Yanayin `Tir-madalla` Da Sigarsa:

Tsokaci Daga Fina-finan Hausa Na Nijeriya

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Sadaukarwa

Na sadaukar da wannan aiki nawa ga mahaifana da iyalaina.

Declaration

I hereby declare that the work in this thesis titled "Yanayin Tir-madalla Da Sigarsa: Tsokaci Daga Fina-finan Hausa Na Nijeriya" (Nature and Forms of Tragi-comedy: An analysis of Some Select Hausa Home Videos) was performed by me in the Department of African Languages and Cultures, under the supervision of Professor Muhammad Lawal Amin, Dr. Magaji Tsoho Yakawada and Professor Dalhatu Muhammad. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this work has been presented for another degree or diploma at any institution.

Aliyu Isa Sulaiman Sign………………………… Date……………………

Certification

This thesis titled "Yanayin Tir-madalla Da Sigarsa: Tsokaci Daga Fina-finan Hausa Na Nijeriya" (Nature and Forms of Tragi-comedy: An analysis of Some Select Hausa Home Videos) meets the regulations governing the award of the degree of Doctor of Philosophy of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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Abstract

Until recently, the concept of dramatic genre is not at home with the blossiming Hausa films, to some others also, the concepts of tragedy, comedy and tragi-comedy does not seem to exist in films nomenclature. However researches into Hausa films has begun to yield new ways of looking at this phenomenon (cf. Umma, (2008) and Aminu, (2012) as a case in point.

It is in line with this development that this reseach attempts to explore the nature and forms of tragi-comedy as can be discern from Hausa films. The thesis therefore in chapter one discusses the problems of the study and its significance, a review of the releted literature partaining to tragedy, comedy, the type, forms and features of tragi-comedy can be seen in chapter two. While chapter three discusses the methodology of data collection and analysis. An indepth analysis of thirty Hausa films was made in chapter four, applying the theory of tragi-comedy so as to see the nature and forms of tragi-comedy identified by scholars.

The reseach unearth the applicability of dramatic genres as well as the existance of most dramatic concepts in films and Hausa films in particular. The reseach further established the existance of different types of tragi-comedy in Hausa films vide tragedy with happy ending, comedy with unhappy ending, comedy with tragic-sequel, tragedy with a comic substructure etc, it also captures the understanding that social vices can be corrected through films that depicts tragi-comedy. Consequently, the research concludes that dramatic genres, like tragi-comedy can be handy in the critical analyses of films.

Tsakure

Nazarin fina-finan Hausa a mizanin wasan kwaikwayo abu ne da bai dade da bayyana ba. Wasu masana ma suna ganin nau`o`in wasan kwaikwayo irin su ban tausayi da na raha da tir-madalla ba su da matsuguni a fina-finan Hausa. Kodayake binciken kwana-kwanan nan musamman na Umma, (2008), da na Aminu, (2012) sun kore wannan shakkar. Ganin haka ne ya sa aka yi kokarin tantance yanayin tir-madalla da sigoginsa a fina-finan Hausa na Nijeriya a cikin wannan kundin. Shimfida da sharar fage ta babi na farko na wannan kundin ta bayyana manufa da dalilin aiwatarwa ne tare da nuna muhimmancin wannan bincike ga hukumomi da sauran al`umma baki daya. A babi na biyu kuwa an waiwayi ayyukan magabata ne a kan wasan ban tausayi da raha da na tir-madalla, hakanan kuma an waiwayi siffofi da sigogi da yanayi na tir-madalla duk a cikin wannan babin. A babi na uku kuwa an bayyana hanyoyi da dabarun da aka yi amfani da su ne wajen tattaro fina-finai da kuma kwankwance bayanai akan su. Shi kuwa babi na hudu tarken fina-finan Hausa guda talatin da aka nazarta ya yi ta hanyar dora su akan mizanin da masana suka tantance na tir-madalla.

A karshe binciken ya tabbatar da yiwuwar nazarin fina-finai ta hanyar amfani da mizanin nazarin wasan kwaikwayo. Haka kuma binciken ya gano sigogin tir-madalla guda shida: wasan ban tausayi mai karewa da farin ciki da wasan raha mai karewa da ban tausayi da wasan raha mai ratsin ban tausayi da wasan ban tausayi mai ratsin raha, sauran sun hada da wasan da ke da hadakar `yan wasa da wanda yake da sakamakon harshen-damo a finafinan Hausa tamkar yadda masana wannan fage suka zayyana. Bugu da kari kuma binciken ya gano cewa irin wadannan fina-finai suna da matukar tasiri akan abubuwan da suka shafi tarbiyar al`umma.

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BABI NA DAYA

SHIMFIDA

1.1 Gabatarwa

Wasan kwaikwayo reshe ne na adabi kuma fasaha ce mai bayyana yanayi da tsarin rayuwar al'umma. Ta hanyar wasan kwaikwayo za a iya ganin hoton rayuwar wata al'ummar da ta shude, haka kuma za a iya fahimtar tsarin rayuwar wannan al'umma da dabi'u da siyasa da tattalin arziki da zamantakewarta. Za a iya ganin hoton abin da ke faruwa a cikin al'umma, har ma wani lokaci a iya kirdaden abin da zai iya faruwa a cikin al'umma. Wasan kwaikwayo hanya ce ta bayyana ko dai tunanin mai shirya wasan, ko marubuci, ko kuma irin falsafarsa game da rayuwa. (Abrams, 1953 da Malumfashi, 2002).

Duk da yake wasu na ganin wannan reshe na adabin Hausa bai sami tagomashin da ya dace da shi ba (Malumfashi, 1990), amma kuma manazarta da dama sun yi rubuce-rubuce wadanda suke dauke da fuskoki mabambanta. Wadansu rubuce-rubucen sun shafi wasan kwaikwayo na gargajiya ne, wadansu na zamani, wadansu kuwa na rediyo da talbijin.

Baya ga wadannan akwai kuma wadansu da ke rubuce-rubuce wadanda suka tabbatar da samuwar wasan raha a rubutattun wasannin kwaikwayon Hausa. Wasannin raha wasanni ne da suke kwaikwaya da bayyana hoton rayuwa ta jin dadi da annashuwa da raha da nishadi masu karewa da farin ciki don dai a yi dariya Cuddon (1999). Malumfashi (1985) da Zubairu (1992) sun gwada cewa wasannin da ke cikin wasan *Six Hausa Plays* da *Tabarmar Kunya* duk wasannin raha ne. Binciken Shehu (2005) da Umar (2011) sun nuna akwai raha a wasannin kwaikwayon rediyo. Idan an duba kundin Sulaiman (2007)

da Aliyu (2008) da Aminu (2012) duk sun nuna akwai raha wadda ta mamaye wasannin talbijin da na fina-finai.

Idan kuwa ana maganar wasan ban tausayi, Aristotle (1996) ya gwada cewa wasa ne mai nuna hadarurruka da bacin rai da bakin ciki wanda kan cusa tausayi ga zukatan jama'a. Binciken Malumfashi (1985) da Sulaiman (1992) da Aminu (1995) sun gwada cewa akwai wasan ban tausayi ko siffofin wasan ban tausayi a wasu daga cikin rubutattun wasannin kwaikwayon Hausa. Wadannan siffofin ba ga wasan kwaikwayon Hausa kawai suka tsaya ba, har ma da wasu sassa na adabi, inda Aminu (2005) ya tabbatar da cewa ana samun wadannan siffofi a adabin baka na Hausawa.

Sai dai ba a sami bincike masu yawa ba wadanda suka yi kokarin tabbatar da samuwar wasan tir-madalla in ban da Malumfashi (1985) da Fulani (1997). Masana irin su Boulton (1977) da Crow (1983) da Baldick (2004) yarda suka yi da cewa wasan kwaikwayon tir-madalla wasan kwaikwayo ne wanda yake da gamin gambizar siffofin wasan kwaikwayon ban tausayi da na raha. Ko dai wasan da yake na ban tausayi ne wanda a karshe ya kare da farin ciki, ko kuma wasan da aka cakuda siffofin wadannan wasannin biyu.

Kalmar 'tir-madalla' ita ce aka yi amfani da ita wajen fassara kalmar nan ta Ingilishi wato *tragi-comedy* kuma an samo wannan fassarar ce daga cikin Fassarar Kebbabbun Kalmomin Adabi wanda aka buga a 1978. 'Tir' a nan na nuni da abubuwan kyama wadanda suke aukuwa ga gwarzon wasa sanadin wani kuskure da ya aikata ko kuma ajizancin na dan Adam, wadannan abubuwa su ke cusa tausayi ga masu kallo. Sa`an nan kuma 'madalla' a nan na nuni da abubuwa wadanda suke sa ban dariya da farin ciki. Binciken Malumfashi (1985) ya ambaci akwai wasu rubutattun wasannin kwaikwayon Hausa wadanda suke na tir-madalla ne. Shi kuwa Fulani (1997) ya yi nazarin tir-madalla

a rubutaccen wasan kwaikwayon Hausa a matakin neman digirin farko. Kamfar aiki kan wasan tir-madalla a wasan kwaikwayo, musamman ma a fina-finan Hausa ya kara jaddada manufar wannan bincike.

Amma rubuce-rubucen da aka yi a fina-finan Hausa sun fi mayar da hankali kan tasirin bakin al'adu a wadannan fina-finai. Wasu kuwa sun duba matsayin waka a cikin fina-finan, a yayin da wasu suka duba matsayin waka, wasu kuwa matsayin mata a fina-finan Hausa suka duba. Kadan ne daga cikinsu suka tabo tsarin labarin wasannin ko ginuwar `yan wasa ko zubin wasannin, a nan ma abubuwan da aka tabo ba su wadatar ba. Tabbataccen al'amari ne cewa fina-finai suna samar da wani yanayi na bunkasa adabi, kuma muhimman abubuwa ne su kansu, kuma hanya ce mai bayyana yanayi da tsarin al'adu (Turner, 1993).

Wannan bincike mai taken Yanayin Tir-madalla da Sigarsa: Tsokaci daga Fina-finan Hausa na Nijeriya ya nazarci yanayi da nau'in tir-madalla a fina-finan Hausa, baya ga duba ma'ana da ire-iren wannan nau'in, an duba a ga ko akwai shi a adabin Hausawa musamman a fina-finan Hausa, idan akwai shi, to yaya yanayi da siffofinsa suke? An mayar da hankali ne ta nazartar bayanan da masana suka yi na siga da yanayin wannan nau'i, kana aka nazarci wasu daga cikin fina-finan Hausa wadanda ake sa ran sun hau gadon fidar tir-madalla da masana suka bayyana.

1.2 Manufar Bincike

Wannan binciken kamar sauran da suka gabace shi yana da manufofi wadanda ake fatar cim ma wa yayin da aka kammala wannan aiki kamar haka:

- Tabbatar da cewa akwai 'tir-madalla' a cikin nau'o'in wasan kwaikwayon Hausa, musamman a fina-finai.

- Tantance yanayin ‘tir-madalla’ da sigarsa ta hanyar misaltawa daga fina-finan Hausa.
- Bayyana ire-iren tubalan da ake amfani da su wajen gina tir-madalla a fina-finan Hausa.
- Tabbatar da cewa fina-finan tir-madalla na Hausa sun yi daidai da abin da aka sani a duniyar nazarin tir-madalla ko akwai akasin haka.
- Tabbatar da cewa fina-finan tir-madalla na Hausa suna nuna hoton rayuwar al’umma ne ko kuwa sun ratse daga sanannen tsarin zamantakewar Bahaushe.

1.3 Dalilin Bincike

Abu ne sananne cewa adabi fasaha ce ta al’umma ta baka ko rubutacciya ko ma aikatacciya. Masana na ganin adabi shi ne ilmin nau’o’in azanci da fasaha na sarrafa harshe da ya kunshi fasahohin magana cikin tsarin wakoki da labarai da tatsunniyoyi da tarihihi da hikimomin iya sarrafa harshe irin su karin magana da kacici-kacici da gatse da barkwanci da karangiya da dai sauransu (Dangambo, 2009). Wadannan hikimomi da fasahohi suna bayyana hoton rayuwar al’umma ne.

Wasan kwaikwayon Hausa nau’in adabi ne da aka yi bincike da yawa a kansa, sai dai har ya zuwa wannan lokacin da ake gudanar da wannan bincike, babu wani aiki da wannan bincike ya kai gare shi da aka yi kan wasan ban tausayi ko na tir-madalla a fina-finan Hausa. Mafi yawa daga cikin ayyukan da aka yi kan fina-finan Hausa sun fi mayar da hankali kan tasirin bakin al’adu. Wannan shi ne dalili na farko da ya haifar da wannan binciken.

Kasancewar babu wani bincike mai kwari kan nazarin tir-madalla a wasannin kwaikwayon Hausa in ban da na Fulani (1997), wanda shi ma a rubutaccen wasan kwaikwayo ya tsaya,

bai tabo wasu sassa na adabin Bahaushe ba musamman fina-finan Hausa. Haka kuma ya tabo yanayi guda cikin shida na wannan nau'in wasa, ashe akwai bukatar a sami bincike mai zurfi wanda zai tabo sauran da bincikensa bai iya tabowa ba.

Wannan ne ya sa aka kudiri aniyar gano ko akwai wannan nau'in wasa a fina-finan Hausa? In akwai wannan nau'in, yaya yanayinsa da sigarsa suke?

Wani dalili na gudanar da wannan bincike shi ne kokarin tantance fasahar da take tattare da fina-finan Hausa musamman wadda ta shafi tir-madalla.

1.4 Farfajiyar Bincike

Wasan kwaikwayon Hausa shi ma ba kashin yarwa ba ne wajen nuna hoton rayuwar al'umma. A wasan kwaikwayon ma an zabi fina-finai ne na bidiyo domin tantancewa da bambancewa tsakanin aya da tsakuwa.

Ba ta yiwuwa a wannan bincike a ce an nazarci dukkan fina-finan Hausa wadanda aka samar, hakanan kuma ba ta yiwuwa a ce an ziyarci duk garuruwan kasar Hausa inda ake gudanar da wadannan fina-finan. Ko kuma a ce an nazarci duk kamfanonin da suke gudanar da wadannan fina-finan, saboda haka ne aka iyakance wannan nazari ga fina-finan da suke da sifa da sigar tir-madalla. Fina-finan nan an samo su ne daga manyar garuruwan arewacin Nijeriya kamar su Kano da Kaduna da Jos da Sakkwato da Katsina da dai sauransu.

Binciken ya ta'allaka ne kawai ga fina-finan Hausa. A fina-finan ma an duba kusan guda dari biyu wadanda daga ciki ne aka tsamo guda talatin wadanda ake ganin suna da dangantaka ko alaka da tir-madalla.

A wannan bincike mai taken Yanayin Tir-madalla da Sigarsa: Tsokaci daga Fina-finan Hausa na Nijeriya, an nazarci fina-finan Hausa guda talatin daga kamfanonin shirya fina-finai daban daban wadanda aka zabo daga shekaru daban-daban. A cikin talatin din ma, an

ware guda shida wadanda kowane daga cikinsu yana wakiltar yanayi guda. Sauran fina-finan kuwa suna karkashin wadannan guda shidan.

1. Fim din *Kara da Kiyashi* wanda Ibrahim Mandawari ya shirya ya kuma bayar da umurni. Shirin Halima Production da Mandawari Enterprises, 1997.
2. Fim din *Salma Salma Duduf* Wanda Bala Anas Babinlata ya shirya kuma ya bayar da umurni. Shirin Mazari Film Range, 2001.
3. Fim din *Karaga* 1-4. Wanda A'isha Tijjani ta shirya kuma Sulaiman Alu ban kudi ya bayar da umurni. Shirin A Mart Entertainment, 2010.
4. Fim din *Kishiyata* 1-2 Wanda Muhammad Dahiru ya shirya kuma Abubakar S. Shehu ya bayar da umurni. Shirin 3SP International Limited, 2011.
5. Fim din *Aziza* 1-2 wanda Sobe Zango ya shirya kuma Ali Gumzak ya bayar da umurni. *Shirin* 17/18 Motion Pictures Enterprises, 2012.
6. Fim din *A'isha Humaira* Wanda Abdul M. Amart ya shirya kuma Mu'azzamu Idi Yari ya bayar da umurni. Shirin Abnur Entertaiment, 2012.

1.4.1 Dalilin Zaben Fina-finan

Dalilin zaben wadannan fina-finan shi ne domin ganin da ake yi na cewa suna da siffofin wasan kwaikwayon tir-madalla. Kodayake, ga `yan kallo, sai a taras a kan yi jam'i da cewa "ai kusan kowane wasa aka daga in dai bai fada cikin nau'in wasan kwaikwayon ban tausayi ko na raha ba, to nau'in wasan kwaikwayon tir-madalla ne". Domin kuwa za a iske shi da gamin gambizar nau'o'in wadannan wasannin. Amma idan aka yi duba irin na masu nazari, sai a taras cewa akwai wasu siffofi wadanda rashin su kan iya hana wasannin fada

wa nau'in wasan kwaikwayon tir-madalla. Don haka ana ganin fina-finan da aka zabo suna da siffofin wasan kwaikwayon tir-madalla.

An zabo fina-finan ta amfani da shekarun da aka samar da su, tun daga lokacin da suka kunno kai, watau wuraren shekarar alif da dari tara da tamanin zuwa da casa`in. An kuma duba wadanda aka yi a wuraren alif da dari tara da casa'in zuwa dubu biyu da kuma wadanda aka yi wuraren shekara ta dubu biyu zuwa lokacin da ake gudanar da wannan binciken a shekarar dubu biyu da sha shida duk domin fatan samun wasannin da suke da siffar tir-madalla.

Tun da ana wannan bincike a kasar Hausa ne, an zabo wasannin daga garuruwan kasar Hausa saboda su iya wakiltar sauran, an zabo daga kamfanoni daban daban wadanda suke shirya fina-finan Hausa, an sami kamfanoni masu yawa wadanda suka shahara wajen samar da fina-finan Hausa daga Kano, wasu daga Kaduna, wasu daga Sakkwato, wasu daga Katsina, wasu kuwa daga Jos. Daga cikin wadanda aka samu ne aka zabi wadanda suka fi fitar da siffofin tir-madalla.

Haka kuma ana sa ran fina-finan su hau mizanin gadon fidar wasan kwaikwayon tir-madalla, an ambaci gadon fida a nan domin tuni masana irin su Aristotle (1996) da Boulton (1960) da Bentley (1991) suka yi yankar da fidar, mu abin da ya rage shi ne mu rarraba mu fitar da kayan ciki daban, kasusuwa daban, tsoka daban. Wadannan fina-finai da aka zaba sun kasance zakarun gwajin dafin tir-madalla a fina-finan Hausa.

Wani dalili na zaben wadannan fina-finai shi ne kamar yadda masana suka ambata yanayin wasan tir-madalla ya karkasu gida shida wadanda suka bambanta da juna. Saboda haka ne aka zabo fina-finai guda talatin wanda kowanne daga cikinsu yana matsayin misali na yanayi guda na tir-madalla.

Yana da kyau a ambaci cewa an yi kokarin nemo asali ko tsittsige ko tubalin ginin fina-finan da aka nazarta. An yi haka domin tantance al'adu da dabi'un da ke ciki sun dace da na Hausawa ko kuwa kayan aro ne. Wasu daga ciki an iya sanin asalinsu, wasu kuwa sai da aka kai ga tattaunawa da wadanda suka shirya fina-finan. Ko shakka babu fim na *Kara Da Kiyashi* da *Ki yarda Da Ni* da *Jamila Da Jamilu* sun bulla sakamakon baddala wasu littattafai na zube. Shirin *Salma-salma Duduf* da *Daskin Da Ridi* da *Ga Fili Ga Mai Doki* da *Ciki Da Alakum* baddalawar wasu nau'o'in adabin baka na Hausawa ya samar da su. Haka kuma idan an duba shirin *Karaga* za a taras kwatankwacin tsarin uwar labarin da ke cikin *Magana Jari Ce* na daya. An gwada saboda kwadayin haihuwa da sarki yake da shi, sai ya tara Malamai arba'in wadanda suka kwana ar'abin suna addu'a sa`an nan matar sarki ta sami ciki. Sarki da iyalansa har da jaririn da aka haifa ba su tsira daga sharri da makircin Waziri ba, saboda bukatarsa ta ganin ya zama sarki. Wannan tsarin labarin haka yake a uwar labarin *Magana Jari ce* na daya. Ga wasu masanan, wannan tsarin labarin ya samo asali daga wani littafin mutanen Farisa mai suna *Tuti-Name* wanda shi ma fassarar wani littafin mutanen Indiya ne mai suna *Sukasaptati* (Jez, 2003:11). Shirin *Kishiyata* da *Aziza* kuwa, kwatankwacin wani labari ne da aka rika yayatawa a cikin al'ummar Hausawa wanda ya nuna haka ya taba faruwa (Hira da Baffa). Tattaunawar da aka yi da wadanda suka shirya sauran fina-finan ta tabbatar mana da cewa wasu daga ciki kirkirarsu aka yi, kuma babu wata nasaba da wani fim na wasu al'umma ko daga wani littafi. In ma an sami kamanci da wani labarin da ya yi kama da su akasi ne kurum. Tsittsigen sauran fina-finan da ke cikin wannan nazari sun kasance masu nuna halin zamantakewar al'umma ne.

1.5 Muhimmancin Bincike

Nazari irin wannan mai kokarin tantance yanayi da sigar abu zai kasance mai taimaka wa bangarori da dama na nazartar halayya da ayyuka da dabi'un al'umma.

Ana fata an tattara wa manazarta ilimin walwalar dan Adam taskar da za su iya amfani da ita wajen nazartar halayyar Hausawa.

Manazarta al'ada da zamantakewar al'umma su ma za su sami taska don inganta tsare-tsarensu da nazartar sauye-sauyen da ke wanzuwa a cikin al'umma.

Har ma manazarta ilimin walwalar harshe za su amfana da binciken da aka yi da kuma sauran fina-finan da aka tara ana fata su zamanto masu taska ta nazatar walwala ko sauyin da aka samu a harshen Hausa, tun da dai adabi hoto ne na rayuwar al'umma.

Haka ma masu bincike kan adabi za su amfana da wannan bincike domin ya buda fagen da ba a zurfafa nazari a kansa ba.

A bar ta batun adabi ma, ana fata harshen gaba dayansa zai bunkasa da ire-iren wannan bincike wajen gwagwarmaya da sauran harsunan duniya.

Ana fata aikin ya haskaka wa manazarta wasan kwaikwayo da fina-finai yadda za su iya gane ire-iren fina-finai ta fahimtar yanayinsu da sigarsu.

Ana fata wannan nazari zai taimaka wa masu rubuta wasannin da masu tsara shi da zaben `yan wasa don kakkabe kura-kurai da gazawar da ake ganin ta yi wa fannin katutu.

Haka kuma ana fata hukumomin da suke kula da wannan fasaha da tace fina-finan za su amfana da wannan binciken don zai taimaka wa tsare-tsarensu.

1.6 Tambayoyin Bincike

Wannan bincike ya yi nazarin yanayin tir-madalla a fina-finan Hausa, a tuna Hausawa na baje kolin hikima da fasaha hade da basirar da Allah ya ba su ta wannan fanni. Kuma mutane sun raja'a da kallon ire-iren wadannan fina-finai. Wannan bayani shi ya sa binciken ya yi tambayoyi kamar haka:

- Shin mene ne matsayin tir-madalla a wasan kwaikwayo ko a fina-finan Hausa?

- Me ya bambanta sigar tir-madalla da sauran ire-iren `yan uwansa irin su raha da ban tausayi a fina-finan Hausa?
- Shin al'ummar Hausawa na da wasannin tir-madalla a adabinsu?
- Me ya sa ake jin cewa wasan tir-madalla yana da mazauni a fina-finan Hausa? Yaya kuma yake?

Wadannan tambayoyi da ma wadansu da ba a ambata ba su ne wannan bincike zai tabbatar da amsoshinsu bayan kammala shi.

1.7 Fassarar Kebabbun Kalmomi

- AD/A.D (Anno Domini) - Lokacin rayuwar Annabi Isa.
- BC/B.C (Before Christ) - Kafin haihuwar Annabi Isa.
- BS- Babu Shekara.
- Comedy - Wasan Raha.
- Middle ages/Medieval Period- (5th-15th Century) Shekarun Tsaka-tsaki.
- (M) - Maimaitawa.
- NBC (Northern Broadcasting Cooperation) - Gidan yada labarai na Jihar Arewa.
- Renaisance - Zamanin wayewar kai na Turawa.
- Siyaki - Wata irin nau`in kura mai zane-zane a jikinta.
- Tragedy- Wasan Ban tausayi.
- Tragi comedy - Wasan Tir-madalla.
- `Yan Ushaku- Mawaka masu wakoki na yabo da begen Annabi muhammad (SAW).

1.8 Kammalawa

A wannan babin an yi bayanin batutuwan da suka assasa wannan binciken. An kuma lura da cewa bincike-binciken da aka gabatar a kan fina-finan Hausa sun fi mayar da hankali a

kan abubuwan da suka shafi al'ada da zamantakewar Hausawa. Nazartar yanayi da sigar wadannan fina-finan fage ne da yake bukatar zurfafa bincike, saboda kamfar nazarce-nazarce wadanda za su tabo fannoni da dama na nazarta da kwankwance ayyukan adabi. Babin da ke biye da wannan, ya yi bitar ayyukan da suka gabata masu nasaba da wannan aiki saboda fadin Bahaushe mai cewa daga na gaba ake gane zurfin ruwa, kuma waiwaye adon tafiya.

BABI NA BIYU

BITAR AYYUKAN DA SUKA GABATA

2.1 Gabatarwa

A wannan babin an duba aikace-aikacen da aka riga aka yi ne game da abin da ya shafi wannan aiki mai taken Yanayin 'Tir-madalla' Da Sigarsa: Tsokaci Daga Fina-finan Hausa na Nijeriya. An fahimci cewa akwai bincike-bincike da dama wadanda aka yi ko dai a bugaggun littattafai ko a matsayin kundin digiri a jami'o'i ko kuma a kasidu da cikin mujallu. Wasu ayyukan an yi su a matsayin takardun da aka gabatar a wajen tarurrukan bita a wurare daban-daban. Daga cikin ire-irensu akwai masu alaka da wannan nazari. Abu ne mai matukar mahimmanci kwarai da gaske a duba wadannan ayyuka. Waiwaya wa baya, ba wai don bayan ita kanta ba, sai dai don sanin bayan zai bayar da damar sanin kimar wannan aiki a wannan fage na wasan kwaikwayo.

Wasu daga cikin ayyukan sun shafi wannan bincike kai tsaye, wasu kuma a iya cewa dangantaka ce ta nesa. Don haka wannan nazari zai waiwayi kundaye da littattafai da tarihin da masana suka rubuta kan wasan kwaikwayo, sa`an nan a ga yadda wasan kwaikwayon Hausa ya samo asali da yadda ya ginu. Sai dai waiwayar ayyukan da suka shafi wasan kwaikwayo abu ne mai fadin gaske. An kuma waiwayi kundaye da makalu kan fina-finai wadanda aka rubuta ya zuwa lokacin da ake gudanar da wannan binciken.

Kusan dukkan kundaye da makalu da wannan bincike ya bankado, babu wanda ya tsunduma a kan wasan ban tausayi ko na tir-madalla a fina-finan Hausa. Kadan ne suka tabo nau'in raha da kwankwance wasu wasanni ko kwatanta `yan wasa (Sulaiman, 2007 da Aminu, 2012). Hana rantsuwa, an sami wasu rubuce rubucen da suka tabo wasannin ban tausayi a rubutaccen wasan kwaikwayon Hausa kawai. Kadan sun tabo na tir-madalla shi ma a rubutaccen wasan kwaikwayon Hausa. Ban sami wani binciken wanda hannuna ya

kai gare shi ba wanda ya tabo (ko da kuwa bai yi nisa ba) wasan ban tausayi ko na tir-madalla a fina-finan Hausa, in ban da kundin Abbas (2008). A wannan kundin ma an ambaci ire-iren fina-finan ne kawai inda aka nuna akwai nau'in raha da bakin ciki da dai sauransu. A wannan babi na biyu, an fara da waiwayar ayyukan da aka yi kan samuwa da asalin wasan kwaikwayo kana aka gangaro zuwa ga samuwar na al'ummar Hausawa.

2.2 Samuwar Wasan Kwaikwayo

Wasu lokuta na tarihi na rayuwar dan Adam suna da muhimmanci wajen bayyana irin matsayi da halin da wasan kwaikwayo ya shiga. A daulolin al'ummomin Girkawa da Romawa da Turawa da Larabawa masu alaka da juna, an sami ci gaba ta fannin wasan kwaikwayo. Kowane zamani yana dauke ne da yanayi na musamman wanda yake haifar da marubuta da ire-iren wasannin da suka rubuta. Ba a nan abin ya tsaya kadai ba, har da tsarin yadda `yan wasa ke gudanar da wasannin da kuma yadda tsarin dandamalin wasannin suke. Duk da yake kowane zamani yana da nasa tsari na musamman ko kuma fitattun siffofi na musamman, za a iya cewa dukkansu suna da dangantaka da juna (Jacobus, 2001:6). Bari a tabo na wadannan al'umomin domin a ga yadda abin yake.

