracy would become firm as to hold free and fair elections and transition. The locution finds **relevance** through the word 'democracy' which in the above context is about the conduct of the General Elections held in Nigeria on 25th February, 2023 at which the speaker, Tinubu emerged winner which led to the transition ceremony where the above



locution was made. Based on the ideals of democracy, all eligible citizens voted during the elections enshrining democracy in Nigeria.

The speaker made **reference** in the dichotomy of 'we' (through the use of 'ourselves') and 'them' (through the use of 'many') to show that while he and some others believed in Nigeria's democracy, many others did not.

#### Sample 4

Since the advent of the Fourth Republic, Nigeria has not held an election of better quality.

#### Pragmeme

##### Activity Part

**Pract:** Assertive

**Allopract:** claiming

The above locution has the **assertive pract** and **allopract of claiming**. Through the assertive pract the allopract of claiming is derivable through which the speaker claimed that the election bringing him into power was better than any other conducted since the beginning of the Fourth Republic in Nigeria.

##### Textual Part

It can be **inferred** that the speaker believed that the Nigerian electoral system was beginning to get things right pertaining to elections in Nigeria. More so, the speaker has not only applauded the Independent National Electoral Commission (INEC) in term of their manpower and technical know how, but also the quality and sufficiency of electoral materials.

#### Sample 5

The South must not only seek good for itself but must understand that its interests are served when good comes to the North. The North must see the South likewise.

#### Pragmeme

##### Activity Part

**Pract:** Directive

**Allopract:** appealing

The above locution has the **directive pract** and **allopract of appealing**. The speaker informs the hearers that the North and South need each other to survive hence, called for unity. This directive pract has the allopract of appealing through which the speaker appealed to his hearers to seek the good of others at the other geographical divide of the country; northerners should seek the good of southerners, likewise, southerners should seek the good of northerners.

### Textual Part

The speaker made **reference** to South and North. The two represent the major geopolitical divisions of Nigeria as a country. North comprises north central, north east and north west while south comprises south west, south and south east. Hence, the speaker's reference to north and south is a reference to the entire country.

From the above locution, particularly the speaker's reference to the south and north, it can be **inferred** that beyond being a mere geographical and political divisions of the country, the north and south are divided or disunited hence, the speaker's appeal to the hearers to seek the good of others at the other geopolitical divide as citizens of the same country.

This **reference** to the north and south is **relevant** since from the **inference** made, there is a divide or discrimination between the north and south which most likely played out during the elections after which the speaker is about to be sworn in. Therefore, the speaker seized the opportunity of the swearing in to sue for unity since being the president means president of the entire country and not just a president of only one geopolitical region regardless of where the president is from. The **shared situational knowledge** between the speaker and the listeners is that since it is hardly possible that everybody voted for the speaker, it was expected that certain people especially from the other geopolitical zone other than the new president's zone may not be happy that he (the speaker) won the elections. Hence, he harped on this **shared situational knowledge** to sue for unity.

### Sample 6

**Locution:** My supporters, I thank you

### Pragmeme

### Activity Part

**Pract:** Expressive

**Allopract:** appreciating

The above locution has the **expressive pract** through which the speaker expressed what he felt for his supporters. The locution has the allopract of appreciating. The speaker appreciated his supporters during the elections.

### Textual Part

The **shared situational knowledge** is that every candidate in election will have their supporters thus, the speaker in the above locution addressed those who supported him during the elections. This shared situational knowledge also makes the locution **relevant**. The speaker was aware that some people didn't vote for him. It can be inferred that the speaker even though was going to govern the entire nation including those that didn't vote for him, felt indebted to those who supported him.

### Sample 7

Whatever merits it had in concept, the currency swap was too harshly applied by the CBN given the number of unbanked Nigerians.

#### Pragmeme

##### Activity Part

**Pract:** Assertive

**Allopract:** condemning

The above locution has the **assertive pract**. The **allopract is that of condemning**. The speaker condemned the money swap policy by the Central Bank of Nigeria claiming that many Nigerians were unbanked.

##### Textual Part

The **shared situational knowledge** between the speaker and the listeners is that the CBN implemented a currency swap in order to phase out old currencies for new ones. The locution though is on the economic aspect of the country is **relevant** because the president decides who becomes the governor of the Central Bank of Nigeria and other key positions. It can be **inferred** that the speaker approved of the currency swap and the time it was implemented but only disapproved of how it was applied.

### Sample 8

As we contain threats to peace, we had also retool our foreign policy to more actively lead the regional and continental quest for collective prosperity.

#### Pragmeme

##### Activity Part

**Pract:** commissive

**Allopract:** promising

The above locution has the **commissive pract** which realizes the **allopract of promising**. The speaker promises his listeners of peace and continental prosperity.

##### Textual Part

The **shared situational knowledge** between the speaker and his listeners is that a nation and a continent at large can only prosper when there is peace thus, no one talks about prosperity when there is no peace.

It can be **inferred** that while the country, Nigeria suffers from lack of peace, the African continent is in need of prosperity. It can also be **inferred** that the speaker believed that once each country is

in peace then, the continent can prosper. The continental prosperity is then tied to the peace of each country. The locution is **relevant** because Nigeria and indeed, the African continent suffer different threats to peace which make it difficult for prosperity to come in.

### Sample 9

My administration shall create meaningful opportunities for our youths.

#### Pragmeme

#### Activity Part

**Pract: Commissive**

**Allopract: Promising**

The above locution has the commissive pract and allopract of promising. Through the commissive pract, the speaker promised to create meaningful opportunities for youths.

#### Textual Part

The **shared situational knowledge** between the speaker and his listeners some projects undertaken by government are actually meaningless if they do not add value to the people. It can be **inferred** from the locution that the previous administration even though created opportunities, those opportunities were meaningless. The locution is **relevant** through the **reference** made to 'youths'. This is because children will be too young to enjoy such opportunities and old people will be too old to seize such opportunities as well.

### Sample 10

Security shall be top of our administration because neither prosperity nor justice can prevail amidst insecurity and violence.

#### Pragmeme

#### Activity Part

**Pract: Commissive**

**Allopract: Promising**

The above locution has the **commissive pract** and **allopract of promising**. The speaker promised that his administration would make security issue their top priority.

#### Textual Part

From the locution, it can be **inferred** that the country was being bedeviled by issues of insecurity and violence which led to the speaker promising to make the issue of security his top priority. Furthermore, it can also be **inferred** that the previous administration did not make security their top

priority even if security would be one of their agenda. The locution is **relevant** because Nigeria is bedeviled by security issues ranging from the Boko Haram sect in the north to militancy in the south and other issues of banditry and kidnapping in different parts of the country.

#### 4.1 Quantitative Representation of The Analysis

The table below shows the analysis (the activity part) in a quantitative form

Practs	Allopracts	Percentage
Assertive	Reminding and urging (1), commending and mocking (3), claiming (4), condemning (7)	40%
Commissive	Promising (8, 9, 10)	30%
Directive	Appealing (2, 5)	20%
Expressive	Appreciating (6)	10%
		Total 100%

Note: the sample numbers where they are found in the qualitative analysis are put in bracket.

#### 4.2 Research Findings

This study has the following findings:

1. President Tinubu in his inaugural speech preponderantly used the assertive pract (40%) followed by the commissive pract (30%).
2. The preponderance of both the assertive and commissive practs as shown by the allopracts derived shows that an inaugural speech apart from making statements of claims, commendations, reminders etc is replete with promises from the president through which he reveals what the people stand to benefit from his government.
3. Textual or other contextual issues such as reference, inference, shared situational knowledge and relevance contributed greatly to making a holistic meaning out of the speech.
4. The issues raised by the president are relevant issues of concern to the country.

#### 5.0 Conclusion

A presidential inaugural speech is an opportunity for the incoming president to address the people for the first time. President Tinubu in his speech preponderantly used the assertive pract to command, claim, urge etc. his listeners to support his government so as to together realize the goals of the administration. Second to that, the speaker also performed the commissive pract to mostly promise his listeners what his administration has for the citizens.

The speaker also exploited some textual and contextual issues such as reference and relevance by talking about relevant issues in Nigeria and surrounding the elections. Furthermore, the shared situational knowledge between the speaker and the listeners and the inferences deducible from the samples analysed greatly contributed to making holistic meaning from the speech.

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## Appendix

FIRST INAUGURAL ADDRESS BY PRESIDENT BOLA AHMED TINUBU 29 MAY 2023  
THE NIGERIAN IDEAL

My Fellow Citizens,

I stand before you honoured to assume the sacred mandate you have given me. My love for this nation is abiding. My confidence in its people, unwavering. And my faith in God Almighty, absolute. I know that His hand shall provide the needed moral strength and clarity of purpose in those instances when we seem to have reached the limits of our human capacity.

This day is bold and majestic yet bright and full of spirit, as is our precious nation.



As a nation, we have long ago decided to march beyond the dimness of night into the open day of renewed national hope. The question we now ask ourselves is whether to remain faithful to the work inherent in building a better society or retreat into the shadows of our unmet potential.

For me, there is but one answer. We are too great a nation and too grounded as a people to rob ourselves of our finest destiny.

This nation's journey has been shaped by the prayers of millions, and the collective sacrifices of us all.

We have endured hardships that would have made other societies crumble.

Yet, we have shouldered the heavy burden to arrive at this SUBLIME moment where the prospect of a better future merges with our improved capacity to create that future.

To the surprise of many but not to ourselves, we have more firmly established this land as a democracy in both word and deed.

The peaceful transition from one government to another is now our political tradition. This handover symbolizes our trust in God, our enduring faith in representative governance and our belief in our ability to reshape this nation into the society it was always meant to be.

Here, permit me to say a few words to my predecessor, President Muhammadu Buhari. Mr President, you have been an honest, patriotic leader who has done his best for the nation you love. On a more personal note, you are a worthy partner and friend. May History be kind to you.

For many years, Nigeria's critics have trafficked the rumour that our nation will break apart, we perish.

Yet here we are. We have stumbled at times, but our resilience and diversity have kept us going.

Our burdens may make us bend at times, but they shall never break us.

Instead, we stand forth as Africa's most populous nation and as the best hope and strongest champion of the Black Race.

As citizens, we declare as one unified people devoted to one unified national cause, that as long as this world exists, NIGERIA SHALL EXIST.

Today, Fate and Destiny join together to place the torch of human progress in our very hands. We dare not let it slip.

We lift high this torch so that it might shine on every household and in every heart that calls itself Nigerian. We hold this beam aloft because it lights our path with compassion, brotherhood, and peace. May this great light never EXTINGUISH.

Our administration shall govern on your behalf but never rule over you. We shall consult and dialogue but never dictate. We shall reach out to all but never put down a single person for holding views contrary to our own.

We are here to further mend and heal this nation, not tear and injure it.

In this vein, may I offer a few comments regarding the election that brought us to this juncture. It was a hard fought contest. And it was also fairly won. Since the advent of the Fourth Republic, Nigeria has not held an election of better quality.

The outcome reflected the will of the people. However, my victory does not render me any more Nigerian than my opponents. Nor does it render them any less patriotic.

They shall forever be my fellow compatriots. And I will treat them as such. They represent important constituencies and concerns that wisdom dare not ignore.

They have taken their concerns to court. Seeking legal redress is their right and I fully defend their exercise of this right. This is the essence of the rule of law.

Over six decades ago, our founding fathers gave bravely of themselves to place Nigeria on the map as an independent nation.

We must never allow the labor of those who came before us to wither in vain but to blossom and bring forth a better reality.

Let us take the next great step in the journey they began and believed in.

Today, let us recommit our very selves to placing Nigeria in our hearts as the indispensable home for each and every one of us regardless of creed, ethnicity, or place of birth.

My supporters, I thank you. To those who voted otherwise, I extend my hand across the political divide. I ask you to grasp it in national affinity and brotherhood. For me, political coloration has faded away. All I see are Nigerians.

May we uphold those fitting and excellent notions as the new Nigerian ideal.

My fellow compatriots,

The Nigerian ideal which I speak of is more than just an improvement in economic and other statistics. These things are important, but they can never convey the fullness of our story.

Our mission is to improve our way of life in a manner that nurtures our humanity, encourages compassion toward one another, and duly rewards our collective effort to resolve the social ills that seek to divide us.

Our constitution and laws give us a nation on paper. We must work harder at bringing these noble documents to life by strengthening the bonds of economic collaboration, social cohesion, and cultural understanding. Let us develop a shared sense of fairness and equity.

The South must not only seek good for itself but must understand that its interests are served when good comes to the North. The North must see the South likewise.

Whether from the winding creeks of the Niger Delta, the vastness of the northern savannah, the boardrooms of Lagos, the bustling capital of Abuja, or the busy markets of Onitsha, you are all my people. As your president, I shall serve with prejudice toward none but compassion and amity towards all.

In the coming days and weeks, my team will publicly detail key aspects of our programme. Today, permit me to outline in broad terms a few initiatives that define our concept of progressive good governance in furtherance of the Nigerian ideal: The principles that will guide our administration are simple:

1. Nigeria will be impartially governed according to the constitution and the rule of law.
2. We shall defend the nation from terror and all forms of criminality that threaten the peace and stability of our country and our subregion.
3. We shall remodel our economy to bring about growth and development through job creation, food security and an end of extreme poverty.
4. In our administration, Women and youth will feature prominently.
5. Our government will continue to take proactive steps such as championing a credit culture to discourage corruption while strengthening the effectiveness and efficiency of the various anti-corruption agencies.

#### SECURITY

Security shall be the top priority of our administration because neither prosperity nor justice can prevail amidst insecurity and violence.

To effectively tackle this menace, we shall reform both our security DOCTRINE and its ARCHITECTURE.

We shall invest more in our security personnel, and this means more than an increase in number. We shall provide, better training, equipment, pay and firepower.

#### THE ECONOMY

On the economy, we target a higher GDP growth and to significantly reduce unemployment.

We intend to accomplish this by taking the following steps: First, budgetary reform stimulating the economy without engendering inflation will be instituted. Second, industrial policy will utilize the full range of fiscal measures to promote domestic manufacturing and lessen import dependency. Third, electricity will become more accessible and affordable to businesses and homes alike. Power generation should nearly double and transmission and distribution networks improved. We will encourage states to develop local sources as well.

I have a message for our investors, local and foreign: our government shall review all their complaints about multiple taxation and various anti-investment inhibitions. We shall ensure that investors and foreign businesses repatriate their hard earned dividends and profits home.

#### JOBS

My administration must create meaningful opportunities for our youth. We shall honour our campaign commitment of one million new jobs in the digital economy. Our government also shall work with the National Assembly to fashion an omnibus Jobs and Prosperity bill. This bill will give our administration the policy space to embark on labour-intensive infrastructural improvements, encourage light industry and provide improved social services for the poor, elderly and vulnerable.

#### Agriculture

Rural incomes shall be secured by commodity exchange boards guaranteeing minimal prices for certain crops and animal products. A nationwide programme for storage and other facilities to reduce spoilage and waste will be undertaken. Agricultural hubs will be created throughout the nation to increase production and engage in value-added processing. The livestock sector will be introduced to best modern practices and steps taken to minimize the perennial conflict over land and water resources in this sector. Through these actions, food shall be made more abundant yet less costly. Farmers shall earn more while the average Nigerian pays less.

#### INFRASTRUCTURE

We shall continue the efforts of the Buhari administration on infrastructure. Progress toward national networks of roads, rail and ports shall get priority attention.

#### FUEL SUBSIDY

We commend the decision of the outgoing administration in phasing out the petrol subsidy regime which has increasingly favoured the rich more than the poor. Subsidy can no longer justify its ever-increasing costs in the wake of drying resources. We shall instead re-channel the funds into better investment in public infrastructure, education, health care and jobs that will materially improve the lives of millions.

#### MONETARY POLICY

Monetary policy needs thorough housecleaning. The Central Bank must work towards a unified exchange rate. This will direct funds away from arbitrage into meaningful investment in the plant, equipment and jobs that power the real economy. Interest rates need to be reduced to increase investment and consumer purchasing in ways that sustain the economy at a higher level. Whatever merits it had in concept, the currency swap was too harshly applied by the CBN given the number of unbanked Nigerians. The policy shall be reviewed. In the meantime, my administration will treat both currencies as legal tender

#### FOREIGN POLICY

Given the world in which we reside, please permit a few comments regarding foreign policy. The crisis in Sudan and the turn from democracy by several nations in our immediate neighbourhood are of pressing concern. As such, my primary foreign policy objective must be the peace and stability of the West African subregion and the African continent. We shall

work with ECOWAS, the AU and willing partners in the international community to end extant conflicts and to resolve new ones.

As we contain threats to peace, we shall also retool our foreign policy to more actively lead the regional and continental quest for collective prosperity.

Conclusion

This is the proudest day of my life. But this day does not belong to me. It belongs to you, the people of Nigeria.

On this day, Nigeria affirms its rightful place among the world's great democracies. There, Nigeria shall reside forever.

The course of our past and the promise of the future have brought us to this exceptional moment.

In this spirit, I ask you to join me in making Nigeria a more perfect nation and democracy such that the Nigerian ideal becomes and forever remains the Nigerian reality. With full confidence in our ability, I declare that these things are within our proximate reach because my name is Bola Ahmed Tinubu, and I am the President of the Federal Republic of Nigeria.

May God bless you and May He bless our beloved land.

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## On Lexical Analysis of Dressing and Colour Terms In English And Okpameri

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### Abstract

*The success of learning a second language rests much on the ability of a language teacher to view his teaching in the learners' L<sub>2</sub> because of language in contact. Differences in dressing and colour terms in English and Okpameri could constitute problem to Okpameri users of English. Therefore, this study seeks to contrast dressing and colour terms in English and Okpameri so as to establish areas of differences. The study is predicated on Lado's Contrastive Analysis (1957) as the theoretical framework. Okpameri data were collected through interview and participatory observation method in natural settings. In the case of the English data, the English literature text and internet were consulted. The study revealed areas of similarities and differences in the dressing and colour term in English and Okpameri. In the case of male dressing terms, there is no translation equivalents for many of the dressing terms in the two languages examined. It is also observed that while English has eleven basic colour terms, Okpameri has three colour terms. This may constitute problem to Okpameri ESL users while using the English peripheral colour terms. Since lexes are culture-bound, and a good understanding of their lexical terms demands familiarity with the culture that produces them, this study concludes by recommending that Okpameri ESL users should be exposed to the culture of the two languages examined as this will enable them have background knowledge of the cultures that produce the two languages.*

**Keywords:** Translation, culture, language, English and Okpameri.

### 1.0 Introduction

The concept of dressing, and by implication clothing ranks second in the hierarchical order of human need Ojo (1996). It is a fact that food is essential to life, but then human-being cannot have a good life without clothing because, he cannot move about naked. The type of dress used at different context is usually influenced by culture. Hence, dressing occupies a prominent place in the culture of a people. This implies that dressing becomes a product of culture. The mode of dressing of a group of people usually gives an insight into their culture. This is why mode of dressing varies from culture to culture.

Also, the term "colour" is a product of culture. It is a universal phenomenon in all languages. However, its specification or distinction differs greatly from one culture to another, because different languages have different words for colour. (Farinde & Ogunsiji, 2010 p. 281). It could, therefore, be said that lexical items of a particular language are regarded as carriers of the culture that produces the language (Omolaiye, 2013).

The motivation for this paper is premised on the previous studies that revealed paucity knowledge on Okpameri lexicology. This implies that much efforts have not been intensified on contrasting dressing and colour terms in English and Okpameri. Investigating these two terms (dressing and colour) will, therefore, enable the researcher give his own scholarly contribution to the body of existing knowledge.

It is a fact that English and Okpameri are two different languages with different cultures. The co-existence of English and Okpameri in an Okpameri linguistic environment may pose difficulties to Okpameri bilinguals, while using the English dressing and colour terms in the L<sub>2</sub> context. Contrasting dressing and colour terms in English and Okpameri will reveal areas of similarities and differences of the two languages. The difficulties identified may serve as an

instrument that can be used by language teachers to design their teaching materials that will be tailored towards achieving the specific set objectives while teaching the English dressing and colour terms in L<sub>2</sub> context.

Since this study seeks to beam its searchlight on dressing and colour terms, it is, therefore, important to briefly give some background information on Okpameri. Elugbe (1989) sees Okpameri as belonging to Edoid language family. He claims that, all the Edoid languages that have genetic resemblance, must have descended from a common proto-language as it were, and of which had later emerged as a distinct language over a long period of time. Ekharo et al (2007) corroborates this when they see Okpameri belonging to North-Western sub-family Edoid which had retained its language and speak a fairly accented variety of Yoruba as the Okpameri natives' L<sub>1</sub> because of common boundary shared with Yoruba speech communities.