Ana danganta samuwar wasan kwaikwayo a duniya da al'ummar Girkawa, domin kuwa a wancan lokaci, ana gasar rubuta wasannin kwaikwayo wanda ake aiwatar da wadanda suka yi fice wajen bukukuwar bauta na gunkin Dionysus. Wasan kwaikwayon ban tausayi shi ne mafi fice a wasannin kwaikwayon da Girkawa suka fi girmamawa a wajen bukukuwansu na shekara-shekara a wancan lokaci (karni na hudu). A saukake, wasan ban-tausayi na nufin wasannin da suka kare da mutuwar gwarzon wasa (Peck da Coyle 2002).

Cuddons (1999:929) na cewa akwai wadanda suka yi fice wajen rubuta wasan kwaikwayo na ban tausayi tun kafin su Aeschylus, da Sophocles da Euripides. Marubuta wasan

kwaikwayon ban tausayi irin su Phrynicus da Pratinas da Choerilus da kuma Thespis sun samar da wasanni masu yawa. Thespis ne ma wanda ya fara kirkirar gwarzon wasa daga cikin `yan amshi. Daga wannan ne Aeschylus ya kara gwarzo guda suka zama biyu. Shi kuma Sophocles ya kara na ukun. Abrahams (2007) ya bayyana cewa wadannan fitattun marubuta wasannin ban tausayi guda uku (Aeschylus da Sophocles da Euripides) sun samar da wasanni guda dari tara (900) a karni na biyar, amma guda talatin da daya (31) ne kawai ake da su a hannu yanzu. Wadannan wasannin sun yi fice a karni na biyar kuma su ne suka bayar da damar kirkirar ra'o'i game da su. Ayyukan wadannan marubuta sun ba Aristotle damar kirkirar ra'in wasan ban tausayi tare da siffofi da shika-shikan da yake gani sai wasa ya same su kafin ya amsa sunansa a matsayin wasan ban tausayi. Wannan shi ya sa wasu masana suke ganin Aristotle ba shi da masaniyar ire-iren wasannin ban tausayin da za su biyo baya, don haka bayanin ra'in kan iya takaita ga wasannin kwaikwayo na farko-farko da kuma wadanda suka biyo baya.

Shekaru masu yawa da suka biyo baya, marubuta wasannin kwaikwayo irin su Shakespeare, da Ibsen da dai sauransu sun samar da wasannin ban tausayi wadanda suka yi fice a duniya kuma kokarin dora su bisa ra'in Aristotle kan iya dakushe kaifin ra'in saboda rashin daidaito da ke tsakanin wadannan lokuta (Abrahams 2007).

Baya ga wasan kwaikwayon ban tausayi na al'ummar Girkawa, an sami marubuta wasan kwaikwayon raha daga cikinsu wadanda suka yi tashe. Jacobus (2001:6) na cewa Aristophanes da Menander sun samar da wasan kwaikwayon raha a zamaninsu. Aristophanes ne ya samar da wasan raha mai suna *Lysistrata* a karshen karni na hudu wanda ya yi tashe a wannan lokaci.

Tarihin ya gangaro ga al'ummar Romawa inda Jacobus (2001:130) da Wilson da Goldfarb (2002:222) suka nuna cewa wasan kwaikwayon Romawa abu ne da za a iya cewa ya samu a sanadiyyar tasirin wasan kwaikwayon Girkawa. Sai dai ko kafin na Girkawa, akwai wasannin da ake ganin na gargajiya ne a al'ummar Romawa wadanda suke kama da wasan kwaikwayo. Akwai wasu raye-raye da wake-wake na mutanen arewacin Italiya (*Etaiscans*) wadanda suke wasanni ne na gargajiya. Akwai kuma wasannin Barkwai da ake aiwatarwa a garin Attella wanda yake gari ne a kudancin Italiya. (*Attenlan Farce*).

Tarihin wasan kwaikwayo bai kammala ba tare da ambaton wadansu abubuwa da ake ganin gudummuwar Romawa ne wajen habbaka wasan kwaikwayo a duniya ba. Daga cikinsu akwai yin amfani da fitaccen goga (*stock character*) da marubuta wasan kwaikwayon Romawa suka rinka amfani da su a cikin wasannin da suka rubuta. Wadannan marubuta, Plautus da Terence sun baddala wasannin Girkawa masu yawa. Haka kuma su suka samar da yin amfani da gogan wasa da ake kira (*Miser*) da kuma yin amfani da `yan biyu (wato masu kama guda) wajen gudanar da wasannin su. Masanin da za a iya bugun kirji a ce ya fara fassara wasannin Girkawa zuwa harshen Latinanci wani bawa ne mai suna Livius Andronicus wanda ya fassara wasannin Girkawa nau'in raha da na ban tausayi masu yawa. Daga nan ne aka `yanta shi, ya kuma ci gaba da rubuta wasannin kwaikwayo. Ko da yake suna rubuta wasannin ban tausayi kuma Seneca na daga cikin wadanda suka yi fice, amma sun fi sha'awar wasannin raha a maimakon na ban tausayi (Bannets da wasu, 2001).

Kamar yadda wasannin Girkawa suke da dangantaka da bukukuwan al'adunsu na shekara shekara, hakanan na Romawa suke. Akwai wasan da ake yi na *Magalesian* a watan Afrilu don girmama gunkin *Cybele* wadda take zaune a tsaunin *Palatine*. Sai kuma bukin da ake yi na *Flora* a tsaunin *Aventine*. Amma mafi muhimmanci daga cikin wadannan bukukuwa

shi ne wanda ake yi a watan Satumba da wasannin *Plebeian* na watan Nuwanba. Hakanan ma kamar yadda Girkawa suke da buki na musamman don girmama gunkin *Zeus*, Romawa na da kwatankwacin wannan wajen girmama gunkin *Jupiter* shekaru 240 kafin haihuwar Annabi Isa.

Wasan kwaikwayo ya sake ratsa wani zango da ake yi masa lakabi da zamanin tsaka-tsaki, wato *medieval* da Ingilishi, bayan faduwar daular Romawa. A wannan lokaci ne za a iya cewa wasan kwaikwayo ya shiga wani halin kaka-ni-ka-yi. Domin kuwa a wannan zamanin ne addinin Kirista ya mamaye wadannan kasashe, kuma harkokin wasan kwaikwayo wadanda suka hada da rubuta shi ko aiwatar da shi a dandamalin kallon wasannin ko ma nazartar wasannin Girkawa ko Romawa ya kasance ya yi karanci a wannan lokaci.

Bannets da wasu (2001:163) da Jacobus (2001:146) sun tabbatar da cewa duk da kyamar da addinin Kirista ya yi wa wasan kwaikwayo saboda kwaikwayon abubuwan da suke ba gaskiya ba, an sake samun bullar wasan kwaikwayo daga majami'u sakamakon wasu wasannin da suka bulla ta hanyar tsarin bauta wadda ake masa lakabi da *Liturgical drama*. Daga irin wannan tsarin bautar ne aka sami wasan nan mai suna *Quem Quaeritis*, tun daga nan ne kuma aka ci gaba da wasanni masu nuna yanayin haihuwar Annabi Isa da irin tafiye-tafiyensa. Wasu na ganin cewa ana yin wadannan wasannin kwaikwayon ne a gaban jama'a don nuna wa mutane irin mu'ujiza da koyarwar addinin Kirista. A shekarar 1264 ne Fafaroma Urban na hudu ya kirkiri wata rana ta musanman da ake wa lakabi da *Feast day* domin bukukuwan addini. Daga baya aiwatar da wasan kwaikwayo ya zama daya daga cikin abubuwan da ake gudanarwa a wannan rana. A wannan lokaci ne kuma wasanni masu dauke da abubuwan al'ajabi da karama da masu koyar da kyawawan halaye suka yi tashe.

Ko a wannan zamani ma, akwai wasu wasannin da za a iya cewa suna da siffar wasan tir-madalla.

A tsakanin karni na sha hudu zuwa karni na sha bakwai wato lokacin da ake ma lakabi da "Zamanin wayewar kai" wato bayan sake farfadowar ci gaban ilimi da siyasa da cinikayya wadanda aka fi dangantawa da kasar Italiya a karni na sha biyar, kafin ya yadu zuwa sauran kasashen Turai, an sami ci gaba ta fannin wasan kwaikwayo a duniya. A wannan lokaci ne aka sami damar kakkabe kurar da ta rufe wasan kwaikwayo, domin kuwa an sake samun bullar sabon dandamalin wasanni da aka gina a Italiya kwatankwacin irin na Girkawa. A wannan lokaci masana suka kasance sun tsunduma wajen yin tarken wasannin kwaikwayo. Har ya kasance ana tarken wasannin ta hanyar tsara yadda wasa mai nau'i kaza da kaza ga yadda ya kamata ya kasance, maimakon ayyanawar da marubuta ke yi da kansu. An sami wannan wayewar kan a al'ummomi da dama, kamar al'ummar Spaniyawa da Turawan Ingila da na Faransa.

Idan ana batun tarihin wasan kwaikwayo dole a dangana da kasar Masar, sai dai masana na ganin cewa mutanen da suka fara zama a wannan wuri har aka kafa daular Fir'aunoni bakar fata ne. Girkawa wadanda ake ganin daga gare su wasan kwaikwayo ya samu sun yi koyi ne daga wannan al'ummar. Kamar yadda Ahmed (1987:6) ya ce;

> "Su dai Girkawa daga daular bakar fata na Afirika suka yi koyi har kansu ya waye, lokacin daular Fir`aunonin Masar akwai rubutattun wasannin kwaikwayo na addini shekaru dubu biyu kafin haihuwar Annabi Isa. Wasan kwaikwayon Girkawa kuwa bai bayyana ba sai shekaru dari hudu kafin haihuwar Annabi Isa, wannan na tabbatar da cewa Girkawa na iya samun tsarin wasanninsu ne daga wannan al'ummar".

Idan ma an duba yanayin bautar da ake danganta samuwar wasannin Girkawa da shi, Sengho, (1974:145) a cikin Ahmed, (1987) na cewa ‘In da ina da lokaci, da na tabbatar maka da cewa waka-da-amshi da kuma raye-rayen wasan kwaikwayo na daular Girkawa shekaru aru-aru a da, asalinsu wasan kwaikwayon addinin *Eleusian* ne, ainihin tushensu shi ne bauta wa *Osiris* wanda ake yi a Masar ta jerin gwano ana wake-da-amshi hade da rawa. Wannan ra’ayin ya yi daidai da na Read, (1995:93).

Tarihi na tafiya tare da sauye-sauyen da ake samu har a yau an wayi gari Larabawa su ne a Masar ba kamar yadda yake da ba. An kuma sami katsewar hulda ta fannin wasan kwaikwayo mai tsawo wanda wasu da wannan suke kafa hujja cewa su kansu Larabawa wasan kwaikwayo a yadda aka san shi yanzu, daga baya ya zo masu a wuraren karni na sha takwas, (Yahaya, 1978 da Sadgrove, 2007).

Tarihin wasan kwaikwayo a kasashen Larabawa abu ne mai tsawo. Kafin bayyanar wasan kwaikwayon zamani, ana aiwatar da wasannin kwaikwayon gargajiya a Masar irin su *Karagoz* da harshen Turkawa ko kuma *Khaal al-zill* da Larabci, da kuma wasanni wadanda ake kira *awlad Rabiya*, hakanan kuma wasan kwaikwayon zamani ya zo kasar Masar a 1799 lokacin da aka aiwatar da wani wasa domin nishadantar da sojojin mulkin mallaka na kasar Faransa, an ci gaba da nuna wasanni da kuma bude dandamalin aiwatar da wasan kwaikwayo a 1829 wanda `yan mulkin mallaka suka yi, duk da haka ba a samar da wasannin da ake fata a samu daga Larabawa ba Sadgrove (2007:1). Wasan kwaikwayon dandamali na zamani a Masar ya samu wuraren 1869-1871 daga wasannin barkwanci na James Sanau wanda ya rayu a tsakanin 1839-1912, wannan kuwa bayan shekaru ashiri da samuwar na kasar Siriya (1847) ke nan. Tun daga wannan lokacin aka fara samun kiraye-kiraye a jaridu kan samar da wasannin kwaikwayo na Larabawa.

Bayan tawayen da mutanen Masar suka yi wa gwamnatin mulkin mallaka ta Ingila a 1919 saboda kame wasu daga cikin shugabannin kungiyar fafutukar `yancin al`ummar Masar (*Wafd*) musamman Saad Zaghlul da samun `yancin kai da ya biyo baya, an sami ci gaban wasan kwaikwayo ta hanyar kafa kungiyoyin `yan wasa. Haka kuma an sami kafa makaranta ta wasan kwaikwayo da samar da mujallu masu bayar da labarai da halin da kamfononin wasannin kwaikwayo suke ciki. An sami bullar `yan wasa da marubuta wasannin kwaikwayo daga ko ina, fitattu daga cikinsu sun hada da Ahmad Shauqi da Taufiq Al-Hakim, (Hamdi, 1999). Ganin irin dagantakar da ke tsakanin Larabawa da Hausawa ana sa ran a ga saurin bullar wasan kwaikwayo a al'ummar Hausawa, akwai bayanai dangane da wannan nan gaba a shafi na arba`in da uku (43).

2.3 Nau'o'in Wasan Kwaikwayo

A wannan bangare, an duba nau'in wasan kwaikwayon ban tausayi da na raha da kuma na tir-madalla. Tir-madalla ya tsiro daga cikin wadannan manyan rassa biyu tare da daukar siffofin wasan ban tausayi da kuma na raha a lokaci guda. Duk da yake babu matsaya dangane da yawan wasannin kwaikwayo, yana da kyau a ambaci wasu daga cikin wadanda wannan bincike bai tabo ba. Ire-iren wadanda wannan bincike bai tabo ba sun hada da wasan Ba-raha da Barkwai da Wasa-raye da na Wa`azi da na Gwarzantaka da Bebance. Wannan bincike bai tabo su ba saboda ganin cewa da yawa daga cikinsu sun tsatso ne daga cikin wadannan manyan rassan. Wannan shi ya sa aka takaita kawo sauran ire-iren wasannin kwaikwayo.

2.3.1 Wasan Ban tausayi

Aristotle, (1996) ya bayyana wasan ban tausayi da cewa wasan kwaikwayo ne wanda yake cikakke mai kunshe da balagar harshe wanda ake wanzar da shi maimakon rerawa. Wasan yana kunshe ne da hadarurrukan rayuwa na dan Adam mai sa tsoro da tausayi ga `yan kallo,

wanda kan sa raurawar zuciya. A da can wasannin kwaikwayon ban tausayin Girkawa kan kasance a tsarin waka yake, akwai gwarzon wasan daga cikin `yan amshi tare da mabiyansa kusan guda hamsin. Daga baya ne Aeschylus (525-456 kafin haihuwar Annabi Isa) ya kara gwarzo daya don su zama biyu, wannan ya ba da damar kwaikwayon gwarzaye da dama ta yin amfani da fuskar mutum-mutumi a wajen aiwatar da wasannin. Sophocles (496-406 kafin haihuwar Annabi Isa) ya kara gwarzayen zuwa guda uku, ya kuma rage yawan `yan amshi. Maimakon haka ya fi bayar da karfi ga fadi-in-fadin `yan wasa, inda mutum guda kan iya sauya kamannunsa ya tsaya a matsayin gwarzaye da yawa. Euripides (434-406 kafin haihuwar Annabi Isa) a matsayinsa na marubucin wasan ban tausayi ya fi kusantar zamani domin kuwa a wasanninsa a kan sami gwarzaye mata, kuma ya kan tabo abubuwan da ka iya faruwa a rayuwa ta zahiri, a kan kuma sami surkin raha da barkwanci a wasanninsa na ban tausayi.

A ra’ayin masana, irin su Wilson da Goldfarb, (2002) da Peck da Coyle, (2002) za a iya raba wasan kwaikwayon ban tausayi zuwa gida biyu, na gargajiya da na zamani. Wasannin kwaikwayon ban tausayi na gargajiya su ne wadanda fitattun marubuta wasan kwaikwayon nan na Girkawa (Aeschylus, Sophocles da Euripides) suka rubuta da kuma wadanda suka biyo bayansu kamar wasannin ban tausayi da Shakespeare ya rubuta irin su (*King Lear* da *Hamlet* da *Othello* da *Macbeth* da *Romeo da Juliet*). Ire-iren wadannan wasannin suna nuna gurbatar tsarin rayuwar al’umma ce da ke fara shafar masarauta, a ire-iren wadannan wasannin gwarzaye kan kasance jinin sarauta. Ko dai gwarzo ya kasance Sarki ko Sarauniya ko kuma wani mai dangantaka da sarauta. Halin kunci da masifu ko bala’i da kan fada wa sarakuna a cikin wasa na shafar al’umma baki daya. Saboda gwarzayen wasa wakilan al’umma ne, don haka duk wasu bala’o’in da suka fada masu, kan shafi al’ummar da ke cikin wasan gaba daya. Haka kuma wasu siffofin da za a iya cewa na wasan

kwaikwayon ban tausayin gargajiya sun kunshi yanayin halin da gwarzayen wasa kan tsinci kansu a ciki tamkar dai kaddara wadda babu wata mafita sai sun dandana wadannan masifu wanda kan kai ga mutuwarsu a karshen wasa.

Haka kuma sukan kasance a wani yanayi na rashin mafita ga halin da suke ciki (gaba kura baya siyaki). A gaba akwai kura idan aka juya baya ma ga siyaki, wadda ita ma wata irin kura ce mai zane-zane a jiki, wato suna cikin tsaka mai wuya ke nan dole su rungumi kaddara. A karshe gwarzayen kan kasance sun gane sanadin abubuwan da suka auku gare su, sakamakon wasu ayyuka da suka yi cikin kuskure ko son zurciya ko ajizancin dan Adam. Fitacciyar siffa ta karshe wadda ta bambanta wasan kwaikwayon ban tausayin gargajiya da na zamani ita ce tsari, wasan kwaikwayon ban tausayi na gargajiya kan zo da siffar waka, wato wasan kwaikwayo ne amma an rubuta shi a tsarin waka, wajen aiwatar da shi ma a wake ake aiwatarwa (Wilson da Goldfarb, 2002). A wasannin kwaikwayon gargajiyan Hausa ma, akwai masu dauke da siffar waka, haka nan wasan kwaikwayon *Amina Sarauniyar Zazzau* wanda Ahmed (1984) ya rubuta yana dauke da wannan siffar.

Wasannin kwaikwayon ban tausayin kuwa na zamani su ne wasannin da suka saba wa wancan tsari. Ba su da Sarki ko Sarauniyya ko wani makamancin haka a matsayin gwarzon wasa. Hasali ma sukan iya daukar talakawa ko masu kudi ko ma'aikata ko `yan kasuwa ko fitattun mutane a cikin al'umma a matsayin gwarzayen wasa. Kuma ana rubuta wasannin ba a tsarin waka ba (Wilson da Goldfarb, 2002). A yayin da wasan ban tausayin gargajiya ya kan shafi rugujewar sanannen tsarin rayuwar al'umma gaba daya, na zamani kan iya shafar ma'aurata ma kawai (Peck da Coyle, 2002). An sami daidaito a kan siffofin wasan ban tausayi na zamani tsakanin wadannan masana wato Wilson da Goldfarb da Peck da Coyle. Ga wasu kuwa, Abrahams, (2007) wadannan siffofin wasan ban tausayi da Aristotle ya gabatar sun rataya ne a kan wasannin kwaikwayon Girkawa kawai.

Wasu masanan kuwa Nieztche (1993) da Barnet da wasu (2001) da Jacobus (2001) da Wilson da Goldfarb (2002) sun bi diddigin samuwar wasan kwaikwayon ban tausayin Girkawa tun daga tsarin bauta da irin zangunan da wasan ya ratsa kafin ya kai matsayin da ya kai a yau. Nieztche (1993) a littafinsa mai suna *The Birth of Tragedy* ya bibbiyi samuwar wasannin ban tausayin Girkawa tun daga lokacin da fitattun marubuta wasan kwaikwayo suka yi tashe, har zuwa lokacin da yake ganin wasan ya mutu a hannun Socrates, Socrates dai wani mai nazarin falsafa ne wanda yake rukunin su Plato da Aristotle da Pythagoras. Nieztche na ganin wasan ban tausayi ba wani abu ba ne illa yardar nan da zuciyar gwarzon wasa kan yi na bala’o’in da suka fada masa cikin murna da rungumar kaddara.

Shi kuwa Steiner (1961) a littafinsa mai suna *The Death of Tragedy* tabbatarwa yake yi cewa duk wani addini wanda ya yarda da sakamakon gobe kiyama, ba shi ba wasan kwaikwayon ban tausayi. Dalili kuwa sabanin abubuwan da ake nunawa a wasan ban tausayi, duk wasu masifu da bala’o’in da suka abka wa mutum matukar ya yi imani, ya kuma yi hakuri ya bi koyarwar addininsa, to yana da rabo gobe kiyama. Idan kuwa an duba tsarin wasan ban tausayin Girkawa, duk da yake suna da gumakan da suke bauta wa, babu tsarin samun sakamako gobe kiyama. Kuma marubuta na samun nasarar cusa tsoro da tausayi a zukatan al’ummarsu domin duk tunaninsu da imaninsu a wancan lokaci iri guda ne.

Wannan shi ya sa wasu ke ganin abin da ya hana samun wasan ban tausayi wanda zai yi daidai da na Girkawa saboda tsarin tunani da abubuwan da aka yi imani da su a wannan zamani sun saba wa na zamanin su Aristotle. Da yawa daga cikin wadanda suka kwaikwayi wadannan wasanin ba su haifar da abin da ake tsammani irin na wancan lokaci ba.

Wasu kamar su Foster (2004) kuwa gani suke an yi jana'izar wasan ban tausayi tuni, domin abin da kamar wuya samun wasan kwaikwayon ban tausayi a karnin da muke ciki irin na Girkawa saboda rashin gurbi a wasannin da ke bayyana tsarin rayuwa ta zahiri. Duk wani yunkurin rubuta wasan kwaikwayon ban tausayi yanzu kan iya samar da wasan Barkwai ne kurum. Yana da wuya a rubuta wasan kwaikwayon ban tausayi irin na Girkawa yanzu, zai fi kyau a ce tuni an yi jana'izarsa, kushewar ma ta bace. Abubuwan da suke faruwa a cikin al'umma na ban tausayi sun sami wurin zama a wasan tir-madalla, inda ake daukar su tare da yi masu kwaskwarima hadi da surkin raha don su samar da sakamakon cusa tsoro da tausayi ga zukatan jama'a.

Manazarta wasan kwaikwayon Hausa ma sun ce wani abu game da wannan nau'in wasan kwaiwayon. Yahaya (1978) ya rubuta wata kasida cikin wani littafi wanda ya tattara kasidu na taron bita da aka gabatar, wannan kasidar ta yi bayanin ma'ana da ire-iren wasanin kwaikwayon Hausa. Daga karshe ya nuna cewa akwai lokacin da ya ziyarci dandamalin da ake aiwatar da wasannin kwaikwayo a Ingila, kuma ya kalli wasannin kwaikwayon ban tausayi na shahararren marubucin wasan kwaikwayon nan Shakespeare wadanda aka aiwatar a wannan dandamali amma bai ga mutane na zubar da hawaye ba. Ya jaddada cewa yana ganin akwai wani matsayi da idan mutum ya kai a rayuwarsa zai iya bambance abin da aka kirkira da wanda yake na zahiri. Wannan shi ya sa yake ganin ya hana zubar da hawaye da ake sa ran a gani ga masu kallon wasan kwaikwayon ban tausayi.

Malumfashi (1985) kuwa, wasa guda ya kebe a cikin rubutattun wasannin kwaikwayon Hausa wanda ya kira da sunan wasan kwaikwayon ban tausayi. Wannan ikrari kuwa an yi ne da tunanin cewa ba dole sai wasa ya kare da mutuwar gwarzo kafin ya zama wasan kwaikwayon ban tausayi ba, domin kuwa akwai wasanni da yawa na raha da ya kawo misalai a matsayin wadanda aka sami mutuwar gwarzayen wasa. Rashin imanin taurarin

wasan *Uwar Gulma* da halin da sauran al'umma suke ciki a wasan shi ya sa Malumfashi daukar sa a matsayin nau'in ban tausayi.

Haka kuma a wata kasida wadda aka buga sakamakon taron kara wa juna sani da aka yi a Sakkwato, Malumfashi (1990:7) ya dan tabo wasan ban tausayi a fakaice inda ya bayar da dalilin rashin samuwar su, "Masu rubuta wasan kwaikwayo a Hausa sun fi mayar da hankali wajen rubuta littattafai ko wasannin kwaikwayo masu karewa da ban dariya a maimakon karewa da bakin ciki don gudun kada a ci zarafin mutane ko wadanda wasannin ya yi kama da su'', amma kamar yadda wani mai sharhi ke fada Oliver (1965) a cikin Malumfashi (1990) 'abin da masu rubuta wasan kwaikwayo ba su sani ba shi ne, ba wai bakin ciki ke bata wasa ba, rashin fahimtar dai ita ce da wasa ya kare da ban dariya da kuma ya kare da bakin ciki duk abu daya ne wajen manufa, abin da kawai ya bambanta su shi ne nagartar isar da sako, wasa mai nishadi bai cika kawo komai ba in ban da dariya, shi kuwa wasan bakin ciki sai ban tausayi. To sai dai wasan ban tausayi ya fi jan ra'ayin jama'a ga abin da ake so a gabatar. Shi kuwa mai ban dariya sai ma kokarin janye ra'ayin jama'a daga manufar wasan yake yi'.

Shi kuwa Sulaiman (1992) ya duba wasan kwaikwayon *Uwar Gulma* a matsayin rubutaccen wasan kwaikwayon ban tausayi na Hausa. Binciken ya yi kokarin gwada cewa wasan kwaikwayon ban tausayi kan iya shafar kowa da kowa a cikin al'umma ba sai jinin sarauta kawai ba. Kuma abubuwan da suka faru a cikin wasan sun shafi al'umma ce gaba daya. Wannan da kuma nuna cewa Halima ta kare da mutuwa su suka sa ake ganin wasan na iya zama na ban tausayi.

Shi kuwa Aminu (1995) ya gwada cewa ana iya samun birbishin wasu siffofi na wasan ban tausayi a adabin baka na Hausa, da rubutaccen adabi zuwa wasan kwaikwayo, amma babu

wani wasa da zai iya tsayawa a matsayin wasan ban tausayi a Hausa. An kwankwance wasannin *Jatau na Kyallu* da *Kulba na Barna* tare da fiddo siffofin wasan ban tausayin da suke kunshe da su. Binciken ya yi amfani da gadon fidar wasan ban tausayin Aristotle, an kammala kundin ta bayyana siffofin wasan ban tausayi da yawa a wasannin da aka nazarta, rashin karewa da mutuwa shi ya hana wasannin su kasance na ban tausayi.

`Yar adua (2007) a littafinsa mai suna: *Wasan Kwaikwayo Na Hausa: Nau'o'insa Da Sigoginsa*, ya tabo nau'o'i da sigogin wasannin kwaikwayo ne tun daga zamanin Girkawa, inda ya kira wasan kwaikwayon ban tausayi da sunan "Wasan Juyayi". Ya nuna samuwar irin wadannan wasannin da irin halin da suka shiga lokacin faduwar daular Girkawa. An sami koma-bayan irin wadannan nau'in wasan kwaikwayo a shekarar da Turawa suke kira tsaka-tsaki (350-1450, shekarun rayuwar Annabi Isa) saboda shisshigin da Malaman addinin Kirista suka yi wa harkar. Daga baya an rika samun wasanni masu koyar da addini ta hanyar kwaikwayon manyan Malaman addinin Kirista ko littattafansu. Wadannan nazarce nazarcen da aka ambata na daga cikin yunkurin da ake yi wajen fadada binciken a kan nau'in ban tausayi a wasannin kwaikwayo.

2.3.2 Wasan Raha

Idan kuwa muka dawo ga wasan raha, za a tarar cewa an yi bayaninsa tun kafin sake bullowar littafin *Poetics* na Aristotle bayan da ya bace. Dewar-Watson, (2007) ya ambaci cewa kafin sake bullar *Poetics* na Aristotle, ana amfani da ra'in Donatus-Evanthius ne. Kuma ko a wannan lokaci ya yi bayanin wasu abubuwa wadanda suka bambanta wasan kwaikwayon ban tausayi da wasan kwaikwayon raha. Bayanin na gwada cewa, akwai abubuwa masu yawa wadanda suka bambanta wasan kwaikwayon raha da wasan kwaikwayon ban tausayi.

A nasa ra'ayin, wasan kwaikwayon raha ya fi shafar talakawa tare da hadarurruka kanana wadanda kan kare cikin farin ciki. Amma a wasan kwaikwayon ban tausayi akasin wannan ne gaba daya inda hadarurrukan kan shafi masu mulki wanda kan kai ga mutuwa a karshe. A wasan kwaikwayon raha abin da aka fara da rikici kan sami waraka ko warware matsalar a karshe, amma a wasan kwaikwayon ban tausayi akasin wannan ke faruwa. Wasan kwaikwayon ban tausayi kan bayyana rayuwar da takan zamo abin guje wa, amma kuwa wasan kwaikwayon raha kan nuna rayuwar da ake marmarin irinta. A karshe za a iya cewa wasan kwaikwayon raha ya fi amfani da abubuwan da aka kirkira ko aka kwaikwaya wanda kuwa a wasan kwaikwayon ban tausyi an fi yin amfani da abubuwan da suka shafi tarihi.