The linguistic affinity among the Okpameri communities is one of the greatest evidences of their oneness as a people, and this has explained why the word "Okpameri" simply means "we are one". Okpameri, as a linguistic entity is in Akoko-Edo Local Government Area of Edo State, Nigeria. It has twenty communities (Omolaiye, 2013, 2016, 2017, Farinde and Omolaiye 2020, 2021, Ojo and Omolaiye, 2020 etc.). Okpameri is a language widely spoken in the local government. The natives are predominantly consistent farmers. A good number of the adult female population are gari producers. Okpameri practises religious syncretism (i.e the fusion of diverse religious beliefs and practices). However, two major religions (Christian and traditional religions) dominate Okpameri communities. In a nutshell, Okpameri holds its custom and tradition in high esteem.

## 2.0 Conceptual Literature Review

Since this study has bearing on culture. It is, therefore, paramount to briefly review the notion of language as it relates to culture. Also, it is essential to examine some concepts related to this study as they will serve as theoretical base of discussion.

**2.1 Language and Culture:** Language and culture are integrated in language use, particularly in the area of lexical items. In other words, language and culture are interconnected in that, the two are interdependent of each other. Adegbite and Akindele (2015) view language as being connected to culture in three ways: as "aspect of culture", "instrument of thought", and "cultural expression". In the same spirit, Lyons (1968) sees culture as an instrument used to regulate language use in a speech community. He also submits that language determines our view of reality. Greenberg (1978) corroborates this when he views language as a prerequisite for the accumulation and transmission of the other cultural traits. To further expound the notion of language and culture, Edward Sapir and Benjamin Lee Whorf, explore the relationship in language thought and culture. Their focus is on the effect of language on society as they claim that a speaker's naïve language sets up a series of categories which act as a kind of grid through which he (the speaker) perceives the world and these contain the way in which he categorizes and conceptualizes different phenomena (Farinde & Ojo, 2005). In like manner, Ojo (1996) summarizes the thrusts of Sapir-Whorf Hypothesis. Thus:

- i. human members constrain language;
- ii. human conceptualization through language;
- iii. difference in human language systematization, and
- iv. human ideas built on the dictates of language structure.

The thrusts above have revealed that language does not stand apart or run parallel to the direct experience but completely interpenetrates it. In a stronger sense of this hypothesis, each



person might not simply see what is really out there or think, imagine or remember, except through the structures of his language. For instance, English has numerous names given to colour type, this is not prominent in Okpameri. As a result, Okpameri users of English may be confronted with the problem of translation.

Leherer (1974) citing Gleason (1962) submits that the American Structuralists Influenced by Bloomfield shown the study of the lexicon, treated the vocabulary as more or less unstructured or at best very loosely structured. This must have also influenced the apathetical stance of the early grammarians to the lexicon which is regarded as a part of grammar and hence does not deserve much attention. Snook (1971) opines that words of a language can be classified into sets which are related to conceptual fields with semantic space. Therefore, the simiological comparison of L<sub>1</sub> and L<sub>2</sub> lexical items is the key to the study of contrastive lexicology in contrastive analysis. Through this cross-linguistic comparison, the content and meaning of words of both L<sub>1</sub> and L<sub>2</sub> are sought and structured. It is, therefore, the task of contrastive lexicology to compare linguistic accounts stated within the same lexicological framework of the lexical competence possessed by a speaker of the two languages in question.

**2.2 Bilingualism:** This concept is related to this study because bilingualism occasions contrastive study. It is a sociolinguistic term that describes the co-existence of two different languages in a speech community (Farinde & Omolaiye, 2020 p. 439).

Adegbite and Akindele (2005) view “bilingualism” as the use of two different languages either by an individual or a speech community. This implies that bilingualism gives rooms for an individual or a speech community to acquire two distinct languages. However, such an individual could be deficient in either of the two languages. The resultant effect is usually noticeable in the utterances of the bilingual while using the target language. In this case, linguistic interference has taken place. Linguistic interference refers to those instances of deviation from the norms of either language that occurs in the speech of a language user as a result of familiarity with more than one language. This is why Weinreich (1953) describes Linguistic Interference as the rearrangement of patterns that result from the introduction of foreign elements into the more highly-structured domains of language. It is, therefore, important to carry out a contrastive study where two languages co-exist so as to establish the differences in the two languages under study. This will enable an analysis predict the likely problem area(s) for the L<sub>1</sub> while using the L<sub>2</sub> structures or lexical items. Therefore, it is not out of point to submit that Okpameri ESL may likely face with the problems of learning the English dressing and colour terms.

### 2.3 Theoretical Framework

This study is anchored on Contrastive Analysis, because it aims at comparing and contrasting features of two languages (as in the case of English and Okpameri). Contrastive linguists like Di Pioto (1971) and James (1980) report that modern contrastive linguistics began with Lado's linguistics Across Culture in 1957. Lado's work is built on earlier works of Weinreich (1953) on the linguistic integration of immigrants in the United States of America (Ojo, 1996, Omolaiye, 2013).

Contrastive Analysis (CA) has been variously defined by different scholars. James (1980, p.3) sees contrastive analysis as a linguistic enterprise aimed at producing inverted (i.e contrastive) two-valued typologies. This is why Josiah (2001) describes CA as a culture of contrasting two different languages. Valdman (1966) summarizes the role of CA to be the comparison of equivalent portions of two languages for the purpose of isolating the probable problems that speakers of one



language will have in acquiring the other (as cited in Josiah and Udoudom, 2012, p. 73). This implies that CA is concerned with a pair of language which is founded on the assumption that languages can be compared. Rutledge Encyclopedia of Language Teaching (1990, p. 141) classifies CA into theoretical and applied. Theoretical CA is the production of extensive account of differences and similarities between the languages being contrasted while applied CA, on the other hand, is the reliable prediction of the learners' difficulties (James, 1980, pp. 181-187). Udondata (1993) further classifies CA as a branch of linguistic study that uses empirical and synchronic methods in contrasting two or more language structures (Gass & Selinke, 2007).

Contrastive Analysis (CA), like Error Analysis and Translation Theory, is a form of interlingual study in which two languages are involved. This implies that contrastive analysis deals with issues that arise in the process of learning a second language after the bases of the first language ( $L^1$ ) have been acquired. The preoccupation of contrastive linguistics in its comparison of languages is to provide methods of language teaching. Thus, features of language revealed in CA may suggest modification and will certainly be further modified in the light of future experiences, thereby enhancing final grading of learners' difficulties.

Quite a number of linguists like Bardjowidjojo (1972), Williams (1972), Sander (1976), Banjo (2004) etc., have expanded the scope of CA and experimented it on comparative study of two languages using contrastive analysis as a tool to investigate the differences and similarities in the two languages being contrasted. The major thrust of CA, therefore, is to do a descriptive study individually of the two languages concerned and subsequently juxtapose them for areas of differences and similarities. This enables a contrastive analyst to predict difficulties and perhaps postulate a hierarchy of difficulties that are based on the assumption that some problems are likely to constitute more difficulties (Igboanusi, 2000 p. 171). The observed differences will help in enhancing teaching methodology that will serve as a tool in solving learning problem.

The choice of this theory is informed by its descriptive nature which makes it suitable for analysis. What has endeared this theory is that it satisfies the evaluation criteria. These criteria suffice "observational", "descriptive" and "explanatory" adequacies. In terms of the observational adequacy, CA rely heavily on observations from the spoken and written forms of a language. The theory applies a process of data verification to update and standardize its data. With this, what the native speaker rejects is not likely to be used in their analysis.

On the explanatory adequacy, the theory have inbuilt mechanism of accounting for whatever construction any user of a language utters or writes. In essence, the "suitability" and "explicitness" of contrasting two languages inform the adoption of CA for this study.

CA hypothesis claims that the major barrier to second language acquisition is the interference of the first language system with the second language system in that, a scientific structural analysis of the two languages in question would yield a taxonomy of linguistic contrasts between them which in turn would enable linguists and language teachers predict the difficulties a teacher would encounter. Lado (1957, p. 267) claims that where the patterns are similar in the two languages being compared, learners of the Target Language (TL) would find language relatively easy because the "inputs" they are now exposed to are not new to them. On the contrary, where the language patterns of the TL and the Mother Tongue (MT) differ, the learning of the TL would relatively be difficult. The difficulties predicted cannot be properly taken care of without recourse to Error Analysis (EA) since error analysis deals with the actual errors committed by second language learners. It is, not out of point to state that CA and EA are related in that no contrastivist has ever really predicted solely on the basis of the CA, but has to rely on his or teachers' knowledge of errors already committed. This is why James (1980) claims that CA is prognostic while EA is

diagnostic. This implies that CA and EA are essential as their approaches to second language learning account for L<sub>2</sub> learning problems.

### 3.0 Method of Data Collection

Two methods were adopted in collecting data: interview and researcher’s participatory observation methods. Okpameri natives are the population of the study, while the target population are the Okpameri users of English as a second language. Okpameri comprises twenty communities. Data were gathered from ten communities in Okpameri linguistic environment. The rationale behind the ten communities selected was to have 50% coverage of communities that make up Okpameri. In order to have a manageable sample, two informants from each of the communities selected were requested to translate some of the self-structured dressing and colour terms in English to Okpameri. The informants were also requested to translate some of the self-structured dressing and colour terms in Okpameri to English.

The data rendered orally were translated in written form. Lexical borrowing was noticed in the translations. For instance, there are some Yoruba terms that are lexicalized in the Okpameri linguistic system. Oral tradition has it that Okpameri left Ile-Ife a part of the convoy of an Ife prince who was sent by the Ooni to rule Benin Okpameri remained in Ife for several generations until the edicts of the successive kings became unbearable. While in Ile-Ife, Okpameri must have learnt the culture and tradition of the Ife natives. This could be attributed to the lexical borrowing from Yoruba to Okpameri linguistic system.

The informants (comprising males and females) selected are between the age bracket of 40 and 70 years. The rationale behind the age bracket is hinged on the conviction that people that age bracket must have attained some levels of cultural understanding. The intuitive knowledge of the researcher on Okpameri dressing and colour terms really enhanced participatory observations.

#### Data Analysis

Dressing and colour terms are characterized by cultural features because they are products of culture. For instance, the mode of dressing of a group of people would definitely give an insight into their culture. This explains why mode of dressing varies from culture to culture. In view of this, and for the purpose of clarity of data presentation, dressing terms are classified under male and female dressing and colour terms are also classified as primary and secondary colours. Ibillo, being one of the variants of the Okpameri dialects was adopted for Okpameri data analysis. The rationale behind the adoption is based on the fact that Ibillo is the central community of Okpameri. Presentation of data is done by placing them side by side in tables, and then juxtapose them so as to reveal their areas of similarities and differences. The mark “x” is used to signify the lexical item not present in the lexicon of either of the two languages compared.

#### A. Dressing Terms

The English dressing terms are numerous. These are “suit”, “shirt”, “trousers”, “tie”, “tuxedo”, “dinner jacket”, “pyjamas”, “fez cap”, “hat”, etc. Similarly, the Okpameri dressing terms are numerous. Some of them are “agbada”, (a flowing gown) ivbuvba (blouse), acha (cloth), idasiki (an armless piece of clothing used by males) eganasi (a pair of three quarter baggy trousers) etc. The data are presented below:

**Table 1: Male Dressing Terms**

English	Okpameri
Suit	X

Shirt	X
Trousers	X
Tuxedo	X
Dinner jacket	X
Pyjamas	X
Fez cap	X
Hat	X
Belt	X
Boxers	X
Pants	X
Singlet	X
X	Agbada (a complete flowing gown)
X	Ivbuvba (blouse)
X	Idasiki (an armless piece of clothing)
X	Eganasi (a pair of three quarter baggy trousers)
X	Igbariye (an armless piece of clothing that is not as wide in size as a complete flowing gown)
X	Odikpo (a red cap)
X	Ewhuaeochok (a kind of cap that has sleeves)
X	Ewhuavkala (a traditional women hat)

**Table 2: Female Dressing Terms**

English	Okpameri
Blouse	Ivbuvba
Shirt	X
Hat	X
Gown	X
Pyjamas	X
Man's coat	X
Scarf	Igele
Petti coat	X
Pants	X
Leggings	X
Brassiere	X
Skirt	Uvburuku
X	Acha (wrapper)
X	Iboru (a small piece of cloth that is usually put on shoulders by women).

**Contrastive Statements**

The data above shows a partial contrast between Okpameri and English dressing terms. In other words, there are no translation equivalents for many of the dressing terms in the two

languages being compared. The reason is obviously cultural because English and Okpameri belong to different climatic regions while English belong to temperate region, Okpameri belong to tropical region. For instance, the suit in English represents the dress for a special or official occasion. This obviously reflects the English culture. In the Okpameri culture, such a dress for a special occasion like burial ceremony, traditional marriage, naming ceremony and so on is usually agbada (a complete flowing gown). The same thing can be said of all the other dressing terms in both languages. The world in which human beings live is broadly similar and some aspects of it can be perceived similarly by individuals, irrespective of linguistic differences. Otherwise, it would be impossible to translate one language to another. However, there are some terms that cannot be translated from one language to another. For instance, dressing terms like “suit”, “tuxedo”, “dinner jacket”, “pyjamas” and “mink coat” in English cannot be translated to Okpameri language. It could, therefore, be said that the impossibility of total translation shows that perception is relative to some extent.

In the real sense of it, lexemes such as cloth, blouse, scarf, skirt etc. in the English culture are quite different from the Okpameri society in terms of their shapes and textures. For instance, only women wear blouses in the English culture. However, both men and women wear blouses in the Okpameri society, but the shape and size of men’s and women’s blouses are different. While a man’s blouse is wide and has two side pockets, the woman’s blouse is short and it does not have pocket. The question is that, are the Okpameri blouses really blouses?. In terms of the position blouses are placed on the body, they could be referred to as blouses. They are short garments like skirts worn on the body. The blouses cover from the shoulders to the waist of the body. However, when one looks at the shape and the size of the Okpameri blouse, one will say that they are not really blouses in the light of the English Culture.

Since dressing is part of the culture of a group of people, its lexical terms would definitely be the carriers of their cultures and their meanings can only be best appreciated when they are situated to the Cultures that produce them.

## B Colour terms

As earlier stated, Colour is a universal phenomenon in all languages. However, the natural division of colour spectrum differs from one language to the other because, different languages have different words for colour. Berlin and Kay (1969) identify eleven English Colour differentiations which include “white”, “red”, “yellow”, “blue”, “brown”, “pink”, “orange”, “purple”, “green” and “grey”. The peripheral ones according to Fillmore and Rapoport (1974, p, 43) are “beige”, “bronze”, “Charthouse”, “Crimson”, “gold”, “vbery”, “magnetta”, “mustard”, “olive”, “pink”, “rust”, “Scalet”, “tan” and “Turquoise” Okpameri has just three basic colour terms. These are chichi (black), vhola (white) and mhemhe (red). This implies that Okpameri views colours in terms of whiteness, redness and blackness or darkness. The data are presented as follows:

**Table 3: basic colour terms**

English	Okpameri
Black	Chichi
Red	Mhemhe
White	Vhola
Green	Igiri
Brown	Iburanu
Orange	X

Yellow	Iyelo
Blue	Ivbulu
Purple	Ipopu
Pink	Ipiki
Grey	X

**Table 4: peripheral Colour terms**

English	Okpameri
Beige	X
Bronze	X
Charthouse	X
Crimson	X
Gold	X
Ivory	X
Magnetta	X
Mustand	X
Olive	X
Rust	X
Scalet	X
Tan	X
Turquoise	X

### Contrastive Statement

In table (2), it is observed that Okpameri has three basic Colour terms. These are Chichi (black) Vhola (white) and mhemhe (red). Others like iyelo (yellow), igirini (green), Ivbulu (blue) etc. become colour terms in Okpameri lexicon because they are lexicalized from English to the linguistic system of Okpameri. In English has eleven Colour terms, it implies that Okpameri is deficient of eight Colours. Therefore, the three basic Colour terms and the lexicalized ones in Okpameri encapsulate the basic and the peripheral ones in English. For instance, Vhola (white) is used to mean English Colours like “white”, “Cream”, “brown” and “grey”. Chichi (black) will encapsulate “purple”, “black”, “ten” white mhemhe (red) will capture “red”, “brown”, “Scarlet”, “rust”, “Crimson”, “orange” etc.

It could, therefore, be said that the Colours, especially the peripheral Colours that are lacking in Okpameri may pose problem for the okpameri users of English. This is because the peripheral Colour terms in English will not be easily locatable in the lexicon of Okpameri users of English as a second languages.

The use of colour is very significant in languages like English and Okpameri. However, not all colours identified in English that are present in the Okpameri lexicon. Also, some colours that are more obviously familiar in Okpameri Culture like the colours of plants, objects, fruits etc. are lexicalized from English to Okpameri linguistic system. In a nutshell, colour terms is culture bound.

### Findings11

Having examined dressing and colour terms in English and Okpameri, it is thus, predicted that an Okpameri user of English may encounter some difficulties in learning the English dressing terms and expressing the Okpameri dressing terms in English language. Since dressing is an element of culture of a group of people, its lexical items would definitely be the carriers of their



cultures and their meanings can only be best appreciated when they are situated in the cultures that produce them. In the case of male dressing terms, there is no translation equivalents for many of the dressing terms between English and Okpameri languages. This could be attributed to differences in the cultures of English and Okpameri.

It is also observed in the study of colour terms that while English has eleven basic colour terms, Okpameri has only three (vhola, mhemhe and chichi). The colours that are lacking in the Okpameri language may pose problems to Okpameri users of English as a second language. In the same vein, it will be difficult to use the three basic colour terms found in Okpameri to encapsulate all other colour terms in English. It must also be added that while English has peripheral colour terms, Okpameri has none. This may constitute problem to Okpameri ESL users while using the English peripheral colour terms.

Lexical analysis in English and Okpameri has revealed the similarities and differences of dressing and colour terms of the two languages examined. Okpameri users of the English dressing and colour terms will find it relatively easy while using some of the English terms, because the terms are similar in the two languages. However, Okpameri speaker of English will relatively find it difficult to use the English peripheral colour terms because the terms are absent in the lexicon of Okpameri linguistic system. This is why Lado (1957, p. 26) submits that where the language patterns are similar in the two languages being compared, learners of the target language would find language relatively easy. However, where the language patterns of the TL (Target Language) and MT (Mother Language) differ, the learning of the TL would be relatively difficult.

### **3.1 Recommendations for pedagogy**

The following are, therefore recommended:

- (i) The Okpameri users of English should be exposed to the Culture of the two languages examined as this will enable them have the background knowledge of the Cultures that produce the two language. This will enable the learners see the similarities and differences that exist in English and Okpameri dressing and colour terms.
- (ii) The literature component of the English and Okpameri language teaching programme should be emphasized because literature is language in use.
- (iii) Quality and adequate teaching aids like textbooks and a conducive learning environment should be provided.
- (iv) The English language Curriculum at every level of Education should be made functional and dynamic.

### **4.0 Conclusion**

This study has revealed the cultural features of dressing and colour terms in English and Okpameri. This signifies variations in the way different language communities are caused by their languages to engage with the world in the distinguish perceptive manner. As revealed in the data analysis, dressing and colour terms are more Culture-bound, and a good understanding of them demands familiarity with the Culture that produces them. This implies that language and Culture are interrelated in language use. Since dressing and colour terms are Culture-bound, the meaning of their lexical items can be appreciated when they are situated in the Cultures that produce them.

Lexicalization of some of the English terms into the Okpameri linguistic systems has revealed the features of “linguistic borrowing. The vocabularies of different languages in certain fields are determined by the cultures that own them, because language is an integral part of its Culture. So, Culture and language are intertwined and bound together with a strong cord that cannot



be separated. Therefore, this study recommends that language teachers (Since the pedagogical purpose of this study cannot be ignored) are to come up with practical demonstration of the lexical items that may likely constitute problems to Okpameri ELS users of the English dressing and colour terms.

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## **A study of Hausa Loanwords in Bole Language**

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### **Abstract:**

*While the age-long interaction between Hausa and Bole in Nigeria has mutual benefit to both languages, it is obvious that the latter benefits more than its counterpart. An important proof to this is the relatively large number of Hausa words that have found their way into Bole language. Therefore, this work attempts to study the Hausa loanwords in Bole language. Qualitative approach and intuition method have been adopted in the investigation. The study reveals that: most of the loanwords are found from farming, religion, culture, business, titles, science and technology, personal names, etc. Finally, the study recommends more linguistics research to find out whether the languages have reached a stage of mutual intelligibility.*

**Keywords:** Hausa, Bole, Dialect, Loanword, Language, and Sociolinguistics.

### **1.0 Introduction**

Multilingualism is invariably, a linguistic reality in the African continent. Language contact remained a food of development in linguistics studies. This phenomenon is common within African region due to ethnic diversity and contact. Thus often through languages which lead to languages borrowing. Therefore, this subjected the theme of elaboration and discussion in this context. Hausa language being foreign (Sani 2000). Language is among indigenous languages of Gombe state, particularly Gombe and Kwami settlements, and it plays a linguistics role while in contact with Bole language (the first indigenous language in the town).<sup>16</sup> In addition, long term contact and mutual understanding, between the diverse groups opened a door of Hausa vocabularies into Bole lexical items. However, the strength of Hausa language in Northern part of Nigeria has become a threat and a linguistic issue among multiethnic groups in the zone. Borrowing aspect of linguistics items among two Chadic languages (Bole and Hausa) is the focus of this research. Amfani (2001), works on language endangerment and language shift in western zone, is one of the motivating researches to this work.

### **1.1 Background of the study**

The study investigated the level of loanword and linguistics play between Hausa and Bole languages in the presence state which is situated in the northern part of Nigeria boarder with Bauchi from west, Borno from east, Adamawa and Taraba from south, Yobe from north. It covers a land mass area of about 20.26km with most of the people coming from the Fulani tribe. Gombe State is endowed with natural resources such as uranium, gypsum and limestone. There are 21 languages spoken in Gombe State thereby making it multilingual, multiethnic and multicultural state. Here which include Fulani, Hausa, Tangale, Bole, Waja and the others Sani (2000).<sup>17</sup> Most of its citizens engage in business, farming, blacksmithing and seeking for religious knowledge. The major link between Hausa and Bole people is business and religion in the state.

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<sup>16</sup>. Abba (2000)

<sup>17</sup>. ibid

## 1.2 Brief history of Bole

Bole is a language spoken in Yobe and Gombe states of northeastern Nigeria. About 250-300,000 people speak Bole, making it among the largest languages in the region, perhaps surpassed only by its linguistic cousin Hausa, the dominant language of all northern Nigeria and the sub-Saharan language with the most native speakers, and Kanuri, the historically dominant language of northeastern Nigeria over the past few centuries Sani (2000). Bole is a member of the Chadic Language family. Along with Hausa, Bole is a member of the West Branch of Chadic, but Bole and Hausa are not particularly closely related. The languages share a number of typological features (similar consonant inventories, a two-tone system with down drift, grammatical gender though this has nearly disappeared as an active system in Bole, and similarities in sentence and phrasal word order), but they probably do not share more than 30% cognates in basic vocabulary.

The Bole people have played a prominent role in the pre-colonial, colonial, and post-independence periods of Nigeria. The emir of Fika (MoiPikka), the paramount figure in the traditional Bole ruling hierarchy has for a long period, occupied one of the preeminent traditional royal positions of northern Nigeria. Many individuals from the Bole community have risen to prominent positions in Nigerian politics, commerce, education, and media Gimba 2009).

The source of the name "**BOLE**" is uncertain. This is not the term the people use for themselves or their language. One suggestion is that the term comes from the Bole phrase, "**Bo le?**", which in Bole could mean either "Why?" (literally, "Because of what?") or "What language?" (literally, "Mouth-of what?")--the word **bo** can mean either 'because' or 'mouth' and **le** means 'what?'. It is not uncommon for a people or their language to get their "mainstream" name from a phrase that recurs in the language and that non-speakers hear and apply as an ethnic name without having any idea what it means. For example, Kanakuru is the widely used name for a group in northeastern Nigeria who call themselves "Dera". "Kanakuru" in Dera means, "Good morning"! The table below shows the name of the Bole people and their language in Bole as well as Hausa and Kanuri, the dominant regional languages. As the table shows, both Hausa and Kanuri base their terms on the mysterious "Bole" root Gimba (2009)

	<b>Bole</b>	<b>Hausa</b>	<b>Kanuri</b>
<b>People</b>	<b>an Pikka</b> (m), <b>anipikka</b> (f) <b>animPikka=biyaPikka</b> (pl) 'one(s) of Fika	<b>Bobole</b> (m), <b>Baboliya</b> (f)  <b>Bolawa</b> (pl)	<b>Bolea</b>
<b>Language</b>	<b>boPikka</b> 'mouth/language [of]Fika'	<b>Bolanci</b>	<b>Bolea</b>

Adopted from Gimba and others 2009

## 1.3 Brief history of Hausa

**Hausa**/'haʊsə/ (*Yaren Hausa* or *Harshen Hausa*) is the Chadic language (a branch of the Afroasiatic language family) with the largest number of speakers, spoken as a first language by more than 70 million people, and as a second language by another 40 to 50 million or more. Originally the language of the Hausa people stretching across southern Niger and northern Nigeria, it has developed into a lingua franca across much of western Africa for purposes of trade. In the

20th and 21st centuries, it has become more commonly published in print and online as cited in Garko (2018).

#### 1.4 Language contact

According to Somasundara and Adamu (2012), Globalization - facilitated by science and technology- has made it not only possible but compulsory for speakers of different languages to interact with one another.

Almost all of the science and technology's words "Hausanised" from English and utilized by Hausa speakers are found to be used by Bole natives without any linguistics modification. Consider the following examples;

	English	Hausa	Bole	
(1)	a. Computer	komfuta	komfuta	} positive transfer
	b. Engine	inji	inji	
	c. Machine	mashin	mashin	
	d. Professor	farfesa	farfesa	
	e. Engineer	injiniya	injiniya	

As evident from the above examples, nothing hinders the acquisition of the Hausa structures by Bole people and it in return results in positive transfer. Construction of borrowing words in Hausa contains Hausa style of writing.

The relaxification process which is a system of partial modification of word can be seen as in *komfuta* (computer), *injin* (engine), *mashin* (machine), *farfesa* (professor), *inginiya* (engineer), whatever form released in **Hausa** is moved to **Bole** with no modification. All these modern English technological terms are adopted in Hausa and Bole because they are absent in former languages though they currently used due to globalization.

##### 1.4.1 Multilingual and Language shift

Degree of Nigerian society is found numerous individual who speak more than one Nigerian language often fluently. Advanced of weakness in native languages, has become linguistics issues and concern across the country.<sup>18</sup>

Garko (2013) clarify "when 'minor' or 'minority' languages are in contact and in competition with 'big' or 'majority' language of wider communication, language shift invariably takes place no matter the degree of language loyalty exhibited. First, there is asymmetrical bilingualism, the precondition for language shift. This is more where the predator or dominant language is the language of mass communication and education".

Majority of Bole children are no longer competent in their mother tongue because they often reply in Hausa when spoken to them in Bole language. Consider the following examples;

<sup>18</sup>. kabiru Musa. A sociolinguistics study of Ikaan: An endangered language in Akoko local government area of Edo state. M.A. Thesis 2013

	<b>Bole</b>	<b>Hausa</b>	<b>Gloss</b>
(2)	a. Bono lafiya	mutanen gida lafiya	house is fine
	b. Godo lafiya/sosai	lafiya qalau	everything is fine
	c. Bono lafiya qalau	mutanen gida suna lafiya	house is absolutely fine
	d. Bishishibikeke iya zumunci	sa da zumunci	visitation
	e. Lokacie lawol	zamanin da (lokaci)	past generation

When observed curiously, whenever Bole speakers are speaking, you should discover more than half of the sentences are in Hausa. In example (1) “bono lafiya” is used as greeting by Bole speakers. They retain using the borrowed word “lafiya” from Hausa because of language interference<sup>19</sup>. Now a day, it is difficult between Bole speakers to greet each other’s in Bole language without court-mixing with Hausa lexical. Same phenomenon could be applied to other examples above.

Bole language in this blowing air is progressively registering fewer numbers of speakers. As recorded to Fulfulde native speakers in Gombe town<sup>20</sup>. This ugly development is noticeable across the length and breadth of Gombe but most prevalent in the Kwami local government and Gombe town. So there is a language shift and the absence of intergenerational transfer among the Bole in favor of Hausa. Prejudice

### 1.5 Religious Word

Religion plays a vital role in harmonising diverse ethnics group for sole faith, believe and practice. Most of the time, religious lexicon in the source language are moved to language in contact without modification or elaboration. Nevertheless, if language in contact has advanced in reading and writing, it may affect lexical items of the source language in some certain positions, either phonologically or morphologically because of the complexity of the mother tongue. Such kind of linguistic issue is common among Arabic and Hausa languages. Bole in other hand has adopted most of the religion lexical items of Hausa writing system because of regional influence of Hausa language in the region.

Note:

Positive transfer implies partial changes to the lexical items in the process. While negative transfer on the other hand suggests major changes inflicted to the lexical items loadword.

Consider the following examples;

	<b>Arabic</b>	<b>Hausa</b>	<b>Bole</b>	<b>Gloss</b>	
(3)	a. Al-qalam	Alqalami	Alqalami	Pen	} positive transfer
	b. Allahu	Allah	Alla	God	
	c. Allaihu	Allo	Allo	Board	

<sup>19</sup>. Interview with Umar HasanKwami at his House in Barunde, Gombe. On 2<sup>nd</sup> November, 2017.

<sup>20</sup>. Interview with AlhajiUsmanGarko at his house Pantami road Gombe on 7<sup>th</sup> October, 2016.



d. Alwuthu’u	Alwala	wolo/alwala	Ablution	} negative transfer
e. Assalatu	Salla	innenari/salla	Prayer	

It can be observe that the Bole speakers achieve seventy and beyond percent proficiency in Hausa lexical as tersely observed above.

### 1.6 Days of the week

The Bole language used Hausa’s names of the days in their daily affairs. Hausa people have already “Hausanised” names of days borrowed from Arabic language. The Hausa pattern of day’s pronunciations and writing system has been adopted by Bole speakers even though it was observed positive and negative transfer among the Bole people, as can be seen in the following:

	Hausa	Bole	English	
(4)	a. Asabar	subdue-asabar	Saturday	} negative transfer
	b. Lahadi	ladi-lahadi	Sunday	
	c. Litinin	litirin/litinin	Monday	
	d. Talata	talaki/ talata	Tuesday	} positive transfer
	e. Laraba	laraba	Wednesday	
	f. Alhamis	alhamis	Thursday	} negative transfer
	g. Jumma’a	juma/ jumma’a	Friday	

### 1.7 Conclusion

Language of interaction between teachers and students at primary and secondary schools is either English or Hausa in Kwami town. Bole language is partially used as a medium of communication in public places such as mosques and schools rather it is partially used at homes and in the local markets of Bole in Kwami. But Hausa is recognized and used as lingua franca in Bole town (Kwami). Best on the research findings, Bole language is in linguistics danger, it’s may likely become extinct in Kwami specifically and Gombe State in general.

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**2.0 INTERVIEWEES**

S/N	NAMES	AGE	TIME	TRIBE	PLACE
1.	AishatuAbubakar	25	4:30am	Bole	Nafaxa
2.	Walida Muhammad	23	11:25am	Bole	Gaxan
3.	AbubakarAbdullahi	35	4:33pm	Bole	Gombe
4.	Muhammad Modu	51	2:00pm	Bole	Kwami
5.	AliyuAbdullahi	33	10:20pm	Bole	Gombe
6.	Haruna Umar	37	11:30am	Bole	Kwami
7.	Ramatu Hassan	47	2:00pm	Bole	Bojuxe
8.	Ahmad Bojude	42	5:35pm	Bole	Checheniya
<b>INFORMANT</b>					
1.	Umar Hasan Kwami	33		Bole	Gombe

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**SECTION 2: LITERATURE  
(ADABI)**

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**Awon Baka a Wakokin Amada a Fadar Kano**  
MAIJIDDA AHMAD SHU'AIBU  
*Jami'ar Ilimi Ta Sa'adatu Rimi, Kumbotso, Kano*

**Tsakure**

*Awon baka shi ne yadda ake shirya waƙa a cikin zubin ɗiya da dabarun karin murya. Haka kuma za a iya bayyana awon baka a matsayin wata muhimmiyar dabara da makadan baka suke amfani da ita domin zuba diyan wakokinsu. A bangare ɗaya kuma za a duba zubin layuka da yawan diyan waƙa da tsarin rerawa da amsa amo da kuma sauran abubuwa (Gusau, 2003: 32). A wannan takarda za a yi bayanin awon baka na zabiyoƙin Amadan nan na fadar Kano tun daga wadda aka fara naɗawa, har zuwa zabiƙar wannan lokacin. An samar da bayanansu ta fuskar tattalinmawa. Takardar ta fito da yanayin yadda suke awon baka yake a cikin wasu wakokinsu.*

**1. Gabatarwa**

A wannan takarda za a yi bayanin zabiyoƙin Amadan nan na fadar Kano tun daga wadda aka fara naɗawa, har zuwa ta wannan lokacin. Waɗannan zabiyoƙi da wannan takarda zai yi magana a kansu sun haɗa da Hajiya Aishatu Dabijino (Mowa) da Hajiya Maimuna Daneji da Hajiya Tabawa Tudun Wazirci da Hajiya Yalwa da kuma Hajiya Mari Sankira. A wannan aiki za a duba salon sarrafa harshe a wakokinsu.

**1.1 Awon Baka na Wakokin Amada**

Awon baka shi ne yadda ake shirya waƙa a cikin zubin ɗiya da dabarun karin murya. A bangare ɗaya kuma za a duba zubin layuka da yawan diyan waƙa da tsarin rerawa da amsa amo da kuma sauran abubuwa (Gusau, 2003: 32). A farkashin awon baka za a iya duba abubuwa masu zuwa kamar haka: Yawan Layuka a Da, Zubin Diyan Waƙa, Tsarin Rerawa, Tsarin ɗan Waƙa, Takidi da Diyan Waƙa, da kuma Amsa Amon Mari.

**1.2 Yawan Layuka a Da**

Gusau (2003: 32) ya bayyana cewa makadan baka suna da walwala ta musamman dangane da layukan diyan wakokinsu. A wajen shirya sadarua da ba ruwan makadin baka da kayyade yawansu ta yadda za a tsara waƙa mai ɗiya da layukan biyu-biyu ko uku-uku ko makamantansu. Haka layukan ba su dauka yanayi mai ɗaya a tsarin diyan waƙa na Hausa.

Ta hasken wannan bayani za a iya fito da yawan layukan da zabiyoƙin Amadar suke tsara wakokinsu. Misali a cikin wakokin nasu da aka nazarta, akwai waƙar Zabiya Yalwa Daneji ta *Dare Alherin Allah*.

Waƙar tana da ɗiya talatin da biyar. ɗan waƙa na ɗaya zuwa na sha ɗaya layuka ɗai-ɗai ne amma daga na sha ɗaya zuwa na sha biyu layuka huɗu-huɗu ne. Na sha uku yana da layuka biyu, na sha huɗu kuma yana da layuka uku. Ta la'akari da waɗannan misalai, za a ga layuka a ɗan waƙar baka ba shi da adadi, ko nawa za a iya samu. Haka abin yake a diyar waƙar zabiyoƙin gaba ɗaya.

**1.3 Zubin Diyan Waƙa**

Gusau (2003: 32) ya bayyana cewa ta fuskar zubin diyan waƙa, mai nazari zai kula da yadda makadi yake kulla carbin tunaninsa da kuma yadda yake saƙa kalmomin da kananan saƙonni a cikin jimloli na ɗiya. Za a lura ko zubin diyan ya kunshi saƙar zana ko kuwa saƙa ce mai sauƙi, sannan

kuma a bayyana yadda makafi yake kulla dangantaka a cikin diyan waka ko tsakanin safaru a dan waka da makamantan wadannan abubuwa.

Ta wannan, la'akari da manufar wannan zubin diyan waka zabiyyoyin Amada suna zuba diyan wannan waka ta Sarkin Kano ta amfani da kalmomi wadanda suka dace da kananan manufofinta cike da kwatance mai fassara kansa. Diyan wakar sun kunshi zubi mai jan rai bisa ambaton halaye daban-daban da suka shafi da'irar wanda ake yi wa ita. Ma'ana sun fito da halaye na hakuri da juriya da jarumta da nagarta da rashin tsoro da taimako da addini da sauran halaye daban-daban da suka tattaro suka zagaye gwanin da suke wa wakar wato Sarkin Kano. Haka kuma an zafo kalmomi masu nagarta a cikin diyan wakoƙin, kalmomi irin su limana, buwaye, ahuwa da sauransu duk domin su fito da kima ta Sarkin Kano.

#### 1.4 Tsarin Rerawa

Gusau (2003: 38) ya bayyana cewa rerawa wani tsari ne inda makafi yake amfani da karin murya cikin rauji mai ma'ana ya furta kalmomin da ya zuba a cikin diyan wakoƙinsa. Akwai wasu dabaru wadanda ake amfani da su wajen fitar da tsarin rerawa na diyan wakoƙin haka kamar haka.

Misali ta bangaren tsarin rerawa kuma za a ga ya kunshi wanda jagora take yi tare da 'yan amshinta a cikin kungiya. Za a iya wakiltar rerawa a diyan wannan waka ta Sarkin Kano da Zabiya Maimuna Daneji ta yi.

Zaki ka buwaya

Misali, haka

+ kungiya + kulli (kadaita)

+ kari + gindin wakar

Amshi

- Karbebeniya + rakiya + kida

Misali – Kadaita Jagora: Zaki ka buwaya.

Kari 'Y/Amshi: Alfanda ka buwaya.

Kadaita Jagora: Zaki sai limana,

Kari 'Y/Amshi: Alfanda ka buwaya.

Gindin Waka – zaki ka buwaya (maimaitawa)

Ta yin la'akari da abin da ya gabata a sama za a ga:

**Kadaita** shi ne furucin jagora

**Kulli** (Kadaita) wuri ne da jagora ke furta karamin saƙo a dan waka

**Kari** wuri ne inda ake karasa furta karamin saƙo ko tarbe ko rakiya

**Karbebeniya** da para ce ta maimaita furuci tsakanin jagora

**Gindin Waka** shi ne ainihin saƙon da ake so a isar wa da mutane

**Rakiya** wuri ne inda 'yan amshi suke ta maimaita karin da suka riga suka yi wa jagora zuwa wani dan lokaci

**Kida** shi ne tsarin wakoƙinsu da kidan kwarya yake tafiya da suke yi a kungiyance.

Misali kamar a gindin wakar da aka kawo ta Zaki ka Buwaya a sama.

#### 1.5 Tsarin dan Waka

Gusau (2003: 33-34) ya bayyana tsarin diyan wakar tamkar rassa ne na itaciya wadda ake fara hawowa daga gindi kuma a sauka ta kansu. A kowane "da" za a sami 'hawa da sauka'. Hawa shi ne

wanda jagora watau kadaita ke fara yi, sannan ‘yan amshinta wato su karba su tarbe amma baka a wasu wakokin jagora yake hawa ya sauka da kansa idan babu ‘yan amshi.

Zabiyoyin Amada na fadar Kano su suke hawa su sauka. Misali waƙar Zabiya Maimuna Daneji ta ‘Zaki ka Buwaya’.

Misali

Jagora: Zaki ka buwaye,

‘Y/Amshi: Zaki sai limana.

Jagora: Zaki sai a bi ka,

‘Y/Amshi: Zaki sai ta Allah. (Daneji, *Alfanda Buwaya*)

Ga wani misali:

Jagora: Toron giye ka daɗe hana bore hana karya,

‘Y/Amshi: Hana kangara ya hana karya.

Jagora: Sarkinmu bawan Allah,

‘Y/Amshi: Sarki uban Danrimi. (Daneji, *Toron Giye Zaki*)

Saboda haka ta la’akari da waɗannan misalai za a ga waƙar zabiyoyin Amada su ma hawa da sauka ne. Idan aka duba waƙar *Zaki ka Buwaya* za a ga jagoran hana hira hawowa ne sannan ‘yan amshi su sauka, saboda haka yawancin wakokin na Amada da aka duba za a ga hawa da sauka ne.

Ta bangaren tsari kuma ana amfani da waɗannan alamun ne na kwayoyin sauti don fitar da shi a ɗan waƙa kamar haka.

|A| - |Z| amma banda |D| ana kirga yawan ma’ana, watau karamin saƙo ne da su. Idan ma’ana ɗaya ce sai a ba ta alamar |a| idan aka fara samun wata ma’ana ta daban a ɗan waƙar sai a ba ta |b| haka dai za a yi ta yi har kananan ma’anonin sa kare.

|D| - Ana amfani da wannan alama ne don ta wakilci gindin waƙa.

|I| - |O| Ana amfani da alama na kirga don nuna yawan layuka watau sadarun karamin saƙo (ma’ana ɗaya) ta kunsu a ɗan waƙar.

Ta hasken wannan bayani za a iya fitar da tsarin ɗan waƙa kamar haka.

Misali waƙar Zabiya Yalwa ta Dare Alherin Allah.