Boulton (1960) da Aristotle (1996) da Cuddon (1999) da Wilson da Golfarb (2000) da Dewar-Watson (2007) da Abrams da Harpham (2009) duk sun gabatar da ma'anar wasan kwaikwayon raha. Masanan na ganin cewa wanda ya fara shiga wannan gonar don nomanta shi ne Aristotle, (1996). Kodayake ainihin ra'in da Aristotle ya tsara domin nazarin fagen ya bata, amma daga abin da ya zo hannu, a iya bayyana wasan kwaikwayon raha a matsayin kwaikwayon halaye da dabi'u wadanda suke nuna gazawar dan Adam duk kuwa da cewa halayen na iya kasancewa masu kyau ko marasa kyau.

Wasu kuwa (Cuddon 1999 da Aminu 2012) gani suke ba lalle ba ne a ce sai wasa ya gwada gazawar dan Adam kafin ya zama wasan kwaikwayon raha. Hasali ma ayyukan `yan wasa da yadda aka tsara labarin da karewar labarin cikin farin ciki shi kan haifar da nishadi ga masu kallo ko saurare.

A yayin da wadannan masanan suke wa wasan raha irin wannan hangen, Crow (1983) na da tabbacin cewa wasan kwaikwayon raha da wasan kwaikwayon ban tausayi tamkar Danjuma ne da Danjummai. Domin kuwa ko a da can idan an samar da wasan kwaikwayon ban

tausayi sai an cikashe da na raha. Tamkar dai Hassan ne da Husaini, ana iya cewa daya ya riga dayan ne fadowa.

Wasannin da suke da alaka ta kusa da wasan raha sun hada da Barkwai (*Farce*) da kuma Ba-raha (*Melodrama*), wasannin Barkwai wasannin ne wadanda rahar da ke ciki sun zarta na wasan raha ita kanta. Ba-raha kuwa wasa ne wanda yake da wasu siffofi na musamman wadanda suka hada da kade-kade da wake-wake a cikin wasa. Ana kuma tsara wasan ta hanyar kulla takaddama tsakanin gwarzon wasa da abokin hamayyarsa wadda kan iya kasancewa mutum ko wani tsarin tunanin al`umma, wata siffar kuma ita ce yadda ake gina wasa a kan abubuwa da suka ketare tunani ko tsarin rayuwa ta zahiri.

A manazarta wasannin kwaikwayon Hausa ma, an sami wasu nazarce-nazarce da suka duba wannan nau'in wasan kwaikwayon; Aminu (2012) ya duba kamanci da bambancin `yan wasa raha ne a wasan kwaikwayon Hausa. A binciken an kamanta tare da nazarin bambance-bambancen da ke tsakanin `yan wasan raha biyu, musamman Kasimu Yero a matsayin wanda yake wakiltar `yan mazan jiya da Rabilu dan Ibro a matsayin wanda yake wakiltar `yan wasan raha a yanzu. An yi tarken wasu wasannin *Karambana* na Kasimu Yero da wasu wasannin Rabilu dan Ibro, a binciken an duba ma'anar raha da sigoginta, tare da kwankwance wasu wasannin, ba a tabo kishiyar rahar ba wato wasan kwaikwayon ban tausayi ko kuma tir- madalla.

Sulaiman (2007) kuwa ya duba raha ne a wasan kwaikwayon talbijin inda ya nazarci wasu wasannin kwaikwayon *Karambana*, a binciken an fitar da wasu siffofin da ake ganin wasa sai ya same su kafin ya amsa sunansa a matsayin wasan raha. Binciken na gwada cewa duk da yake wasannin *Karambana* wasanni ne na raha, suna da manyan sakonnin da suke dauke da su wadanda suka shafi zamantakewar Hausawa da tsarin shugabanci da sauran al'amurar rayuwa. An karkare kundin da bayanin shika-shikan zubin wasa da salon sarrafa harshe a

wasan kwakwayon Hausa. An dora wasan Karambana bisa wadannan siffofi wadanda masana suka gabatar.

Binciken Zubairu (1992) ya ta'allaka ga wasan raha a wasu rubutattun wasannin kwaikwayon Hausa. An yi nazarin littafin *Malam Inkuntum* da *Tabarmar Kunya* da *Wasannin Hausa Shida* na R.M. East. Bincikensa ya kebanta ga wasan raha ne a rubutattun wanannin kwaikwayon Hausa, Wannan binciken da ake gudanarwa zai duba siffofin raha da na ban tausayi a fina-finan Hausa.

2.3.3 Wasan Tir-madalla

Masana da manazarta da dama sun gabatar da ma'anar wannan nau'in wasan kwaikwayon, a yayin da wasu suka yi amfani da manufarsa wajen bayyana ma'anarsa, wasu kuwa sun duba yanayin zubin wasa ko matsayin gwarzaye wajen bayyana ma'anarsa. Aristotle (1996) a cikin littafinsa mai suna *Poetics* shi ne masani na farko da ya fara bayar da siffar wasan tir-madalla. Ya nuna cewa masu kallon wasan kwaikwayo sun fi son ganin an sami adalci na sakamakon ayyukan da `yan wasa suka aikata a karshen wasa. Wannan na nufin a sami sakamako mai kyau na farin ciki da annashuwa ga wanda ya aikata ayyuka na kwarai, wanda kuma ya aikata aikin assha ya sami sakamako daidai da abin da ya aikata, ana samun sauyi, sakamakon ya zama mai harshen Damo.

Bayaninsa ya so ya yi kama da na Foster (2004:9) da Baldick (2004:261) wanda ya nuna cewa wasan tir-madalla wasan kwaikwayo ne na ban tausayi wanda yake karewa da farin ciki. Wannan na gwada cewa a yayin da aka jero kaka-ni-ka-yi da hadarurruka a zubin wasan ban tausayi, maimakon a kare wannan wasa da mutuwar gwarzo ko yin hijirarsa ko makamancin wannan, sai wasan ya juye a sami kaucewa sakamakon hadarurrukan da aka

keto, ko kuma sauyi daga halin da ake ciki zuwa karewa da farin ciki. Za a iya ganin haka a wasan Euripides na *Alcestis* da *Ion*.

A ra'ayin Plautus, (ya rayu a wuraren 254-184 kafin haihuwar Annabi Isa) wanda ake ganin shi ya fara rada wa wannan nau'in wasan suna, cewa ya yi wasan kwaikwayon tir-madalla wasa ne wanda yake dauke da fitacciyar sifar wasan ban-tausayi (Sarki ko Sarauniya ko mai dangantaka da sarauta a matsayin gwarzon wasan, ko tasiri Gumakan da ake bauta wa) da kuma gwama wasu ko wani gwarzo (musamman gwarzo ba dole ne ya kasance jinin sarauta ba ko mai dangantaka da ita). Idan aka yi dubi ga wannan ma'anar sai a ga cewa Plautus ya bayyana ma'anar wasan ne ta hanyar yin amfani da matsayi ko mukamin gwarzayen da ke cikin wasanni, ya nuna haka ne a gabatarwar wasan da ya rubuta mai suna *Amphithyon.*

> *Ba na jin ya yi daidai a mayar da wasan gaba dayansa na Raha domin akwai sarakuna da abubuwan bauta a cikin wasan. Haka kuma me ake zato kasancewar akwai Bayi masu taka muhimmiyar rawa a cikin wasan? Bond (1999:203).*

Wannan ma ya yi daidai da bayanin Abrams, (2005:334) inda ya amince da cewa wasan tir-madalla wasan kwaikwayo ne wanda ya kunshi fitattun siffofin wasan Ban tausayi (Jigo da Zubi da `yan wasa) da siffofin wasan raha. Fitaccen yanayin wasan tir-madalla shi ne hada sarakuna da talakawa a matsayin gwarzaye a cikin wasa guda.

Boulton (1977:158) na ganin wasan kwaikwayon tir-madalla wasan kwaikwayo ne wanda ya hada zubi iri biyu. Ko dai ya kasance tun farkonsa dauke da zubin wasan ban tausayi wanda daga baya a sami ratsin raha da kan gurgunta turbar da aka biyo na zubin wasan, ko ratsin rahar ya dace da zubin wasan. Wani lokaci kuma zubin wasan kwaikwayon raha ne ke tafiya tiryan-tiryan sai ya kasance an jefa wata siffa ta wasan kwaikwayon ban tausayi kamar mutuwar wani ko wasu daga cikin gwarzayen wasan. Ta kare da cewa shi wasan kwaikwayon tir-madalla, wasan kwaikwayon ban tausayi ne mai karewa da farin ciki.

Banet da wasu, (2001) na cewa rashin mutuwar gwarzon wasa da ratsin raha da kuma gwama siffofin wasannin biyu shi ne wasu masana suka yi amfani da su wajen bayyana irin abin da ake zaton a gani yayin bayanin wasan kwaikwayon tir-madalla. Duk da yake wasannin kwaikwayon ban tausayi da na raha sun yi hannun riga da juna, ba kowane wasa ne na Girkawa ya kare da bakin ciki ko mutuwar gwarzon wasa ba. Wasan da Aeschylus ya rubuta mai suna *"Oresteia"* ya kare da sulhu ne da kuma farin ciki. Wasan Sophocle mai suna *"Philoctetes"* da na Euripides mai suna *"Iphigeneia at Taurus"* sun kare ne ta hanyar kaucewa bala'o'in da aka keto. Ana daukar su a matsayin wasannin kwaikwayon ban tausayi ne amma akwai ratsin raha a zubin wasannin. Haduwar siffofin wasan kwaikwayon ban tausayi da na raha shi ke samar da wasan kwaikwayon tir-madalla.

Shi kuwa Crow (1983) da Baldick (2004) yarda suka yi da cewa wasan kwaikwayon tir-madalla wasan kwaikwayo ne wanda yake da gamin gambizar siffofin wasan kwaikwayon ban tausayi da na raha. Ko dai wasan da yake na ban tausayi ne wanda a karshe ya kare da farin ciki, ko kuma wasan da aka cakuda siffofin wadannan wasannin biyu. A dunkule, duk wani wasan kwaikwayon da bai cika ka'idar zama na ban tausayi ko na raha ba a wasannin karama na shekarar da Turawa suke kira tsaka-tsaki (350-1450 shekarun rayuwar Annabi

Isa) har zuwa wasan kwaikwayon gauta na su Brecht ya zama wasan kwaikawyon tir-madalla. Amma an dai fi daukar wannan nau'in wasan a matsayin wanda ya bulla a karni na sha shida.

A rubuce-rubucen da aka yi kan wasannin kwaikwayon Hausa kuwa, bincike Malumfashi (1985) da Fulani (1997) kadai ne za a ce sun dan tabo wani abu game da wannan nau'in wasan kwaikwayon. Fulani ya gudanar da bincikensa kan nau'in wasan tir-madalla a rubutattun wasannin kwaikwayo na Hausa. A binciken an bi diddigi da asalin wasan a wasu al'ummomi na duniya. An gwada cewa Bahaushe na da wannan tunani a wasu daga cikin adabinsa kama daga karin magana da labari zuwa wakoki. Wannan tunani ne ya bayar da damar rungumar fassarar kalmar nan ta "Tragi-comedy" a matsayin "tir-madalla". Wasan kwaikwayon tir-madalla wasa ne da yake farawa da ban tausayi wanda daga karshe ya kare da ban dariya, ko farin ciki ko walwala. An yi sharhi kan wasan *Jatau na Kyallu,* da *wasan Marafa,* da wasan *Kulba na barna* a matsayin wasannin kwaikwayo nau'in tir-madalla. Wannan bincike na Fulani kokari ne wanda ya cancanci yabo wajen dora tubalin ginin matsayin wasan tir–madalla a wasannin kwaikwayon Hausa. Sai dai akwai wasu abubuwa da dama wadanda wannan bincike bai ambace su ba. Rashin yin haka ya haifar da wagegen gibi wanda wannan bincike yake kokarin cikewa.

Haka kuma an sami wani binciken su Modu da Abba (2013) wanda ya tabo tir-madalla a rubutaccen wasannin kwaikwayon da harshen Barbanci. A nazarin an gwada cewa labarin wani falke Babarbare mai suna Ali Aisami ne Dakta Waziri Muhammad ya mayar wasan kwaikwayo a 2006, ya ba littafin suna *Ali Aisami Kusunyi Nuinba.* An gina tsarin labarin a kan abubuwa na ban tausayi a farkon wasa wanda daga baya aka sami karewa cikin farin

ciki. Sakon da ke cikin littafin na fassara karin maganar nan mai nuna cewa ’Bayan Wuya Sai Dadi’. Hatta jigon littafin ya kara tabbatar da shi a matsayin wasan tir-madalla.

2.4 Siffofin Wasan Tir-madalla

Idan aka yi la’akari da bayanan da masana irin su Boulton (1977) da Bentley (1991) da Jacobus (2001) da Banet da wasu (2001) suka yi game da ma’ana da yadda wasan tir-madalla ya kamata ya kasance, za a iya cewa akwai siffofi da suka rataya ga wannan nau’in wasan kwaikwayo. Wadannan siffofi ko da duka ba su samu a wasa guda ba, bayyanar wasu daga ciki na tabbatar da wannan nau’in wasan kwaikwayo. Wannan ne ya sa ake ganin akwai siffofin tir-madalla kamar haka:

- Akwai hadakar ban tausayi da raha a wasa guda.

- Gwarzon wasa kan iya kasancewa mai sarauta ko dangantaka da ita ko mai mukami a cikin al’umma. Wani lokaci ma talaka kan iya kasancewa a matsayin gwarzon wasa.

- Wasa mai gamin gambizar `yan wasa masu sarauta ko mukami da wadanda suke ba masu sarauta ba.

- Gwarzon wasa ya kasance ya shiga wani tarko na rayuwa ko halin kunci da hadarurruka kuma ya gaza fita sai daga karshe a sami sauyi daga halin da a ke ciki.

- Hadarurrukan da ya shiga ko ya tsinci kansa a ciki, ya zamanto a sanadin wani kuskure da ya yi ko ajizancin dan Adam.

- Wasan da yake da zubin na wasan ban tausayi, wato a jero hadarurrukan rayuwa amma sai a sami kaucewa makomar wadannan hadarurruka da aka shiga, sakamakon haka, wasan ya kare cikin farin ciki da annashuwa.

- Wasan da aka gina kan abubuwa wadanda za su iya faruwa a rayuwa ta zahiri ko kuma tarihihi, wadannan abubuwa da ke ciki suna nuna gwagwarmaya ta neman sarauta, ko ta masoya ko ta ma'aurata ko tsakanin karya da gaskiya, ko tsakanin abokan hamayya.

- Wasan da yake na raha ne amma yana da ratsin abubuwan ban tausayi ko kuma na bakin ciki.

Gacia, (2001) na tabbatar da cewa ba dole sai an sami dukkan wadannan siffofin a wasa guda ba, ana bukatar bayyanar mafi yawa daga cikinsu.

2.5 Rabe-raben Wasan Tir-madalla

Bentley (1991) da Jacobus (2001) bayan yarda da suka yi na cewar wasan kwaikwayon tir-madalla wasan kwaikwayo ne mai dauke da siffa iri biyu, sun kuma yi kokarin bayyana ra'ayinsu mai nuna cewa za a iya rarraba yanayin wannan nau'in tir-madalla zuwa gida-gida. Idan aka yi la'akari da lokaci, za a iya raba tir-madalla zuwa gida biyu kamar yadda Cuddon (1999:934) ya yi bayani. A karshen karni na sha biyar da farko-farkon karni na sha shida, an sami yanayi iri biyu na tir-madalla wadanda mabiya mazhaban `yan sauyi (*Neoclassical*) da kuma `yan Tubarkalla (*Popular*) suka samar. Sai dai a karshen karni na goma sha shida an sami dunkulewar wadannan rabe-raben inda ba a iya rarraba su. An sami wasannin kwaikwayon ban tausayi masu yawa wadanda ke karewa da farin ciki, *tragedie*

miste (*Mixed tragedies*) wadanda Giraldi Cinthio mutumin kasar Italiya ya rubuta. Sa`an nan kuma, an sami wasu wasannin masu yawa wadanda aka rubuta masu dauke da zubin wasan ban tausayi amma kuma suna da ratsin raha a cikinsu (*tragical comedies*).

Kashi na farko kamar yadda aka nuna shi ne wasan kwaikwayon da yake da sifar zubin wasan ban tausayi na hadarurruka da damuwa ko bala'o'i da gwarzon wasa kan shiga wanda da za a bar wasan ya kare a haka, zai iya kai gwarzon ga hallaka. Maimakon haka, sai a sami wani sauyi na ba zato ba tsammani wanda zai juya wasan ya kare da farin ciki. A nan an yi amfani da zubin wasan kwaikwayo ne wajen bayyana wannan yanayin.

Amma kashi na biyu kuwa, shi ne wanda ake samun cudanyar siffofin wadannan wasanni a wasa guda. A kan tsara wasa ne wanda yake da zubin ban tausayi, amma sai a sami ratsin raha a cikinsa. Tun daga wannan lokaci na wayewar kan Turawa aka ci gaba da gwama siffofin wadannan wasanni na ban tausayi da raha a wasa guda, ko kuma a sami ratsin raha a wasan ban tausayi, ko hadarurruka da masifu masu tayar da hankali a wasan raha.

Wani bayanin rabe-raben wasan tir-madalla kuwa shi ne wanda wani fitaccen marubucin wasan kwaikwayo mutumin kasar Italiya mai suna Guarini ya samar. Guarini ya rubuta wasan kwaikwayo mai suna *Il Pastor Fido* mai dauke da siffar ban tausayi, tare da gwama wadannan siffofin da ratsin raha ko `yan wasa wadanda suke ba masu mukami ba, ko yin amfani da saukakan kalamai na raha. A nan an yi amfani da mukami ko matsayin gwarzayen wasa ne wajen bayyana wannan yanayi.

Shi kuwa Bentley (1991) bayan ya yi bayanin lokacin samuwar wannan nau'in wasa da cewa ya bullo ne tun a zamanin daular Romawa a sanadin wani marubuci mai suna Plautus, (254-184 kafin haihuwar Annabi Isa) ya kira irin wannan nau'i da suna (*tragedy averted*),

watau wasan kwaikwayon da yake da siffofin wasan ban tausayi, amma a karshen wasan sai a kaucewa sakamakon da wasan ya kamata ya kare da shi na mutuwar gwarzon ko wulakantarsa, maimakon haka sai wasan ya kare da sulhu. Bayan nan, ya kuma yi bayanin yanayin wasan kwaikwayon tir-madalla kamar haka:

Yanayi na farko shi ne wadda ake samun zubin wasan ban tausayi tun daga farkonsa, amma a karshe sai wasan ya kare da farin ciki. Wannan nau'in wasan ba yana nuni ne da wanda ake kaucewa karewa da bakin ciki ba ne (*tragedy averted*), amma kuma ya kira irin wannan yanayi da suna wasan ban tausayin da ya wuce ka'idar inda ya kamata ya kare (*tragedy transcended*). Wasannin da suke da irin wannan fuska sun hada da *Iphigenia in Tauris* na Goethe's.

Idan aka yi la'akari da wadannan bayanai game da siffofi da yanayin tir-madalla na masana irin su Boulton (1977) da Bentley (1991) da Cuddon (1999) da Bannet (2001) da Wilson da Goldfarb (2002) da Abrams da Harpham (2012) za a iya cewa tir-madalla ya karkasu kamar haka:

- Zubin wasan ban tausayi mai karewa da farin ciki.
- Wasan ban tausayi mai ratsin raha.
- Wasan raha mai karewa da ban tausayi.
- Wasan raha mai ratsin ban tausayi.
- Gwama Gwarzayen wasa masu sarauta da talakawa.
- Wasa mai sakamakon harshen damo. (wasan da aka rasa tatance matsayinsa na raha ne ko kuwa na ban tausayi).

2.6 Matsayin Wasan Tir-madalla a Adabin Wasu Al'ummomi

Ba za a iya bugun kirji a ce wasan kwaikwayo nau'in tir-madalla ya yi tashe a al'ummar Girkawa ba, ba don komai ba sai don a wancan lokaci an fi son ganin nau'in wasan ban-tausayi a bisa kowane irin nau'in wasan kwaikwayo (Peck da Coyle, 2002). Duk da haka, an yarda da cewa tun kafin Plautus ya rada wa wasan da ya rubuta wannan suna, an sami wasanni da yawa wadanda suke dauke da wannnan siffa ta tir-madalla. Wannan ne ma ya sa wasu kamar su Aristotle (1996) da Cuddon (1999) ke hangen a wannan lokaci ne aka shuka irin wasan tir-madalla domin kuwa shi kanshi Aristotle ya tabbabtar da irin wannan nau'in wasa inda ya nuna cewa mutane a wancan lokaci sun fi fatar ganin wasan kwaikwayo mai bayar da sakamakon alheri ga kyakaykyawar aiki, hakanan a sami mummunar sakamako ga wanda ya aikata mummunan aiki. Wasannin Euripides na *Cyclops* da *Alcestis* da *Iphigenia* na dauke da irin wannan siffar.

Kamar yadda al'adu da dabi'un Girkawa suka malala da yin tasiri ga al'ummar Romawa, haka ma ayyukan adabinsu. Wannan tasirin ne ya bayar da damar samuwar fitattun marubuta nau'in tir-madalla da ra'in tir-madalla daga garesu. A cikin al'ummar Romawa aka sami Plautus wanda ya fara rada wa wannan nau'in wasan suna a gabatarwar wasansa mai suna *Amphityon*.

Wannan nau'in wasa ya sake ratsa wani zango a zamanin tsaka-tsaki (daga karni na biyar zuwa karshen karni na goma sha biyar). A wannan lokaci ne wasanni masu dauke da soyayya da karama suka yi tashe. Ko a wannan zamani ma, akwai wasu wasannin da za a iya cewa suna da wannan siffa ta wasan tir-madalla. Wasanni irin su *Sir Gowain and the Green Knight* da *Mary Magdalene* suna dauke da wannan nau'in (Cuddon 1999).

Haka kuma a zamanin “wayewar kai” an sami masana da suka yi ta rubuce rubuce don sukar nau’in wasan ban tausayi da wasan tir-madalla. Malaman majami’u da darikoki na coci-coci sun yi ta wannan aikin. Shi kuwa Sidney, (1595) a littafin da ya rubuta mai suna *A Defence of Poetry* lakabi ya yi masa da dan rariya marar usuli wanda ya tsiro tsakanin gida biyu mabambanta. Shi kansa mai wannan sukar an sami wannan nau’in a wasansa mai suna *From The Courtess of Pembroke’s Arcadia*. A wannan zamani, ake ganin wasan tir-madalla ya kafu, ya ginu ya kuma mamaye duk wani nau’in wasan kwaikwayo. Domin kuwa a wannan lokaci ne wasu suke ganin an yi jana’izar wasan ban tausayi irin na Girkawa, akwai shakku a kan da dama daga cikin wadanda suka biyo baya kan cika ka’idar zama wasan ban tausayi ko a’a. Da yawa daga cikin wasannin Shakespeare wadanda ake masu hangen wasannin ban tausayi ne suna da surkin raha. Wasu wasannin kuwa ana iya yanke magana a jefa su cikin nau’in tir-madalla, misali irn su *Troilus and Cressida (1602)* da *All’s Well That Ends Well* (1604) da *Measure For Measure* (1604) da *TheWinter’s Tale* (1609-10) da *Cymbeline (1610) daThe Tempest (1611),* Cuddon (1999).

2.7 Sigogin Wasan Kwaikwayo

A nan za a bayyana sigogin wasan kwaikwayo kamar yadda masana suka yi, su wadannan sigogi su ne ginshikai wajen bambanta wasa da wasan kwaikwayo, haka kuma suna bambanta wasan kwaikwayo da sauran sassan adabin Hausa. Rashin su ko rashin ginuwar wani daga cikinsu kan rusa matsayin wasa. Da wannan ne kuma manazarta ke tsokaci kan ingancin wasa ko akasin haka.

Worthen (2004:6) na cewa tun a wuraren 335 kafin haihuwar Annabi Isa, Aristotle ya bayyana yadda sigar wasan kwaikwayo ya kamata ta kasance wanda ta kunshi cikakken

bayani kan zubin wasa da sakon da wasa yake dauke da shi da matsayin `yan wasa a wasan kwaikwayo da kuma harshen `yan wasa. Sauran sigogin wadanda suka hada da wuri ko kayayyaki ko kade-kade da yanayin tsarin `yan wasa na kunshe ne a cikin yadda ake gudanar da wasa, wannan bayani ya yi daidai da na Abrams da Harpham (2012).

Akwai wani bayanin da ke bambance siga da tsarin wasan kwaikwayo kamar yadda Aristotle ya yi amfani da su wanda jagorar mazhaban (*Chikago School of Criticism*) mai suna R.C. Crane ya yi. Sau da yawa wasu suna daukar siga da tsarin wasan kwaikwayo a matsayin abu guda ne. A nasa bayanin, siga (*form*) a wasan kwaikwayo su ne abubuwan da wasa yake cusa wa ga masu kallo wadanda suke ginshikai, wadannan ginshikai ko sigogi su ne suke tabbatar da tsari (*structure*) na abin da aka kirkira. `yar adua (2007) ma a nasa ra'ayin idan ana maganar sigar wasan kwaikwayo to abubuwa ne wadanda suka kunshi tsari da tauraro da lokaci da harshe da kuma jigon wasa.

Baya ga wadannan, akwai kuma masu ra`ayin cewa siga a wasan kwaikwayo, ita ce nau'in da ya bambanta wasan kwaikwayo da sauran nau'in rubutu yadda ko ba ga mai nazari ba, zai iya lura da bambance-banbancen. A kan fara wasan kwaikwayo da gabatarwa, sa`annan amfani da Maishela shi ne abu na biyu a karkashin siga. Ana amfani da alamar nan mai suna ruwa-biyu wajen nuna abin da wani ya ambata, kuma siga ce wadda rubutaccen wasan kwaikwayo ne kawai ke amfani da ita ta wannan hanyar. Sauran sun hada da yin amfani da kashi-kashi da fitowa-fitowa da daidaita lokaci a cikin wasa (Malumfashi 1985:143-156).

Shi kuwa Dan Maigoro, (2013) ya duba sigogin wasu rubutattun wasannin kwaikwayon Hausa inda ya kalle su ta sigar tarihi ko al'adu ko raha a cikin wasu rubutattun wasannin kwaikwayon Hausa.

A ra'ayin Aminu (2012:43) jigon wasa da zubi da `yan wasa da harshen `yan wasa da tufafin `yan wasa su ne siffofin wasan kwaikwayo. Wadannan siffofi da su ake shaida nagartar wasan kwaikwayo, kuma rashinsu ko rashin wanninsu ke rusa wasan kwaikwayo gaba dayansa ko kuma ya dusashe armashinsa.

An kuma lura da cewa ko a yanzu mutum ya tashi yin magana a kan sigogin wasan kwaikwayo, da wanda Aristotle ya gabatar ake amfani. Don haka an duba abin da masana suka ce game da wadannan sigogi (zubi da jigo da `yan wasa da harshe da tufafi) domin samun madogara a wannan bincike.

Siga ta farko a jerin sigogin wasan kwaikwayo ita ce ta nazartar zubin wasa. Wajen nazartar wannan sigar, yana da matukar muhimmanci a ga ta yaya aka yi zubin labarin? Wane abu aka fara da shi kuma ta ina? An fara ne ta tsakiya (*Clamatic Plot*) daga baya aka yi bayanin farko ko kuwa daga farko (*Episodic Plot*) aka fara aka kai ga kololuwa, sai gangara wurin warwarar zubin wasan, kuma domin me aka yi haka? Mece ce dangantakar zubin wasa da ginuwar `yan wasa da kuma ingancin isar da sako? Amsoshin wadannan tambayoyi za su inganta nazarin zubin wasan kwaikwayo.

Zubin wasa rigar wasa, wannan magana kuwa haka take. Masana kamar su Bentley (1983) da Aristotle (1996) da Foster (2004) da dai sauransu sun gwada cewa duk wani wasa da ya amsa sunansa to ya kamata ya kasance yana da zubi mai kyau. Zubin wasa a wasan kwaikwayo wanda wasu ke kira da tsarin labari (Liman, 2007) kwatankwacin bayanin da Aristotle ya yi ne. Duk da yake akwai hanyoyin nazarin tsarin labarin kamar yadda su Vogler (1999) da Aronso (2001) suka gabatar, an ga duka tsarin suna magana ne a kan yadda masanin falsafar nan Aristotle ya gabatar. Saboda haka wannan bincike ya yi amfani

da tsarin da Aristotle ya gabatar na zubin wasa mai siffar farkon wasa inda nan ne ake fara shiga matsalar, sai tsakiyar wasa inda nan matsalar take kaiwa kololuwa sai karshen wasa inda ake samun warware matsala da sulhu.