Ma’ana Tsari

Hawa A<sup>1</sup> Cidan Wamban Kano zan koma

Sauka A<sup>2</sup> Irin Sunusi ikon Allah goyon

Hawa A<sup>3</sup> Hadai ya labari da Lailan

Sauka A<sup>4</sup> La’ilahailallahu Ango na Bilki

Sauka A<sup>5</sup> Mai kayan Naira

D<sup>1</sup> Dare Alherin Allah

Ta yin la’akari da ma’anonin daga A<sup>1</sup> zuwa A<sup>5</sup> na misalan wakokin sama, kowace ma’ana tata daban. Kowacce aka dauka za a iya ajiye ta daban ta bangaren la’akari da samun wasu ma’anonin a cikinsu.

Haka kuma akwai waƙar Zabiya Tabawa ta Lale Maraba da ke Dillaliya.

Ma’ana Tsari



Hawa A<sup>1</sup> Ina ne zan koma ‘yan kwarya,  
 Sauka A<sup>2</sup> Ni bakuwar mutan Goron Dutse,  
 Hawa A<sup>3</sup> Gidan Hajiya Ladidi na gode  
 Sauka A<sup>4</sup> Na kuma gode wa Hajiya Ladi  
 Hawa A<sup>5</sup> Ni Bakuwar gidan Hajiya Talle,  
 Sauka A<sup>6</sup> Talle mai Shinkafa,  
 Hawa A<sup>7</sup> Mai amanar Halima alherin Allah  
 A<sup>8</sup> Alherin Allah don Allah,  
 Sauka A<sup>9</sup> Allah da godiyarsa

Daga na A<sup>1</sup> zuwa A<sup>9</sup> kowannensu idan aka duba za a ga wata ma’antar ta daban ta samu. Misali idan aka duba A<sup>2</sup> da A<sup>5</sup>, ta ce ‘Ni bakuwar mutan Goron Dutse’. Amma kuma da ta zo A<sup>5</sup> sai ta ce ‘Ni bakuwar gidan Hajiya Talle’. Saboda haka idan aka duba za a ga kowace ma’ana ta daban ta samu.

Ta la’akari da waƙannan misalan da aka kawo za a ga akwai ma’ana fiya da wata ta wannan ɗan waka.

### 1.6 Takidi da Diyan Waka

Gusau (2003: 44- 45) ya bayyana takidi da cewa shi ne maimaita abu domin kara karfafa shi. Makafi yakan yi amfani da dabarar takidi inda yake maimaita ko sake rera wani zubin ɗan wakar domin wata manufa ta musamman.

Zabiyoyin Amadar sukan yi amfani da takidi a wasu lokuta ta maimaita ɗan waka gaba ɗayansa.

Misali. Waƙar zabiya Tabawa ta *Rerere Are Liyalle a Zage Zogale*

Jagora: Kai ni ce ‘yar gajera baya ba ta san gatse ba,

‘Y/Amshi: Ku zo ku ga ‘yar gajera wannan daidai da kowa.

Sai ta kara maimaitawa a wani ɗan kamar haka:

Jagora: Kai ni ce ‘yar gajera baya ba ta san gatse ba,

‘Y/Amshi: Ku zo ku ga ‘yar gajera baya ba ta san gatse ba.

Ku zo ku ga ‘yar gajera wannan daidai da kowa

Haka kuma a waƙar zabiya Tabawa ta Zogalen dai ta ce:

Haba Allah ba mu lafiya shegiyar uwa

Ta kuma mananawa

Haba Allah ba mu lafiya shegiyar uwa

Haka kuma a wasu diyan waƙar ta ce:

- mai goyo ki balle goyonki ‘A zage zogale’

- ba goyo ba ko ciki ne a zage zogale

Haka ta kara maimaitawa a diyan waka na gaba

- mai goyo ki balle goyonki a zage zogale

- ba goyo ba ko ciki ne a zage zogale

Haka kuma a waƙar Zabiya Yalwa Ta ‘Ware Gaja’

Misali

Yar yar yar

Yar yar yar

Yar yar yar ware gaja

A wannan waƙar sai da ta sake maimaitawa har sau uku a nan.

Ta la'akari da misalan da aka bayar za a ga zaɓiyoyin Amada na fadar Kano su ma suna amfani da takidi a waƙoƙinsu na yau da kullum. Saboda mawaƙan Hausa suna amfani da maimai a cikin waƙoƙin saboda karyewar waƙa ko don kar waƙar ta yi rauni.

### 1.7 Amsa Amon Kari

Gusau (2003: 49) ya bayyana cewa amsa amon kari shi ne daidaituwar kari inda zai iya zamantowa bai ɗaya a gabobin karshe, watau madarar sauti na karshe a sadarun dan waƙa. Amsa amon kari yana daidaita hawa da saukar murya a layuka su tafi a jere bisa ka'ida. Akwai wasu alamu waɗanda ake amfani da su wajen fitar da kari a waƙa su ne kamar haka:

S	=	alama ce wadda take nuna kari mai sauka kasa
H	=	alama ce wadda take nuna kari mai hawa sama
F	=	alama ce wadda take nuna kari mai faɗuwa

Mai nazari zai yi la'akari da waɗannan alamu a madarar sauti na gabar karshe a kalmomin karshe na sadarun a dan waƙar zaɓiyoyin Amada.

Misali:

A waƙar Zabiya Maimuna ta 'Toron Giye Zaki' wadda aka yi wa Sarki.

Misali:

Toron giye zakii - HH

Sarki uban Danrimii - HH

Uba Turakan sordo - HH

Haka kuma akwai a waƙarta ta 'Sarkin Kano Zaki ka Buwaya'

Zaki sai limanaa - HH

Ga na wane mai raba kaya waɗanda da Auduu - HH

Ya gaje turaka ya gaje tampona maza na barci - HH

'Yan soro ku rabsa guɗa ga wandalan Kano ya saukaa - HH

Haka akwai waƙar Zabiya Yawa Tudun Wazirci ta

'Dare Alherin Allah'

Misali:

Ashe irin Nassar da Hussaini ni na yi- HH

Godiya sakar Harrii - HH

Da 'yan Furani ni na gode wallahi- HH

Sun gwada mani soyayyaa - HH

'Ya'yan sarki ni na gode Allah Ubangiji ya kyautata bayankuu - HH

Gidan Galadima zan koma angon Habiba mai kayan Nairaa HH

Haka kuma idan aka dubi waƙar Zabiya Tabawa Tudun Wazirci Rerere are liyanle a zage zogale.

Misali.

Zogale gandi ya ki zago a ba awakii - HH

Mai goyo ki balle goyonki a zage zogalee - HH

Ba goyo ba ko ciki ne a zagi ganyee - HH

Haba Allah ba mu lafiya dai shegiyar uwaa HH

Idan aka dubi waƙannan misalai da aka kawo na waƙoƙin zaɓiyoyin Amada da suka gabata, to, za a ga duk amsa karin hawa ne.

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**Wadanda aka yi Hira da su**

- 1) Hajiya Mari Sankira, Tudun Wazirci, Kano
- 2) Alhaji Tijjani, Tudun Wazirci, Kano.
- 3) Hajiya Binta Zabiya, Unguwar Dandinshe, Rijiyar Lemo, Kano.
- 4) Muhammadu Gidado (Mr. G), Gudundi.
- 5) Mai Martaba Wamban Kano Abbas Sanusi.
- 6) Alkali Hussaini Sufi

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**SECTION 3: CULTURE  
(AL'ADA)**

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## Zabe da Nadin Sarki a Masarautun Kano da Oyo

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### Tsakure

*Wannan makala mai taken: Zabe da Nadin Sarki a Masarautun Kano da Oyo ta yi kokarin bayyana irin 'jirwaye mai kama da wanka' dangane da al'adun zabe da nadin Sarki da kuma inda suka sha bamban da juna. Da farko an bayyana ma'anar sarauta dangane da madoso ta iri da kuma ta lugga, inda masana suka baje-kolinsu wajen ba da ra'ayoyi daban-daban. An bayyana masu zaben mai sarauta da hayoyin da ake bi wajen tace 'yan takara da jidda sabon Sarki. Wannan yana faruwa tun lokacin masu jihadi da zuwan Turawan mulkin mallaka har zuwa lokacin mulkin soja da mulkin farar hula. Makalar ta fito da bayanai dalla-dalla d kan hayoyin zabe da cukumurdar da take tattare da shi da kuma nada sabon Sarki. Makalar ba ta riƙe bayananta ba sai da ta kawo kamance-kamace da kuma irin bambance-bambancen al'adun zabe da nadin Sarki a Masarautun biyu, inda daga karshe, aka gano cewa, waɗannan abubuwa sun faru ne a sakamakon alakar kasuwanci da ta addini da auratayya da sauran zamantakewa a tsakanin al'ummomin biyu.*

### 1.0 Gabatarwa

Al'adun Sarauta na Masarautun Hausawa da na Yarbawa al'adu ne da suka samo asali tun lokacin da al'ummomin suka fara zama wuri ɗaya, suka kafa ugwuanni da kauyuka na mazauna masu sana'a iri ɗaya. Da kauyuka suka bunkasa sai suka samar da gari ko birni. Daga wannan lokaci ne al'ummomin suka samar wa kansu shugabanni tun daga kan mai gida har zuwa ga Sarki. Tun daga lokacin ne al'adun suka ci gaba da bunkasa suna kuma tafiya da sauyin zamani.

Nason al'adu a tsakanin al'ummomin faruwa a sakamakon hijira da fatauci ko kasuwanci da kuma ci-rani. Neman ilmin addini ko yadda shi da auratayya da aikin gwamnati ko kamfanoni da sauransu na daga cikin dalilan da kan hadasa nason al'adu, kuma waɗannan duk sun faru a tsakanin al'ummomin Masarautun biyu. Masana Tarihi sun tabbatar da Hausawa suna kasuwancin abubuwa da dama da Yarbawa tun lokacin mulkin tsawon gaske. Daga cikin irin kayan da Hausawa sukan sayar akwai bayi da aka riƙa kaiwa baƙin teku domin sayarwa. Yarbawa sun shiga wannan harka saboda dalilai guda biyu. Na farko domin su saya su sayar wa da Turawa, su kuma su kai su Amurka. Na biyu su saya domin su riƙa yi musu wasu ayyukan gida. Dangane da wannan Uba (2017) yana cewa:

Saƙaƙan ire-iren ayyukan gida da ((Hausawa bayi suka riƙa yi sun hada da kula da dawaki da mulkin jama'a. Da alamun cewa kafin abubuwan da suka faru a karni na goma sha tara (K.19) waɗanda suka sa Hausawa bayi suka zama amintattu sosai daga cikinsu an ba su ayyuka a hukumar Alafin na Oyo. A shekara ta 1830, lokacin da Lander yake tafiya zuwa arewa daga gabar teku, ya haɗu da Gwamnan Ijana (wanda Lander ya kira shi da Jenne) wanda aka bayyana a matsayin wani Bahaushe bawa na Alafin da aka kai musamman domin tafiyar da wannan gunduma. An ce shi ma wanda ya gabace shi wajen riƙe mukamin bawa ne.



Zaben Hausawa bayi wajen mulkin gunduma da Alafin ya yi yana da kyau, saboda goyon bayansu zai zama gare shi ne kawai kasancewarsu bayinsa kuma ya ba su mukamin. Baya ga haka, kasancewar su ba Yarbawa ba ne, ya sa ba za a sami sauƙin jawo ra'ayinsu shiga siyasar cikin gida ba. Waɗannan bayanai da aka yi tabbas za su zama dalilan da suka sa aka sami nason al'dun Masarautun Hausawa ga Masarautar Oyo.

### 1.1 Sarauta

Kalmar sarauta tana da ma'ana ta lugga da ma'ana ta ilmi. A luggance kalmar sarauta tana ɗaukar ma'anoni daban-daban. Abraham (1962), ya bayyana kalmar da 'shugabanci ko riƙo ko riƙo ko hakimanci ko mulki'. Kamusun Hausa zuwa Turanci (2006) ya bayyana sarauta da 'shugabanci ko cim ma wani matsayi'. Bargery 1934; kuwa bayayyana ma'anar sarauta da 'shugabanci ma wani wuri ko shugaban gari'.

Marubuta littattafan adabi da al'ada sun bayar da ma'anar sarauta bisa ma'ansa ta ilmi. Misali, Alhassan da wasu (1982: 66), sun ce, 'sarauta na nufin yi wa mutane jagora da jan ragama a harkokinsu na zaman tare. Yawan jama'ar da mutum ya shugabanta, da yaduwar su ko kuma girman muhallin da suke zaune a cikinsa, da karfin jagorancin da yake iya yi musu, waɗannan abubuwa sune mulki. Kuma sukunin bayar da umarni da hani da tsaro shi ne iko. Saannan waɗannan abubuwa uku watau, shugabanci da mulki da iko su ne suka taru suka yi sarauta'. A gargajiyan, Sarki shi ne wanda shugabanci da iko da mulki suke a hannunsa a kasar Hausa da kasar yarbawa.

Shi kuwa Yahaya (1979: 15), ya ce 'sarauta ita ce, mulki ko iko ko kuma ɗaukar nauyin jagorancin al'umma, wanda ya haɗa da yi musu shugabanci ta hanyar tsara hanyoyin kiyaye lafiyarsu da dukiyarsu da shirya musu ka'idojin zaman tare ta fuskar shari'a da gudanar da hulɗa tsakanin kasarsu da kasashen waje'. Amma Ismail (1966: 17), ya bayyana sarauta da 'riƙon ragamar al'amuran jama'a wanda ya haɗa da bai wa jama'ar umarni da yi musu jagora bisa wasu abubuwa muhimmai. Haka kuma tare da yanki musu hukunci da sulhunta tsakaninsu da sauran abubuwa waɗanda suke karkashin ikon mai mulkin'. Umar (2008: 10), ya ce 'Sarauta a kasar Hausa ta danganci riƙon ragamar al'amuran jama'a wanda ya haɗa da baiwa jama'ar nan umarni da yi musu jagora bisa ga tafarkin da suka amincewa da yanke musu hukunci da sulhunta tsakaninsu, da dai sauran abubuwa dangin wa'annan.' A nan, ma'anar sarauta da waɗannan masana biyu (Umar da Is'ma'ila) suka bayar da yi canjaras. Shi kuwa Bello (2014: 1), ya ce, 'Sarauta tana nufin iko wato dama da wani ko wasu sune da ita kan mutane da ba da umarni a yi wani abu ko kuma a daina'. Amma Gusau (1988: 24), yanin sarauta da shugabantar jama'a ko kungiyar mutane don kiyaye addininsu da lafiyar da harkokin siyasarsu da samar musu hanyoyin jin daɗin rayuwa masu kyau da kyautata hanyoyin tattalin arzikinsu da duk wasu ayyukansu nayau da gobe'. Haka shi ma Gaya (1998: 10), ya bayyana ma'anar sarauta da 'gudanar da mulki ga talakawa ba tare da nuna bambanci ba, ta kare 'yancinsu na walwala'. amusun Hausa (2006: 486) ya fassara kalmar 'zaba' da 'ɗaukar abu daya ko fiye da aka fi so daga cikin masu yawa'. Zabe ke nan, hanya ce da aka shimfiɗa bisa wasu shuruda ko ka'idoji da al'umma bakidaya ko wani rukuni nasu kan bi wajen fidda wani mutum ɗaya ko fiye daga cikinsu domin ya shugabance su.

Na zaɓi yin bincike a kan waɗannan Masarautu guda biyu ba don komai ba sai don kasancewarsu manyan Masarautu a kasar Hausa (Kano) da kuma kasar Yarbawa (Oyo). A gaskiya duk da yake al'adun zaɓe da naɗin Sarki a tsakanin su kansu Masarautun Hausawan da kuma su ma kansu Masarautun Yarbawan sun bambanta, wannan maƙala za ba da haske ga mai karatu dangane da

yadda ake gudanar da zaɓan mai sarauta da kuma naɗa shi a kan karagar mulki a Masarautun Hausawa da kuma na Yarbawa.

### 1.2 Mazahabar Sassarkuwar Al'adu

Edward T. Hall shi ne masanin da ya assasa Mazahabar Sassarkuwar Al'adu. Edward T. H. ya rayu daga 1914 zuwa 2009. Ya fara gabatar da wannan ra'i ne a littafin da ya rubuta mai suna *The Silenct Language* a 1959. Hall ya yi rayuwarsa bisa yawanci a Amuruka ne kuma yana da mabiya waɗanda Farfesoshi ne na fannin al'adu da kimiyyar harshe (Gusau, 2015: 2-3).

### 1.3 Mazahabar Tsari Al'adu ko Mazahabar Yanayin Al'adu

Burbushin wannan mazahaba ya faro ne daga ayyukan Farfesa Emmanuel Kant waɗanda ya rayu a karshen karni sha na bakwai (17) zuwa cikin karni na sha takwas (18). Daga cikin ayyukan Kant da suka shahara a duniya sun haɗa da '*the critique of pure reason, on pedagogy, logic, critique of practicle reason, the metaphysicle elements of ethics*, waɗanda ya yi amfani a kan yanayin zamantakewa rayuwa da tunanin ɗan'adm, da lissafi, da bayyana matsayin harshe a al'adar al'umma.

Ita mazahabar tsarin al'adu ko yanayin al'adu ta sami mabiya waɗanda suka ɗora ayyukansu daban-daban a kan manufarta da kuma muradanta. Ta waɗannan ayyuka nasu suka karfafa wannan mazahaba kuma suka nunnuna mata kai mabambanta na al'adun al'umma

## 2.0 Makasudin Bincike

- Makasudin wannan bincike shi ne bincikowa tare da nazarin yadda Masarautar Kano da ta Oyo ke aiwatar da zaɓe da naɗin Sarkin Masarautunsu.
- A gano irin shigar gizagizai da al'adun zaɓe da naɗin Sabon Sarki suke yi wa juna da kuma dalilan yin haka.
- A kuma fahimci irin bambancin da ke tsakinsu domin kiyewa, saboda abinci wani gubar
- wani ne.

### 2.1 Al'adun Zaɓe da Naɗin Sarkin Kano

Wannan na nufin hanyoyi na al'ada da ake bi wajen zaɓen Sarkin Kanoda Sarkin Oyo da kuma hanyoyin da ake bi a naɗa shi a kan karagar mulki. Amma kafin nan yana da muhimmanci a yi bayani a kan masu zaɓen masu sarauta a Masarautar Kanon da kuma Masarautar Oyon.

Masu zaɓen masu sarauta a kasar Hausa da kasar Yarbawa su ne waɗanda aka ɗora wa alhakin zaɓen Sarkin Masarauta a lokacin da Allah Maɗaukakin Sarki ya karɓi ran Sarki ko ya sauka ko aka tufe shi daga sarauta. Don haka al'ada ta zaɓar Sarki a Masarautun Hausawa da Yarbawa na faruwa kuma ta bambanta a tsakanin Masarautun Kanon da Oyon, ko yake a wasu wuarare a kan sami muhimmanci a tsakaninsu. Rukunin masu zaɓen Sarki a Kano ya sha bamban da rukunan masu zaɓen Sarkin Oyo. Amma dai duk manufa ɗaya ce ta tace ɗan takarar da ya fi cancanta daga cikin 'yan takara da suke neman sarauta domin zama sabon Sarki.

### 2.2 Masu Zaɓen Sarkin Kano

Masu zaɓen Sarki a Kano su ne:

- a) Madakin Kano
- b) Makaman Kano

- c) Sarkin Dawaki Mai Tuta
- d) Limamin Kano
- e) Wazirin Kano
- f) Sarkin Bai

(Gusau, 1988: 56)

### 2.3 Masu Zaben Sarkin Oyo (Alafin na oyo)

- a) Bashorun
- b) Ashipa
- c) Samu
- d) Agbakin
- e) Alapeni
- f) Laguna
- g) Akinnuku

(Johnson. 1976: 42)

Samun zama Sarki ya tattara ne a kan hanyar gado da nuna jarumansa da zaben cancanta. Haka kuma da addinin Musulunci ya shigo Kano ya tabbatar da zaben cancanta dangane da tsoron Allah da sanin ilmin addinin Musulunci da nuna adalci. Masu jihadi sun yi kokarin sauke wannan nauyi ta hanyar tura Sarakuna Musulunci (Fulani) na farko da tutar Shehu Usman Danfodiyo domin su mulki wurare daban-daban na kasar Hausa. Misali a tura Malam Sulaiman (1805-1819) zuwa Kano da Malam Isyaku zuwa Daura da Umaru Dallaje (1806-1835) zuwa Katsina da sauransu (Gusau, 1988: 131-139).

Sai dai a wasu lokuta masu jihadi sun tura wasu Sarakuna wadanda suka fuskanci matsalolin amincewa ta gaba daya daga 'yan'uwansa Fulani' wadanda ba su fito daga kabilunsu ba. Misali, zaben Malam Sulaiman (1805-1819) zuwa Kano ya gamu da wasu matsaloli domin bai samu karbuwa ba kai tsaye daga shugaban Fulani a Kano.

Ga kuma Shehu Usmanu Danfodiyo ya zayyana cewa, dole ne ga duk masu imani su bi umarnin jagoran addinin Musulunci. Shugabannin jihadi a Kano ba su nuna kin amincewarsu da Malam Sulaimanu a matsayin Sarkinsu ba, sai dai akwai matsaloli a kasa. Littafin nan mai suna 'Kano Cronicle' ya ba da harsken irin matsalolin da Sabon Sarki Sulaimanu ya fuskanta inda shugabannin Fulanin suka nuna kiyayyarsu ta hanyar hana shi shiga Gidan Rumfa inda bisa al'ada Sarakunan Habe suka zauna.

Da sabon Sarki ya tambayi dalilin hana shi shiga wannan fada sai suka ce, idan suka shiga gidan Sarakunan Habe suka haifi 'ya'ya a ciki to, yana iya kasancewa su ma su zama kamar Habe su rika halaye irin nasu. Yana iya yiwuwa abin da wadannan Fulani suka fada ya kasance gaskiya domin shiga gidan Sarakunan Habe wani mataki ne na komawa al'adun Maguzanci da aka san Sarakunan Habe na aiwatarwa. Maganar gaskiya a nan ita ce, ko da wadannan dalilai, akwai wasu abubuwa daban da suka dame su a zuciyarsu.

- Da farko dai suna ganin Sulaimanu bai taka wata rawa ba wajen jihadi a Kano da kuma tunbuke Sarakunan Habe.
- Abu na biyu shi ne, Malam Sulaiman mutum ne na gari masanin addinin Musulunci amma ya fito daga kabilar Fulanin Mundubawa wadda ba ta daga cikin mayan kabilun Fulani masu fada a ji na Kano. Haka kuma bayan Sarkin Kano Sulaimanu, irin wadannan masu fada a ji

sun so a naɗa Dabo Dambazau ya gaje shi wanda shi ma masani ne amma sai aka naɗa Ibrahim Dabo (Ubah, 1979: 298-299). Irin waɗannan matsaloli su suka riƙa faruwa a wajen zaɓe da naɗin Sarki a Masarutun ƙasar Hausa.

Hanyoyin zaɓen Sarki sun bambanta daga masarauta zuwa masarauta. Wasu Masarautu ko garuruwa gida ɗaya ne tak gare su na sarauta kamar a Sakkwato, Wasu garuruwan kuwa suna da gidaje fiye da ɗaya kamar a Kano da Zazzau da Ondo da sauransu. Haka kuma ƙa'idoji ko mataƙai na al'ada da ake bi wajen zaɓen sabon Sarki a ƙasar Hausa sun haɗa da waɗaannan muhimman batutuwa kamar haka:

- Za a zaɓi wanda ya fi cancanta daga cikin 'ya'yan asalin sarauta.
- Za a zaɓi rnutane da dama waɗanda ake jin sun dace, daga nan a tacehar a fitar da mutane uku.
- Mutane ukun nan su za a gabatarwa Sarkin Musulmi domin nuna amin cewa da ɗaya daga cikinsu wanda shi zai zama sabon Sarkin Kano (Gusau: 1988: 50). Amma bayan Turawa sun karɓi ragamar gudanar da mulkin ƙasar Hausa a shekara ta 1903, Gwamna ne yake da ikon naɗa sabon Sarki daga cikin 'yan takara guda ukun. Haka kuma wannan dokar ta shafi masarautar Sakkwato.

Bugu da ƙari akwai kuma halaye waɗanda ake so ga wanda za a zaɓa ya zama Sarki. Kuma su za su sa jama'a ya zama abin dogaro a gare su a matsayinsa na jagora:

- i) Ya zama yana da ilmin addinin Musaulunci gwa gwado.
- ii) Ya kasance mai takawa da tsoron Allah da son jama'a da iya hulɗa da su.
- iii) Ya kasance ba mai fitina ba. Kuma ba mai ƙwaɗay' ba, ba mai son abin duniya ba.
- iv) Ya kasance mai yi wa jama'a fara'a da rashin gudunsu.
- v) Yakasance dai mai hali na kirki da ɗabi'a mai kyau. (Gusau, 1988: 54)

Har wa yau, su ma kansu masu neman sarauta akwai hanyoyin da suke amfani da su domin samun tagomashi na sarauta ga jama'a da suka fushi waɗannan:

- Shiga malamai da ba su sadaka don neman addu'arsu.
- Kyautata wa jama'a don neman yardarsu.
- Kafin sarauta ta fadira a dinga kai gaisuwa ga Sarkin Musulmi mai ci da Sarakunansa na karaga da aminin 'yan majalisar shawararsa da kuma kulawa sosai ga kungiyar masu zaɓen Sarki da kyautata musu.
- Kyautata ga bayin Sarki a kai a kai da makadɓn Sarki da sauran abubuwa yadda a ko da yaushe a cikin waƙoƙinsu za su kasance sunaambata su da kuma yi masu wake-wake. A irin wannan ne Naramba]a yake cewa:

“Ai sarauta ban da nufm Allah ce,  
Da ɗibarta akan yi karhi,  
Waɗanga da nag gaza ganewa,  
Da sun ga ana haka nan da,  
Sun yi wane ku dangana tun ga uwaye,  
Ba duka ɗan Sarki ba ka ba samun Sarki.”

Shi kuwa Ahmadu Mai Launi cewa ya yi:

"Allah shi ka fid da Amali,  
shi bayyana a cikin rafuma."

Shi kuwa Alhaji Tinau Sarkin Taushin Katsina a cikin wakarsa mai taken Mamman Mai Wuridi dan Shehu Gwarzo Umme akwai ranarka, yana cewa:

"Na ji suna mana karyar banza,  
Wai su ne, ba mu da kudi,  
Kudi ba su sarautar Sarki,  
Ya nuna masu kai ne Sarki."

Bayan Zuwan Turawa kuwa sai a kai sunan ga Razdan shi ko ya miƙa ga Gwamna don ya tabbatar. A lokacin mulkin farar hula nafarko, Firimiyan Jihar Arewa Sardaunan Sakkwato, Ahmadu Bello ne yake tabbatarwa. A lokacin mulkin soja kuwa Gwamnan mulkin soja ne yake ba hannun amincewa. Mulkin farar hula na biyu, watau daga shekara ta 1979 har ya zuwa yau din nan Gwamnan Siyasa ne yake tabbatarwa. Kuma su Gwamnonin sukan tuntubi majalisar Sarkuna don neman shawara. Sannan a shiga shagulgulan bikin nadi da kuma wankan sarauta (Gusau: 1988: 53 - 54).

#### 2.4 Yadda ake Nafa Sarki a Kano

Wannan yana bayyana ranar da za a yi bikin tabbatar wa sabon Sarki zaɓensa da kuma nafa masa rawani. Don haka, bayan an tabbatar da zaɓen sa, to za a shirya wata nuna da za a nafa masa rawani. A wannan nadi a kan shirya biki mai ban sha'awa da kayatarwa. Hakimai da Dagatai da shugabannin masu sarautun gargajiya da 'ya'yan Sarki da tarakawa za su haɗu a fada don shaida wa kansu wannan nadi. Sannan a wasu lokutan manyan ma'aikatan gwamnati na garin su ma za su halarci wurin wannan biki na nadin sarauta.

A zamanin masu jihadi mubaya'a ne ake yi wa shugaba bayan an sa masa sabuwar riga an kuma nafa masa rawani. Da Turawa suka kwace mulki sai aka koma yin nadi a gidan Rasdan, sannan a kai Sarki gida. A Kano sarkin nadi ne yake yin wannan nadi tare da taimakon masu zaɓen Sarki. A lokacin mulkin siyasa na farko da mulkin sojoji akan nafa Sarki a gidan sarautar garin ne. Haka kuma idan Hakimi ko wani Dagaci ne ya a nafa akan nafa shi a gidan Sarkin garin. Da an gama nadin sai masarauta su dafi kade-kade da bushe-bushe su yi ta yi. Daga nan sai a kai shi wurin hutawa don ya sarara ya sami shauksa. Fitattun shagulgulan da ake yi a wurin nadin sarauta sun haɗa da kade-kade da bushe-bushe. Masarta su tsuma Sarki su kuma kumbura shi, ya tabbatar da cewa yau shi fa shugaba ne na jama'a. Bayan nadi, sai a fara shirye-shiryen bikin wankan sarauta, watau bikin ba da sanda (Caya, 2012: 1217).

#### 2.5 Al'adun zaɓen Sarki (Alafin) a Oyo

A masarautar Oyo kuwa a kan zaɓi sabon sarki bisa waɗannan ka'idoji:

- i) Don ya kasance ya gaji wannan sarauta, kuma gado ba mai nisa ba,
- ii) Yawan shekarun dan takara,
- iii) Ya zama sananne ne kuma karfabe ga al'ummarsa,
- iv) Ya zama mai hikima da basira ne da zai iya tafiyar da mulkin masarautar,
- v) Ya zama bai taɓa aikata wani mummunan laifi ba.
- vi) A zamanin yanzu, ya kasance yana da ilmin zamani gwargwado (Johnson, 1976: 41) da (Palm Magazine Vol;1:1).

A zamanin da, babban dan Sarki shi ke gadar mahaifinsa, kuma shi ya sa tsarin mulkin Masarautar ya wajabta masa zama tare shi (mahaifinsa) domin koyon iya tafiyar da mulki. A wasu lokuta ma akan ba shi iznin gudanar da wasu ayyukan mulki a madadin mahaifinsa. Ana yi masa lakabi da



'Aremo'(mai jiran gadon sarata). A irin wannan yanayi an rika samun wasu da kan wuce gona da iri wajen gudanar da mulki har su yi karfi musamman idan irin waɗannan sarakuna sun tsufa. Wannan tsari, ya sa an sami wani Aremo mai jiran gadon sarauta da ya yi karfi sosai har ya kashe mahaifisa don ya sami cikakken ikon gudanar da mulkin masarautar.

Ganin haka, sai aka kafa dokar duk ɗan Sarkin da ya yi mulki tare da mahaifinsa, dole ne su mutu tare. Wannan doka ta zama tamkar karkiya ce ga duk wani Aremo da ke da niyyar kashe Sarki don ya gaji sarauta. An ci gaba da wannan tsari har shekarun 1858 lokacin da Sarkin Oyo Atiba (1837-1859) ya roki canza wannan doka a kan ɗansa mai suna Aremo Adelu. Ya kuma yi roko akan kansa (Aremo Adelu) na iya gadar sa muddin ya cika sharuɗan da ake bukata kafin zama sabon Sarki, kuma aka zaɓe shi kamar yadda ake zaɓan sauran Sarakuna kafin sa. Idan kuma ba a zaɓe shi ba, to dole ne ya tafi gudun shijira a wajen Masarautar.

Masu gabatar da sunayen 'yan takara mutum uku ne da suka fito daga gidan sarautar da ake wa laƙabin 'Ona-Isokun' da 'Ona-Aka' da 'Omo-Ola', kuma dukkannin su 'yan uwan Sarki ne na kusa. Sukan miƙa sunayen 'yan takara ko ba da shawara ga Oyo-Mesi akan wanda ya kamata a zaɓa. Basharun shi ne shugaba kuma shi ke da magana ta ƙarshe wajen kasar sunan ɗan takara ko akasin haka.

Masu zaɓen Sarki za su yi muhawara su fidda ɗan takara guda ta hanyar jefa ƙuri'a. Kafin wannan lokaci tuni an riga an fara bukukuwa don haka da gama zaɓe, wasu mutane da ake kira 'Omo-ninari' (wasu mutane ne da tsarin mulki ya ba su alhakin kumawa da yanka hadaya a lokacin zaɓe da naɗin sabon Sarkin Oyo) tare da mai kula da bautar guɗinkinsu za su kawo hadaya daga gidan 'Ona-Isokun' da za a fara bikin da ita a hukumance. Da zarar sun shiga gidan da masu zaɓen sarki suke, za a kira shi (sabon Sarki) ya mika tsaye tare da wani mutum a gefensa. Za a kawo wani kwano na tsafi, a dungure shi da shi a kirji da kuma kaɗarsa ta dama da ta hagu, shi kuma wannan mutumin da ke tare da shi yana furta wasu kalmomi na tsafi da ke nuna cewa lalle 'Ifa' ya amince da ya zama sabon Sarki. Za a kai shi gidan Ona-Isokun ya kwana a can tare da rakiyar wasu mutaane da ake kira 'Aregbedi' da wasu daga cikin Omo-ninari.

A gidan Ona-Isokun ake shirya da kuma gudanar da duk wasu abubuwa na al'adar zaɓen Sabon Sarki kamar tsafe-tsafi da yanka hadaya a kai ta zuwa gidaje daban-daban da ke cikin garin. Masu tsarawa da aiwatar da waɗannan tsafe-tsafe su ake kira, Omo-ninari. Haka kuma a nan ne dai wasu mutane da ke zama a matsayin iyayen Sarki kan zo su ba shi shawarwarin yadda zai tafiyar da mulki cikin sauƙi da lumana da wanzar da adalci ga jama'arsa (Johnson, 1976: 41-43).

Da dace sabon Sarki zai wuce gidan Otun Iwefa (mai kula da sha'anin bautar Shango) a hukumance inda zai yi masa bayani a kan irin gagarumin aikin da ke gabansa na tafiyar da mulkin Masarautar. Ya kuma ba shi wasu tsubbace-tsubbace da za su zamar masa kariya daga abokan gaba da samun nasara wajen gudanar da mulki cikin sauƙi. Daga nan, za a kai shi wata kotu da ke wajen fadar inda zai zauna tsawon watanni uku kafin a naɗa shi (Johnson, 1976: 43).

A zamanin mulkin mallaka bayan kammala wannan zaɓe akan tura da sunan zaɓaɓɓen Sarki ga Razdan domin tabbatarwa. A zamanin mulkin soja gwamnan soja ne ke tabbatarwa. A zamanin mulkin siyasa kuwa Gwamna ne na farar hula ke tabbatarwa.

**Yadda Ake naɗa Alafin na Oyo**



Bisa al'ada ana naɗa sabon Sarki bayan watanni uku da mutuwar tsohon Sarki. Akan yi koƙarin a sa ranar da za a naɗa shi ta kasance kafin ranar da za a gudanar da wani babban biki na al'ada da ke zuwa nan gaba. Kafin ranar ta zo za a raba katin gayyata ga Sarakuna Yarbawa da manyan mutane da jami'an gwamnati da attajirai na ciki da wajen kasar Yarbawa da sauran waɗanda suka cancanta. Duk waɗanda aka gayyata za su shigo wannan gari don halartar wannan biki. Wannan rana ita ake kira 'ranar da Sarki zai ziyarci 'Bara'. Rana ce ta musamman ga duk 'yan Oyo, kowa yakan ci ado ya fito fefes inda akan ga gungu-gungun mutane sun yi anko da sauran ado iri-iri. Bisa al'ada, a nan 'Bara' ake naɗa duk wani sabon Sarkin Oyo. Wannan shi ne abu na farko kuma mafi muhimmanci da za a gudanar a wajen wannan biki. 'Bara' wani ginannen wuri ne na musamman a wajen garin Oyo inda ake naɗa sabon Sarki kuma idan ya mutu, a nan ake binne shi. Wannan gini yana karkashin kulawar wata babbar jami'a da ke kula da bautar gargajiya da ake kira 'iyamode'. Sarki zai shiga wannan wurin sau ɗaya tak a rayuwarsa lokacin da za a naɗa shi, kuma idan ya mutu, a nan za a binne shi. Idan suka je wannan wuri, Sarki zai shiga ciki sauran mutane za su tsaya a waje. A nan zai yi wata bauta ta musamman ga tsofaffin Sarakuna da suka gabace shi da aka binne a wurin, ya kuma yanka musu hadaya, sannan ya nemi izinin saka hular sarauta kafin ya fito (Johnson 1976: 45). Johnson ya kara bayyana cewa, ba wai ana gabatar da naɗin ba ne a 'bara' amma a 'Koso' ne wurin bautar 'Shango' ake naɗin. Zuwa 'bara' yana da mutukar muhimmanci saboda mutanen Oyo suna ganin zuwa can ya fi sauran wuraren bautar gumakansu muhimmanci domin kuwa a nan ne zai bauta wa iyaye da kakanni, ya kuma nemi iznin saka hular sarauta (crown).

Sabon Sarki zai ziyarci wuraren bautar gumaka daban-daban ya kuma yanka musu hadaya kamar rago da doki da kare da bera da saniya da dodon kodi da mutane biyu namiji da mace, ko da yake canzawar zamani a yanzu ta sa an daina hadaya da mutane amma sauran abubuwa suna nan. Haka kuma a zamanin da, akan kawo masa naman (zucir) tsohon Sarki ya ci. Hakan ya nuna tun da ya ci naman Sarki, to yanzu ya zama Sarki (Johnson 1976: 43).

A lokacin da zaɓaɓɓen Sarki ya fito zai tafi 'Bara' zai tsaya a wurare biyu kafin ya wuce. Waɗannan wurare su ne:

- i) Zai tsaya a wani kamfanin tafi da aka kafa kuma aka kawata shi da kayan ado inda a nan ne zai sauya tufafin da ke jikinsa ya saka tufafin sarauta.
- ii) Zai yi gaba kafan ya tarar da wani babban tantin da aka kafa aka shirya kujeru inda zai tarar da manya da fannan jami'an fada da 'ya'yan Sarki da manyan mutane waɗanda suke kungiyar 'asni' ni ɗaya, suna jiransa.

A wannan wurin ne zai karɓi gaisuwar taya murnar samun wannan muƙami. Duk 'yan majalisar Sarki da sauran jami'an fada, manya da kanana da `ya`yan Sarki za su gaishe shi. Akan yi tsari wajen wannan gaisuwa inda mai babban muƙami kan fara kafin mai bi masa. Akan gudanar da ɗan kwarayen kwarayan biki da raba goro da sauran abubuwa na al'ada a wurin.

Bayan an gama ziyarce-ziyarce zuwa wuraren bautar gumaka da yanke-yanken hadaya za a dawo, kuma Sarki ya shiga fada. Ci gaban zamani ya sa bayan an gama wannan naɗin gargajiya a duk Masarautun biyu, akan sake sa wata rana ta musamman da za a ba Sarki Sanda inda gwamanati tare da jami'an fadar Sarki za su tsara. Akan buga katin gayyata a raba wa Sarakunan yankin da ma waɗanda ba na yankin ba da manyan attajirai dajami'an gwamnati da duk dai waɗanda suka cancanta.

A ranar bikin, duk waƙanda aka gayyata da sauran jama'ar gari za su yi tururuwa zuwa wurin bikin. A nan gwamna zai yi jawabi sannan ya miƙa wa sabon Sarki Sanda. Shi ma Sarki zai yi jawabin godiya kafin a rufe taro da addu' a kowa ya watse. Makada da mawaƙa tuni sun baje kolinsu ana ta cashewa. Akan dauki 'yan kwanaki ana shagulgula kafin a sallami kowa.

## 2.6 Kamancin Al'adun Zabe da Nadin Mai Sarauta

- A duk Masarautun biyu akwai masu zaƙen mai sarauta. Dubi jerin waƙannan masu zaƙen mai sarauta a Marautun biyu kamar yadda aka kawo su a baya.
- A duk masarautun biyu an shamfida wasu ka'idoji ko mataƙai da ake bi wajen zaƙen Sarki. Wasu daga cikin irin waƙannan ka'idoji ko mataƙai sun yi kama da juna taƙanin masarautun biyu. Dubi mataƙan da ake bi wajen zaƙen mai sarauta a wasu masarutun Hausawa:
  - Za a zaƙi wanda ya fi cancanta daga cikin 'ya'yan asalin sarauta.
  - Za a zaƙi mutane da dama waƙanda ake jin sun dace, daga har a tace har a fitar da mutane uku.
  - Mutane ukun nan su za a gabatarwa 'yan majalisa masu zaƙen Sarkin.
  - 'Yan majalisa za su dinga tafka mahawara tare da fito da halaye kyawawa na kowane daga cikin 'yan takara nan har a tace a sami mutum biyu ko uku da ake aika wa Sarkin Musulmi domin bayyana amincewa na sabon Sarki (Gusau:1988: 52).
  - Amma bayan Turawa sun karɓi ragamar gudana da mulkin kasar Hausa da kasar Yarbawa a shekara ta 1903, Gwamna ne ya ke da ikon naɗa sabon Sarki daga cikin 'yan takara guda ukun. Haka kuma wannan dolar ta shafi Masarautar Sakkwato.