Zubin wasan kwaikwayon ban tausayi na kunshe da wasu muhimman abubuwa. Da farko a zubin dole ne ya kasance an jera abubuwan da suke faruwa don su kasance masu dangantaka ko alaka da juna. Wannan shi zai bayyana yadda matsalolin wasa suka ginu da kuma yadda abu kaza shi ya haifar da kaza wanda zai nuna irin kaka-ni-ka-yin da yake cikin wasa. Haka kuma, a zubin wasa a kan so a sami dinki. Wato harhaduwar abubuwa masu nasaba da juna cikin lokaci a wuri na musamman. Wani muhimmin abu kuma shi ne, yana da kyau a wasan ban tausayi a sami sauyi daga halin da ake ciki a wasa. Wannan sauyi na iya kasancewa daga farin ciki zuwa ga ban tausayi, ko daga halin kunci zuwa ga farin ciki. Sai dai ga ra'ayin masana (Aristotle, 1996) sauyin da ake samu daga halin farin ciki zuwa ga halin kunci ya fi sa tausayi da juyayi a bisa sauyin da aka samu na daga kunci zuwa ga farin ciki ko annashuwa.

Abu ne mai muhimmanci a lura da cewa a zubin wasan kwaikwayon ban tausayi, ba a son a nuna wani abin bakin ciki da tashin hankali ya fada wa mutumin banza wannan bai cusa tsoro da tausayi a zukatan al'umma saboda sakamakon abin da mutum ya aikata ne ya same shi, wannan kuwa yana gamsar da masu kallo. Hakanan kuma, sauyi na halin bakin ciki da kuncin rayuwa wadda ke samun mutumin kirki mai kyautatawa da sanin ya kamata, bai cika sa farin ciki ba in ban da ban haushi, amma gina wasan ban tausayi kan gwarzon wasa wanda yake shi ba mutumin kirki ba shi kuma ba mutumin banza ba, amma kuma za a iya samunsa da wata gazawa ko kura-kurai ko ajizancin dan Adam shi ne mafi daidai a zubin wasan ban tausayi (Aristotle, 1996).

A zubin wasan raha kuwa, galibi ba a cika tsananta abubuwan da suke a zubin wasan ban tausayi ba, hasali ma kusan hannun riga suke. Shi kuwa na tir-madalla, yana tsaka-tsaki ne.

Siga ta gaba ita ce nazartar jigo. Worthen (2004:6) na cewa duk da cewa sakon kowane wasa na cikin wasan, amma kuma ya dogara ne ga irin fassarar da manazarta suka yi wa wannan wasa. Jigon wasa na bayyana ta hanyar samun amsoshin wasu tambayoyi game da zubi da halayyar `yan wasa da abubuwan da harshen wasa yake kushe da su. Ta hanyar nazartar wadannan abubuwa gaba daya za a iya gane sakon da marubuci yake fatar isarwa ga jama'a. Hakanan masana adabi irin su Shipley (1955:417) da Cuddon (1999:913) sun bayyana jigo a matsayin sako ko manufa wanda aka ambata ko aka aikata don ilmantarwa ko fadakarwa ko hannunka-mai-sanda kai tsaye ko a fakaice. Masana irin su Yahaya (1997:75) da Yahaya da wasu, (1992:47) da Gusau (2003:28) da Mukhtar (2004:31) sun bayyana jigo a matsayin sako ko ginshikin abu wanda ayyukan adabi suke dauke da shi, wato kashin bayan abin da aka gabatar. A takaice ma'anar jigo ita ce manufar da ake so a cim ma a kowane irin abu. Masana da manazarta suna amfani da wannan kalma ta jigo don bayyana sako ko wata manufa ko kuma makasudin da ake so a isar ga al'umma. A wasan kwaikwayo, jigo na nufin manufa ko sakon da wasa ke kokarin isarwa don mutane su himmatu ko su farka.

Batun jigo ko sako a wasan ban tausayi kamar yadda su Nietzsche (1993) da Aristotle (1996) suka gwada, galibi an fi nuna abubuwa masu cike da hatsari da ban tausayi saboda su zama darasi ga masu irin wannan hali ko hannunka-mai-sanda ga masu irin wannan tunanin. Matsaloli da hadarurrukan rayuwa da suka fada wa gwarzon wasa wadanda kan kai ga mutuwarsa ko wulakantarsa a cikin al'umma sukan cusa tsoro da tausayi ga masu kallo ko karatu ko kuma saurare. A da can a kan gina wasan ban tausayi ne a kan gwarzo mai

sarauta, to amma ire-iren wasannin da aka samar yanzu sun nuna za a iya gina wasan a kan kowa da kowa ba sai mai sarauta ko dangantaka da ita ba. Saboda haka ire-iren abubuwan da aka jero a wasan ban tausayi suna hannuka-mai-sanda ne ga sauran al'umma domin kuwa kowa na iya fuskantar wannan jarrabawa ta rayuwa. Wannan shi ke cusa tausayi ga al'umma ba don komi ba sai don ganin abubuwan da suka faru a cikin wasan kan zame wa mai kallo ko saurare darasi.

Idan kuwa ana batun jigo a wasan raha, masana irin su Boulton (1977) da Bentley (1991) da Jacobus (2001) da Barnet (2001) da Aminu (2012) na ganin baya ga sa nishadi da ban dariya da annashuwa, dole ne wasan raha ya kasance yana kunshe da wadansu sakonni wadanda aka yi don jama'a. Wadannan sakonni suna lullube ne a cikin tsokar rahar da aka nuna a cikin wasa. A wasannin raha, ana samun wasu munanan halayen jama'a sai a kwaikwaye su cikin raha don a nuna wa al'umma rashin fa'idar wadannan halayen. Wasu kuwa (Malumfashi, 1990) gani suke wasan raha ya fi janye mutane daga hakikanin sakon da ake son isarwa. Ga wasu (Sulaiman, 2007) rahar ita kanta da nishadi da annashuwar da ke cikin wasa sun isa su tsaya da kafarsu a matsayin jigo, ana iya samun kananan sakonni wadanda za su iya rufa wa babban jigon raha baya.

Jigo a wasan tir-madalla abu ne mai fuska biyu; Crow (1983) da Bentley (1991) da Aristotle (1996) sun gwada cewa sakonnin da ke wasan tir-madalla abubuwa ne wadanda za su gwama yanayin jigon wasan ban tausayi da na raha duk a lokaci guda. Ana iya samun wasa mai dauke da abubuwan ban tausayi da damuwa da bakin ciki wadanda inda an bar wasan zai iya karewa haka don ya cusa tausayi ga masu kallo, a maimakon haka sai a sami wani ratsin raha ko kaucewa daga halin da aka keto, ko surkin wasu siffofin wasan raha wadanda suke sauya akalar wasan, ko dai a sami sassauci a halin da ake ciki, ko kuma a

sami sauyin da zai sa wasan ya kare cikin farin ciki da ban dariya. Masana kamar irin su Wilson da Goldfarb, (2002:189) na ganin wannan nau'in wasa shi ya fi cancantar bayyana halin rayuwa irin ta yau mai nuna wata rana a sha zuma wata rana kuma a sha madaci. Abubuwan da ke faruwa a wasan tir-madalla, abubuwa ne masu cusa tausayi da raha ga al'umma ba don komi ba sai don ganin abubuwan da suka faru a cikin wasa na iya faruwa a rayuwa ta zahiri, wasu ma na ganin ai hoton rayuwar abubuwan da suke aukuwa a cikin al'umma ne ake nunawa a wasannin kwaikwayo (Abrams, 1953).

Siga ta gaba ita ce ta nazartar `yan wasa a wasan kwaikwayo. `Yan wasa su ne ke aikata ayyuka da zantuttukan da in an tattara suke samar da wasan kwaikwayo (Crow, 1983). A kan nuna `yan wasa a wasan tir-madalla a matsayin wadanda suke cikin runtsin rayuwa kuma a gefe guda da sassauci (Jacobus, 2001:17). A cikin `yan wasan ne ake samun gwarzo ko jarumi wanda abubuwan da suke faruwa a wasan suka rataya a kansa. Wannan gwarzo na iya zama mace ko namiji. Wasu ma na ganin namun daji irin su zomo da kura da dila suna iya zama jarumai ko gwarzaye a cikin wasa. Wasu halittun ma wadanda ba namun daji ba, kamar su gizo da koki da su kunkuru duk suna iya zama gwarzaye a cikin kirkirarren labari ko wasan kwaikwayo (Mukhtar, 2004).

Haka kuma, a cikin `yan wasa ne ake samun wanda kan kasance abokin hamayyar gwarzon wasa. Idan an bi halayyar `yan wasa, za a iya raba su gida biyu wato kaifi daya da mai wuyar gane hali kamar yadda Abrams, (2012:46) da Malumfashi (1985:11) suka bayyana. Idan kuma an yi la`akari da matsayinsu ne a cikin wasa, akwai `yan wasa ginshikai da kuma Bi-yarima (Abrams, 1981:24 da Malumfashi 1985: 11 da Aminu 2012).

Su wadannan `yan wasa su ne ke tafiyar da wasan kwaikwayo walau ta yin amfani da harshe hade da gabubban jiki, ko ta yin amfani da gabubban jiki kawai (akwai wasan Bebaye da wasan raye wadanda gaba dayansu da gabubban jiki ake aiwatar da su ba tare da an furta kalmomi ba). Halayya da dabi`u a cikin wasa na daya daga cikin abubuwan da ake nazarta wajen ginuwar `yan wasa. Dole a gina halayyar muhimman taurarin wasan kwaikwayo yadda za ta dace da irin matsayin da suka fito a cikin wasan. Aminu (2012:45) na cewa dole a yi la`akari da abubuwa guda hudu wajen gina halayyar `yan wasa. Da farko dai dole su kasance sun cancanta, hakanan dole a sa su a wuri ko matsayin da ya dace su fito a cikin wasa, kuma dole ne dan wasa ya kasance ya mallaki iya kwaikwayar duk wata dabi'a da zai fito a cikin wasa. Na karshe, dole ne a sami dogewar dabi`ar har karshen wasa. Idan an yi la'akari da bayani na sama wanda ke nuna akwai tauraro mai wuyar gane hali, to wannan ka`ida ta karshe ba dole ba ce.

Nazarin harshe da Hausar `yan wasa muhimmin rukuni ne na sigar wasan kwaikwayo. Duk wata fasahar al'umma ana aiwatar da ita ta hanyoyi biyu ne, ko dai a aiwatar a aikace ko kuma a magance. A nazarin sigogin wasan kwaikwayo, baya ga jigo da zubin wasa da `yan wasa, abu mafi muhimmanci na gaba shi ne harshen `yan wasa. Masanin falsafar nan wato Aristotle (1996) ya jaddada matsayin harshen `yan wasa inda ya nuna shi ne kalmomi nagartattu masu cike da hikima da fasaha wadanda ke bayyana falsafar al'umma. Harshen `yan wasa a wasan kwaikwayo na nufin zababbun kalmomi ko zatuttukan `yan wasa wadanda marubuta ke amfani da su don su nuna aiki ko matsayi da halin dan wasa a cikin wasa, ko nuna manufa da karfafa muhimmancin abu.

Akasarin manazarta Hausar `yan wasa a fina-finai, Dakin-gari (2004) da Umma (2008) da Chamo (2012a) sun fi mayar da hankali wajen nazartar irin ingausar da aka yi amfani da ita

a wasa a matsayin gazawa ko rashin nakaltar harshe. Don a ganinsu za a iya maye gurbin wadannan bakin kalmomi da ake jefowa na Turanci da kwatankwacinsu na Hausa. Sun nuna cewa wani lokaci ma ba a samun zance ya tafi tiryan-tiryan ba tare an rinka daka tsalle daga wancan yare zuwa wannan ba. Ko da ba a yi na yaren gaba daya ba, ana samun surkin jefo wasu kalmomi ko yankin zance ko jimla daga wani harshen makwabta ko na kasashen waje.

Ba a nan gizo ke sakar ba, zantuttukan `yan wasa a wasan kwaikwayo na nuna irin tunanin ko kuma falsafar al'umma ce game da rayuwa, fadi-in-fadi da ke cikin wasa na bayyana wasu abubuwa wadanda suka kunshi isar da sako da bayyana matsayi ko halin da mutum ya tsinci kansa a ciki ko al'ada ko dabi'un mazauna wurare na musamman (Agoro, 2001).

A binciken Isa (2008) an yi nazarin fina-finai ne biyu *Almajira da Al-Mustafa,* an nazarci jigo da harshe da `yan wasa. Binciken ya ta`allaka ne ga wani tsarin fidar Seiter (1992) mai amfani da alamomi ko ishrorin da ke kunshe a cikin shirin talbijin ko fina-finai. An gwada cewa jigon soyayya shi ne babban jigon wadannan fina-finai biyu da aka nazarta. Harshe ko fadi-in-fadin da aka yi amfani da su a cikin wasannin sun kayatar. `Yan wasa kuwa zabi ne na masu shirya wasa. Wannan bincike ya dan tabo inda wannan aiki yake shirin tabo wa wanda ya danganci harshe da `yan wasa.

Chamo, (2012a da 2012b) ya duba irin Hausar da `yan wasa suke amfani da ita a fina-finan Hausa. Ya duba yadda aka yi amfani da harshe ko ire-iren zantuttukan da aka yi amfani da su a fina-finan Hausa. An duba matsayin masu maganar kamar tsakanin miji da mata, da tsakanin iyaye da 'ya `yansu, da tsakanin masoya. Zantattukan `yan siyasa da mata na daga

cikin abubuwan da aka duba. An kuma tsunduma wajen nazartar irin adon harshen da ararrun kalmomi da ingausar da ake yin amfani da su a fina-finan Hausa.

2.8 Samuwar Wasan Kwaikwayon Hausa

Idan ana batun tarihin wasan kwaikwayo a kowace al'umma ya dace ne a koma ga al'adu da adabin gargajiya domin ganin ko akwai wasu wasanni masu kamannu da irin wannan abu. Idan aka nazarci al’adun Hausawa a takaice, za a iya cewa wasan kwaikwayo ya samo asali ne tun farkon ginuwar al'ummar Hausawa. Ita wannan al’umma tana tafiya ne da al’adunta na gargajiya da suka hada da wasannin gargajiya da sauran wasanni. Wasan kwaikwayo ya samu ne ga al’ummar Hausawa tun kafin wanzuwar ilmin zamani na karatu da rubutu. Da dadewa akwai wasu al’adu da yara ko samari suke gabatarwa ta hanyar kwaikwayo a tsakaninsu shekaru aru-aru kafin al’ummar Hausawa su fara hulda da cudanya da wasu al’ummomi na ketare (Yahaya, 1978 da Kofoworola, 1978 da Ahmed, 1987).

Larabawa dai sun shigo kasar Hausa ta hanyoyi mabambanta, da farko dai a lokacin shigo da addinin Musulunci wanda aka ce ya sami karbuwa tun wajajen karni na 8 zuwa na 9, daga baya kuma ta hannun masu cinikin bayi da saye da sayarwa, addinin Musulunci ya zaunu sosai a kasar Hausa. Daga tsakanin karni na 13 zuwa na 15 kuwa addinin Musulunci ya warwatsu zuwa garuruwa da kauyukan kasar Hausa, ta yadda kusan kowane sashe na kasar Hausa ana gudanar da addinin Musulunci. Wannan ya sanya ilmin addinin Musulunci da makarantun allo suka wanzu a kusan ko’ina a fadin kasar Hausa. Wannan ne ya sa al’ummar yankin suka nakalci harshen Larabci ta yadda har suka iya rubutu da shi, suka samar da hanyar rubutu ta ajami. Saboda haka har zuwa lokacin da aka yi jihadin addinin Musulunci a kasar Hausa a karni na 19, wanda Shehu Usmanu Danfodiyo ya yi a 1804, za a ga cewa yawancin Hausawa sun iya karatu da rubutu cikin Larabci da ajami ta yadda aka

samar da rubutaccen adabin Hausawa ta wadannan hanyoyin rubutu. Yawancin ayyukan adabin da aka samar sun fi a fagen waka da kuma zube. Ke nan wannan ya nuna mana cewa ba a samar da wasan kwaikwayon Hausa a rubuce a cikin Larabi ko kuma ajami ba (Yahaya, 1978).

Wasu masanan irin su Yahaya (1978:250), na ganin duk da huldar da aka yi da Larabawa, da kuma iya karatu da rubutu da harshen Larabci wanda ya kai ga kirkirar Ajami, akwai wasu dalilai da suka hana samuwar wasan kwaikwayo da ajami. Wadannan hujjoji da ke biye su ne masanin ya gabatar na dalilan da suka hana samuwar wasan kwaikwayo da rubutun Ajami.

a) Ajami ya zo ne da addini, saboda haka an fi yin amfani da shi wajen rubuta wakokin wa`azi da bayanin fannonin addini.

b) Su kansu Larabawa wadanda al`adunsu suke da babban tasiri kan Hausawa sai wajen karni na18 suka fara rubuta littattafan wasannin kwaikwayo. Saboda haka suma bai gama ratsa su ba balle su dandanawa wasu.

c) Addinin Musulunci ya hana al'adu na wasannin banza da labaru na karya da wake-wake na hululu. Saboda haka Malaman addini ba ruwansu da wasa balle har a ce su karfafa shi ta rubutun wasan kwaikwayo.

d) Babu wani jadawali mai bayar da damar yin wasu abubuwa kamar wasanni daban.

Wasu kuwa irin su Ahmed, (1987) da Malumfashi, (1985 da 2014) gani suke wadannan dalilan da aka gabatar na rashin samuwar wasan kwaikwayo ba su isa a ce babu shi gaba

daya ba. Samuwar wasu rubutattun wasan kwaikwayo wanda wani Bajamushe mai suna Dr Rudolf Prietze da shi da Ahmadu Kano suka rubuta har guda shida (daga labarin da Alhaji Ahmadu Kano ya ba Prietze) tun daga kan *Turbar Turabulus, (1898)* da *`yan Matan Gaya, (1900)* da *Tarihin Rabe, (1902)* da *Turbar Tarabulus, (1902)* da *Wasan Gizo da Koki da wasan Boka da Majinyaci, (1910),* Malumfashi, (2014) sun tabbatar da cewa za a iya samun wasannin da aka rubuta da ajami.

Bayan da Turawa suka zo kasar Hausa sun yi kokari ne su mayar da wasannin gargajiya da na kwaikwayo su kasance na zamani wato a rubuce. Dr. R. M. East ya tsara wasan kwaikwayo na Hausa a shekarar 1936, wanda aka sa wa suna *Six Hausa Plays.* Wannan ne wasu ke ganin shi ne rubutaccen wasan kwaikwayo na farko a al'ummar Hausawa. Bayan nan an sami wadanda suka rubuta wasannin kwaikwayo da dama.

Daga rubutaccen wasan kwaikwayo sai na rediyo wanda aka samu ta sanadiyyar kafar watsa labarai. Shehu (2005) da `yar-Aduwa (2007) sun nuna cewa an fara samun wasan kwaikwayo na Rediyo ne a wuraren 1954 a gidan yada labarai na jihar Arewa (NBC). Daga wannan wasan kuma sai wasan kwaikwayo na talbijin wanda shi ma ya bullo a sanadiyar samuwar wannan kafa ta watsa labarai. Sulaiman, (2007) ya gwada cewa an fara wasan kwaikwayon talbijin na Hausa a shekarar 1969 mai suna wasan kwaikwayon Hausa (*Hausa Drama*). Tun kafin bullar na talbijin akwai wasa na farko wanda aka nuna a matsayin Majigi mai suna Baban Larai.

2.8.1 Ire-iren Wasannin Kwaikwayon Hausa

Masana sun rarraba wasan kwaikwayon Hausa ta fuskoki da dama. A yayin da wasu suka yi rabon ta fuskar lokaci, watau gargajiya da na zamani. Wasu kuwa sun yi ne ta fuskar

masu gudanar da ire-iren wasannin. Yahaya (1978) ya raba wasan kwaikwayo gida hudu kamar haka:

i. Wasannin Gargajiya irin na tashe misali Ga Mai Rama, da Karo ba Shawara.

ii. Aikataccen wasa irin wanda a kan yi a dandamali da gidajen Talbijin don a yi kallo.

iii. Wasan kwaikwayo da ake yi a gidajen rediyo don a saurara, amma ba a gani.

iv. Rubutaccen wasan kwaikwayo wanda ya kan zo a tsarin littafi don a sami abin karantawa.

Shi kuwa Ahmed (1985) ya rarraba wasan kwaikwayo ne kamar haka:

a. Wasannin Kowa da Kowa. Misali: Tashe, da Giwa sha laka, da Bukin cikar shekara, da Bukin budin daji.

b. Wasannin Matasa. Misali: Kalankuwa, da Wowwo, da Takai, da `Yar tsana.

c. Wasannin Masu Sana'a. Misali: Bori, da `Yan kamanci, da `Yan hoto, da Wawan Sarki.

d. Wasannin Lalura. Misali sauya kama da ake yi a lokacin rokon ruwa da Husufin Wata.

e. Wasannin Zamani. Misali: Rubutattun wasanni, da wasannin rediyo, da wasannin talbijin.

Wani rabon da aka yi kuma shi ne wanda ke nuni da karkasa wasan kwaikwayo ta kafofin isar da sako ko aiwatar da shi.

1). Rubutaccen Wasan Kwaikwayo: Wannan shi ne wanda ake rubutawa a littattafai don karantawa.

2). Wasan Kwaikwayo na Rediyo: Shi ne wanda ake watsawa a rediyo don sauraro

3). Wasan Kwaikwayo na Dandamali: Wanda ake aiwatarwa a zahiri don a kalla kuma a ji.

4). Wasa Kwaikwayo na Talbijin: Wanda ake nunawa a talbijin.

5). Wasan Kwaikwayo na Fim: Ya shigo daga baya ne, shi ne ake dauka a kaset da faifan CD, kuma a nuna a talbijin (Dangambo, 1984).

Wasu kuwa kamar Sambo, (2012) sun yi rabon ne zuwa gida biyu, wato wasan kwaikwayo na gargajiya da wasan kwaikwayo na zamani.

2.9 Samuwar Fina-finai a Hausa

Masana da manazarta sun yi tsokaci game da asali ko samuwar wasannin kwaikwayon fina-finai na Hausa. A yayin da wasu suka danganta samuwarsa da majigi Larkin, (1997) da Inuwa, (2009), wasu kuwa sun bi diddigin samuwar wasannin daga talbijin, wasu masanan ma na ganin wasannin sun bubbugo ne daga litattafan soyayya wadanda ake wa lakabi da "adabin kasuwar Kano".

Larkin (1997) ya yi tsokaci ne a kan wasannin kwaikwayon bidiyo inda ya nuna cewa samuwarsu na da nasaba da samuwar wasannin majigi da silma-silma da talabijin. Ya gwada cewa majigi shi ne farko kuma duk wadanda suka biyo baya dorawa ne kawai da bunkasa tsarin da aka tarar. Ya karkasa wannan bunkasa zuwa mataki mataki. A matakin farko lokacin `yan mulkin mallaka an sami wanzuwar majigi, sai mataki na gaba farko farkon shekarun samin `yancin kai zuwa bunkasar tattalin arziki inda aka sami wanzuwar gidajen talabijin da shirye- shiryen da suke kunshe da shi.

Duk wadannan kafafen watsa labarai kuma ababen wanzar da wasannin kwaikwayo mallakar mahukunta ne. An sami mataki na uku wanda ya samar da bayyanar wasannin kwaikwayo na fina-finai wadanda suka kasance irinsu na farko a kasar wadanda babu hannun hukuma a ciki. Wadanan fina-finai sun bunkasa sai dai an yi ta tsokaci a kan ire-

iren al’adun da suke dauke da su wadanda suka saba wa tsarin al`adun Bahaushe. A ra`ayinsa kusan a iya cewa fina-finan Hausa sun kwaikwayi abubuwa ko kuma sun aro abubuwa da dama daga Indiyawa wadanda suma da can an zarge su da daukar na Turawa. Ya gwada cewa idan aka yi aron ana sauya yanayin tsarin ne don ya dace da abin da al’umma ke son gani, idan dai ana son ya zama karbabbe.

A iya cewa Hausawa ma sun bi wannan tsarin wajen daukar bakuwar al’ada da sauya ta don ta dace da al’ummar da aka yi dominta, misalin da za a iya bayarwa a nan shi ne kamar yadda mawakan bandiri suka kwaikwayi tsarin wakokin Indiya da wakokin baka na Hausa suka mayar da su wakokin yabon Annabi, irin wadannan mawaka su ake kira da `yan Usshaku a Kano. Fina-finan Hausa ma sun ci moriyar yin amfani da wadannan bakin abubuwa. Sun aro ire-iren wadannan daga fina-finan Ibo da littafansu, da Yarbawa da littafan soyayya da dai sauransu inda aka sauya wadannan domin su dace da tsarin al’adun da koyarwar addini.

Inuwa (2009), An ba da tarihin fina-finai da bazuwarsu, ta nuna cewa fina-finan Hausa suna da tushe daga majigi wanda aka fara tun 1903, sai dai a wancan lokaci ba a mayar da hankali bangarensu ba. Wannan majigi ne da ya kunshi al’adun Turawa mulkin mallaka. An ci gaba da nuna cewa fina-finan Bidiyo kuwa an fara samunsu ne tun tsakanin 1980 – 84. An gwada cewa an sami kutsen bakin al’adu na Yarbawa da Nufawa da Lababawa da Indiyawa. Bakin al’adun da suka yi kutse cikin na Hausawa sun hada da ta fannin tufafi da abinci da zamantakewa. Wake wake da rawa a cikin fulawowi na daga cikin al’adun Indiyawa wadanda suka yi kutse cikin na Hausawa.

Danjuma (2004) da Umma (2008) da Chamo (2012) duk sun yi ittifakin cewa wasan kwaikwayon fina-finai na Hausa ya samo asali ne daga wani wasan kwaikwayon majigi na Hausa wanda aka nuna a 1955 da 1956 mai suna *Baban Larai* da *Dan Arewa a Landan.*

Wadannan wasanni an shirya su ne saboda a wayar wa da mutane kai ga noman zamani da amfanin gona wadanda za su samar da kudaden shiga da bunkasa rayuwar al'umma. Amma kamar yadda wani mai sharhi yake fadi (Smyth, 1979:437) duk wannan ba wani abu ba ne illa yunkurin mahukunta na samun karbuwa ga jama'a da ci gaba da tatsar albarkatun kasa da tattalin arzikin al'umma. Wasannin kwaikwayon fina-finai a yadda aka san su a yanzu sun fara ne a wuraren 1980-1984. Wasu kungiyoyi na masu gudanar da wasannin kwaikwayo (Gyaranya) suka samar da wasanni biyu wadanda suke da siffar kasar Sin mai nuna yake-yake da wanda ke da siffar kasar Indiya na raye-raye. Daga nan ne aka tsunduma da samar da wasannin kwaikwayon fina-finai domin neman kudin shiga.

Ga wasu masanan kuwa, durkushewar kasuwar litattafan soyayya da bukatar samar da wata hanya wadda za ta maye gurbin litattafan wajen samar da kudin shiga su suka haifar da fina-finai na Hausa (Furniss, 2003 da Sabe, 2011) na gwada samuwar kagaggun labarai ne wadanda ake musu lakabi da Adabin Kasuwar Kano suka samar da fina-finan Hausa a lokacin halin kaka-ni-ka-yi na tattalin arzikin kasa. An bibbiyi samuwar su da bunkasar su, har da irin gudunmawar da suka bayar wajen samar da wasannin kwaikwayo na fina-finai. Da yawa daga cikin wadanda suka samar da wadannan kagaggun labaran, da kamfanoninsu na daba'i sun sauya kamammu suka koma masu samar da fina-finan Hausa.

Wasu daga cikin littafansu ne aka mayar kai tsaye zuwa fina-finan. Samuwar wasannin kwaikwayon fina-finai sun tunkude matsayin da fina-finan Indiya suke da su a idon jama'a. Matsayin silma ma ya ragu sanadin wannan sauyi, a karshe ya nuna matsalar da ta addabi wadannan kagaggun littattafai na rashin kyakkyawar adana ita ce ke kunno kai ga fina-finan Hausa.

Buba da Gidan Dabino (2003) sun gwada cewa fina-finan Hausa sun samo asali ne daga rubutun zube. Kuma sun dauki wasu murubuta guda hudu da littafan da suka rubuta domin kafa hujja. Daya daga ciki akwai *In Da So Da Kauna* na Ado Ahmad gidan Dabino, sai *Alhaki Kuikuiyo* na Balaraba Ramat Yakubu, ga kuma *Naira Da Kwabo* na Nazir Adam Saleh da *Kara Da Kiyashi* na Zuwaira Isah Dallami Jos.

An gwada cewa wasu daga cikin ire-iren maruba ta ba su ji dadin wannan satar fasaha da aka yi masu ba. Wasu kuwa da yardarsu aka yi, sai dai an sami rashin jituwa a tsakani domin an sauya musu manufa da tunani, ba kamar yadda yake a cikin littafan ba. A cikin mukalar su Buban ne kuma aka nuna cewa daya daga cikin abubuwan da suka samar da fina-finan Hausa shi ne mayar da wasu littafan zube zuwa fim.