Bugu da fari akwai kuma halaye waƙanda ake so ga wanda za a zaƙa ya zama Sarki kuma su za su sa jama'a ya zama abin dogaro a gare su a matsayinsa na jagora:

- i) Ya kasance mai son jama'a da iya hulla da da su.
- ii) Ya zama ba mai fitina ba. Kuma ba mai kwaɗayi ba, ba mai son abin duniya ba.
- iii) Ya kasance mai yi wa jama'a fara a da rashin gudun su.
- iv) Ya kasance dai mai hulla na kirkiri da dabi'a mai kyau (Gusau, 1988: 54)

A masarautar Oyo kuwa akan bi waƙannan mataƙai kamar haka:

- i) Za a zaƙi wanda ya fi cancanta daga cikin 'yan takara.
- ii) Dole ya kasance ya gaji wannan sarauta, kuma gado ba mai nisa ba,
- iii) Yawan shekarun dan takara,
- iv) Ya zama sahanne ne kuma karɓaɓɓe ga al'ummarsa,
- v) Ya zama mai hikima da basira ne da zai iya tafiyar da mulkin Masarautar,
- vi) Ya zama bai taɓa aikata wani mugun laifi ba.
- vii) A zamanin yanzu, ya kasance yana da ilmin zamani gwargwado (Johnson, 1976: 41) da (Palm Magazine, Vol; 1: 1).
- viii) 'Ifa' shi ne na karshe da ke amincewa da zaƙen sabon Sarki.

A abin lura a nan shi ne duk Masarautun sun amince da gado da kuma zaƙen cancanta a matsayin mataƙi na farko wajen zaƙen mai sarauta. Haka kuma dukkan Masarautun sun amince da zaƙen dan takara wanda ya ke da halaye na gari da son jama'a da iya mu'amulla da su da rashin gudunsa da kuma rashin kwaɗayi. Bugu da fari, dukkan Masarautun sun jaddada zaƙen dan takara wanda

yake sananne ne da karbabuwa ga al'uumarsa. A taikaice ya zama mai basira, mai da'a da hali na gari.

Sannan akwai 'yan majalisa masu zaɓen Sarki. Haka kuma akan gabatar da 'yan tatakara fiye da guda ɗaya sannan 'yan majalisa masu zaɓar Sarki su tace su fidda mutane uku zuwa mutane biyu waɗanda daga karshe za a fidda Sarki a cikinsu. Dukkan 'yan takara sukan nemi yardar al'ummominsu da kamun kafa wajen neman zama sabon Sarki.

## **2.7 Bambancin Al'adun Zaɓe da Naɗin Mai Sarauta**

Abu na farko da ya bambanta al'adun zaɓe da naɗin mai sarauta a tsakanin Masarautun biyu shi ne, a lokacin da za a naɗa mai sarauta a Masarautar Oyo dole sai ya ci naman (zuciya) tsohon Sarki (Johnson 1976: 43). Ba a yin irin wannan al'adar wajen naɗin sabon Sarkin Kano.

Abu na biyu shi ne daga cikin matakan da akan bi wajen zaɓen mai sarauta a Masarautar Kano, dole ne ɗan takara ya kasance yana da ilmin addinin Musulunci gwargwado wanda ba haka abin yake ba a Masarautar Oyo. Haka kuma bayan zaɓen ɗan takara a Masarautar Kano, Sarkin Musulmi ake aikawa don tabbatarwa (Gusau 1988: 52). A Masarautar Oyo kuwa 'Ifa' ne ke tabbatar da zaɓen sabon Sarki (Johnson 1976: 43).

A Masarautar Oyo, Oyo-mesi ke da ikon tace ɗan takara da ke son zama sabon Sarki. Sannan dole ne ya kasance ya gaji wannan sarauta, kuma gado ba mai nisa ba, amma a Masarautar Kano, in dai mutum ya gaji sarautar ko da lokaci yana da tsayoyayya yin takara in yana so.

A masarautar Kano, lokacin da za a naɗa sabon Sarki, akan sa masa sabuwar riga sannan sarkin naɗi tare da wasu masu zaɓar Sarki su naɗa masu rawani, amma a Masarautar Oyo Alafin yakan saka hutar sarauta (crown) ne. Zaɓe da naɗin Sarki a Masarautar Oyo cike yake da tsafe-tsafe da yanka hadaya. Mutane biyu maza da naɗiji na daga cikin irin haɗayar da ake yankawa. A Masarautar Kano kuwa ba a yi wannan al'adar.

## **3.0 Sakamakon Bincike**

Bayan an yi nazari a kan al'adun zaɓe da naɗin sabon Sarki a duk Masarautun biyu, an fahimci cewa, a wasu wuraren al'adun sun yi kama da juna musamman bayan zuwan Turawan mulkin mallaka da canaɗar yankuni. Misali, a duk Masarautun sun amince ba wanda ke zama Sarki sai wanda ya gaji sarauta. Sannan akwai 'yan majalisa masu zaɓen Sarki. Haka kuma akan gabatar da 'yan tatakara fiye da guda ɗaya sannan 'yan majalisa masu zaɓar Sarki su tace su fidda mutun biyu uku waɗanda daga karshe za a fidda Sarki a cikinsu. Dukkan 'yan takara sukan nemi yardar al'ummominsu da kamun kafa wajen neman zama sabon Sarki. Bayan zuwan Turawan mulkin mallaka akan tura da sunan sabon Sarki akan tura wajen Razdan wanda shi kuma kan tura wa Gwamna don tabbatarwa. Alokacin mulkin farar hula na farko, Firimiyan jahar arewa Amadu Bello Sardaunan Sakkwato ke tabbatar da sabon Sarkin Kano. Firimiyan jihar yamma Awolowo, shi ke sa hannun tabbatar da zaɓaɓɓen Alafin na Oyo. A duk masarautun biyu akwai zaman fada da bukukuwan al'ada na sarauta. A lokacin mulkin soja, gwamnan soja ne yake sa hannun amincewa da dai sauran kamanci makamantan waɗanan.

A wasu wuraren kuma sun sha bamban da juna. Alal misali, Sarkin Kano Sarki ne na Musulunci, amma Alafin, Sarki ne na addinin gargajiya ko da kuwa musulmi ne ko kirista domin ala-kulli-halin

sun ba wa addinin gargajiya muhimmanci. A Masarautar Oyo akan naɗa 'Aremo' amma a Masarautar Kano ba a naɗa irin wannan mai mukami. Kamar yadda aka faɗa a baya, zaɓe da naɗin Alafin na Oyo cike yake da tsafe-tsafe da yanka haɗaya, amma a zaɓen sarkin Kano ba a gudanar da irin waɗannan tsafe-tsafe.

#### 4.0 Kammalawa

A wannan rubutu, an kawo ra'o'in masana dangane da ma'anar sarauta da kuma shin wane ne Sarki. An kuma yi bayani a kan masu zaɓar mai sarauta da matakan da akan bi wajen tace ɗan takara har a kai ga zaɓensa ya zama sabon Sarki da kuma naɗa shi a Masarautun biyu. An zaɓayana irin hanyoyin da 'yan takara kan bi domin samun dacewar zama sabon Sarki kamar kamar fafa da bin malamai da bokaye da kai gaisuwa a kai-akai ga 'yan majilisa masu zaɓar Sarki da gudan irin waɗannan hanyoyi da akan bi. An kuma kawo kamanci da bambancin da ke akwai a tsakanin Masarautun biyu. A karshe dai an gano cewa, al'adun zaɓe da naɗin Sarki a Masarautun Kano da Oyo sun yi canjars ko da yake a wasu wurare sun sha bamban. Wannan ba a bin mamaki ba ne musamman idan aka yi la'akari da cewa, al'ummar Hausawa da Yarbayansu da alaka mai tsohon tarihi ta fuskar kasuwanci da addini da auratayya da kuma cinikayyar bayn.

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## Gudunmawar Fulani Danejawa A Jihadin Kano A Shekarar 1804-1806

MUKHTAR ABDULLAHI

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### Tsakure

*Manufar wannan takarda ita ce ta bayyana yadda Fulani Danejawa suka shigo Kasar Hausa da bayyana irin gudunmawar da suka bayar wajen jaddada addinin musulunci a kasar Kano. An bi diddigin yadda suka shigo kasar Hausa tare da dabbobinsu da kuma iliminsu na addini da kuma irin rikon da suka yi wa addinin musulunci da gaske, wannan ya haifar musu da wani yanayi na bukatar a samu sauyi game da irin rikon sakainar kashin da suke ganin ana yi wa musulunci saboda tasirin al'adun Hausawa na bori da tsafti da sauransu, don haka ne dole ya sa wadannan Fulani a kasar Kano suka yi hijira, suka gudanar da jihadin jaddada addinin musulunci suka tafi Kwazazzabon 'Yar kwando suka fara jihadi a can. Bayan sun yi nasara suka kafa sarautar Fualani a Kasar Kano mulkin da ya zarce har zuwa yau. Kasancewar duk wanda ya jagoranci al'umma musamman dangane da wani muhimmin abu da ya shafi addini da rayuwar al'umma har aka yi nasara, bai kamata a mance da irin gudunmawar da suka bayar ba, to muna tsan an samu nasara ko akasinta ana danganta ta ne da jagorancin tafiya. Wannan takarda ta yi kokarin fito da irin gudunmawar da Fulani Danejawa suka bayar har aka samu nasara a jihadin da aka yi a Kano, karkashin jagorancin Malam Muhammadu Danzabuwa, amin ya zama hannaunka mai sanda da za a amfana da shi wajen jagorancin al'umma musamman ga shugabanni da mabiya.*

**Muhimman kalmomi:** Fulani, Danejawa, Gudunmawar Fulani

### 1.0 Gabatarwa

Kasahen duniya da al'ummu daban-daban sukan samu bunkasa ta fuskar ci gaban tattalin arziki da samun ci gaba ta fuskar harshe da fadadun fasahohi ta dalilin shigowar baƙi da rungumarsu hannu bibbiyu. Akwai dalilai da dama da sukan sanya makaurata su yi tattaki zuwa wasu warare domin hulda ta tattalin arziki ko mulki ko fadada kasar mulki ko kira zuwa ga addini da yada shi ko kokarin sani ko leken sirin kasashe da sauran abubuwa mabanbanta. Leƙan asirin kasashe da sauran abubuwa mabanbanta. Alal misali kasar Hausa ta samu shigowar baƙi lokaci bayan lokaci, wadanda mashahurai daga wakin su sun hada da Buzaye (Barbar) wato wangarawa da Fulani da Larabawa da Turawan Faransa da na Englishi da mutane masu makwabtaka da kasashen Hausa kamar Adamawa da Danagorawa da Barebari da Nufawa da Yarbawa da Igbo da sauransu da yawa. (Gusau, 2015:79).

Kasar Hausa kuma yadda Alhasan da Wasu (1982:1) da Ibrahim, (1982:1) da Sallau, (2010:3) da Muhammad da Ibrahim, (2004:3) da Mu'azu, (2013:3) sun bayyana Kasar Hausa ta faro tun daga birnin Delle da Asodu can arewa maso gabas da Agadas. A kudu kuwa kasarshen iyakar kasar shi ne Yawuri da Kontagora da Zariya da Bauchi inda ta yi iyaka da Kano.

Garun Gabas kuwa ita ce iyakar kasar Hausa daga gabas. Haka kuma kasar Hausa tana shimfiƙe a arewacin Nijeriya da kudancin Jamhuriyar Niger a Afirka ta Yamma. Dangane da yanayin kasa kuwa galibi shimfiƙadfiya ce mai yawan sarari sannan akwai tsaunuka, da tuddai da manyan koguna guda biyu watu Kogin Rima da Kogin Hadejia. A bangaren albarkar kasa kuwa noma shi ne tattalin arzikin kasar Hausa, akan noma abinci iri daban-daban.



Kafin a kafa daular musulunci a Kasar Hausa, an kafa dauloli daban-daban a yankin Afirika ta Yamma. Tsohuwar daular Ghana tana daga cikin daulolin Afirika masu tsohon tarihi da aka fara kafawa, Murabidun sun mamaye ta a shekarar 1076 Miladiyya inda ta koma kasar musulmi kai tsaye, daular ta ci gaba da bunfasa sosai, sai daga bisani tauraronta ya dusashe, daular ta koma hannun kabilar Susu a farkon karni na 13. Bayan daular Ghana ta buya sai daular Mali ta haska wadda ta dore da yadda addinin musulunci. Daga cikin sarakunan Mali da suka karbi addinin musulunci suka yi aiki da shi akwai Mansa Musa (1312-1317), wanda har ya je ya yi aikin hajji tare da 'yan rakiya masu tarin yawa, a lokacinsa aka samu babbar jami'ar musulunci ta kafu a Tumbuktu. (Gusau, 1991:42)

Bayan faduwar daular Mali sai daular daular Songhay ta rayu ta kafu sosai daidai mulkin sunni Ali (1464-1492), musulunci bai samu wata karuwa ta a zo a gani ba a lokacin mulkinsa, sai a lokacin wanda ya gaje shi wato Muhammadu Ture, mulkinsa ya yalwata ya fadada mulkin Afirika ta Yamma har da Kano da Katsina da Gobir da yankin Kabi, shi ma ya je Mali har ya gayyato Shehu Magili wanda ya rubuta masa littattafan shari'a waɗanda aka baza su a Songhay da Hausa. Daular Moroko ce ta rushe daular Songhay a daidai 1000/1591M, amma sai kasar Hausa ta koma farkashin rikon daular Borno a lokacin Malam Idiris Aloma. (Ibrahim, 1962:72-73).

Manufar wannan takarda ita ce bayyana yadda Fulani Danejawa suke yi kaura daga Futa-Toro suka riƙa zama a wuraren da yake da wadatar amfanin gona wanda dabbobinsu za su ci, kuma suna yadda ilimin addini, zuwa yadda suka shigo kasar Hausa har suka zauna a wuraren da suke a yanzu da kuma fito da irin gudunmawar da suka bayar a jihadin yadda addinin musulunci, domin ceto al'ummar Hausawa daga zaluncin sarakuna da kuma jaddada tsarin musulunci ta fuskar mulki da mu'amala ta hanyar jihadi a kasar Kano a shekarar (1804-1806).

## 2.0 Asalin Fulani

Fulani wani jinsi ne na mutane waɗanda suka da yanayin rayuwa ta musamman kuma waɗanda aka sani da harsen Fulatanci da al'adu da dattaji da suka sanya suka yi fice a sararin duniya (Galadiman Daji, 2008: Diii).

Asalin Fulani ya faro na daga wani sahabi Annabi (S. A. W.) mai suna Abdullahi bn Yasir wanda halifan Annabi (S.A.W) ya nuku watau Usman bn Affan ya shugabantar da shi a kan rundunar mayakan musulunci domin gude magrib. Wannan wuri a yau ya kunshi wurare kamar Misra da Sudan da Tunisia da Algeria da Libiya da Morocco da sauransu. An ce shi Abdullahi bn Yassir ne ya auri wata basibbiya wadda ake kira da suna Bujomingo wadda 'ya'yan da suka haifa ne suka fara harshen Fulfunde (Fulatanci) koda dai wasu marubuta sun ce asalin Fulani daga 'ya'yan Annabi Ya'akub ne, amma wannan bai canza asalin Fulani daga Larabawa ba domin Isma'il da Ishak 'yayan Annabi Ya'akub ne dan Annabi Ibrahim (A.S). Asalin mazaunin Fulani shi ne Kwazazzabon Kocin Kwarar daga inda ya faro a wurin da ake kira futa-jallon da Futa-toro waɗanda a yanzu suke a cikin kasar Mali (Bashir, 2021:1).

Dokaji, (1958:33) ya ce asalin Fulani Larabawa ne, kabila ce da take zaune a cikin kasar Senegal daga baya suka bazu cikin kasar Sudan saboda sana'arsu tafiye-tafiye daga wannan wuri zuwa wannan wuri suna nemarwa dabbobinsu wurin kiwo.

## 2.1 Shigowar Fulani Danejawa Kasar Hausa

Fulani Danejewa asalinsu daga kasar Habasha suke watau kasashen Arewa maso-gabas ta Afrika, makiyaya ne ga kuma karatu, sana' a da karatu su suka sanya su kaura a karina 1500 zuwa kasashen

yamma domin kiwon dabbobinsu da kuma yada addinin musulunci suna tafiya kwanci-tashi har suka iso Dagaudawa arewa da Fadamar Tafkin Chadi. Bayan sun gaji da zama a wannan makiyaya sai suka dangana dab da bakin Kogin Kwara, a nan suka zauna kimanin shekaru goma. Bayan sun yi kaura daga Dagaudawa sun biyo ta Kanem sun biyo ta Hadeja zuwa Gaya kafin isar su Kano.

Daga nan wasu suka nufi wani waje suka zauna wanda a yanzu ake kiran Unguwar da sunan (Daneji), a cikin Birnin Kano, watau daga sunansu ne unguwar ta samo asalin sunanta. Wadansu suka wuce Katsina suka biyo ta Rafin Karaduwa, har suka zo wani gari a Kasar Musawa da ake kira Pupa. Wadanda suka wuce Katsina su suke yin sarautar Galadiman Katsina tun daga 1808 zuwa yau.

Danejawan da suka kafa garin Bichi kuwa su ne suke yin sarautar Bichi tun daga 1674, wanda Abdullahi Gorgyel ya fara sarauta har zuwa shekarar 2018 da Gwamnatin kano ta kafa sarakunan yanka inda aka samu sarkin yanka a Bichi. (Kankara, 1991:1-3).

Akwai kuma wadanda suka yi Kasar Bichi suka kafa wannan gari a zamanin Sarkin Kano Muhammadu Dadi dan Bawa (1674). (Almustafa, 2020:8).

## 2.2 Jihadin Shehu Usman Dan Fodiyo

Kafin fara jihadi a Kasar Hausa ana gauraya addini da al'adun gargajiya kuma babu ruwan hukuma da addini, wannan ya bata wa malamai masu wa'azi ran sosai, hakan ya sa malamai masu wa'azi suka tashi tsaye da fadakar da mutane ka'in da na'in, amma wanda ya fi shahara da wa'azi shi ne Shehu Usman Danfodiyo. (Dan-Iya, 2010:4).

Dalilan da suka tilasta ya'ki a kasar Hausa guda biyu ne kamar yadda (Dokaji,1958:35) ya kawo su:

Da farko dai jama'ar kasar Hausa sun kosa da zalucce-zalunce wadanda suka yawaita a zamanin sarakunan Habe na karshe, don haka kwarin da martabar sarauta ta yi rauni, albarkar kasa ta tauye, jama'a suka shiga halin matsuwu game da masifan karancin abinci a lokacin yunwa. Don haka da jama'a suka ga wanda zai tamake su wajen dawar da wadannan masifu sai suka miƙa wuya.

Na biyu al'ummar Fulani da suka mayar da hankali wajen tsohuwar al'adarsu ta neman abinci watau kiwo da almajirci, aka tsangwame su, masu kiwo aka dinga labta musu jangali, masu wa'azi aka hana su yin wa'azi yadda ya kamata. Don haka rundunar Shehu ta zama mai karfi saboda cike take da wadanda a shirye suke su sadaukar da ransu game da wadannan abubuwa da suka dame su. Kuma rashin jituwar da take kasar Azbinawa ta ba wa Fulani damar samun mataimaka da kuma makamai. Wannan babban abin da ya ba wa Shehu goyon bayan jama'a saboda zaton da ake yi cewa shi ne Mahdi da ake cewa zai bayyana a karshen zamani don haka kowa ke zuci-zucin ya shiga rundunar musulunci ko da an kashe shi ya yi mutuwar shahada ke nan.

Sarkin Gobir Mumfa da ya lura da irin karbuwar da Shehu ya yi sai ya kara tabbatar masa da dokokin da Sarkin Gobir Nafata ya gindaya masa kamar haka:

\* Babu wanda zai shiga musulunci sai wanda aka haifa a cikinsa, wanda kuma ya shiga ba a haife shi a cikinsa ba, ya fita.

\* Maza su daina daura rawani, kuma kada wata mace ta kara daura dankwali.

\* Shehu kadai aka yarda ya yi wa'azi a kasar, don haka ba a yarda wani ya sake yi wa mutane wa'azi ba.

Yumfa ya yi kofarin kashe Shehu duk da kasancewar asali Yumfa almajirin Shehu ne. A bisa wadannan dalilai da ma wasunsu hakan ya tilasta wa Shehu yin hijira daga Degel zuwa Gudu, a ka yi masa mubaya'a a matsayin 'Amir' a shekarar 1804 aka yi jihadi Shehu da almajiransa suka samu nasara aka kashe Yumfa aka kafa daular musulunci. (Dan'ya, 2020:36-37).

Shehu Usman ya rayar da daula ta musulunci wadda ta hada da dukkan kasar Hausa tare da sauran wasu garuruwan makwabta a sashen Kanemi da Nufe da Yoruba da Jamhuriyar Nijar. Wannan daula ita ce wadda aka fara samu ta farko da ta hada kan arewacin Nijeriya dukkanta kuma ta yi aiki da tsarin musulunci sahihi. Birnin Sakkwato, shi ne hedikwatar wannan daula wadda ta tsayar da adalci a kasar Hausa da wasu muhimman wurare a Nijeriya waɗanda suka hada da Kano da Bauchi da Adamawa da Misau da Katsina da sauransu. (Gusau, 1991:45).

### 2.3 Jihadin Fulani a Kano

Nasarar da aka samu sakamakon jihadin Shehu Usman Danfodiyo a Gobe ta karkafi jihadin a sauran kasashen Hausa, haka kuma shehu Usman Danfodiyo ya aika wa Malamam Kano wasifa ya kuma aika wa da malam Danzabuwa wasifa sai shi kuma ya aika wa da sauran shugabannin Fulani, sai suka tsayar da rana suka tattauna suka zaɓi malam Danzabuwa a kabnar Danejawa a matsayin shugabansu suka tura shi wurin Shehu ya karɓo tutar jihadi.

Amma wasu sun ce Malam Danzabuwa shi ne wanda Shehu Usman ya aiko wa da wannan takarda shi kuma ya aika ta ga sauran gidajen hijira (Dokaji, 1958:30) da (Galadiman daji, 2008:10).

Wanda Shehu ya aiko wa da takarda shi kuma ya kawa wa masu jihadin Kano shi ne wani Malami mai suna Malam Adamu Ladan Goje, shi kuma ya duka ta a hannun Malam Danzabuwa. (Gwarzo, 202:2).

Malam Danzabuwa ya isa a cikin kungiyar 'yan uwansa Fulani wajen shehu, bayan Shehu ya yi maraba da zuwansu sai ya ba wa Malam Danzabuwa izinin jaddada addinin musulunci tare da tuta da wuka da takobi da carbi da hysa da kandi tare da wadansu kayayyakin mulki, daga nan sai wannan kungiya ta Fulani ta dawo Kano. Da dai 'yan uwan Danzabuwa suka ji labarin ya dawo gida tare da wadancan kayayyaki nan da nan sai suka, riƙa bullowa daga nahiya-nahiya, gabas da yamma kudu da arewa zuwa wurin. (Galadima Daji 2008:10).

Tattaunawar farko da wadannan shugabannin jihadi suka yi an yi ta ne a Daneji gidan Danzabuwa da ke unguwar Danejawa a sallar idin babbar sallah. (Tattaunawa da M. B. Ranar 20-9-2022).

Bayan wadannan shugabannin sun zaɓi wurin da za su yi hijirar sai suka tsayar da watan Jumada Auwal, wanda ya yi dai-dai da watan Agusta na 1804 wato tsakiyar damina ke nan (Adamu 2007:60).

Amma wasu wuraren hijirar kashi biyu watau yamma daga gabas. Waɗanda suka yi hijirar yamma karkashin jagorancin Malam Muhammad Danzabuwa su ne:

1. Danejawa karkashin Malam Danzabuwa
2. Sullubawa karkashin Malam Jamo
3. Modibawa karkashin Malam Dangabuwa
4. Yolawa karkashin Malam Jibir da Malam Goshi
5. Dambazawa karkashin Malam Dabon Dambazau
6. Hausawa karkashin Malam Malam Usman Bahaushe.

Duk wadannan sun yi hijira ne zuwa Kwazazzabon 'Yar Kwando.

A gabashin Kano kuma masu hijira sun hallara ne a wani Kwazazzabo da ke Garin Wudil, kuma ga su kamar haka:

1. Jobawa farkashin Malam Bakatsine
2. Jallobe farkashin Malam Salihi da Malam Muhammad Dattiwa
3. Akwai Fulani masu asali daga Borno wato Fulata-Borno

Lokacin da sarkin Kano Muhammad Alwali ya fahimci Malaman nan da gaske suke sai ya aika Malamansa, su same su don a fahimci juna, a yi mukabala, malaman da Sarki ya tura su ne:

1. Malam Ba-Ringime (Bafulatani ne)
2. Malamin Sarki, Jakadan Kardewa
3. Malam Jibu
4. Malam Ayzam (Balarabe ne)

(Dan iya, 2010:52)

Bayan sun isar da sakon sarki ga wadannan Malaman sai malaman suka ce magana kawai ita ce, Sarki Al-wali ya yi hijira irin yadda suka yi, a yi komai da shi, za su mayar masa da sarautarsa, shi kuwa sarkin Kano Al-wali bai yarda ba. (Dan iya, 2010:52).

To da jama'ar Sarki suka je wajen wadannan Malaman na suka fada musu sakon sarki sai jama'ar malaman jihadi suka fada musu sako kamar haka: 'wa abin da muke bukata daga wajen sarkin Kano shi ne ya tuba ya bi Allah da Annabi Muhammad (S.A.W) kamar yadda muka tuba. Kuma shi ma ya yi hijira zuwa gare mu, kamar yadda muka yi kuma ya bauta wa Allah ma'aukakin sarki, kada ya yi shirka tare da shi, idan hakan ta samu kuma Allah ya ba mu sa'a a kan sauran mutanen kasarsa, to za mu mayar masa da mulkinsa mu kai shi aikin garinsa, ya sake zama sarki.'

Da masu sakon suka koma suka fada wa Sarkin Kano Alwali, sai Malaman fada suka soki lamirin masu hijira, sarki ya nemi shawarar saukan manyan hakimansa su ma suka goyi bayan wannan shawara ta bijirewa Malaman jihadi. (Adamu, 2007:67-68).

Sarkin Kano Alwali ya haka duk manyan mayakan da suke kasar Kano wadanda suka hada da 'yan farauta da 'yan tauri da 'yan balandan ya'ki na birni da na kauye, sai sarki ya nada sarkin dawaki Alu ya zama shi ne jagoran ya'ki wato Amirul Jaishi.

Gari na farko da masu jihadi suka fara ya'ki shi ne Gammo, suka kama mutane maza da mata, wadanda suka musulunta kuwa suka kyale su. Daga nan sai Kabo, sai Masanawa suka kori Dantama Daga'in Godiya suka kone garin, sai garuruwan Garun Malam da Kofa, Turmi a wannan lokacin shi ne sarkin Gudu sai kuma suka nada Turmi a wannan lokacin shi ne sarkin Kofa, bayan sun kori Sarkin Bebeji Gainako ya gudu Kura, sai suka nada Turmi Sarkin Bebeji. Wannan ya sa mutane suka yi ta zuwa suna shiga tawagar masu jihadi saboda Sarkin Kano Alwali ba ya iya tsare jinanta da dukiyoyi da rayukan talakawansa. Duk wannan an yi shi ne a watan Rajab a tsakiyar Sha'aban. (Adamu 2017:81-82).

Da watan Ramadan ya kama sai jama'a suka tsaya wuri guda suka shagala da ibada. Bayan Ramadan ya kare sai suka yi sallar idi, kashe gari suka karasa garin Karaye, suka cinye garin Karaye sai Malan Jamo ya nada Sulaiman Nadoji Sarkin Karaye na Fulani na farko. (Adamu, 2017:85-86).

A wani faɗin kuma Malam Muhammadu Danzabuwa shi ne ya naɗa Sulaimanu Nadoji Sarkin Karaye na farko a mulkin Fulani, kuma har yanzu zuri'arsa ne suke yin sarauta. (Hira da B. M. Raanar 12/3/2022).

Bashir (2021:7), cewa ya yi, da shugaban rundunar masu jihadi Malam Muhammad Danzabuwa ya jagoranci Fulani masu jihadi suka cinye Karaye, sai Malam Danzabuwa ya naɗa Sulaimanu Ndoji Sarkin Karaye na farko wanda bayan Sulaiamanu ya zama Sarkin Kano ya tabbatar.

Lokacin da Sarkin Zazzau Jatau ya samu labarin nasarar masu jihadi sai ya aika jakadansa gare su da cewa ya musulunta ya bi jama'ar Shehu kuma yana son su aika masa da wani ma'ami da zai koya masa al'amuran addinin musulunci, kuma ya zama babban limaminsu. Da masu jihadi suka ji haka sai suka yi farin ciki suka yi shawara sai suka tura Malam Danzabuwa warin Sarkin Zazzau shi kuma da zai tafi sai ya tafi da Malam Musa Bafulatani da Sarkin Karaye ya tsare shi, lokacin da suka cinye Karaye suka karɓo shi, sai ya zama na'ibinsa. Wannan Malam Musa shi ne ya zama Sarkin Zazzau na Fulani na farko lokacin da Sarkin Zazzau Jatau ya rasu. (Adamu 2007:86).

Sai rundunar yaƙi ta ci gaba suka zaɓi malam Abdurrahman Goshi ya ci gaba da zama shugabansu tun da shugaban rundunar Malam Danzabuwa ya tafi Zazzau Saboda haka runduna sun ci gaba suka yi arewa suka bude Magami da Hauwade, suka wuce Gosa. Daga nan sai suka yi Tofa a wannan lokacin mutanen Bichi da Tofa suka zo suka musulunta. A wannan lokacin ne Agunbulu ya so ya cinye su da yaƙi Allah ya ba su sa'a suka yi nasara a kansa suka kashe shi.

Da Sarkin Kano Alwali ya ga an kashe Agunbulu da sauran shugabannin yaƙin irin su sarkin Bebeji da Gainako da Barde Bakori da sarkin Dawaki Aliyu da Sarkin Godiya Dantama, sai ya yi nazari ya ga yakamata ya fita da kansa. Sarkin Kano Alwali ya fita ne ranar Juma'a da safe da dakaru masu yawa har sai da rana ta faɗi sannan ya isa wurin masu jihadi. Kafin fitowar Sarki an yi yaƙe-yaƙe, an kara da jama'a sau casa'in da uku, amma waɗannan yaƙe-yaƙe guda uku na karshe da Sarkin Kano Alwali ya ja da kansa ba a toa karawarrinta ba. (Adamu 2007:88).

A karawa ta karshe ne aka yini aka kwana ana yi har alfijir ya keto, Allah ya ba wa rundunar masu jihadi nasara, suka kashe mayakan sarki suka kone bukkokinsu, sauran jama'ar sarki suka zama 'yan kaɗan sai sarki ya zama sauya shi da jama'a 'yan kaɗan. To a nan ne fa masu jihadi suka ce da mayaƙa su dakata da yaƙi haka.

Suka yi wa sarki kofa ya tsira da ransa dama dai yanzu ya ga ayar Allah da idanunsa. Sarki ya fita ya doshi Birnin Kano da sauran mutane kalilan tare da 'ya'yansa biyu watau Madawaki da Ciroma Musa Dammama daga cikin bayinsa akwai Sarkin Yara da Sarkin Shanu da waɗansunsu. (Adamu 2007:81-105).

A maganen Gabas kuma Malam Bakatsine da Jama'ar sa sun yi hijira zuwa Kwazazzabon Wudil daga Wai da jama'ar waɗannan kabilun da shugabanninsu:

1. Kabilar Jallobe: Malam Salihu da Malam Muhammad
2. Kabilar Lallagawa: Malam Salihu da Malam Muhhammad Dattiwa
3. Kabilar Jobowa: Malam Bakatsine
4. Sauran kabilun Fulani da ake kiran su Fulata-Borno.

Sarkin Kano Alwali ya turo musu sarkin Gaya Gojabo ya ba shi umarnin ya kamo Malam Bakatsine da mutanensa ya zo masa da su. Allah ya ba wa masu jihadi nasara suka kashe Sarkin Gaya suka kone wurin da mayaƙa suke, suka debi ganima da dawakai da kayan yaƙi masu yawa. Sai suka yi



gabas suka nufi Aujara suka cinye ta suka bude ta. Sai suka nufi Taura a nan guzurinsu ya fare kuma suka rasa abinci amma suka kasa cinye Taura, sai suka juya kudu suka sauka a Kiyawa suka yi nasara.

Daga nan sai suka zarce Katanga ita ma ta gagare su sai suka wuce suka doshi Wasidi Allah ya ba su nasara sai suka wuce zuwa Takai suka tarar ba kowa mutane sun gudu, bayan sun zauna a Takai ne sai suka samu labarin ‘yan’uwansu na Kwazazzabon ‘Yar Kwando sun gama jihadi, a yamma da arewacin Kano har ma sun yi sansani a Tomar. To daga nan suka bar Takai suka tafi Tomar suka haɗu da ‘yan’uwansu. Bayan da rundunar Malam Bakatsine ta haɗu da sauran rundunar Kwazazzabon ‘Yar Kwando a Tomar to sai suka haɗu suka tura runduna karkashin Malam Jibril ta shigo cikin Fagge aka yaƙi Fagge sai rundunar suka tsaya a Kofar Mata ranar Alhamis da yamma kashe gari Juma’a suka yi sallar Juma’a Kofar Mata da sarki Alwali ya samu labarin an ciye Gabas kuma ga runduna ta shigo birni sai Sarki Alwali cikin dare ya tashi ya kwana abin da zai kwasa daga gidan sarki ya sulale ya gudu zuwa Rano ya zauna ‘yankwanaki kada daga nan ya zarce zuwa zariya ya zauna shekara guda.

Da masu jihadi suka samu labarin Sarkin Kano Al-wali ya gada hare da hakimansa sai suka ga yakamata su naɗa limamin gari a cikin mabiyansu domin ya riƙe musu gari kafin su je wajen Shehu ya naɗa musu sabon Sarkin Kano na jihadi. A saboda haka ce suka naɗa Malam Sulaimanu ɗaya daga cikin yaransu ya zama limamin Kano. domin Sulaimanu, almajirin Malam Danzabuwa ne shugabansu na jihadi kuma na’ibinsa a masallacinsa. (Adamu 2007:11-177).

#### 2.4 Naɗa Sarkin Kano Sulaimanu Sarkin Kano

Akwai sabanin masana tarihi dangane da naɗa Sulaimanu Sarkin Kano. Galadiman Daji (2008:12) ya ce Malaman suka yi shawarwari suka shirya wa malam Danzabuwa Badaneje da kyautar sammataccen goro wanda idan ya ci zai mutu to sai wani yaro daga cikin jama’ar Kanawa ya ji ya faɗa wa Malam Danzabuwa labarin goro da za a kawo masa, ya ce kada ya ci, idan kuwa ya ci zai mutu, Amma a cikin kuskure bayan lokaci mai tsawo har an manta aka je Tudun Bawa da aka ba wa Malam Danzabuwa goro a cikin manta wa Malam Danzabuwa ya ci, nan take kuwa ya kamu da rashin lafiya. Ganin haka ne ya rubuta wasiƙa ya aikawa Shehu Usman Danfodiyo da bayanin halin da yake ciki yana cewa ‘wa Amin Muminina haƙiƙa wannan ciwo ba zai bar ni ba amma don Allah ina nema wa Sulaimanu an Moddibo Abahama Alfarma idan na rasu a ba shi wannan shugabanci’

Da Shehu ya karanta taƙarda sai ya ce, ‘kai har ciwon Malam Danzabuwa ya kai haka?’

Allah ya sauƙaƙe, amm’’. Shehu ya rubuta wa Malam Danzabuwa amsa ya ce masa ya yarda da abin da ya nemi.

Adamu, (2007:121), ga abin da ya faɗa dangane da naɗa Malam Sulaimanu Sarkin Kano, bayan yaƙi Fagge sai jama’a suka shirya suka tafi Sokoto wajen Shehu don ya naɗa musu sabon sarki mai tular musulunci. Ba su daɗe da barin Kano ba a kan hanyarsu ta zuwa Sokoto sai Allah ya yi wa shugabansu Malam Danzabuwa rasuwa, a wani kauye Badau na Kasar Bagwai. Bayan da suka gama jama’izar Danzabuwa sai suka samu Shehu a wani wuri wai shi Birnin Gada.

Wani abin mamaki da jama’ar Kano suka gani lokacin da suka sadu da Shehu shi ne, bayan sun gaisa da Shehu sai ya ce da su Allah ya jifan shugaba Danzabuwa. A nan fa mamaki ya kama su cewa ya aka yi Shehu ya samu labarin rasuwar Malam Danzabuwa? Shehu ya ce da su ‘ai ina yi muku ta’aziyya ne, gama ni tun kwana uku aka yi mini tawa domin kuwa na faɗa wa jama’ar birnin



Gada cewa mun yi asarar wani babban Waliyyi a Kano”. Sai suka ba shi labarin sun fare jihadi a Kano, kuma sun zo wajen Shehu ya nada musu sarki, wanda zai shugabance su cikin mulkin sunna da shari’a.

Da Shehu ya ji labarinsu sai ya tambaye su, ko Malam Danzabuwa ya yi wata wasiyya a kan wanda zai gaje shi? Sai suka ce a’ a bai bar wata wasiyya a kan haka ba, sai Shehu ya sake tambaya ko sun samu wani abu a aljihun Malam Danzabuwa lokacin da ya mutu? Suka ce sun samu wata takarda amma ba su san ko ta mece ba, gama su ba su bude ta ba, sai Shehu ya ce su ba shi takardar sai Shehu ya ce da su, su tafi masaukinsu, kashegari in Allah ya kai mu sa ji jawabin Shehu, da suka ba wa Shehu takardar sai suka yi sallama da shi suka tafi masaukinsu shi kuma Shehu sai ya shiga gida ya bude takardar ya karanta ta ya ga abin da Malam Danzabuwa ya rubuta a ciki ta.

Ga wasikar kamar haka: “zuwa ga Shehu Mujaddadi Nuruz-zaman bin Fadiyo, bayan gaisuwa da girmamawa ina sanar da kai cewa ni da jama’ar ka ta Kano mun gama jihadi akin nasara da budin Allah Ta’ala. Ga shi kuma na taho da su wurinka don ka nada sarki a shinsu to amma Allah bai kaddara za mu sadu da kai ba bana zaton zan tashi daga wannan ciwa da ya kama ni a wannan kauye. To ina rokan Shehu idan zai nada sarki a Kano na jama’ar ya nada Sulaimanu dan Abahama, gama shi malami ne mai tsoron Allah da tawali’u da tsantsani da kuma gudun duniya kuma na’ibina ne, dana ne kuma shi zai iya rike kowa da kowa a Kano da tare da nuna bambanci ba, Allah ya sada mu a darussalami.”

Da Shehu ya karanta ya fahimci abin da wasikar ta kunsu sai ya kira wo dansa Muhammad Bello ya ce da shi ya je ya ga wa jama’ar Kano Shehu ya nada musu sulaimanu Dan Abahama ya zama Sarkin Kano. Kuma ya ba shi tuta da duk abin da Shehu yake ba wa sarakunan jihadi wa’anda ya nada.

A wani ra’a yin kuma bayan sheshe ya karanta Wasikar Malam Danzabuwa sai suka koma masaukinsu, kashegari da suka jawo sai sheshe ya ce da su, wanene limaminku sai suka ce Sulaimanu ne sai Shehu ya ce da su. ‘Limamukum amirukum’ ma’ana limaminku shugabanku. (Dokaji, 1958:12).

## 2.5 Sarautar Dan Iya da Danmakwayo.

Bayan Sulaimanu ya shiga gidan sarauta sai ya kafa majalisar shari’a watau ‘Tara ta Kano’, ya kuma shiga saka nabiya Shehu wa’anda za su zauna a majalisar su ba shi shawara kuma su rika aikin mulki na yau da kullum. Ga su kamar haka:

1. Malam Abdurrahman Goshi
2. Malam Bakatsine
3. Malam Dambazau
4. Babon Dambazau - Sarkin Bai
5. Sulaimanu -Limamin Kano
6. Muhd Sani dan Danzabuwa - ‘Dan’iya
7. Sani Bn Abahama - Waziri
8. Usman Bahausha - Alkali
9. Yusuf Bahausha – Magajin Malam

(Adamu, 2007:131).

Wannan sarauta ta Dan Iya ta zauna a hannun Danejawa tun daga shekarar 1807-1894. Sai bayan an yi basasar Kano, siyasar mulki irin ta wannan lokaci ta jawo suka rasa sarautar Dan Iya shekarar

1894. Amma sarautar Dan'iya ta sake dawowa hannunsu a zamanin Sarkin Kano Abas a shekarar (1910-1912), bayan an samu sabani tsakanin Dan'iya Abdulkadir Majeli watau Dan'iya na karshe a Danejawa da Sarkin Kano Abbas sarautar ta subuce musu, sai a shekarar 2019, Danejawa suka kara rabauta da Sarautar Dan'iya a masarautar Karaye.

Haka kuma Sarki Sulaimanu ya naɗa Abdullahi Dan Muhammadu Danzabuwa sarautar Danmakwayo a shekarar 1807-1830, sai kuma Gidado dan Dan'iya Abdu ya yi sarautar Dan Makwayo daga 1851-1894, har zuwa shekarar da aka yi basasar Kano wanda ya rasa ransa ne a sanadiyyar rikicin basasa a shekara 1894. (Bashir, 2021:5).