Shi kuwa Adamu (2014) baya ga bayyana samuwar fina-finan Hausa daga samar da fim na farko mai suna *Turmin Danya* a (1995)) wanda kungiyar wasan kwaikwayo na Tumbin Giwa ta samar na kunshe da abubuwa na al'adar Bahaushe. Bayaninsa ya gwada yadda aka fara 'wanki' da 'daurayar' fina-finan Indiya ana maida su na Hausa (wanki da dauraya saye ne na satar fasaha). Tun daga samuwar fim na farko sai aka ci gaba da kwaikwayon fina-finan Indiya ko dai ta fuskar tsarin labari ko kuma kwaikwayon wake-wake da raye-raye ko kuma juya wasu fina-finan Indiya zuwa na Hausa. A 1995 aka samar da fim na *Soyayya kunar Zuci* wanda yake wanki da daurayar wani fim na Indiya ne mai suna *Mujhe Insaaf Chahiye*. Fim na *Hanzari* kwatankwacin *Do Jasoos*, sai *Abin Sirri ne* kwatankwacin *Judwaa*, akwai *Dijengala* wanda aka wanke daga *Khoon Bhari* wanda ake ganin wankin wani fim na mutanen Australia mai suna '*Return to Eden*' (Adamu, 2014:31-33). A watan Agusta ta 1999 aka rada wa harkar samar da fina-finan arewa suna '*Kany wood*' a cikin wata mujallar fina-finan Hausa mai suna '*Taurarruwa'* wadda take kwatankwacin mujallar Indiya nan mai suna '*Stardust'*.

Malumfashi, (2002) kuwa ya yi tsokaci ne a kan Bidiyon Kasuwar Kano inda ya gwada cewa Adabin kasuwar Kano ya sami bunkasa ne saboda karancin abin karatu da kishin da mutane suke da shi na karatu. Da aka samar da wadannan littafai masu kwaikwayon Indiyawa da Turawa da Larabawa sai mutane suka rungumi abin da hannu bibbiyu domin babu wani wanda za a iya kiransa na asali ko gangariya kusa sai gwanjo. Gwanjon nan kuwa ko da dagwalo ne haka mutane suka rungume shi. Shi kuwa Fina-finan bidiyo ya tsiru ne daga yunkurin da wasu fitattun marubuta Adabin Kasuwar Kano suke yi na sauya sheka. Domin kuwa a wannan lokaci hasken littattafan ya fara dushewa.

2.9.1 Ire-iren Fina-finai

Masana da manazarta fina-finai irin su Bordwell da Thopson, (2003:107) sun bayyana hanyoyi biyu na rarraba fina-finai. Hanya ta farko ita ce wadda ta rarraba fina-finai ta yin la'akari da yanayinsu wadanda suka hada da fina-finan Amerikawa na farko-farko (*western*) masu nuna rayuwar Indiyawan daji (wato *cowboys/outlaws/rangers*). Sai fina-finan ban tsoro (*horror*) da na yake-yake (*war*) da wadanda suke na kade-kade (*musical*). Hanya ta biyu wadda aka raba fina-finan ita ce ta yadda aka tsara su da kuma irin abubuwan da suke dauke da su. Ta wannan hanya akwai muhimman gidaje uku, akwai masu nau'in tarihi (*documentary*) da gwaje-gwaje (*experimental*) da wadanda ake amfani da mutum-mutumi (*animation*). A cikin wadannan manyan gidaje akwai sauran nau'o'i masu yawa.

A bangaren fina-finan Hausa ma an sami wasu nazarce-nazarce wadanda suka rarraba wasannin ta wadannan fuskoki. Umma (2008) ta rarraba nau`o`in finan-finan Hausa zuwa nau`in soyayya (*romantic*) da nau'in ban dariya (*comedy*) da mai dauke da wahalhalu da

sarkakiyar rayuwa (*adventure*) da na ban tsoro (h*orror*) da na ban tausayi (*tragedy*) da masu nau'in tarihi (*documentary*). Binciken ya nuna akwai kyakykyawar dangantaka tsakanin waka da fim domin duk manufarsu guda ce ta isar da sako. An kuma duba sigogi da yanayin adon harshe a wakokin fina-finan Hausa. Da dama akan sami ire-iren adon harshen da suke sassarkuwa da wakoki a fina-finan Hausa wanda yin amfani da wadannan salailan na adon harshe na taimaka wa mai sauraro armasa tunani da kuma kaifafa masa shi. A wannan kundin duk da yake an rarraba nau'o'in fina-finan Hausa har da nau'in wasan kwaikwayon ban tausayi, ba a ce komai ba game da yadda yake ko tsarin sa. Haka batun bayar da misalin ko wasa guda wanda za a iya kira wasan kwaikwayon ban tausayi shi ma ba a yi ba, balle fa na tir-madalla. Da an sami haka da sai a ce an haifi da mai ido, kodayake an sami haihuwar kuma komin rashin idonsa yana nan dai a matsayin da.

Gandu (2006) ya ambata cewa akwai fina-finan gargajiya da fina-finan soyayya da fina-finan camamah da fina-finai gama-gari da fina-finan Indiyanci, wadanda aka yi masu lakabi da na gargajiya su ne wadanda suke dauke da tsari da al'adun Hausawa. Masu dauke da soyayya su ke da kaso mafi tsoka cikin fina-finan da ake aiwatarwa na Hausa. A cewarsa wannan nau'in shi ya mamaye dukkan kamfanonin gudanar da fina-finan, saboda kasancewar masu gudanarwar matasa ne kuma wannan soyayyar ita ta fi mamaye tunaninsu a wannan lokaci. Wadanda suke dauke da ban dariya irin na su dan Ibro, ko wadanda aka kashe kudi `yan kadan wajen samar da su, ko kuma wadanda aka yi amfani da `yan wasa ba masu tsada ba, irin wannan fim shi ake wa lakabi da fina-finan camamah. Fina-finan gama-gari kuwa, su ne wadanda ke dauke da tsarin gudanar da al'amurar yau da kullum na zamantakewar Hausawa. Akwai kuma fina-finan Indiyanci. Irin wadannan fina-finan su ne masu kwaikwayon tsarin bakin al'adu da tsarin rayuwa irin ta al'ummar kasar Indiya.

Mannir (2004) ya yi tsokaci da cewa wasannin kwaikwayon gargajiya su ne ire-iren wasannin da Bahaushe ya gada tun fil azal, kuma wadanda al'adar Bahaushe ta yarda da su. Ire-irensu sun hada da wasannin da yara ke yi na tashe, da dokin kara zuwa wadanda matasa ke yi na kalankuwa da sauran bukukuwa. Wasannin da kafofin yada labarai wanda rediyo da talabijin suke yi su ne ya kira da aikataccen wasan kwaikwayo. Sa`an nan rabo na uku a wurinsa shi ne rubutaccen wasan kwaikwayo. Nazarinsa ya fi ba da karfi wajen kwatanta jigogin wasannin kwaikwayo na gargajiya da na fina-finai.

2.9.2 Bakin Al'adu A Fina-finan Hausa

Da yawa daga cikin rubuce-rubucen da aka yi kan fina-finan Hausa an yi su ne a kan irin tasirin da bakin al'adu suka yi a cikin fina-finan. Wasu sun tabo illar da suke gani fina-finan sun yi ga tsarin zamantakewar Hausawa. Ga dai abin da manazarta suka fadi dangane da wannan batu. Daga ire-iren kundayen da aka rubuta wadanda suka yi magana kan fina-finan Hausa sun kunshi kundayen neman digiri a matakai daban-daban. Wasu kundayen cika ka'idar neman digiri na uku ne, wasu na biyu ne, da ma wasu da aka yi don cika ka'idar samun digiri na daya. Sai dai wannan bincike ya fi mai da hankali ne kan kundayen da aka yi don neman digiri na uku da kuma na biyu. Hakan ya faru ne saboda a wadannan matakai an fi mayar da hankali sosai da kuma yin bincike mai zurfi a sassan nazari daban-daban.

Dakin-gari (2004) da Gwandu (2006) da Ibrahim (2006) sun yi bayanin irin gurbata al'adu da fina-finan Hausa suke yi. Ana iya ganin wannan ta hanyar nuna sa-in-sa tsakanin iyaye da 'ya `yansu. Habiba (2003) ta duba yadda al'adun aure suke a Bahaushiyar al'ada. Tun daga yadda ake haduwa a dandali ko ranar cin kasuwa wanda daga nan ake samun kari, zuwa tsarance da baiko da kai kudin gaisuwar uwa da uba. Bayan zuwan Musulunci ma an ci gaba da wasu al'adun masu kyau. Amma fina-finai a yanzu na nuna budurwa ita ke aika

wa saurayi tana son sa kuma su hadu a wani kebabben wuri mai furanni da shuke-shuke ana zance har da `yan wake-wake.

Shi kuwa Sagir (2007) ya duba tasirin al'adun Turawa ne ga Bahaushe, Turawa sun sami cudanya da Hausawa a sanadiyar yawon bude idanu da kasuwanci da mulkin mallaka. An sami tasiri ta fuskar sutura da abinci da zamantakewa. An kafa hujja da wadannan fina-finan: *Dangaye* da *Wasila* da *Muktar* da *Amina* da *dan Adam* a matsayin fina-finan da aka sami wannan tasirin. Ita kuwa Umma (2000 da 2009) da Chamo (2003 da 2005) duk sun duba yadda bakin al'adu ne suka yi kaka-gida a fina-finan Hausa. A nazarinsu an gwada cewa akwai al'adun Yarbawa da Nufawa da Larabawa da Indiyawa, wadanda suka yi kutse cikin al'adun Hausawa. Ana iya ganin wannan kutsen ta fannin abinci da suturu da zamantakewa. Tasirin wake-wake da rawa cikin fulawowi da yi a cikin kungiya na daga cikin bakin al'adun Indiya da suka yi kutse cikin na Hausa.

Kundin Abdullahi (2002) da makalar Balbasatu (2003) da Ahmed (2003) da Salisu (2008) da Gamache (2008) duk sun yi magana ne a kan tasirin bakin al'adu a fina-finan Hausa. Al'adar kunya da zaben miji da suturu a matsayin al'adu kyawawa sun gurbace a sanadiyar fina-finan Hausa. Wannan ya faru ne saboda gamin gambizan da ake wa al'adun Hausawa da wadanda ba na Hausawa ba.

Bunza (2002 da 2011) da Loko (2002) kuwa sun yi tsokaci ne a kan gurbatar al'adun da ke cikin fina-finan Hausa da littafan soyayya. An bayyana munanan bakin al'adun da suka kasance barazana ga sanannen tsari na tarbiya da zamantakewar Hausawa. Ire-iren soyayyar da wadannan littafai ko fina-finai suke nunawa ta wuce yadda Bahaushe ya san su a gargajiyance, karshen soyayyar da ta wuce tsakanin masoya biyu na aure ko son auren juna

to ta shiga wani babi na karuwanci ko kwartanci ko nema. Ba a san Bahaushe da zama cikin mata ba sai `yan Daudu. Kai ko dan Daudu ma ba a san shi da rike hannun mace ba suna tafiya, bare mace ta tare a dakin saurayinta wai saurayinta ne, rabin ranta ne, hasken zuciyarta ne, daga nan sai duhu ya shiga. Dabi'un kunya da ladabi da biyayya tsakanin iyaye duk wadannan fina-finai suna kokarin ruguza su. Tsarin al'adun aure da bukukuwan haihuwa da aka san Bahaushe da su a da, yanzu littafai da fina-finan zamani duk sun rusa su. A maimakon haka an dauki bakin al'adu wadanda suke bude kofa ga fasikanci da lalaci a matsayin wayewar kai.

Shi kuwa Amin (2015) ya duba tasirin bakin al'adu a ayyukan adabin Hausawa. An gwada irin ci gaban da aka samu a duniya ta fanni fasaha ya wanzar da kutsen bakin abubuwa a ayyukan adabin al'umma musamman Hausawa. An taskace fannonin adabi kama tun daga waka zuwa wasannin kwaikwayo inda aka dire a kan fina-finan Hausa.

Shi kuwa Yakasai (2002) ya duba auratayyar da ake samu tsakanin waka da sauran sassa na adabin Hausawa. Nuhu, (2012) ya duba sauye sauye a tsarin wakokin zamani inda aka yi nazarin wakokin fina-finan Hausa. Yakasai ya gwada yadda waka ta fantsama kuma ta yi kane-kane a fina-finai, kusan ma za a iya cewa ga masu shirya wadannan fina-finan, idan fim babu waka to kamar miya ce babu gishiri da nama, idan babu waka, fim ba ya armashi.

Muhammad (2004) da Isyaku (2007) da Liman (2008) sun tabo tsarin rayuwar Hausawa tun kafin cudanyarsu da wasu al'umma inda aka nuna ci gaban da Hausawa suke da shi wanda za a iya gani ta tsarin sarautunsu da kere-kere. Jihadin Shehu Usmanu Danfodiyo (1804) ya kara jaddada tsarin addinin Musulunci, zuwan `yan mulkin mallaka ba ta sauya wannan tsarin ba. Amma saboda ci gaban da aka samu a duniya na hanyoyin sadarwa musamman

ma fina-finai, ana samun fina-finan da ke yunkurin sauya sanannen tsarin da al'umma ke da shi don ya dace da zamani. Abin da wannan yake nufi shi ne matasa na da zabi a duk abubuwan da ya shafi rayuwarsu, kama daga tunani da tsarin gudanar da rayuwa, har zuwa zaben abokan zama. Kafin bayyanar wannan, iyaye da al'umma ce ke yin wannan tsarin.

Adamu, (2004) ya yi tsokaci ne a kan irin yadda masu shirya fina-finan Hausa suke kwaikwayon fasaha da basirar fina-finan Indiya da mayar da su nasu. Ya gwada cewa kusan duka, ko kuma mafi yawa daga cikin kamfanonin shirya fina-finan Hausa suna aikata wannan aikin. Wasu daga cikinsu yanzu sun dage suna kokarin shirya fina-finansu. An sami bakin abubuwa da dama wadanda za a iya cewa an kwaikwaya daga al'adun Indiyawa. Kade-kade da raye-raye, da tsarin labari suna cikin irin abubuwan da aka kwaikwaya daga Indiyawa a fina-finan Hausa.

2.9.3 Matsayin fina-finai ga Al'umma

Wasu manazartar sun duba matsayin wasannin kwaikwayon Hausa ko fina-finai ga al'umma, kamar su matsayin mata ko matsayin fina-finai a idon jama'a da nasarori ko matsalolin da ke addabar wannan fannin. An sami binciken da ya tabo matsayin tattalin arziki da tsarin shugabanci a cikin wasannin kwaikwayon Hausa.

Nafisa (2002) da Yakub (2003) da Nwogu (2007) da makalar McCain (2010) da Safiyya (2012) da McCain (2014) duk sun tabo matsayin mace ne da ake nunawa a fina-finan Hausa. Yadda alumma ke daukar mata da matsayinsu ga al'umma da rawar da suke takawa a fina-finan na daga cikin abubuwan da suka tattauna a kai. Sun karkare aikin ne da bayanin yadda suke ganin ana cin zarafin mata ta hanyar irin matsayin da ake fitar da su a cikin fina-finan.

Oluebube (2005) ya duba yadda wasanani fina-finai Nollywood suke bayyana hoton rayuwar al`umma a cikin shirin fim. An gwada cewa abubuwan da ake nunawa a fina-finan wadanda suka shafi maita, da karuwanci da tsafe-tsafe da wasu dabi'u na `yan siyasa abubuwa ne wadanda suke bayyana hoton rayuwar al`ummma ta zahiri. Duk da yake ana samun fantsamar bakin al`adu a fina-finan, sakamakon binciken ya nuna cewa wasannin na nuna hakikanin abubuwan da suke faruwa a rayuwa ta zahiri.

Abdullahi (2006) a takardarsa ya duba matsayin fina-finan Hausa ga al'umar Hausawa a Zariya wanda ya shafi jigo da tsari da salon gudanar da fina-finan. Binciken ya nuna cewa mutane sun yarda da cewa jigon soyayya shi ya fi mamaye wasannin kwaikwayon fina-finan Hausa. Sai dai an sami nasarar bunkasa harshe kuma fina-finan sun karbu ga al'umma. Amma dukkan mutanen da aka tuntuba sun amince fina-finan na cusa bakin al-adu da dabi'u. Kuma al'umma sun bayar da gudunmawar wajen yada gurbatattun fina-finan domin su ne masu saye.

Johnson (2000) a takardar da ya gabatar ya yi tsokaci ne a kan matsalolin da suke addabar fina-finan Hausa. A ra'ayinsa masu shirya fina-finai sun fi damuwa da wasannin masu wa'azi da bunkasa al'adu maimakon nuna wasannin da suka amsa sunayensu wajen bajinta da kwarewa. Wannan a wurinsa ita ce babbar matsalar masu shirya fina-finan Hausa. Haka kuma ya ambaci cewa da yawa daga cikin masu shirya fina-finan suna yi ne domin neman riba. Saboda haka ire-iren wadannan wasanni ba sa damuwa da al'adu ko dabi'u kyawawa. Sukan yi watsi da sanannen tsari ne don daukar wanda zuciyarsu ta tsara musu. Wannan ma wata matsala ce mai kassara fina-finan Hausa. Duk da haka akwai wasu fina-finan `yan kadan da suka amsa sunansu. Fim irin su *Waiwaye Adon Tafiya,* na Abdulkadir Mohammad da *Kuturu Danja* wanda kamfanin Yakasai ya shirya sun cancanci yabo. Ko dai don

kokarin kauce wa abubuwan da suka shafi al’adu ko don ci gaban da aka samu wajen inganta tsarin fim din.

Abdullahi, (2009) ya yi nazarin irin rawar da tattalin arziki yake taka wa a rayuwar al’umma. A wannan bincike, an duba ayyukan adabi na Hausawa musamman rubutattun wasannin kwaikwayon Hausa. An nazarci wasan *Turbar Tarabulus*, (1902) da S*haihu Umar*, (1974) da *Ai Ga Irinta Nan,* (1986) da *Uwar Gulma,* (1968) da *Jatau Na Kyallu*, (1964) da *Bora da Mowa,* (1972) da kuma *Mai Wasa da Maza Karya,* (1980). Ya kare da cewa dukkannin wasannin an rubuta su ne don kawo sauyi a cikin al’ummar Hausawa. Wannan kuwa ya samu ne ta hanyar da marubuta ke bi wajen bankado wasu abubuwan da ke addabar Hausawa kuma masu dangantaka ko tasirin tattalin arziki, wanda fahimtarsu shi zai bayar da damar samun hanyoyin da za a magance su. Wannan bincike ba shi da nasaba ta kai tsaye da wanda ake yi, sai dai bincike ne na ilimi wanda ya tabo wani bangare a ayyukan adabi na Hausawa.

2.10 Bambancin Wasan Kwaikwayo da Fim

Masana da manazarta wasannin kwaikwayo a duniya irin su Wilson da Goldfarb (2002) sun bayyana fina-finai da na majigi da na talbijin da cewa duk tushensu guda, wadanda suka tsatso daga wasannin dandamali wanda ya bulla tun a zamanin daular Girkawa shekaru masu yawa da suka shude. Da wasan kwaikwayon majigi da na Silma da na Talbijin zuwa ga fina-finai duk `yan turaka daya ne, ba ma wannan kadai ba wasu ma na ganin wasannin Turawa na raha wadanda ake aiwatarwa a talbijin, kwatankwacin wasannin raha na Romawa ne wadanda suka samu shekaru aru-aru da suka wuce (Wilson da Goldfarb, 2002:4).

Duk da ikrarin da masana suka yi wanda ya ayyana fina-finai a matsayin masu nasaba da wasan dandamali wanda ya bulla tun a zamanin daular Girkawa, samuwar wannan hanya ta aiwatar da wasan kwaikwayo ba ta dakushe irin kimar da wasan kwaikwayon dandamali yake da ita ba. Kasancewarsu duk wasanni ne wadanda ake shirya wa don jama'a, akwai wurare da yawa wadanda suka bambanta su da juna.

Masana fina-finai da wasan kwaikwayo irin su Nicoll (1999) da Wilson da Goldfarb (2002: 4, 384) na ganin akwai wasu abubuwa wadanda suka bambanta wasan kwaikwayo da na fina-finai. Wadannan abubuwa ba masu wuyar fahimta ba ne idan an lura da cewa wasan kwaikwayo galibi an san shi da ana rubutawa ne domin a aiwatar a gaban masu kallo. Shi kuwa fim tsari ne wanda ake amfani da na'urar daukar hoto mai samar da haske mai motsi.

Kyamara ta daukar hoto na daya daga cikin abubuwan da suka bambanta wasan kwaikwayon fina-finai da rubutacce ko wanda ake aiwatarwa a dandamali. Ana iya sarrafa wannan na'ura ta daukar hoto domin samar da fina-finai da kuma samun saukin bayyana wurare ko sauyin yanayin da duk ake bukata a cikin wasa, a sauran ire-iren wasannin kwaikwayo kuwa, sai dai a bayyana ko a rubuce ko kuma ta hanyar mai shela.

Wani bambancin da ke tsakanin wasan kwaikwayon Hausa da na fina-finai shi ne akwai dangantakar da ke kulluwa a tsakanin masu aiwatar da wasan dandamali da masu kallo. Wannan kuwa yana samuwa ne a sanadiyyar cudanya da juna a lokacin da ake gudanar da wasannin dandamali. Tamkar dai yadda ake samun zumunci da abokantaka a tsakanin masu zuwa silma da mashaya taba, kai har da zumuntar da yanzu ake samu a tsakanin masu goyon bayan kulob-kulob na kwallon kafa, haka ake samun zumunci a tsakanin masu zuwa dandali domin kallon wasan kwaikwayo. Wannan dagantaka da zumuncin da ke tsakanin

`yan kallo da masu gudanar da wasa, da kuma wadda ke tsakanin `yan kallo da wasu `yan kallon babu a wasanin fina-finai saboda babu wata cudanya ko hulda wadda take hada `yan kallo da masu shirya wasa, hakanan a tsakanin masu kallo Wilson da Goldfarb (2002: 4). Nicoll (1999) ya ce idan dai ana aiwatar da wasan kwaikwayon dandamali don jama'a su taru don su kalla ne, to shi kuwa fim mutum guda na iya kallo.

Batun sauya wa wurare tsari ko kayayyakin da ake amfani da su na sutura ko wuri a yayin da ake gudanar da wasannin dandamali na daya daga cikin hanyoyin da suka bambanta shi da na fina-finai. Wasannin fina-finai sun fi amfani da kayayyaki da shirye-shirye mai daukar tsawon lokaci kafin harhada shi da tace shi domin samar da fim guda wanda zai kai ga al'umma. Shi kuwa na dandamali ko rubutacce, ba ya bukatar wasu kayayyaki ko tsawon lokaci wajen harhada shi.

Akwai kuma wani bambanci na irin kayayyakin da ake amfani da su a wasan kwaikwayon dandamali irin su fitullu da suke haskaka wuri da kuma sauran kayayyaki da wurare. Fina-finai sun fi amfani da wadannan fitullun da sauran na'urori kamar su motoci da sauran kere-kere a yayin daukar shirye-shirye da suke yi kafin a samar da wasa guda na Fim ba kamar yadda yake a wasan kwaikwayon dandamali ba.

Akwai kuma bambancin yawa da kwarewar amfani da `yan wasa, a wasan kwaikwayon dandamali, ba a bukatar `yan wasa masu yawa kamar yadda ake bukatarsu a fina-finai. Duk da yake a kowane nau'in wasannin kwarewa ta zama dole, a mafi yawan lokuta na dandamali sun fi kusanto rayuwa ta zahiri cikin kwarewa da bajinta.

Wasannin kwaikwayo (na dandamali ko rubutacce ko na rediyo ko na talbijin) galibi sun fi bayyana hakikanin hoton rayuwar al'umma. Fina-finai kuwa ba su cika nuna wadannan abubuwa ba.

Wadannan su ne bayanan da suke nuna wuraren da aka sami bambanci a tsakanin wasan kwaikwayon Hausa da na fina-finai.

2.11 Alakar Wasan Kwaikwayo Da Fim

Idan aka yi la'akari da ayyanawar da masana suke yi na cewa fina-finai sun samo tushe ne daga wasan dandamali na Girkawa, ashe zumuntar da ke tsakaninsu zumunta ce ta `yan uwantaka. Bambance-bambancen da ke tsakanin wadannan wasannin wanda aka bayyana ba su kawar da kasancewarsu wasannin kwaikwayo ba.

Hanya ta farko wadda ta tabbatar da kasancewar fina-finai a matsayin wasan kwaikwayo ita ce 'kwaikwayo', ma'ana ana samun kwaikwayo na abubuwa wadanda yake sun faru ko kuma kirkirarsu kawai aka yi. A yayin kwaikwayon wadannan abubuwa duk `yan wasa da aka yi amfani da su, da kayayyaki da tsarin labarin da aka yi amfani da su a wannan lokaci ba da gaske ba ne. Saboda haka kamar yadda yake a wasannin dandamali ko rubutacce wanda ke nuna cewa abubuwan da ke ciki ba da gaske ba ne, haka ma yake a wasanin fina-finai.

Sai dai a lura akwai wadansu fina-finan da aka dauka wadanda sukan kasance labari ko hotunan yadda wani abu ya faru, ko kuma bukin kaddamar da wani muhimmin aiki, ko jawabin wani shugaba, ire-iren wadannan fina-finai da suke da wannan siffa ba wasan kwaikwayo ba ne, saboda wadannan abubuwa da aka dauka da gaske sun faru a cikin al'umma. Irin wannan fim shi ake masa lakabi da (*documentary*), amma ba wasan

kwaikwayo ba ne. Wasan da aka tsara wanda yake ba da gaske ba ne shi muke nufi a matsayin fina-finai, kuma wannan hanya ta kwaikwayo ita ta tabbatar da wannan zumuntar ko alakar da ke tsakaninsu da wasannin dandamali.

Kasancewar wasan kwaikwayo ba ya cika sai da `yan wasa, wannan ya gwada cewa wadannan fina-finai suna da dangantaka ta fuskar `yan wasa da wasannin dandamali. Kamar yadda ake zaben `yan wasa da tantance su, da kula da lafiyarsu da kuma irin gwanintar da suke da ita duk matakai ne wadanda wasan dandali da rubutattu suke da su, haka ma fina-finan Hausa.

Wani abu da zai burge mai karatu shi ne fahimtar cewa kamar yadda wasannin kwaikwayo suke da nau'o'in ban tausayi da raha ko tir-madalla ko kuma wasu nau'o'i na wasan jaruntaka, haka ma wasanin fina-finai na da wadannan nau'o'in. Ana samun na raha da ban tausayi da tir-madalla da na ban tsoro da wanda yake nuna jaruntaka ne ko mai dauke da soyayya ko motsa zuciya (Bordwell da Thopson, 2003 da Umma, 2008).

Akwai amfani da harshe wajen aiwatar da wadannan wasannin. Ana amfani da zababbun kalmomi wadanda ke bayyana tunani da tsarin zamantakewar al'umma a cikin wasannin dandamali ko rubutattu haka ma a wasan fina-finai. Harshe da ake amfani da shi zantuttuka ne masu bayyana matsayin `yan wasa, da irin dangantakar da ke tsakanin dan wasa da wani dan wasa. Hakanan kuma, zantuttukan `yan wasan kan nuna matsayin wasan na kasancewarsa na raha ne ko kuma na ban tausayi ne.

Batun isar da sako ko manufa kuwa, batu ne wanda ke tabbatar da kasancewar fina-finai a matsayin wasannin kwaikwayo, domin kuwa ana shirya su ne domin a fadakar

ko a ilmantar ko kuma a nishadantar da al’umma. Wannan ma haka yake ga wasan kwaikwayo ko na dandamali, ko rubutacce, ko na radiyo ko kuma na talbijin.

2.12 Kammalawa

Daga abubuwan da suka gabata ko wadanda aka tattauna za a iya cewa bincike irin wannan wanda ke kokarin duba siga da yanayin nau’in wasan kwaikwayo, ta yin amfini da sananne kuma karbabben ra’i na masana a mahanga tarken adabi na duniya bai taba zama mai inganci in ba an yi bitar wasu ayyuka masu kama da shi ba. Wannan shi ya sa aka waiwayi ayyukan wasu masanan falsafa wadanda suka gabatar da ra’o’i kan wadanan nau’o’i na wasan kwaikwayo. Sauye-sauyen da aka samu ba su kawar da tabbataccen bayani da ke nuna cewa wasan kwaikwayon Girkawa ya samo asali ne ta hanyar bauta ba, kuma masanan sun fitar da siffofin wannan nau’i na wasan kwaikwayo.

An yi takaitaccen bayanin ra’in wasan kwaikwayon raha da bambancinsa da wasan kwaikwayon ban tausayi. An kuma tabo wasan kwaikwayon tir-madalla, wanda ake ganin shi ne dan autansu. Domin kuwa da dama suna ganin tuni aka yi jana’izar wasan kwaikwayon ban tausayin Girkawa, kushewarsa ma babu wanda zai iya tantancewa yanzu. A maimakon wannan ne wasan kwaikwayon tir-madalla ya bulla, kuma ya watsu, kuma nazarin wannan fanni ya zama fage ne wanda al’umma da dama suke ciki.

A dukkan sauran ayyukan da aka waiwaya wadanda hannuna ya kai gare su, an sami da dama wadanda suka tabo siga da yanayin wasan kwaikwayon ban tausayi da na raha. Ba a sami wani bincike kan wasan kwaikwayon tir-madalla wanda aka dora kan wani sanannen ra’i ba. An kuma duba ayyukan da aka gabatar kan fina-finan Hausa da batutuwan da suka fi jan hankalin manazarta. Babin da ke biye da wannan zai nazarci hanyoyin da aka bi wajen tattara bayanai da tace su.