### 3.0 Kammalawa

Kamar yadda bayanai suka gabata, ga duk wanda ya yi nazari zai fahimci, ilimi da imani da dogaro da Allah da kudurce cewa in har mutum ya dogara da Allah to zai taimake shi bisa kyakkyawar niyyarsa, kamar yadda waɗannan Fulani malamai makiyaya da ba su da mulki amma ilimi da imaninsu da Allah ya ba su damar jajircewa suka buga da masu mulki a farshe kuma Allah ya ba su nasara.

Har wayau a wannan takarda an yi bayanin yadda Fulani Danejawa suka shigo kasar Hausa da zuwan su kasar Katsina da Bichi da Unguwar Daneji a Birni Kano, aka nazarci yadda Shugaban Fulani Danejawa Malam Muhammadu Danzabuwa ya hada kan sauran kungiyoyin Fulani da na Hausawa suka kawar da bori da tsafi da zalunci irin na masu mulki suka tabbatar da mulki irin na musulunci, a farkashin shugabancin Fulani Danejawa ne aka naɗa Sarkin Karaye da Sarkin Zazzau a mulkin Fulani, kuma bisa shawarar shugaban kungiyar Fulani Danejawa ne Shehu Usaman ya naɗa sarkin Fulani na farko wato Sarkin Kano Sulaimanu, hakan ya sanya tun daga shekar 1806 zuwa yanzu Fulani su ne suke mulkin sarautar gargajiya a Jihar Kano. Wannan koƙari nasu shi ne ya haifar musu da rabauta da sarautar Dan Iya da sarauatar Danmakwayo, kodayake daga karshe an bayyana yadda basasar Kano ta sa suka rasa sarautar Dan'iya a Kano amma dai yanzu Fualni Danejawa sun sake rabauta da sarautar Dan Iya a masarauatar Karaye.

Har wayau wannan koƙari nasu shi ya bayar da damar tsayuwar musulunci da kafarsa, da aiwatar da shi sosai, yadda Kano ta zama garin musulunci ba ma a kasar Hausa ba a duniya baki daya, don haka wannan binciken tarihi ana ratan ya zama izina da darasi ga al'umar musulmi a kasar Hausa ta yadda za su jajirce wajen neman ilimi da tsayawa a kan gaskiya komai dacinta, domin da haka ne za su samu cimma nisa a rayuwarsu ta duniya da lahira.

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**Mutanen da Aka Tattauna da Su**

- 1) Bashir Mahe Dan'iyar Karaye, ranar 12/03/2022
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# The Language of the Bori Cult and the Interface Between Language and Culture

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## Abstract

*Bori is a Hausa term which refers to the spiritual and magical power of a displayed by a physical being and is associated with a direct interaction between man and some hidden powers. It involves men who have certain powers to interact freely with some Jinns through the use of magical powers and employing the use of certain words and incantations for local spirits (borassa)". This is mostly done for the show of power and strength especially for medical practices and purposes. The supernatural beings are involved through various ways. Bezmer (1977: 3) further stresses that the term "Boliism is the institution that controls these forces, as well as the rituals done which involves dances and or some musical performances that control these spirits and cure the disease". On the other hand, Bori means a traditional pre-Islamic religion of the Hausa people of West Africa and involves magic and spirit possession. The paper dwells into how this culture was practice especially through the prism of their linguistic uniqueness and use of certain words, terms and phrases which are peculiar to them, and can only be described by them in Hausa language. Findings of the paper reveal that, Bori practice exists within the Hausa culture and those who practice it in Hausa society use certain words which are discussed, as can be seen in the paper.*

**Keywords:** Hausa culture; Bori, Kasar Hausa.

## 1.0 Introduction

The jihad of Usman Dan Fodiyo in the early nineteenth century had by 1806 led to the re-establishment of Islamic cultural and religious hegemony over the Hausa territory of present-day Northern Nigeria. In the process, Islam had succeeded in pushing away the indigenous religious and cultural practices such as *Bori* to the margins or underground. However, while most of the other indigenous forms died or became inactive and ineffectual, *Bori* has managed to hold its own way against the total extinction and cultural war waged against it by Islam, mainly because the belief in the power and ability of the spirits to influence human life which is at the centre of *Bori* practice was never lost. The paper investigates, analyses and discusses the some wordings and a language used by the *Bori* cult, and shows the interface between *Bori* language and Hausa culture.

## 1.1 Meaning of Bori Cult

*Bori* is a Hausa common noun which means a sacred and occult force. It is distinguished from *maita* 'withering', which is the power exercised by certain persons such as *mayu* 'witches', and the objects in which it occupies. The origin of the word *Bori*, according to Palmer (1914), can be traced to the same root as the Hausa word *borassa*, which means distilled spirits, as opposed to the native palm wine and other drinks (Palmer, 1914, p. 113). Tremearne, (1968) takes a more gendered approach and relates the etymology of *Bori* to *booraa* 'despised and neglected wife'. Frobenius, (1980 p. 156) argues that "the Hausa *Bori* was not a local animistic cult, but a reflection of the Berber religions of North Africa, and that *Bori* dances were held in honor of a mother goddess referred to by the Libyans of Carthage as *Tanit*".

In whichever case, *Bori* involving the use of hidden spirit to achieve an aim, especially on medical or other metaphysical phenomena through incantations and other creepy procession. Some

researchers believed that Bori originates from a traditional way of worship which was maintained by some people even after their traditional religions were chased out of Hausa land as a result of the Jihad.

## 2.0 Bori in Pre-Islamic Hausaland

Bori, as an aspect of the traditional Hausa religious tradition (Maguzanci) became the state religion of some of the late pre-colonial Hausa kingdoms, led by ruling class priestesses. When Islam began to make inroads into Hausaland in the 11<sup>th</sup> century, certain aspects of the religion, such as Molatry were driven underground. “Tsumburbura worship and many other similar Bori cults in the Kano Sultanate of the time were suppressed, but the Bori survived in the cult of “spiritual possession” by integrating some aspects of Islam” (Bunza, 2002). Priestesses maintained a nominal influence over the Sultanate, which had been superseded by the early animist kingdoms and hoped to commune with spirits through ecstatic dance rituals to guide and maintain the rulers of their nations. The band of Bori priestesses and their assistants were led by a royal priestess called Inna, which means “mother of all of us” (Tremearne, 1968: 132). Inna oversaw this network and was responsible for protecting society from malevolent forces through the Possession Dance, as well as providing healing and divination throughout the kingdom (ibid).

## 2.1 Bori Practice in Post-Islamic Hausaland

Bezmer, (1977) explains the Bori institution in the post-Islamic Hausaland, this can be summarize in the following words: Islamic scholars in the early 19<sup>th</sup> century did not approve of the mixed-race religion practiced in the royal courts, and overzealous Muslims used this mixed-race as an excuse to overthrow the Sultanate and establish the Sokoto Caliphate. With the birth of the Caliphate, Bori practices were partially suppressed in the Hala Court. Bori possession rituals survived in Hausa refugee states such as Konni and Dogondiaci (now southern Niger), and in some rural areas of Hausaland, Nigeria. The strong advisory role of women, represented by the Bori priestesses, disappeared or was transferred to Muslim women who assumed academic, educational and community leadership roles. However, British and French colonialism left little room for women in the formal hierarchies of indirect rule, and the formal role of women in governance, such as that of the Bori, had all but disappeared by the mid-20<sup>th</sup> century. In modern-day Muslim Hausaland, Bori rituals have survived. Some places have assimilated into mixed practices. The healing and “lucky” aspects of the performances of *Bori* members (almost exclusively women) offer new social roles for their rituals and practitioners. *Bori* ceremonial bodies are separate from the governing structures and provide a strong corporate identity to their women through traditional healing practices and performances of *Bori* festivals such as *Girka* initiation ceremonies.

## 3.0 Methodology

In collecting data for the study, ethnographic method is used. The methods include observing the participants and interviewing the informants. The observation of the participant is based on visiting the places of *Bori* cult and living among them while observing the way they are using their language. This research is conducted within the domain of Hausa *Bori* cults within Kano Metropolis, Kano State, Nigeria.

The sources from which the data for this research is gathered is through direct contact/communication with target respondents which are always there using the language. In spite of this, the data is sourced through speech observation and interaction with Hausa *Bori* cult.

The techniques used for data collection in this research involve participant observation. In this respect, the researcher uses participant observation by being a member of the people visiting *Bori* cultist as their customer to observe the intention of experiencing what the members of the group experience. Meanwhile, the data obtained for this research is by observing carefully and clearly the day-to-day speeches of various *Bori* cultists in different domains within Kano metropolis via face-to-face interaction. The researcher further interviewed some of the cultists especially those termed as “*yan kwarya*” ‘cultists’ assistant or interpreters’ and some of the cultists’ customers.

The researcher sampled five (5) *Bori* cultists including three (3) females and two (2) males from the study area. the researcher also sampled ten (10) customers including five (5) males and five (5) females with their ages ranging from 30 years and above. The researcher did not consider the level of education of the respondents while selecting and interviewing.

#### 4.0 Language Use by the Bori Cult

Several words and phrases have been identified to be used by Hausa *Bori* cult in their performances and also when people visit them, seeking for help from them. The following word and phrases were identified and analyzed as used by the cultist, as can be seen in the table below:

S/N	Bori Language	Gloss
1	Takukkuɓi	Father
2	Takukkuɓa	Mother
3	Maatuwa	Wife
4	Dangwarzo	Youth
5	Tamaami	Money
6	Tunkura	cigarette
7	Jaariiri	son(spiritual rider)
8	Raakar	kolanut
9	Kuɓi	counting (guda)
10	Fifituwa	Hen
11	Fifito	Cock
12	Dunkulkuli	<i>kuli-kuli</i>
13	Fara-fara	white corn
14	Zaka-zaka	Sweet
15	Kunari	Blood
16	Maɓifti/maɓiftai	Eye/eyes
17	Kaanaa	Yes
18	Ba kaanaa ba	No
19	Kaanaa gajiya	greeting
20	Siro	House
21	Dan tamarmari	Hegoat
22	Jijjika	distribution

Table 1.1: List of words used exclusively by Bori cult

#### 4.1 Categorization of the Data

The words presented above clearly indicate that the *Bori* cults have their own language that is used to communicate with their fellows or with their clients. Due to the complex nature associated with



the words used, the *Bori* cultists have an interpreter who interprets such complex words and phrases to the people who visit them for services. The words and phrases also show that sometimes, the cultists used archaic words that are not in use anymore by the Hausas, i.e. they are outdated. Some of the words are used within the Hausa culture. In addition, they also make use of coinage in order to overwhelm and confuse their clients. Thus, the language used by Bori cult can be primarily categorized into two main categories, based on the data at hand. These are: meaning extension and coinage.

#### 4.1.1 Meaning Extension

Meaning extension on the other hand, is the process of obtaining a new term by extending the use of the old or existing one in the language through the expansion of the context it occurs (Chamo, 2011). Therefore, this is a way of widening the meaning of a given word, a phrase or a sentence to form a different meaning from its known meaning. It is the process of giving additional meaning to a given word in a language with the existence of the original meaning (Franklin et al 1991). This is to say, meaning extension includes the extension of ideas, signs or concepts of interest by giving them a different interpretation. When words are used over a period of time, they attain new meaning different from the original. From this explanation, we understood the reason why Bori cultists are extending the meaning of some Hausa words to refer to new things.

S/N	Bori Language	Gloss	Source/Hausa	Gloss
1	Maatuwa	Wife	Mata	an ass
2	Tamaamii	Money	Tamani	actual price/kina
3	Jaariiri	Son (spiritual rider)	Jariri	infant
4	Fifituwa	Hen	Fifita	fanning
5	Fifito	Cock	Fifita	fanning
6	Dangwarzo	Youth	Gwarzo	Hero
7	Fara-fara	white corn	Fara-fara	white corn
8	Zaka-zaka	Sweet	Zaki	Sweetness
9	Kuneri	Blood	Kuna	burning
10	Makifti/makiftai	eye/eyes	Kifta	Blinking
11	Dankulkuli	(kuli-kuli)	Dankuli	kneading into balls

Table 1.2: List of words used as meaning extension by Bori cult

The word *maatuwa* is an archaic Hausa word refers to ‘an ass’, in the Bori institution, the sense of the word is extended to mean ‘a wife’. Bori cults used the word *tamaamii* to refer to ‘money’, which is the extended form of the archaic Hausa word, *tamani* meaning ‘actual price’. The reason of meaning extension is that, the word *tamani* used for transaction, so as the money is also use for transaction. The meaning of the word *jariri* ‘infant’ was extended to mean every man apart from the cultist and his interpreter (*dankwarya*), this indicate that the two senses (original and extended) are interrelated.

Furthermore, the word *fifito* (M)/*fifituwa* (F) meaning ‘hen/cock’ is derived from the *fifta* ‘fanning’, because, hen used its wing to fan. This lead to the meaning extension of this particular word since Bori cultists are always demanding the clients to bring them hen for sacrifice. In order to show how familiar they are with the spirits to their audience, they use the word *fifito* to refer to the hen. The Hausa word *gwarzo* ‘hero’ was prefixed with the morpheme *xan* ‘son of’ to refer to youth. This is because, youth are known for their strong. While extending the meaning of the Hausa word *zaqi* ‘sweetness’, Bori cultists reduplicated the word and extended its meaning to mean ‘sweet’. They also extended the meaning of the words *kuna* ‘burn’, *kifta* ‘blinking’ and *dunkuli* ‘kneading into balls’ by adding some morphemes and modifying the original words into *qunari*, *magfi* and *dunqulquli* to mean blood, eye and ‘balls’ respectively.

#### 4.1.2 Bori Coinage

There are certain words which are barely used by the cultists in. Bori cults invented some words to symbolize what they mean and recognize by the members of the group. The terms below are examples of such words which are coined by the cultists purposely to use in their daily activities. These include:

S/N	Bori Language	Gloss
1	Takukku <i>bi</i>	Father
2	Takukku <i>ba</i>	Mother
3	Raaka <i>a</i>	Kolanut
4	Ku <i>mi</i>	Counting (guda)
5	Tun <i>kura</i>	Cigarette
6	Kaana <i>a</i>	Yes
7	Ba kaana <i>a</i>	No
8	Kaana <i>a gajiya</i>	Greeting
9	Si <i>ro</i>	House
10	Da <i>n tamarmari</i>	Hegoat
11	Ji <i>jji</i> kawa	Distribution

Table 1.3: List of coinage by Bori cult

In the above listed words, the Bori cults used the word *takukku<sub>bi</sub>* ‘father’ and *takukku<sub>ba</sub>* ‘mother’ to refer to both parents; father and mother. The cultist considered the physical features of old person, normally the weakness of the body and describes it using the word *takukku<sub>bi</sub>* and *takukku<sub>ba</sub>*. Likewise, the term *raaka*a** meaning ‘kolanut’ which was also coined by the cultist by considering the sound it produced when it was broke down in pieces. There is also other examples of invented words by Bori cults which are the words; *kumi* ‘counting (guda)’, *tunkura* ‘cigarette’, *kaana*a** ‘yes’, *ba kaana*a** ‘no’, *kaana*a gajiya** ‘greeting’, *siro* ‘house’, *dan tamarmari* ‘hegoat’ and *jijjikawa* ‘distribution’ respectively

#### 4.2 The Interface between Bori Language and Hausa Culture

Language and cultural practice are two different things bound together. Language and culture are always inseparable; i.e. one cannot do without another. The language of the Bori cult clearly shows the interface between Hausa culture and the Bori practice. When we look at the words presented above, we can see that the vocabularies they are using consist of words that are used to refer to objects or things in a physical and social environment of the Hausa people. Since Hausa culture

embodies these, entirely one can therefore, say that Bori language is an expression of Hausa culture. For example, the lexical items that exist in Bori language portray the Hausa culture.

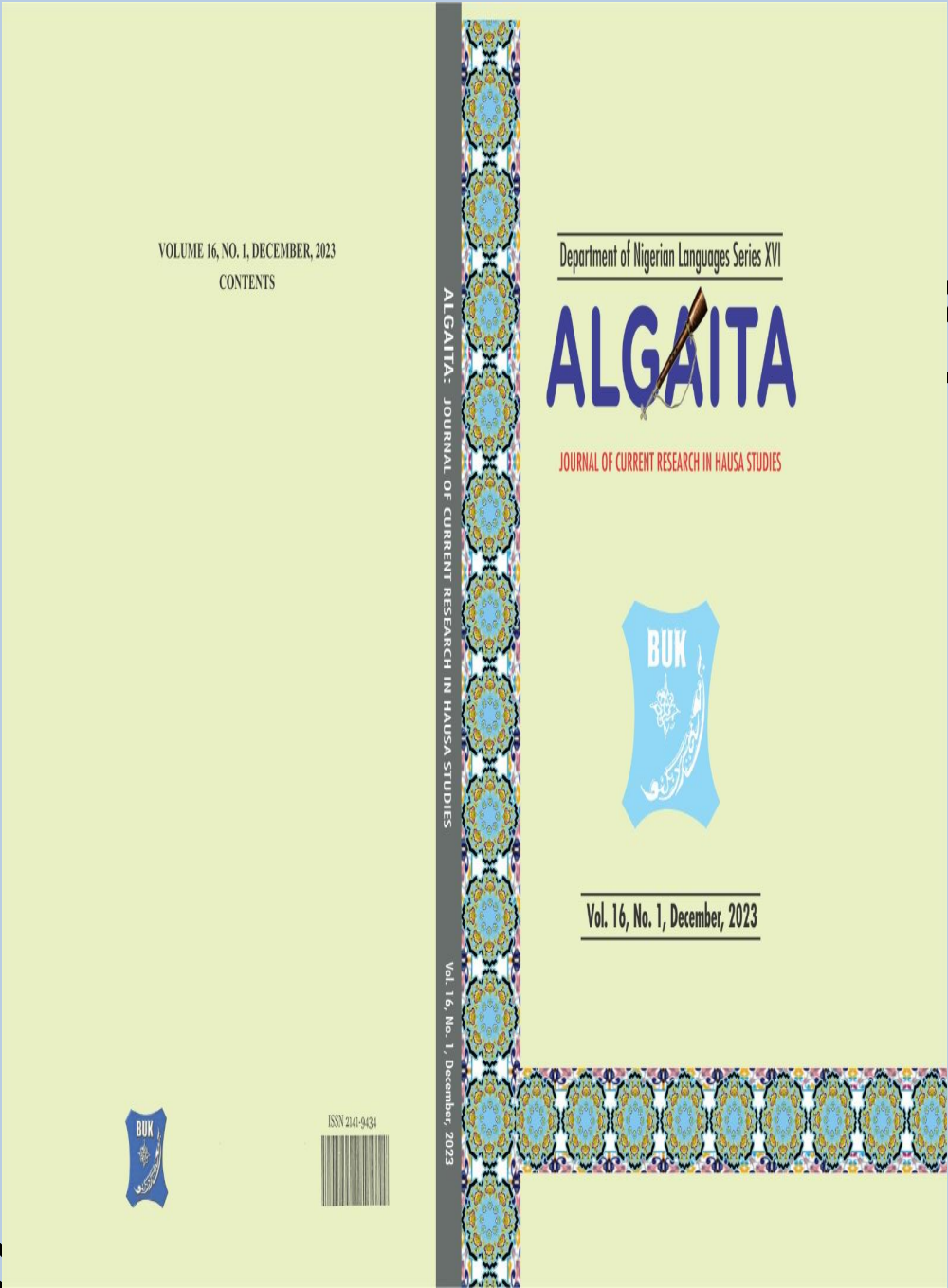
Therefore, Hausa culture dictates Bori language, that it dictates the types of vocabulary to be used by the cultists. The interrelationship between Bori language and other aspect of Hausa culture is so close that no part of the Bori language can be studied without reference to the Hausa cultural practices.

### 5.0 Conclusion

In conclusion, this paper targets the language used by the Bori cults and its interface between the language and Hausa culture. The study discovered that some of the words used by Bori cults are newly coined that have been invented by them purposely to communicate within themselves and also to mislead the people that are outside their circle. It was also discovered that some of the words were coined just to mislead the customers, this will give them a security when they are interacting with the devils. Similarly, sometimes, they make use of meaning extension, this means the words have been in existence in the Hausa language before, but have undergone meaning extension, giving them new meanings. In addition, the paper also discovered that the Hausa culture, since the type of language used by them is embedded in the cultural norms and practice of the Hausas dictate the language used by the Bori cults. Thus, the interrelationship between Bori language and other aspect of Hausa culture is so close that no part of the Bori language can be studied without reference to the Hausa cultural practices.

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