BABI NA UKU

HANYOYIN GUDANAR DA BINCIKE

3.1 Gabatarwa

A wannan babi an bayyana hanyoyin da aka bi wajen gudanar da wannan bincike, musamman bincike irin wannan wanda ke duba Yanayin 'Tir-madalla' Da Sigarsa: Tsokaci Daga Fina-finan Hausa ba ya kammaluwa ba tare da bin ingantattun hanyoyi wajen gudanar da shi ba. An yi amfani da sanannun hanyoyin bincike biyu wajen gudanar da wannan aikin. Da farko dai akwai tattara bayanai daga littattafai da mujallu da kasidu domin fitar da bayanan da masana suka yi game da ma'anar tir-madalla da sigarsa da yanayinsa. An tattara kasa-kasai da aka yi amfani da su wajen gudanar da wannan bincike, da kuma tattaunawa da masana da wasu daga cikin masu shirya wadannan fina-finan. An tace bayanan, daga nan kuma aka nazarci wasu daga cikin fina-finan da aka zabo aka kuma kwankwance su tare da fitar da duk wasu siffofin tir-madalla da masana suka gabatar. Bayan nan an yi bayanin ra'in binciken da aka yi amfani da shi da yadda yake da irin abubuwan da ya kunsa duk a wannan babin.

3.2 Hanyoyin Tattara Bayanai

Sanannun hanyoyin tattara bayanai biyu aka yi amfani da su a wannan bincike, hanya ta farko ita ce ginshikin hanya (primary source) da kuma sauran hanyoyi (secondary source) wadanda ke mara wa ginshikin hanya baya. A hanya ta farko, an tattara kasa-kasai na fina-finai ta hanyar nemo su a dakunan sayar da kasa-kasai, an yi kokarin tattara wadanda ake nema ta hanyar la'akari da siffa da yanayin wasannin biyu, wato wasan ban tausayi da wasan raha. Da wannan ne kuma aka tattara fina-finai da yawa wadanda suka cika ka'idar abin da ake nema. Bayan an same su kuma, sai aka lura da yadda aka warware zubin

labarin da yadda gwarzayen suke domin su dace da siffar da ake nema. A karshe an yi kokarin fito da abubuwan da suke sa ban tausayi a kowane fim da kuma wadanda ke sa ban dariya, da inda aka sami gamin gambizar ban tausayi da ban dariya. A cikin wadannan wasannin ne kuma aka zabi wasu aka nazarce su a babin da ke biye da wannan.

Hanya ta biyu wadda aka yi amfani da ita, ta hada da duba litattafai da tattaunawa da masana da ziyartar dakunan karatu da kuma ziyatar wasu daga cikin kamfanonin da suke aiwatar da fina-finan Hausa, a takaice:

a. An duba littattafai wadanda aka buga da wadanda ba a kai ga bugawa ba, mujallu da mukalu na kara wa juna sani wadanda aka gabatar a wuraren tarurruka na daga cikin abubuwan da aka yi amfani da su domin tattara bayanai. Nazartar kundayen neman digiri a jami'o'i na daga cikin muhimman hanyoyin samun bayanan ayyukan da suka gabata wadanda aka yi amfani da su domin neman cin nasarar wannan aikin.
b. Wata hanyar da aka yi amfani da ita wajen tattara bayanai ita ce tuntuba da mai bincike ya yi wa masu shirya fina-finan a lokacin da suke gudanar da shirye-shiryensu da bayansa. `Yan wasa maza da mata na daga cikin wadanda mai bincike ya tuntuba domin samun wasu bayanai wadanda za su taimaka wa wannan bincike.
c. Haka kuma an tuntubi mutane masu sha'awar kallon ire-iren wadannan fina-finan. Domin fatan samun ingattattun bayanai, an tattauna da shaihunan masana a wannan fanni na adabi.

d. Haka ba ta cim ma ruwa ba sai da aka duba wasu fina-finan Hausa da ma wadanda ba na Hausa ba wadanda ake ganin sun kunshi nau'in tir-madalla domin dora su bisa gadon fidar wasan.

e. Wajen tattara fina-finan, sai da aka bi kasuwanni da shagunan masu sayar da kasa-kasai domin tattaro fina-finan nan. A lokacin da ba a iya samunsu a kasuwannin ko shagunan ba, sai da aka hada da bin kamfanonin da suka samar da wadannan fina-finan domin a samu daga hannunsu.

Wadannan hanyoyi da aka bi wajen tattara bayanai da kuma fina-finan sun bayar da damar samun fina-finai masu yawa wadanda suke da siffar tir-madalla. Tun da ba zai yiwu ba a ce an nazarci dukkannin wasannin da aka samu, ashe zaben wasu daga ciki ya zama wajibi. Wannan shi ya bayar da damar zaben wasu daga ciki domin nazartar yadda suke da kuma fitar da abubuwan da ake nema.

3.2.1 Fina-finan da aka Nazarta

Wadannan fina-finai guda talatin na daga cikin daruruwan da aka tattara domin gudanar da wannan aiki. An fitar da su daga cikin wadanda aka tattara saboda suna da siffar tir-madalla. Wasu daga ciki `yan farko-farko ne har zuwa lokacin da aka kammala wannan bincike (1997-2016). An jero su ne tare da sunayen wadanda suka samar da kuma shekarar da aka samar da su.

La	Sunan Fim.	Wanda ya Shirya ko Daukar Nauyi.	Wanda ya Bayar da Umurni.	Shekara	Kamfanin da ya Shirya.
1.	*Kara Da Kiyashi*	Ibrahim Mandawari	Ibrahim Mandawari	1997	Halima Production da Mandawari Enterprises.

2.	*Daskin Da Ridi*	A.M. Sabo	A.M. Sabo	1998	Sarauniya Film Production.
3.	*Salma-Salma Duduf*	Bala Anas Babinlata	Bala Anas Babinlata	2001	Iyantama Multi Media
4.	*Makabuli*	Zulkifilu Muhammad	Zulkifilu Muhammad	2001	Zik Entertaiment.
5.	*Garinmu Da Zafi*	Ali Gumzak	Aminu Saira	2009	U.K Entertaiment.
6.	*Sandar Kiwo*	Ado Ahmad Gidan Dabino	Falalu Dorayi	2009	Gidan Dabino International.
7.	*Jamila da Jamilu*	Nazifi Asinani	Aminu Saira	2009	Saira Entertainment.
8.	*Karaga 1-4*	A'isha Tijjani	Sulaiman Alubankudi	2010	AMART Entertaiment Ltd.
9.	*Ciki Da Alakum*	Balarabe Murtala (Baharu)	Balarabe Murtala (Baharu)	2010	Visual Arts Concept, Abuja.
10.	*Ga Duhu Ga Haske*	Nazifi Asinanic	Aminu Saira	2010	Saira Entertainment.
11.	*Maryam Diyana*	Abba Miko Yakasai	Aminu Saira	2010	U.K Entertaiment.
12.	*Ki Yarda Da Ni*	Ibrahim Mandawari	Tijjani Ibrahim	2011 (C)	Halima Production da Mandawari Enterprises.
13.	*Kishiyata1-2*	Muhammadu Dahiru	Abubakar S. Shehu	2011	3SP International
14.	*Kurman Gari*	Mika'il Bin Hassan	Mika'il Bin Hassan	2011	M-One Eleven Media Communication Ltd.
15.	*Aziza 1-2*	Sobe Zango	Ali Gumzak	2012	17&18 Motion Pictures Enterprises.
16.	*Dan Marayan Zaki*	Usman Mu'azu	Aminu Saira	2012	Saira Movies.
17.	*A'isha Humaira*	Abdul M. Amart	Mu'azzamu Idi Yari	2012	Abnur Entertaiment.

18.	*Mukaddari*	Tahir I Tahir	Falalu Dorayi	2012	T.I.T Entertaiment.
19.	*Ga Fili Ga Mai Doki*	Nazifi Asnani	Aminu Saira	2012	Saira Movies.
20.	*Da Kishiyar Gida*	Abdul'aziz Small	Ali Gumzak	2013	Mai Kwai Movies.
21.	*Wani Gari*	Umar S. Kofar Mazugal	Yaseen Auwal	2013	U.K Entertaiment.
22.	*Munafikin mata*	Abdul'aziz Small	Aminu Saira	2013	Mai Kwai Movies.
23.	*Kalamu Waheed*	Usman Mu'azu	Aminu Saira	2013 (M)	Kabugawa Production.
24.	*Sai A Lahira*	Umar S. Kofar Mazugal	Yaseen Auwal	2014	U.K Entertaiment.
25.	*'Ya Daga Allah*	Nazifi Asnani	Aminu Saira	2014	Saira Movies.
26.	*Tufka Da Warwara*	Usman Mu'azu	Aminu Saira	2014	S.M.D. Ventures.
27.	*Sultan*	Abba Abubakar Babaye	Ali Gumzak	B.S	M.Y.Z Production.
28.	*Tsakanina Da Ke*	Yakubu Inuwa Kari	Ali Gumzak	2014 (M)	A. I, K. Film International
29.	*Babban Zaure*	Umar S Kofar Mazugal	Yaseen Auwal.	2014	U.K Entertaiment.
30.	*Majnun*	Sani Y. Abdullahi	Auwal Y. Abdullahi	B.S	Al-Auwal Enterprises

Dukkan wadannan fina-finai da aka jero, fina-finai ne wadanda suke dauke da siga da yanayin wasan tir-madalla.

3.3 Hanyoyin Tace Bayanai

An tattara kasa-kasai da yawa na Hausa wadanda suke dauke da siffofin tir-madalla, tun da ana maganar kasar Hausa ce, don haka aka tace fina-finan da aka yi a Kano, wasu daga

Kaduna wasu daga Sakkwato ko Abuja. Ana aiwatar da fina-finai a sauran wurare kamar su Jos, amma a wadannan garuruwan da aka zaba ne fina-finan Hausa suka fi yin tashe.

A bisa la'akari da bayanai ko ma'anonin da masana irin su Boulton (1977) da Jocubus (2002) da su Bentley (1991) suka yi game da yadda ake gane siffofin wasan tir-madalla, wannan ya bayar da damar amfani da wadannan siffofi domin tace fina-finan ta wadannan hanyoyi.

- Fina-finan da aka gina a kan wani ko wata mai sarauta ko dangantaka da sarautar a matsayin gwarzon wasa.

- Fina-finan da aka gina a kan wani ko wata mai mukami ko matsayi a cikin al'umma ko dukiya.

- Wannan gwarzon wasa (mace/namiji) kan fada wani tarko na rayuwa ('ya 'ya ko mulki ko dukiya ko shugabanci) kuma ya gaza fita.

- Wannan tarko da ya fada ya kasance a sanadiyyar wani/wasu kurakuran da aka aikata, duk da gwarzon ya fahimci wadannan kura-kuran su suka gadar masa da wadannan masifu, amma ya doge/jure, ya kuma karbi sakamakon da zai fada masa.

- Wannan gwarzo ya kasance mai mulki ne ko matsayi babba a cikin al'umma, amma a sanadiyyar wadannan masifu na rayuwa da suka fada masa, zai kai ga ya rasa dukan abin da ya mallaka na mulki ko dukiya, wani lokaci ma har ya kai ga ya rasa ransa.

- Wasan da yake da manufar cusa tausayi ga masu kallo ta hanyar tausaya wa masifu ko hadarurruka ko bala'o`in rayuwa da gwarzon wasa ya fuskanta, ko halin da ya tsinci kansa a ciki.

Da aka sami fina-finai masu irin wadannan siffofi, sai aka lura da yadda aka warware labarin ta wadannan hanyoyi domin tace bayanan da ake bukata.

- Wasan da tun farkonsa aka fara warwarar zubin a kan hadarurrukan da bala'o'i ko masifu da gwarzo yake fuskanta, amma daga karshe sai wasan ya kare da farin ciki.
- Wasan da ke da matsaloli ko masifu da gwarzon wasa ko al'umma suke fuskanta sai kwatsam a sami ratsin raha wanda ka iya inganta ko gurgunta ban tausayin da ke ciki.
- Wasan da tun farkonsa na raha ko mai sa raha ne, yana tafiya tiryan-tiryan a wannan turba ta raha, sai daga karshe ya kare cikin bakin ciki ko bala'o'i ko masifu masu ban tausayi.
- Wasan da yake na raha ne amma sai a sami ratsin abubuwa na ban tausayi ko bakin ciki a tsakiyar wasan ko a farkonsa.
- Wasan da yake an cakuda masu sarauta da talakawa a matsayin gwarzaye, kuma suna taka muhimmiyar rawa a cikin wasan.
- Wasan da ba mai sarauta ko wani mai dangantaka da ita ne gwarzon wasa ba, amma a cikin wasan akwai hadarurrukan rayuwa da gwarzo kan fada kuma ya gaza fita.
- Wasannin da sukan kai har sai gwarzon wasa ya mutu ko kusancin haka a sanadiyyar halin kunci ko masifu da suka fada masa.

3.3.1 Tubalan Gina Fina-finan Tir-madalla na Hausa

Wadannan siffofin da aka yi bayaninsu a sama, sun bayar da damar fitar da takaitaccen bayanin abubuwan da aka yi amfani da su wajen gina fina-finan.

La	Sunan Fim.	Abin Da Aka Gina Fim A Kansa	Hadarurrukan Da Aka Keto	Sakamako a Karshe
1.	*Kara Da Kiyashi*	1. Cin Amana 2. Kishi	Sharri da wahala da tsallake fyade da kokarin rataye kai da Khadija ta fuskanta.	Mutuwar wasu `yan wasan shirin.
2.	*Daskin Da Ridi*	Nuna kiyayya	Tsangwama da tashin hankali da makirce-makircen Kishiyoyi	Haukacewar da wadanda suka aikata munanan ayyuka da cin nasara ga mai hakuri.
3.	*Salma-Salma Duduf*	1. Gini a kan Kushewa 2. Kishi	Tsoratarwa daga Aljana Salma da kuma fuskantar kisa.	Cutarwa daga Aljana.
4.	*Makabuli*	Rashin biyayya	1. Hadari ya same shi 2. Karin jini ba tare da kwarewa ba	Yafe wa juna.
5.	*Garinmu Da Zafi*	Son zuciya da son duniya	Shiga rudu da damuwa ga kusan dukkan taurarin wasan tun daga farko har karshe.	Asarar lokaci da dukiya da mutunci da asarar rai.
6.	*Jamila da Jamilu*	Hakuri da rike sirrin miji.	Adawar masoya da Kishin mata	Yafiya da cim ma nasara saboda hakuri
7.	*Sandar Kiwo*	Hakkin Magada.	Hadarurrukan da jarumar wasan ta fuskanta na maraici da tursasawa daga matar kanen mahaifinta.	Hukunci da sharia
8.	*Karaga 1-4*	Fafutukar neman sarauta	Kisan mahaifin jarumin da matsanancin bakin mulki da mummunan hukunci.	Cin nasara da darewa gadon sarauta a karshe.

9.	*Ciki Da Alakum*	Illar rashin ilimi da kuma cin amana.	Yaudara da zagon kasa da saki uku na karya.	Nadama da tuba.
10.	*Ga Duhu Ga Haske*	Bambancin addini.	Musulunta ta Jarimi da iyayensa.	Yafiya da cim ma nasara saboda hakuri
11.	*Maryam Diyana*	Rashin amana tsakanin ma'aurata	Tashin hankali.	Nadama.
12.	*Ki Yarda Da Ni*	Kishi	Mutuwar Aure wanda Biba ta fuskanta	Nadama
13.	*Kishiyata1-2*	Kishi	Haukatarwa da fuskantar kisan kai da azabtarwa da kuma gana bakin azaba.	Haukacewar jarum shirin da shigar duniya.
14.	*Kurman Gari*	Daukar fansa wacce Rabi ta yi a kan Alhaji Manir.	Kisa da tashin hankali na `yan fashi da asarar miji.	Daukar fansa da kuma yadda Shari'a ta yi hukunci.
15.	*Aziza 1-2*	Illar Fyade	Juna biyu da tsinuwa da kadaici da cutar yoyon fitsari da matsanancin damuwa.	Mutuwar `yar ta sa an sami yafe wa da sauyin rayuwa.
16.	*Dan Marayan Zaki*	A kan Sarauta	An bautar da gwarzon shirin Dan Marayan Zaki	Cim ma buri inda Dan Marayan Zaki ya zama Sarki.
17.	*A'isha Humaira*	Yaudara da cin amana ga A'isha Humair	Asarar rai da Humaira ta fuskanta	Kotu ta yi aikinta ta zartarwa mai laifi hukuncin kisa.
18.	*Mukaddari*	Kiyayya da kwadayi.	Tuhumar sata da barazana a wurin aiki	Gaskiya da amana da kuma kaddara.
19.	*Ga Fili Ga Mai Doki*	Matsalar satar jarrabawa.	Kora daga makaranta da zargin Fyade da Barazanar mutuwar aure.	Bayyanar gaskiya.
20. .	*Da Kishiyar Gida*	Kishin aure	Rashin samun natsuwa da Fadace-fadace tsakanin Kishiyoyi.	Nadama saboda cutar Kamjamau da ta biyo baya.
21.	*Wani Gari*	Cin amana da fafutukar	Gwagwarmayar ganin an	Bayyanar gaskiya.

		neman Sarauta.	rufa sirrin da ya auku tsakanin Rabi da Mudi.	
22.	*Munafikin mata*	Munafunci da yaudara a tsakanin ma'aurata.	Rashin kwanciyar hankalin da ya addabi gidan	Da-na-sani da yafiya tsakanin ma'aurata.
23.	*Kalamu Waheed*	Son zucciya da mugunta	Tsana da bakin ciki wanda Maimunatu ta fuskanta na tsawon shekara 25	Farin ciki da rifin asiri daga iyayenta na hakika.
24.	*Sai A Lahira*	Zaluncin masu kudi da jami`an gidan yari.	Dauri da gushewar hankali	Sadaukar da kai kamar yadda Jamila Nagudu ta yi.
25.	*'Ya Daga Allah*	Rikon amana	Kyashi da hassada da rashin rike sirrin miji	Jin kunyar yin gori a yayin da gaskiya ta bayyana.
26.	*Tufka Da Warwara*	Illar fyade	Fyade da danne hakki da Gwagwarmayar soyayya da Matsalolin jagorancin jama'a	Masalaha.
27.	*Sultan*	Gwagwarmayar Sarki da iyalansa da jama'a	Rashin da'a daga matarsa	Cin nasara.
28.	*Tsakanina Da Ke*	Rikon amana da illar fyade	Tsana daga kawaye da iyaye da kuma saurayin da zai aure ta saboda Bakin cikin fyade	Gaskiya ta bayyana.
29.	*Babban Zaure*	Da'awa da gwagwarmayar tsakanin addinai.	Bijirewa daga shugabanni musamman Sarkin gari.	Mika wuya daga wasu mutane.
30.	*Majnun*	Dangantaka tsakanin Likita da mara lafiya.	Kalubale na mutane marasa lafiya masu cutar hauka	Bayyanar wadanda suka yi kisan kai.

3.4 Yadda Aka Yi Fidar Fina-finan

Da aka sami wadannan fina-finan masu wadannan tsarin da aka gabatar, sai aka yi fidar su ta wadannan hanyoyi:

- Takaitaccen bayanin yadda tsarin labari/zubin wasan da duk aka dauka ya kasance. Wato yadda aka gina wasan daga wannan mataki zuwa wancan mataki, (yadda kilu take jawo bau).
- Matsayin gwarzo da mukaminsa da yadda ya fito a cikin wasa.
- Manufar da wasan yake kokarin isarwa ga al'umma.
- Harshen `yan wasa.
- Sakamakon da ake fatar wasan ya isar ga al'umma.
- Yadda aka ci moriyar amfani da wuri ko kayayyaki ko sutura.

3.5 Ra'in Bincike

Wannan aiki an dora shi a kan ra'in tir-madalla na Giam Batista Guarini a wani kundi da ya rubuta a shekarar 1601 mai suna *Compendio Della Poesia Tragicomdica*. Guarini ya rubuta wannan kundin domin kare kansa daga sukar da yake samu na wani wasa da ya rubuta mai suna *Il Pastor Fido* a shekarar 1585, saboda ya gwama siffofin wasan ban tausayi da na raha a wasa guda wanda ya jawo suka da cece-ku-ce daga bakin manazarta na wannan lokaci. Wannan ra'in tir-madalla na jaddada harhada siffofin wasanni biyu a wuri guda, wato harhada siffofin wasan ban tausayi da na raha. Wadannan siffofi kan iya kasancewa na zubin wasan ban tausayi amma sai a karshe wasan ya kare da farin ciki ko sulhu. Haka kuma yana iya kasancewa gwama `yan wasa masu sarauta da talakawa ko marasa galihu kamar bayi a cikin wasa guda (Bothemley, 2002:531).

Wani marubucin wasan kwaikwayo wanda ya jaddada wannan ra'ayi shi ne Fletcher, mutumin kasar Ingila. Ya rubuta wani wasan kwaikwayo mai kama da na Guarini wanda ya sa wa suna *The Faithful Sheperdes* a shekarar 1608. A mukaddimar wannan wasa ne yake cewa:

> .. wasan tir madalla ba wai wasa ne da ake bukatar mutuwar gwarzo ba, sai dai ana sa ran mutuwar gwarzon wanda wannan shi zai hana wasan zama na ban tausayi, haka kuma kusantar mutuwar da gwarzo kan yi a wasan, ya isa sa wasan kauce wa da zama na raha.

Ko kafin kirkirar wannan ra'in, masanin falsafar nan Aristotle ya ambaci wani abu wanda Cuddon, (1999) yake ganin ya yi kama da ra'in wasan tir-madalla. Bayanin Aristotle na nuna cewa `yan wasa sun fi son ganin wasa mai harshen damo, wanda wasu suke fassarawa da wasan ban tausayi mai karewa da farin ciki. Wasannin Girkawa masu wannan siffa a wannan lokaci sun hada da wasannin da Euripides ya rubuta na *Alcestis* da *Iphigenia* wadanda suke wasannin ban tausayi ne masu karewa da farin ciki.

Plautus wanda ya rayu a tsakanin shekarar 254-184 kafin haihuwar Annabi Isa shi ne wanda ya kirkiri kalmar (*tragico-comoedia*) wato tir-madalla a yayin da ya rubuta wani wasa mai suna *Amphityon*, saboda a cikin wasan an sami gwama `yan wasa masu sarauta da bayi a wasa guda. Wannan ya karya ka'idar wasan ban tausayi mai nuna cewa gwarzaye dole su kasance masu sarauta ko dangantaka da ita. Gamin gambizar `yan wasa da bayi a wasa guda ya jawo raddi daga masana da dama, inda Sidney, (1595) a littafinsa mai suna *Apologie for Poetrie* ya kira wannan nau'in wasa da suna jemage. Shi kuwa Samuel

Harsnet a fakaice ya kira wasan da ya rubuta da wannan sunan kamar yadda Plautus ya kira nasa.

A zamanin 'wayewar kai', nau'in wasan tir madalla ya dauki wani salo na daukar duk wani wasa wanda gwarzon ya kusa hallaka a matsayin wasan tir-madalla, ko kuma wasan da aka sami kauce wa mutuwa ko hadarurruka ko kuma sauyi daga halin kunci da ake fuskanta zuwa ga karewar wasa cikin farin ciki, wadannan na daga cikin siffofin wasan tir-madalla.

A karni na sha tara kuwa, ana danganta wasannin Ibsen masu suna *Ghost (1881)* da *The Wild Duck (1884)*, hakanan wasannin *Uncle Vanya (1900)* da *The Cherry Orchard (1903)* na Anton Chekov a matsayin wadanda ke da siffar wasan tir-madalla. Hakanan wasan *Waiting for Godot (1955)* na Samuel Becketts da *Secret Rapture (1989)* na David Hare duk masu nau'in tir-madalla ne (Cuddon, 1999:935).

Bayanan nan sun nuna halin da wannan ra'i ya keto har ya zuwa wannan zamani da muke ciki. Wato ba dole ne wasan tir-madalla ya kasance kunshe da siffofin da aka bayyana tun daga lokacin da ya bulla a karni na goma sha bakwai ba, musamman tasirin abubuwan bauta da mutuwar gwarzon wasa.

Manazarta da dama sun yi amfani da wannan ra'in wajen nazartar wasannin kwaikwayo, kadan daga cikinsu sun hada da Bond (1999) ('Plautus *Amphytryon* as Tragicomedy'), da Severin, (1989) ('Tragicomedy and Novelistic Discourse in *Celestina')* da dai sauransu. Wannan aiki ya yi amfani da wannan ra'in wajen nazaratar fina-finan Hausa wadanda suke da siffofi da yanayin wasan tir-madallan da masana suka ambata.

3.6 Kammalawa

A wannan babin an duba hanyoyin nazarin adabi wajen tattaro bayanai da tace bayanan da aka samu, hanya ce wadda aka yi amfani da ita wajen tattara fina-finan Hausa masu siga da yanayin tir-madalla. An yi kokarin nuna yadda wasu fina-finan suke da irin abubuwan da

suke dauke da su na ban tausayi da raha, da inda aka sami gamin gambizar raha da ban tausayi. Babi na gaba babi ne wanda ya zurfafa binciken kan yanayi da sigar wasan kwaikwayon tir-madalla. An kuma yi nazarin wadannan sigogin da yanayinsu a fina-finan Hausa.

BABI NA HUDU

YANAYIN TIR-MADALLA DA SIGARSA A FINA-FINAN HAUSA

4.1 Gabatarwa

A babi na biyu an yi bayanin yadda masana suka bayyana ma’anar sigar wasan kwaikwayo da yanayinsa. Hakanan kuma an yi bayani game da yanayin tir-madalla da ire-irensa ko matsayinsa. An kuma yi kokarin fasalta yadda masana suka yi bayanin siffofin tir-madalla duk a wancan babin. A nan kuwa za a nazarci fina-finan Hausa ta hanyar dora su bisa wadancan tubala da masana suka gabatar na yanayin tir-madalla da kuma sigarsa. Binciken ya yi kokarin duba kowace sigar tir-madalla a kowane yanayi da aka dauka na fina-finan Hausa.

Duk da yake wannan aiki na da taken Yanayin ‘Tir-madalla’ Da Sigarsa: Tsokaci Daga Fina-finan Hausa na Nijeriya, an iyakance binciken a kan fina-finan Hausa na Nijeriya guda talatin. A cikinsu aka dauki guda shida aka fasalta sigarsu a kowane yanayi da aka nazarta. Sa`an nan kuma sauran fina-finan suka zo karkashin wadannan shidan a cikin kowane yanayin da aka gabatar. Kamar yadda ya gabata a babi na biyu akwai ra’ayoyi mabambanta dangane da abin da masana suka dauka a matsayin siga. A cikin ra’ayoyin da aka gabatar akwai wanda wannan bincike ya aminta da yin amfani da shi, a wannan bincike, an yi amfani da bayanin da Aristotle (1996) da Worthen (2004:6) suka yi na sigar wasan kwaikwayo wanda ya kumshi jigo da zubin wasa da `yan wasa da harshen `yan wasa da wurin da aka aiwatar da wasa ko kayayyaki. Hakanan kuma an yi amfani da siffofin tir-madalla da yanayinsa wadanda masana suka gabatar duk a wannan babin.

4.2 Yanayin Tir-madalla A Fina-finan Hausa

Kamar yadda masana suka bayyana a babi na biyu, tir-madalla kan zo da yanayi guda shida kamar haka:

a) Wasan ban tausayi mai karewa da farin ciki, misali a fina-finan *Aziza* da *Daskin da Ridi* da *'Ya Daga Allah* da *Tufka da Warwara* da *Makabuli* da *Kalamu Wahid.*

b) Wasan ban tausayi mai ratsin raha, misali a fina-finan *Kishiyata* da *Sai a Lahira.*

c) Wasan raha mai karewa da ban tausayi, misali a fina-finan *Salma-salma Duduf* da *Garinmu Da Zafi* da *Kurman Gari* da *Tsakanina Da Ke.*

d) Wasan raha mai ratsin ban tausayi, misali a fina-finan *Kara da Kiyashi* da *Sandar Kiwo* da *Mukaddari* da *Munafukin Mata* da *Ciki da Alakum* da *Jamila da Jamilu* da *Ki Yarda Da Ni.*

e) Gwama Gwarzayen wasa masu sarauta da talakawa, misali a fina-finan *Karaga* da *Dan Marayan Zaki* da *Sultan* da *Wani Gari* da *Babban Zaure.*

f) Wasa mai Harshen Damo. (wasan da aka rasa tatance matsayinsa na raha ne ko kuwa na ban tausayi), misali a fina-finan *A'isha Humaira* da *Da Kishiyar Gida* da *Ga fili Ga Mai Doki* da *Maryam Diyana* da *Majnun* da *Ga Duhu Ga Haske.*

A yanzu za a yi kokari a dubi sigar wadannan fina-finai a cikin wadannan yanayi guda shida.

4.2.1 Sigar Tir-madalla a Fim na Ban tausayi mai karewa da farin ciki

Hada zubin ban tausayi da na raha yanayi ne daga cikin muhimman yanayin tir-madalla. Boulton (1977:158) da Bentley (1991:319) da Cuddon (1999:934) da Jacobus (2001:14) da

Wilson da Goldfarb (2002:188) da Abrams (2012) duk sun yarda akwai wannan yanayi na tir-madalla. Shi wannan yanayi yana nufin a dauko wani reshen zubin ban tausayi a hada da reshe na raha. Wannan yanayi na nuna tsarin labari wanda ya kan jero hadarurruka ko kaka-ni-ka-yi ko masifu ko karayar arziki ko rugujewar mulki ko matsayin da gwarzon wasa yake fuskanta a farkon wasa ko a tsakiya, amma daga karshe maimakon wasa ya kare da mutuwar gwarzon ko wasu bala'o'i na rayuwa da suka fada masa shi kadai ko tare da sauran `yan wasa wanda zai kai ga ya rasa ransa, sai a sami sauyi daga halin da ake ciki ko yafe wa barnar da aka yi don a sami karewa cikin lalama da farin ciki. A cikin fina-finan Hausa akwai masu wannan yanayi. Idan aka nazarci fim mai suna *Aziza* da *'Ya Daga Allah* da *Tufka Da Warwara* da *Makabuli* da *Kalamu Wahid* da *Daskin Da Ridi* a cikin wadanda aka tace, za a ga suna da wannan siffar. Bari a nazarci *Aziza* a tsanake, kana a duba saura a takaice.

An fara da batun zubi ko yanayin tsarin labari a matsayin siga ta farko wadda za a nazarci fina-finan Hausa masu farawa da ban tausayi su kare da farin ciki, fim din *Aziza* yana da kashi na daya da na biyu. A kashi na farko akwai fitowa fitowa har guda talatin da bakwai. A kashi na biyu kuma an sami fitowa fitowa har guda talatin da daya, an sami jimillar fitowa har sittin da takwas, cikin sa'a biyu da minti ashirin da hudu, a takaice ga yadda labarin yake.

Aziza sunan fim ne, kuma shi ne sunan daya daga cikin jarumar shirin. An gina labarin ne a kan wannan yarinya mai ladabi da biyayya ga iyayenta da sauran mutanen gari. Mutuwar mahaifiyarta da rashin lafiyar mahaifinta da tasowa a hannun kishiyar uwa sun jefa ta cikin matsanancin hali. Kusan duk wasu aikace-aikace gidan ita take yi. Daga cikin azabar da ake gana mata ne ma aka sa ta tallar kunu a kowace rana. A wurin tallar ne ta hadu da jarumin

shirin mai suna Ciroma, wanda mahaifinsa kan turo shi kauyen domin sayen auduga. Taba sigarin da ta gan shi yana sha ita ta hana sayar masa da kunu a lokacin da ya bukaci haka. Wannan rashin sayar masa da kunu, shi ya fusata Ciroma kuma ya yi niyyar daukar fansa. A lokacin da kishiyar mahaifiyarta ta tura ta bayan gari debo ruwa a rijiya da yamma, ya ba Ciroma damar da yake nema, sai kawai ya bi ta ya yi mata fyade. Ta isa gida cikin bakin ciki ta iske mahaifinta ya rasu. Don haka sai aka bar batun fyade aka koma kukan rashi. Ashe sanadiyyar wannan fyaden ciki ya shiga, ba ta fahimci haka ba sai da ciki ya yi kwari. Da kishiyar uwarta ta fahimci juna biyu gare ta, sai ta ki yarda da uzurin da ta gabatar, sai aka wulakanta ta, aka kuma umurci jama'ar gari kada kowa ya yi hulda da ita. Kishiyar uwarta kuwa ta sami abin da take so, saboda haka sai ta kore ta daga gidan. Aziza ta koma jeji da zama tana bara domin samun abincin da za ta ci. Bayan watanni kadan nakuda ta taso mata, dadewar da ta yi tana nakuda da kuma rashin kulawa da ta samu sun gadar mata da ciwon yoyon fitsari. Sanadiyyar zarnin fitsari da take yi a kowane lokaci ya sa ta zama abin kyama ga sauran almajirai idan ta tafi bara. Ta haifi yarinya wadda daga baya maciji ya sare ta a kafa, duk da kokarin da aka yi na kai ta asibiti a lokacin ta rasu daga baya. Wannan shi ne irin halin da Aziza ta shiga, kukan da take yi kullum dare shi ke sanya Ciroma mafarke mafarke a kowace rana. Daga nan ne Ciroma ya fara samun rashin kwanciyar hankali. Dole ya koma kauyen da Aziza take don neman gafararta bisa cin zarafin da ya yi mata. Bayan da ya koma ne daga karshe ya dauko ta gidansu don yi mata maganin ciwon yoyon fitsari idan ta warke kuma ya aure ta.

Daga baya Aziza ta yafe wa Ciroma ganin irin dawainiyar da ya yi a lokacin da maciji ya sari `yarta. Shi kuma Ciroma ya dauke ta domin ta zauna a gidansu a kuma nema mata maganin ciwon yoyon fitsari da take fama da shi. An sami sauyi a rayuwar wannan jaruma ko kuma a ce an sami kauce wa masifun da aka keto don karewa da farin ciki."

Idan aka duba yadda zubin wannan fim mai suna *Aziza* yake, za a ga yadda aka jero matsalolin rayuwa wadanda jarumar fim ta shiga, sun nuna babu wani sauki ga al'amurarta. Da farko ita ce ke duk wasu aikace-aikacen wahala a gidansu. Halin kuncin rayuwa da ta tsinci kanta a ciki ba tare da mafita ba ya faru a dalilin maganar da ta gaya wa jarumin shirin cewa ba za ta sayar masa da Kunu ba domin ta gan shi da taba sigari. Wannan tasirin darikar Tijjaniya ne domin kuwa barin shan taba sigari ga mai shan ta da kuma hani ga wanda bai taba sha ba na daga cikin sharuddan shiga darikar Tijjaniyya. Maganar da ta gaya wa Ciroma ba wata magana ba ce wadda za ta tayar da hankali, domin kuwa ita a wurinta in dai haka rayuwar birni take, to gara ta mutu a kauye. Ga ma abin da take ce masa a lokacin da yake ganin shan Taba ga dan birni wayewa ce.

> *Aziza: Allah ya kiyaye idan haka birni yake koya wa mutane hali maras kyau na shan taba, Allah ya raba mu da shi, Allah ya sa mu mutu a kauye.*
>
> *Kashi na 2 fitowa ta 6*

A wurin debo ruwa Ciroma ya bi ta ya yi mata fyade, ta iso gida ba tare da ta sami damar shaida wa iyayenta abin da ya faru ba, saboda ta iske mahaifinta ya rasu. A nan an nuna cewa ba ta sami sauki ga matsalar fyade ba sai ga wata matsalar ta rashin tagomashi ta kunno kai. Sanadiyyar wannan rashin ya sa ta daina batun fyaden da aka yi mata, ashe cikin rashin sani, ciki ya shiga ba tare da ta san ko mene ne ba sai da ciki ya yi kwari. Bayyanar wannan juna biyu ya sa ta sake shiga cikin wani hali na kunci da masifu domin kuwa sai da aka tara jama'ar gari aka tsine mata ba tare da an saurari uzurinta ba. Ga ma abin da mai gari yake fadi a lokacin da suka yanke mata wannan hukunci.

Mai gari: Kamar yadda duk kuka sani bisa ga al`ada ta wannan gari, duk wadda ta yi laifi irin wannan a kan kai ta bayan gari ne a gicciye ta. Amma saboda zamani ya zo, kuma da abin da Turawa suka kawo shi, ba mu da ikon gicciye ki, …. Sakamakon wannan abu da kika yi, yanzu mun gaggauta cire ki daga cikin wannan zuri`a ta garin nan…. Babu wanda zai kara ma`amala ko hulda da ke, daga yau kin zama abin kyama a cikin wannan al`umma.

Kashi na 2 fitowa ta 14

Maigari ya umurci sauran jama'ar gari kada kowa ya yi hulda da Aziza, abin da ma ya hana su gicciye ta saboda tsoron Turawa da kuma tausaya wa mahaifinta wanda aka sani da halaye na kwarai.

Ta dawo gida daga wurin wannan shari'ar ta sake gamuwa da fushin kishiyar uwarta mai suna Gwaggo wadda ta kore ta daga gidan.

"Gwaggo: Tun da kowa ya ki ki, ga `yan kayanki nan ki tattara kayanki ki bar mani gidana.

Kashi na 2 fitowa ta 15"

Yara suka raka ta barin garin da ihu da dariya wasu ma har da jifa, babu yadda za ta yi sai ta koma daji ta gina bukkar kara ta rinka kwana a ciki idan dare ya yi. Da safe kuwa, sai ta shigo gari don ta yi bara kafin ta sami abin da za ta ci. A cikin wannan hali ne nakuda ta

same ta a bukkar da take kwana, babu kowa a kusa da ita, dadewa da ta yi tana nakudar da rashin kula ya sa ta haihu da kyar bayan an kai ta asibiti, a sanadiyayyar wannan haihuwa ta kamu da ciwon yoyon fitsari. A haka ta ci gaba da rayuwa cikin kunci da tsanani, tana cikin wannan hali ne kuma a dajin maciji ya sari `yarta a hannu, duk da an kaita asibiti ta mutu saboda rashin samun allura da za a yi mata.

An lura da cewa wannan jarumar shirin wato Aziza ta shiga wannan matsanancin hali ne saboda maganar da ta fada wa Ciroma na cewa ba za ta sayar masa ta kunu ba, saboda ta gan shi yana shan taba. Wannan kuskure in ma an dauke shi a matsayin kuskure shi ya jawo fadawarta wannan matsalolin rayuwa. Idan an yi la'akari da abin da masana suka nuna (Aristotle, 1996) mai cewa, ba a son a sami wasu masifu sun fada wa mutumin banza ko marar hali na kwarai a wasan ban tausayi don ba za su samar da tausayin da ake so a samu ba. Haka kuma bai kamata a ce mutumin kirki ya sami sakamako akasin kirkinsa ba, wannan ma bai sa tausayin a zo a gani. Abin da aka fi so a gani shi ne bala'i ya fada wa wanda yake shi ba mutumin banza ba, amma kuma za a iya samun sa da ajizanci na dan Adam domin kuwa shi bai cika goma ba. Haka wannan abu yake cikin wannan shirin domin kuwa ita wannan jaruma ba ta cikin mutanen banza amma kuma an same ta da ajizancin dan Adam domin ta gaya wa jarumi wata magana wadda a wurinta ba ta taka kara ba balle ta karya, amma kuma sai ga wasu abubuwa sun biyo bayan maganar da ta fada.

Idan an dauki Ciroma a matsayin gwarzon wasan, nan ma za a iya cewa an sami sauyi na rayuwa. Da farkon wasan Ciroma yana cikin jin dadi da walwalar rayuwa tare da mahaifansa da abokanansa. Idan dare ya yi ya kan sami rashin kwanciyar hankali sanadiyyar wani irin kuka da yake ji mai razanarwa. Tun yana jin wannan kukan a cikin mafarki, sai ya kasance hatta ko ba a barci ba yana jin wannan murya mai farautar

kurwarsa. Wannan rashin kwanciyar hankalin ya sa Ciroma komawa kauyen su Aziza domin neman gafararta bisa cin zarafin da ya yi mata. Daga nan ne ya hadu da wahalhalu da nuna kiyayya daga wajen Aziza. Ya hadu da wahalhalu wajen kokarin nemo maganin macijin da ya sari `yarsa, har ta kai ga ya tafi wurin masu gari domin shaida masu gaskiyar abin da ya faru ga Aziza har aka gan ta da juna biyu. A gaban jama'a ne ya shaida masu irin barnar da ya yi wa Aziza da sakamakon da ya biyo bayan abin da ya aikata. Nan dai mutane suka yi ta zagin sa wasu ma har da duka, an yi masa jina-jina kafin mai gari ya tsawata a daina dukarsa.

Amma ganin cewa sunan fim din suna jarumar da ke ciki ne, shi ya sa ake hangen cewa ba shi ne babban jarumin ba, Hasali ma ana masa hangen ya fito ne a matsayin abokin hamayyar ci gaba da samun rayuwar mai kyau na jarumar shirin wato Aziza. Shi din ma ya shiga halin kunci da damuwa a cikin wasan, wannan, da ma halin da sauran `yan wasan da sauran mutanen gari kamar su iyayen Aziza da na Chiroma da sauran talakawa mabarata suke ciki na rashin walwala sun isa su kara tabbatar da wannan fim a matsayin na ban tausayi, mai karewar da farin ciki.

Idan da so samu ne, to a nuna wadannan halayen rayuwa wadanda Aziza ta ci karo da su sun kai ga karshen rayuwarta ba tare da wata mafita ta ba zato ba tsammani ba, to da sai mu ce an samar da wasan ban tausayi. Rashin kare wasan da mutuwar wannan jarumar da samun saukin da ta yi daga cutar fitsari hade da fatar samun miji mai arziki da sauyin da ta samu na barin rayuwa a cikin bukka zuwa ga rayuwa a birni su ne ake ganin sauyin da aka samu na halin da Aziza ta tsinci kanta a ciki, wannan shi ya hana wasan zama na ban tausayi. Wannan ya yi daidai da koyarwar addinin Musulunci mai nuna cewa komin

tsananin abu akwai sauki na zuwa gobe. Wannan na cikin wasu ayoyi na surar *Alam nashrah*.

A fim din *'Ya Daga Allah* kuwa, tauraruwar shirin Shamsiya ta ratso hassada da kushe ita da mahaifinta Hadi wanda Ali Nuhu ya taka wannan matsayi.

Ga takaitaccen yadda zubin fim na *'Ya Daga Allah* ya kasance wanda yake da kashi na daya da na biyu. Wannan fim ya dan sha bamban da sauran domin kuwa yadda aka yi zubin ya fara ne da nuna lokacin da suke cikin halin jin dadi da wadata amma sanadiyyar wata damuwa ta sa an waiwaya baya tamkar mafarki domin nuna irin halin kunci da damuwar da Malam Hadi da iyalansa suka shiga.

"Malam Hadi da matarsa suna cikin halin rashi, mijin ba shi da wata sana'a sai ta turin kura na sayar da ruwa, ga shi yana fama da ciwon kunkumi a bayansa. Ba su da wani ingantaccen abinci baya ga garin rogo da gauta. Wata rana yana turin kura ciwon bayansa ya tashi sai da aka kwashe shi zuwa gida, ga matarsa da tsohon ciki, aka kuma umurce shi da kada ya fita sai bayan wasu watanni saboda ciwonsa ya warke. Cikin wannan hali ne matarsa ta rinka bin makwabta da `yan uwa domin neman abin da za su ci, wani lokaci ta sami tsaki wani lokaci a sauya mata fuska ba tare da ta sami komai ba. Da haka dai ta kare ta fadi, aka kwashe ta zuwa asibiti, maigida ba kudi ba kuma hanyar samun su. Ya shiga gari neman taimako ba irin wulakacin da bai gamu da shi ba. A wannan hali ne ya ji kukan jariri wanda ke kwance cikin akwati yashe a juji. Har da ya yi niyyar gudu, daga baya ya tsaya ya kuma duba cikin akwati inda yake jin kukan na fitowa sai ga jaririya a kwance bisa wasu makudan kudade, a gefenta ga wata takarda. Da ya gama karanta takardar wadda take nuna cewa duk wanda ya tsinci wannan yarinya to ya yi amfani da dukiyar wajen tarbiyarta da abin da za su ci baki daya. Daga nan rayuwar Malam Hadi ta sauya daga fakiri zuwa ga

mai arziki, wannan ya sa ya bar garin da yake ya kuma koma wani gari inda ba a san shi ba. Yarinyar da ya tsinta ya rinka kiran ta da suna 'Ya Daga Allah wanda ya kasance sunan da aka sa wa shirin ke nan.

Duk da yake wannan fim ya fara da nuna rayuwa ta wadata da jin dadi wadda Alhaji Hadi yake ciki, duk da haka rayuwarsu ta farko shi da iyalansa ya tabbatar da cewa suna cikin halin kunci da masifu wanda sun gwammace su mutu da su ci gaba da irin wannan rayuwa. Ga ma abin da yake cewa lokacin da yake hira da Shamsiyya wadda yake kira da 'Ya Daga Allah:

> *Hadi: Shamsiyya, kafin ki shigo hannuna, lalle ni na kasance cikin rayuwar talauci da kunci, na zabi mutuwa a kan in rayu sakamakon halin da nake ciki. Shekara ashirin baya da kika shigo hannuna komi ya canza.*
>
> *Kashi na 2 fitowa ta 8*

Shi kuwa shirin *Tufka Da Warwara* labari ne da aka gina shi kan zaluncin sai an tara abin duniya da kuma yadda ake nuna son 'ya 'ya duk da rashin mutuncin da suke nunawa wanda ya haifar da fyade ga tauraruwar wasan. An sami kungiyoyin mata masu fafutukar kwato wa mata hakkinsu sun yi ruwa sun yi tsaki wajen ganin an kwato wa Firdausi wadda aka yi wa fyaden hakkinta. A'isha Tsamiya wadda ta fito a matsayin Firdausi budurwa ce wadda aka sanya mata rana da Mati Adamu saurayin da suke son juna, sai Zaharraddeen wanda ya aikata fyaden shi ya kawo tabarbarewar al'amura tsakanin Firdausi da Mati Adamu. A *Makabuli* kuwa, shi ma kamar yadda zubin labarin shirin '*Ya Daga Allah* ya kasance da fuska biyu, haka ma wannan labarin, domin an fara nuna rayuwa ta jin dadi inda Alhaji Kabir yake taimakon mahaifiyarsa. Amma farkon wasan ya taho a siffar labari ake bayarwa

na abubuwan da suka wuce masu ban tausayi inda aka nuna mana Alh. Kabir (Zulkifilu) a mutumin banza da rashin biyayya ga mahaifiyarsa, ya kan taka duk wanda ya so har wani lokaci ya kan kashe duk wanda ya saba masa cikin kuskure ko da gangan. A cikin wannan hali ya sami hadari kuma aka rasa jinin da zai yi daidai da nasa sai na mahaifiyarsa. Rashin biyayya ga mahaifiyarsa ita ta gadar masa da abubuwan da suka same shi, daga karshe ya gane kuskurensa a sanadin hadarin da ya same shi wanda ita ce ta ceci rayuwarsa. Kuma wannan shi ya sa ya dawo da yi mata biyayya wanda aka fara nuna wa a farkon fim.

Shirin *Kalamu Wahid* labarin Maimunatu ne wadda ta kwashe fiye da shekaru ashirin cikin bakin ciki saboda tsana da tozartarwa daga marikiyarta ganin ita `yar tsintuwa ce wadda ake zargin an same ta ne ta hanyar zina. Amma daga karshe aka gano cewa Maimunatu 'ya ce ga wani attajiri kuma mutumin kirki inda kishiyar mahaifiyarta ta hada baki da ma'aikatan asibiti suka sace ta suka ya da ta a bola. Maimunatu ta fuskanci matsaloli masu yawa amma hakuri da juriya da mayar da komi ga Allah ya kai ta ga nasara.

Shirin *Daskin Da Ridi* kwatankwacin zubin labarin tatsuniyar Ruwan Bagaja ne. Tsana da tsangwama da aka nuna wa `yar bora a tatsuniyar hakanan ya faru a wannan fim mai suna *Daskin Da Ridi*. Jarumar shiri wato Indo wadda Biba Problem ta taka wannan matsayi ta shiga halin kunci da masifu a hannun kanin mahaifinta Chiroke da matarsa Mai Albasa. A sanadin kyautatawar da ta yi wa wani dattijo wanda ya kasance aljani ne, ta sami amsar tambayar da dan sarki yake yi wa duk budurwar da ta je wurinsa. Wannan cin nasara da Indo ta yi ya kara mata tsana da tsangwama a gidansu. Dan sarkin da za ta aura ma bai tsira ba domin kuwa an yi masa asirin kurciyar ya shiga dawa domin kawai kada ya auri Indo. An aurar da ita ga wani mai kudi, amma a wurinsa ma ba ta tsira daga makircin kishiyoyi da na su Chiroke da matarsa ba. Duk wadannan abubuwa sun faru a farkon fim din har kusan karshe. Daga wannan lokaci sai akalar shirin ta sauya, inda aljani ya gamu da dan

sarki a daji ya kuma karya asirin da aka yi masa. Aljanin kuma ya shiga jikin dan sarki ya rama cutarwar da aka yi wa dan sarki da Indo. Chiroke ya haukace, matarsa ta rasa ranta. Kishiyoyin Indo su ma suka haukace. Indo ta sami sauyin rayuwa daga halin kunci zuwa ga farin ciki.

Halin tsanani yau, gobe sauki da aka nuna a wadannan fina-finan *Aziza* da *Tufka Da Warwara* da *'Ya Daga Allah* da *Makabuli* da *Kalamu Wahid* da *Daskin Da Ridi* sun tabbatar da bayanin ra'in da aka yi amfani da shi na tir-madalla, hakanan kuma sun nuna cewa ana iya samun tir-madalla a fina-finan Hausa kuma wadannan fina-finai sun kasance misalai na wannan yanayi mai farawa da ban tausayi kuma ya kare da farin ciki.

Baya ga zubin labari, wata sigar tir-madalla a fina-finan Hausa ita ce wadda ta shafi irin sakon da fina-finan suke dauke da shi. An ga abin da masana suka ce na irin sakamakon da wasan tir-madalla ya kamata ya kunsa wanda ya hada da ban tausayi da kuma raha duk a wasa guda. Idan an dubi fina-finan Hausa za a taras suna magana a kan sakonni da suke dauke da ban tausayi da raha. A don haka ne aka nazarci fina-finan da suka fado wannan yanayi na tir-madalla wadanda ke farawa da ban tausayi su kare da farin ciki domin ganin irin sakon da suke dauke da su.

Idan muka nazarci fim din *Aziza*, ana ganin babban sakon da ake kokarin isarwa ga al'umma shi ne tausaya wa halin da wannan jarumar shirin ta shiga da irin halin kunci da damuwa da masifun da ta ci karo da su a rayuwarta saboda fyade da aka yi mata. A karshen wasan an sami sauyi daga halin da take ciki inda wasan ya kare da farin ciki. Fyade da aka yi mata da kuma wahalhalun da suka biyo baya sun taimaka wajen bayyana bangaren ban tausayi da ke wannan fim, haka kuma samun sauyin rayuwa da kauce wa masifun da aka keto sun kammala daya bangaren na karewa da farin ciki..

A wurin nazartar adalcin marubuci kuwa a wannan wasan, ana iya cewa ba a bayar da sakamakon da ya kamata a ce Ciroma ya samu a wasan ba. Domin kuwa, Ciroma ya fito da wasu munanan halaye a wasan wanda ya kamata a ce ya sami hukunci wanda ya fi wanda ya samu. Sakamakon da aka nuna a wasan shi ne na nuna rashin kwanciyar hankalin da mafarke-mafarken da yake yi cikin dare, sai daga baya aka nuna mutanen gari sun daddake shi lokacin da ya shaida masu cewa shi ya yi wa Aziza fyade. Ita ma Aziza ba a yi mata adalci ba a cikin fim din, domin kuwa ita da aka yi wa wannan aika-aikar ba ta da wani laifi ko shiga ta musamman wadda za ta iya jawo hankalin maza zuwa ga wannan mugun aikin. Hasali ma an lura da cewar tana da ladabi da biyayya da kankan da kai kuma ta sami kyakkyawar tarbiyya daga mahaifinta shekara da shekaru. Cikin kankanin lokaci sai ga shi an jefa ta cikin halin damuwa da bakin ciki. Idan an lura, sai a ga kamar a wannan fim an nuna cewa matan da ke da tarbiya su aka fi wa wannan aikin asshan. Koda yake nuna masifa ta fada wa mutumin kirki ya fi bayar da tausayi wadda za ta raurawa zuciya. Ba a cika tausaya wa mutumin banza da ya gamu da wadannan masifu ba saboda ganin da ake masa na ya sami sakamako daidai da abubuwan da ya aikata.

Abin da masanan falsafa irin su Aristotle (1996) mai nuna cewa mutane sun fi son ganin sakamako mummuna ya fada wa mutumin banza ko wanda ya aikata wani abin assha, hakanan sakamako mai kyau ya sami wanda ya aikata aikin alheri, wato adalcin marubuci shi ake fatar a gani a wasannin. A wannan fim an kauce wa haka domin an sami yafe wa da sauyin rayuwa. Nadamar da Ciroma ya yi ta hana samun sakamakon mummunan abin da ya aikata, fina-finan da ke nuna illar fyade a cikin wadanda aka tace sun hada da *Tufka da Warwara* da *Tsakanina Da Ke*.

Akwai wani karamin jigo wanda ake ganin ya mara wa babban jigon baya a wannan fim na *Aziza* kuma ya jaddada abubuwan ban tausayi mai karewa da farin ciki. Fim na *Aziza* na kokarin isar da riko da al'ada da kuma gwagwarmaya tsakanin abin da yake na al'ada da irin sauyin da baki Turawa suka zo da su kasar nan. A cikin shirin an nuna sauyin da zamani ya zo na hana gicciye wadda ta yi laifi irin wanda Aziza ta aikata. Anya wannan al'ada haka take kamar yadda aka fada a cikin wannan fim? Domin gicciyewa ba ta rasa tasiri da addinin kirista. A al'adar Bahaushe babu wani hukunci na gicciyewa a tsarin hukunta mai laifi. Ko da kuwa a maguzanci ne, sai dai dodon maguzawa ya hallaka wadda ta aikata irin wannan laifin ba wai gicciyewa ba, kamar yadda mai gari ya nuna a zancensa.

Mai gari: Kamar yadda duk kuka sani bisa ga al`ada ta wannan gari,
duk wadda ta yi laifi irin wannan a kan kai ta bayan gari ne
a <u>gicciye</u> ta. Amma saboda zamani ya zo, kuma da abin da
Turawa suka kawo shi, ba mu da ikon <u>gicciye</u> ki, ...

Kashi na 2 fitowa ta 14

Kamar yadda aka gani, wadannan sakonnin suna jaddada jigon tir-madalla mai kunshe da abubuwan ban tausayi da na farin ciki duk a lokaci guda. Abubuwan da Maigari ya fada sun nuna wani bangare na al'ada wadda take tarbiyar 'ya 'ya mata don su zama kamilallu. Ko shakka babu wadannan kyawawan dabi'u da al'adu na Bahaushe suna hani ga aikata zina a cikin al'umma. Wannan shi ya sa suka yanke wa Aziza wannan hukunci.

Shi kuwa fim na *Tufka Da Warwara* ya nuna yadda ake fafutukar neman hakkin mata da `yancin kai da kuma kare mutuncin mata da kananan yara. Wannan batu ya fito karara domin kuwa ita wannan kungiya ta kare hakkin mata ce ta tsaya tsayin daka wajen ganin an

zartar da hukunci ga wanda ya lalata rayuwar jarumar wasan. An sami irin wannan yunkuri a fim na *Kurman Gari* inda nan ma irin wannan kungiya ta taka muhimmiyar rawa wajen ganin an sassauta hukuncin wata wadda ta kashe mijinta.

Amma shirin '*Ya Daga Allah,* yana koyar da sadaukarwa da mika wuya ga Allah wanda zai iya sauya wa mutum al'amari dare daya. Duk halin da mutum yake ciki ya zama mutum mai gaskiya da amana da juriya wajen gabatar da duk al'amura komai tsananin sa. Da wannan ne Malam Hadi ya sami sauyin rayuwa daga kunci zuwa ga farin ciki. Wannan na tabbatar da wannan yanayi na tir-madalla wanda ke nuna samun sauyin rayuwa daga kunci zuwa ga karewa cikin farin ciki da walwala. Tamkar dai Karin maganar Bahaushe mai cewa 'Dare daya Allah kan yi Bature'. Shirin *Makabuli* na nuna irin illar da ke akwai na rashin biyayya ta iyaye da kuma irin soyayyar da take tsakanin da da uwa. Haka kuma manufar da *Kalamu Wahid* yake kokarin isarwa ita ce mutane su kasance masu kirki da gaskiya da amana da juriya ga dukkan abin da ya same su, kamar yadda Maimunatu ta fuskanta da kuma yadda marikiyinta ya rike ta da adalci da kyautatawa da kuma soyayya da kauna kamar yadda ake son mahaifi ya yi wa `ya `yansa.

Sakon da shirin *Daskin Da Ridi* yake isarwa shi ne illar cin amana da fifita wasu 'ya 'ya a kan wasu. Mun ga irin fifita `yarsu da Chiroke da matarsa Mai Albasa suka yi. Haka kuma mun ga irin musgunawa da aka yi wa Indo wadda aka ba su riko. A karshe an gwada mai hakuri shi ke cin nasara kuma bayan wuya sai dadi. Wannan sakon ma ya kara jaddada wannan yanayi na ban tausayi mai karewa da farin ciki.

Wata sigar tir-madalla a wannan yanayi mai farawa da ban tausayi ya kare da farin ciki ita ce ta matsayin `yan wasa. Matsayin `yan wasa da irin mukamansu da rawar da suka taka a cikin wasa na kara tabbatar da yanayi na daga yanayin tir-madalla. A cikin fim mai suna *Aziza*, akwai fitattun `yan wasa biyu, na daya mace ce wadda sunanta ne ma sunan fim din

wato Aziza, wadda Asma'u Musa ta taka wannan matsayin. Sai kuma Ciroma wanda Adam A Zango ya tsaya a wannan matsayin. Akwai kuma Bi-yariman `yan wasa guda goma sha uku, takwas daga cikinsu mata ne, sai biyar wadanda suke maza. Kowanne daga cikin wadannan `yan wasa ya taka rawar da ta dace da shi musamman a muhallin da suka fito ko matsayinsu a cikin wasa.

A *Tufka Da Warwara* an bayyana matsayin gwarzaye ta fuska biyu, Mati Adamu da Firdausi da iyayensu a matsayin talakawa. Shi kuwa Zaharradden da iyayensa a matsayin masu kudi da mukami a cikin al'umma. Matsayin gwarzo kuwa a fim na *Makabuli,* ya nuna masu kudi ne da wadata. Wannan ya sa Alhaji Kabiru na taka kowa in dai ba mai arziki ba ne. Sauran `yan wasan ba masu mukami ba ne a cikin al'umma. Hakanan fim na *'Ya Daga Allah,* jarumar shirin ta fito a matsayin wacce ta gaji makudan kudi daga mahaifinta. Sauran `yan wasan da suka mara mata baya talakawa ne sai dai albarkacin wannan dukiya nata sun kasance masu kudi. Jaruman shirin *Kalamu Wahid* ta kasance `yar mai kudi ce kuma daga babban gida. A shiri *Daskin Da Ridi* an sami gwama talakawa da masu sarauta a matsayin gwarzaye, sai dai sauran jaruman shirin talakawa ne.

Siga ta gaba wadda take tabbatar da yanayi mai farawa da ban tausayi ya kare da farin ciki ita ce ta irin harshen da aka yi amfani da shi a cikin fina-finan Hausa. Harshen Jaruman da suka fito a cikin wannan fina-finai ya kayatar, domin kuwa ire- iren kalaman da suka yi da muhalin da aka yi kalaman da matsayin wadanda suka yi kalaman, da abin da kalaman suka haifar duk sun burge. Ba ga nan abin ya tsaya ba, harshen ya kara jaddada cewa wannan fina-finai ne wadanda suka amsa matsayinsu na tir-madalla. A fim din *Aziza* kalaman sun nuna irin halin da jarumar shirin ta tsinci kanta a ciki da kuma dalilin da ya sa ta rinka furta wadannan kalaman. Kamar yadda yake a *Aziza*, haka abin yake a *Tufka Da Warwara*

saboda kalamai ne wadanda suke cike da bakin ciki wadanda suke fitowa daga bakin wadanda aka yi wa wannan mugun aiki. An sami burgewa a irin kalamai da aka yi amfani da su a cikin fim na *Makabuli* wadanda suke nuna isa, da jin kai wanda ya yi daidai da matsayin da `yan wasa suka fito na masu dukiya. Zantuttukan shirin *'Ya Daga Allah* sun burge wajen nuna yadda rayuwar `yan makaranta take da irin ingausar harshe da ake samu na Ingilishi da Hausa.

Baya ga nazarin kyale-kyalen da ake yi na matsayin harshe a fina-finan Hausa, akwai wadansu muhimman batutuwa wadanda harshen wasa yake nuni da su a wasan kwaikwayo ko fina-finai, Agoro, (2001). Bayaninsa ya nuna cewa harshe na taka muhimmiyar rawa wajen bayyyana abubuwa na al'ada da bayyana sakon da fina-finai suke dauke da su. Baya ga wadannan, harshe `yan wasa na bayyana halayya da matsayin mai magana a cikin fina-finan Hausa. A kan gane nau'in fina-finai wanda zai iya kasancewa na raha ne ko kuma na ban tausayi ta hanyar nazartar harshen da `yan wasan da ke cikin fina-finan suka yi amfani da su.

Mun ga inda aka nuna yadda al'ada take da yanayin tarbiyar wadannan mutane a fim din *Aziza*.

> *Inna: ... wannan yarinyar da ka gan ta tare da ita, ai ba a san ubanta ba. Kuma ka ga a nan garin ana son kowace `ya mace in za ta shiga dakin mijinta, ta shiga dakin mijinta ba tare da ta san wani da namiji ba. Idan kuwa ta kuskure to za ta gamu da kiyayya daga danginta har da sauran mutanen gari.*

Aziza, kashi na 1 fitowa ta 18.

A fim din *Kara da Kiyashi* ma an nuna wata irin al'ada wadda ba ta al'ummar Hausawa ba ce, akwai lokacin da jarumar shirin ta nemi da ta rataye kanta da igiya domin ta mutu. A wannan hali ne wanda ya cece ta yake mata bayanin cewa abin da ta yi niyyar aikatawa ba al'adar Bahaushe ba ce.

Haka kuma, ana gane irin sakon da wasa yake dauke da shi ta nazartar zantuttukan da `yan wasa suka yi a cikin wasa. Wani lokaci marubuta ko masu shirya wasa sukan ambaci sakon da suke son isarwa a cikin wasa, wani lokaci kuma a bar mai sauraro ko karantawa ko kuma gani ya zakulo manufar da kansa. Koma ta wace hanya ce, ana gane sakon wasa ne ta zantuttukan da aka yi amfani da su a cikin wasa.

Wani muhimmin abu dangane da harshen `yan wasa, shi ne bayyana wa mai karatu ko saurare irin halayya ko dabi'u na jaruman wasa. Idan dan wasa ya yi zance, to yana yin abu biyu ne a lokaci guda, da farko dai yana gaya wa mai karatu ko saurare ko kallon wasa hakikanin yadda yake ko dabi'unsa a wasan. A daya bangaren kuma, yana gaya wa sauran `yan wasa yadda yake ne wanda a sanadiyyar wadannan zantutukan da ya yi kan yi tasiri ga irin kalaman da sauran `yan wasa za su yi ko kuma irin abubuwan da za su aikata. A fim mai suna *Aziza* mun ga baya ga shan taba sigari da bangaje mutane da tsofaffi a kan hanya masu nuna irin halayensa na rashin mutunci da barna, a bakin Ciroma ne muke jin cewa shi ba ya barin sai ta kwana, ga ma abin da yake cewa a lokacin da zai yi wa Aziza fyade.

> *Ciroma: Ko a garinmu, ba a cin bashina a kwana ba tare da an biya shi ba. Kin ci bashina a garin nan, kuma kin ci sa'a har rana ta fadi ban dauki fansa ba. Ina son in tabbatar maki da*

cewa rana ba za ta sake faduwa ba, ba tare da kin biya wannan bashin ba.

Aziza, kashi na 2 fitowa ta 8

Haka kuma, harshen `yan wasa kan taimaka wajen bayyana nau'in wasan kwaikwayo. Ta harshen `yan wasa ne za a iya gane wasan ban tausayi ko na raha ko kuma na barkwanci. Ta hanyar harshe ne ake gane abubuwan da aka fadi masu iya faruwa a rayuwa ta yau da kullum ne ko kuwa abubuwa ne wadanda hankali ba zai iya dauka ba (Agoro, 2007). Idan mun duba fim mai sauna Aziza, za mu ga kalamai wadanda ko da jinsu ma kasan kalamai ne masu raurawa zuciya da sa juyayi har mutum ya ji tsigar jikinsa na tashi saboda tausaya wa wanda ya shiga wannan hali.

Aziza: (tana magana da Ciroma) Ko da kurwata wadda ka zalunta ba ta kasance mai farautar ka ba, to na wannan yarinyar sakamakon keta mani haddi da ka yi, dole ne ta farauce ka…ba ka bukatar ka tambaye ni kasancewarka cikin rashin jin dadi da walwala, domin ka fi kowa sanin abin da ka aikata. Ka cutar da ni, ka jefa ni cikin bakin ciki da zullumi, ka dandana wa ruhina matsanancin takaici da ukuba don biyan bukatarka na dan wasu dakikai.

Aziza, kashi na 1 fitowa ta 20

Wani aiki na harshe a wasan kwaikwayo shi ne nuna matsayi ko mukami ko halin da `yan wasa suke ciki. Halin da mutum yake ciki ko matsayi na taimakawa wajen bayyana irin zababbun kalmomin da aka yi amfani da su a cikin wasa. Idan an ji `yan wasa na ingausa a

cikin zance, wato mutum yana magana da wannan harshe sai ya yi tsalle ya fada wani harshen ko ya rinka gwama su a lokaci guda da dalili, dalilin kuwa shi ne yana nuna matsayinsa ne na mai ilimi wanda ya nakalci harsuna da yawa. Ga manazarta irin su Chamo, (2012b) dalilai biyu ke haddasa wannan hadakar, da farko dai ana samun sauya lafazi saboda nuna kauna ko kuma damuwa. Hakanan a kan sauya lafazi idan ana son a nuna isa ko kasaita. Ga manazarta wasan kwaikwayo kuwa, harshe kan nuna matsayin dan wasa ne, domin abu ne sananne cewa kowane dan wasa yana magana ne domin harshensa ya dace da irin matsayin da ya fito da shi a cikin wasa. Zantuttukan `yan wasa kan nuna matsayin gwarzo a mai ilimi ne ko mai sarauta ko Boka ko dan tasha ko kuma Malami.

> *Boka: Ga wannan layar, za ki yi kokari ki sami gawar mace kuma sabuwar gawa. Ki sanya wannan layar a bakinta ki rufe har a je a bizne ta da shi. Domin kin san duk wanda aka bizne shi watau ya mutu, babu wanda zai tambayi dalili ko kuma ya ce yaya aka yi don an san ba zai dawo ba. Haka yake ita ma ba za ta dawo ba, hatta mahaifiyarta da danta babu wanda zai tambaya.*
>
> *Kishiyata, kashi na 1 fitowa ta 17*

Harshe ko zantuttukan da jaruman shirin *Tufka da Warwara* da *'Ya Daga Allah* da *Makabuli* da *Kalamu Wahid* da *Daskin Da Ridi* sun kayatar wajen nuna irin matsayin da halin da suke ciki. Wasu kalaman na nuna halin kunci, hakanan a lokacin da suaki ya bayyana, kalaman na sauya wa zuwa ga na farin ciki da annashuwa.

Idan tufafi da wuri da sauran kayayyakin wasa na taka muhimmiyar rawa wajen tantance nau'in fina-finai, to an sami haka a wasannin da aka nazarta. Domin kuwa da yawa daga cikin wasannin sun nuna burgewa wajen yin amfani da wuri da sauran kayayyaki masu bayyana hali ko matsayin mai magana. A fim na *Aziza*, tufafin da jarumar shirin ta yi amfani da su da yanayin yadda gidansu yake har da tsarin garin ya bayyana karara cewa talakawa ne wadanda suke rayuwa a kauye ba tare da cudanya da wata bakuwar al'ada ba. An sami akasin haka inda aka nuna Ciroma a matsayin dan birni wayayye. Gidansu da kayan alatun da ke makare da wannan gida ko ba a yi magana ba ya bayyana su a matsayin wadatattu. Fim na *Tufka Da Warwara* da '*Ya Daga Allah* sun bi sawu wajen cin moriyar wuraren wasa da tufafi.

4.2.2 Sigar Tir-madalla a Fim na Ban Tausayi mai Ratsin Raha

Yanayi na ban tausayi mai ratsin raha, yanayi ne wanda yake da tsarin labari na ban tausayi tun daga farko har karshensa, a kan sami ratsin raha a farkon labari ko a tsakiya ko kuma a karshen labarin. Ratsin raha ya kan faru ta fuskoki biyu, fuska ta farko ita ce wadda ratsin raha kan iya gurgunta abubuwan da aka keto na ban tausayi kamar yadda aka gani a wasan Thomas Otways mai suna *Venice Preserved* wanda yake wasa ne na ban tausayi amma kuma akwai karo biyu da aka nuna a cikin wasan na wani Sanata da yarinyarsa wanda ba su tafi daidai da abubuwan ban tausayin da ke ciki ba. Ta daya bangaren kuwa, za a iya samun ratsin rahar wanda zai kasance ya dace da abubuwan ban tausayin da ke cikin wasa (Boulton, 1977:158).

Shi kuwa Bentley (1991:345) gani yake irin wannan ratsin rahar ya na karfafa halin tsananin da ake ciki ne na ban tausayi, don haka, irin wannan ratsin rahar kara jaddada ban

tausayin yake yi. A cikin fina-finan Hausa wadanda aka tace an ci karo da fim mai suna *Kishiyata* da *Sai A Lahira* masu wannan yanayi ne na tir-madalla. Dalilin rashin samun fina-finai da yawa wadanda za su iya wakiltar wannan yanayi ba abu ne mai wuyar fahimta ba, ganin cewa samun fina-finai masu yawa na ban tausayi a Hausa, abu ne da sai an tona, a cikin masu wannan kamannun ake samun ratsin raha.

Bari a duba zubin labarin *Kishiyata* a matsayinsa na sigar wannan yanayi mai ratsin raha, wannan shi zai ba mu damar fahimtar sharhin da zai biyo baya.

Wannan fim mai suna *Kishiyata* yana da kashi na daya da na biyu. A kashi na farko akwai fitowa fitowa har guda ashirin. A kashi na biyu kuma an sami fitowa fitowa har guda talatin da biyu, jimillar fitowar guda hamsin da biyu mai tsawon sa'a dai-dai kowannensu, a takaice ga yadda labarin yake.

An fara warwarar labarin da bayanin da Talatu take yi wa wani Malamin da ta je wajensa domin neman addu'a da mafita. Dalilin zuwa wajensa kuwa domin ta tafi aikin Hajji, ta yi ta zagaye ba tare da ta ga dakin Ka'aba ba. Har kama hannunta aka yi aka dora a dakin, amma ba ta ji komai ba. Wannan shi ya sa Malamin yake ganin anya ba wani sabo mai girma da ta taba yi? Nan ne ta shaida masa akwai laifuffuka masu yawa wadanda ta aikata. Da farko dai saboda kishi da kyashin ba ta da da namiji ta yi niyyar kashe dan kishiyarta Ahmed. Ta yi ta kokarin cutar da kishiyar ko danta amma abin ya gagara saboda kishiyar tsaye take da addu'a da kula. Wannan ya sa a kowane lokaci babu zaman lafiya a tsakaninsu. Wannan fadace-fadace shi ya sa mijinsu ya nemi shawara yadda zai yi a wurin abokinsa. Nan kuma aka ba shi shawarar kara wata matar mai suna Hafsat.

Bayan ya kara auren, fitinar Talatu ta koma kan Hafsat, kama tun daga tsame naman miya idan tana girki, da makewa don sauraron hirarsu da mijin a ranar kwanan Hafsat, zuwa yi mata asiri don kowa ya tsane ta. Daga karshe bayan ta kai ta gidan `yan bori domin neman magani, ta yi yunkurin kashe ta da matashi. Fatima wadda kowane lokaci cikin kaffa-kaffa take da Talatu ta hana aukuwar wannan abu. Amma kuma sai Talatu ta koma gidan Boka aka ba ta laya wadda za ta sa a sabuwar gawa. Dawowarta gida ke da wuya ta tarar Hafsat ta rasu, aka yi sa'a jana'izarta sai da safe, saboda haka kwana keson daTalatu ta yi ya ba ta damar cusa wannan layar da Boka ya ba ta a bakin Hafsat. Haka kuma wannan shi ya yi sanadiyar haukacewa da shiga duniya Fatima wadda take ita ma kishiyar Talatu ce.

Talatu ta mike kafa tana cin karenta babu babbaka. Hatta `yan uwan miji da iyayensa ba su tsira da bala'in Talatu ba, har sai da ta kai ta mari mahaifiyar mijinta Malam Lawal a gabansa, kuma ta hana shi bin uwar don ya ba ta hakuri. Mahaifin Malam Lawal ma bai tsira ba. Wannan shi ya sa aka ba Malam Lawal shawarar ya kara mata, amma kuma ya ki bin wannan shawara. Sai da aka shirya masa ba tare da saninsa ba ya auri `yar `uwar Hafsat da ta mutu a matsayin kurma. Ita ma kurmar ba a bar ta a baya ba, don ta gamu da matsananciyar wahala. Gab da karshen fim, Talatu ta sa magani a abincin da Kurma za ta ci saboda ta kamu da cutar kuturta. Ta rinka gaya wa Kurma cewa in ta ci shi ke nan. A zaton da take yi kurma ba ta fahimtar abin da take fadi. Da Talatu ta fita debo ruwa , sai Kurma ta musanya kwanon abincin Talatu da nata. Talatu na gama cin abinci ta fara murde-murde, baya ga kuturcewa da ta yi, ta kuma haukace a karshe.

Idan aka duba ire-iren abubuwan da aka keto a wannan fim na *Kishiyata* da kuma yadda karshen wasa ya kasance ga dukkan `yan wasan da ke cikin fim din, wasu za su iya ikrarin an sami fim mai nau'in ban tausayi a Hausa. Jarumar wasan mai suna Talatu ta ci karenta

babu babbaka tun daga farkon wasa har karshensa. A karshe ne ta gane abubuwan da ta aikata ba na alheri ba ne. Ta yi iya kokarin ta ga ta sami sauki daga halin da ta shiga na kunci a sanadiyyar abubuwan da ta aikata, amma abu ya faskara. A lokacin da kadarinta ya karye, ta nemi gafarar mijinta Malam Lawal, ya kuma yarda ya gafarta mata, amma kuma bai saukaka halin da take ciki ba. Hasali ma bayan da ya gafarta mata ya hada ta da takardar saki uku.

Wannan shi ya kawo karshen auren Talatu da Malam Lawal, shi kuma ya kawo rabuwa da duk wani abu da Talatu ta mallaka, har da diyar da ta haifa. Ba a nan abin ya tsaya ba, domin kuwa an nuna mana daga wannan lokacin da aka ba ta takardar saki ta haukace. Ta rinka bin kwararo- kwararo tana tsince-tsince da raye-raye, yara kuma suna bin ta da ihu, wani lokaci ma har ta bi abin da suke so, suna tafa hannu suna mahaukaciya mahaukaciya ita kuma tana rawa, in ta gaji sai ta bi su da gudu.

Da an so, da an gwada halin da Talatu ta shiga ya fi haka muni saboda irin abubuwan da ta aikata. Sai dai aka tsaya kawai a matsayin ta haukace, duk da haka, haukar ma ai wani sakamako ne da aka yi mata. Kuma ma mai zai fi zafi a wurin sakamako ga wadda ta tafi aikin Hajji amma ta yi ta zagaya dakin Ka’aba amma ba tare da ganin dakin ba? Har hannunta aka kama aka dafa a dakin, amma ba ta ji komi ba.

Akwai ratsin raha wuri biyu a *Kishiyata*, da farko an sami wani ratsin raha a kashi na daya fitowa ta tara a cikin fim inda Malam Lawal da shi da amaryarsa Hafsat suka yi maganin leken da Talatu take yin masu. Ga ma yadda ratsin rahar ya kasance.

(Wannan fadi-in-fadin ya faru ne a cikin gidan Malam Lawal tsakaninsa da matarsa Hafsat).

Hafsat: *(tana rada da mijinta Malam Lawal). Kusan kullum sai na ga ana mana leke, kuma yanzu haka ma wallahi ana yin mana leken.(Tana magana, tana nuna tagarta da hannu)*

Mal. Lawal: *(shi ma cikin rada). Daga yau ta daina mana leke in Allah ya yarda. (sai ya daga muryarsa yadda Talatu da take make a waje za ta ji abin da yake cewa). Kin ga kuwa (yana gaya wa matarsa Hafsat) na manta mahaifin Talatu Allah ya yi masa rasuwa.*

Hafsat: *Innalillahi wa inna ilaihil raji'un, yaushe ya rasu kuma?*

Mal. Lawal: *Dazu dazun nan, kuma ya kamata in gaya mata ai. (sai kawai suka ji Talatu ta kwantsama ihu a tsakar gida tana cewa).*

Talatu: *Waiyo Allah na shiga uku na lalace. (Mata suka fito suna tambayar ta ko me ya faru? Ita kuwa sai rusa kuka take yi). Wayyo Allah na shiga uku na lalace (can dai ta amsa masu), Babana ne ya rasu.*

Fatima: *Yaushe?*

Mal. Lawal: *Wane baban naki?*

Talatu: *(ta daga kai ta kalli mijinta) Bai rasu ba?*

Mal. Lawal: *Da magariban nan muka yi magana da shi a masallaci kuma ya ma ce a gaishe ki. Ke wane ne ya zo ya gaya maki ya ce babanki ya rasu? Talatu komi dai lafiya dai ko?*

Talatu: *Wallahi (cikin nadama da borin kunya) ko dai mafarki ne na yi. (Mal. Lawal da shi da matarsa suka koma daki suna ta yi mata dariya).*

Kashi na 1 fitowa ta 9

A nan Talatu ta fahinci dai an yi mata haka ne don an san tana make tana jin abubuwan da mijinta yake tattaunawa da matarsa Hafsat, ita kuma ba abin ta fito fili ta ce masu ai ta ji su suna tadi ba. Wannan abin da ya faru, da kuma inda a kashi na biyu fitowa ta ashirin da hudu aka nuna Kurma tana yi wa Talatu dariya a lokacin da ita Talatu ta sa magani a abincin Kurma saboda in ta ci ta kamu da ciwon kuturta. Amma me zai faru, da Talatu ta fita waje don debo ruwa, sai kawai Kurma (wadda da ma can ba kurma ba ce ta gaskiya) ta sauya abincin, ta dauki na Talatu ta ci gaba da ci, wanda aka sa wa magani dominta ta bar wa Talatu, da Talatu ta dawo ta dauki abinci ta cinye. Ba a jima ba ta fara ihu da tsuwwa tana rike ciki tana wayyo Allah, abin gwanin ban dariya. A wadannan wurare biyu ake ganin an sami ratsin raha a cikin wannan fim, wannan ratsin rahar da rashin mutuwar Talatu sun gurgunta kasancewar shirin zama na ban tausayi.

Idan kuma aka duba fim na *Sai A Lahira,* shiri ne da aka tsara shi a kan abubuwan ban tausayi da tashin hankali wanda ya faru a tsakanin miji da mata da sauran danginsu. Raba ma'aurata tsawon shekaru 20 ba sididi-ba-sadada shi ne ya haddasa duk wasu abubuwa na

tashin hankali da wahalhalun da jaruman shirin suka fuskanta. Sun fada wannan hali ne sanadiyyar maganar da Na`ima ta gaya wa mijinta Faruk cewa tana da juna-biyu. Wannan ya sa Faruk ya fita domin ya sayo mata kifi saboda farin cikin jin wannan labari, fitarsa ke da wuya ya gamu da wasu mutane inda suka kama shi suka tafi da shi domin musanya shi da wani wanda ya aikata fyade. An yanke hukuncin daurin rai-da-rai ga saurayin da ya aikata wannan aikin, maimakon wannan saurayin ya shiga gidan yari, sai mahaifinsa ya biya shugaban gidan yari kudi na daloli domin a musanya dansa da wani mutum.

A sanadiyyar haka ne aka kama Faruk aka garkame a kurkuku tsawon shekaru 20 cikin ukuba da masifu kala-kala. Gwarzon shirin ya fada rayuwa ta kunci da azaba ba tare da laifinsa ba, amma daga baya rayuwa ta sauya domin kuwa ya sami kubuta daga wannan gidan kaso har ya nemi da mayar da matarsa wadda ta yi wani auren ganin ya dauki wannan dogon lokaci ba tare da an san inda yake ba.

An sami ratsin raha a lokacin da yake hira da matarsa kafin a kama shi. Hakanan kuma an sami abubuwa wadanda ya aikata masu bayar da dariya lokacin da hankalinsa ya gushe a gidan kaso. Baya ga wadannan wurare masu nuna farin ciki da raha, akwai ban tausayi a shirin tun daga farko har karshensa. Wannan ratsin rahar ya jaddada cewa in har fina-finan ba su kasance na ban tausayi ba, to kuwa kyawawan misalai ne na yanayin fina-finan ban tausayi masu ratsin raha. Idan an lura da bayanan da Boulton da Bentley wadanda su kansu suna magana ne a kan ra’in tir-madalla wanda wannan bincike ya yi amfani da shi, to ko shakka babu wadannan fina-finai sun jaddada batutuwan wadannan masana.

Sanin sakon da shiri yake dauke da shi na daya daga cikin sigogin nazarin fim. Kamar yadda aka amba ta, sakon tir-madalla yana kunshe da abubuwan ban tausayi da na raha a lokaci guda. Fim na *Kishiyata* yana yi wa mutane nasiha da hani da zuwa wurin boka da

mukarrabansa `yan bori, wannan horo da hani zuwa wurin boka da kuma hanyoyin da aka kawo don kyautatuwar zamantakewar iyali su ne abubuwan da ke nuni da rayuwa ta jin dadi da annashuwa. Amma a daya bangaren zuwa wurin bokaye da `yan bori kan sauya akalar rayuwa ta kasance cike da hatsari da fitintunu wadanda kan cusa damuwa da bakin ciki ga wadanda suka shiga wannan mummunan hali. A wasan an nuna illar zuwa wurin boka ko kuma `yan bori tun daga fitowa ta farko. An kawo bayanai daga Alkur'ani mai girma da hadisi don nuna cewa aikin bokanci kafirci ne, kuma duk wanda ya je wurin boka ya kuma yarda da abin da ya fada to shi ma ya kafirta. Maganar da Malami ya fada a fitowa ta farko da kuma sauran wurare a cikin fim inda aka nuna ayyukan Boka sun tabbatar da cewa babban jigon wannan wasa shi ne illar zuwa wurin boka da kuma irin sakamakon da yake biyo wa baya. Ga kadan daga cikin abin da Malam ya fada wa al'ajiransa.

Malam: Shi boka ba zai ga Annabi ba, domin dukkan ayyukansa kafirci ne. Domin a cikin Alkur'ani ma an yi bayani cewa shi boka da mabiyansa ba za su ga Annabi ba domin dukkan ayyukan da yake yi kafirci ne. Hadisin Manzon Allah (S.A.W) ya yi bayani a kan Bokanci da duk wani mai bin boka. Duk mutumin da ya je wajen Boka ya amshi wani abu domin ya yi amfani da shi har ya gaskata wannan abin da boka ya ba shi to shi ma ya kafirta. Idan kun je gida ku gaya wa iyalanku tare da sauran al'ummar Musulmai baki daya kada ku amince da maganar boka domin duk ayyukansa kafirci ne.

Kashi na 1 fitowa ta 1.

Idan akwai abin fadi dangane da wannan magana ta Malam, yana da kyau masu shirya fina-finan Hausa su rinka kiyayewa wajen fadin Allah ya ce ko Annabi ya ce ba tare da hujja ba. Domin kuwa a iya sanin mai nazari babu wani wuri a cikin Alkur`ani inda aka ambaci abin da Malam ya ambata a sama.

Domin fatar isar da sakon mai nuni da illar zuwa wurin baka ne aka yi amfani da tsananin kishi a lullube, Talatu ta nuna tsananin kishi da kokarin hallakar da duk wata macen da ta matso kusa da mijinta da niyyar aure. Ga maganar da suke yi a lokacin da ta je wajen Boka;

Talatu: Boka abin da muka saba ne kodayaushe. So nake yi a yi wa kishiyata (Hafsat) asirin da maigidanmu zai tsane ta, ya ji ba ya kaunar ganin ta.

Boka: Ga wannan bakar layar ki haka rami a kofar dakinta ki binne. Idan ta tsallaka an fara samun nasara. Ga wannan garin maganin ki tashi karfe uku na dare ki yi turare. Ga kuma wannan abin da ake so shi ne ki shafa a jikinta ko a zanenta. In kin yi haka za ki sha mamaki, domin mun hada wannan da fitsarin mujiya ce. Kin san mujiya idan ta fito za ki ga tsuntsaye suna bin ta suna tsattsakura, haka ita ma za ta kasance cikin al'umma. "Yan uwanta da mahaifiyarta da danginta da abokananta da kawayenta da mijinta da duk wani wanda ya gan ta zai tsane ta gaba daya, babu wanda zai kaunace ta.

Kashi na 1 fitowa ta 10.

Talatu ba ga boka kawai ta tsaya ba, abubuwanta sun hada da zuwa wurin `yan bori, ta dauki daya daga cikin kishiyoyinta mai suna Hafsat wurin `yan bori domin neman magani. Irin addu'ar da sarkin bori yake yi ta isa ta tabbatar da cewar aikin da `yan bori da bokaye suke yi tabbas shirka ce, shirka kuwa kafirci ne. A wurin addu'ar neman lafiya ne ake hada Allah da wani (aljannu), ga irin addu'ar da sarkin bori yake yi.

> *Sarkin Bori: Neman lafiya muke yi ga Allah neman lafiya muke yi a gare ku aljannun Musulunci. Ga mu ga Allah ga mu gare ku ga mu ga Muhammadan Rasulullahi (S.A.W). Mun kawo kara ga Allah mun kawo kara ga Muhammadan Rasulullahi (S.A.W). Neman lafiya muke yi ga Allah, neman lafiya muke yi a gare ku aljannun Musulunci.*
>
> *Kashi na 1 fitowa ta 13.*

Haka kuma wasu dalilai da suke tabbabatar da babban jigo su ne ganin cewa Talatu ta je wajen boka har sau shida a cikin wasan, kowane zuwa da irin bukatar da take da ita na yi wa kishiyarta magani.

> *Talatu: Boka na zo da maganganu a kan wannan kishiyar tawa Fatima. Boka ta takura mani, ta sa ni a gaba, ta sa mani ido…. Boka ka taimaka mani, ka san yadda za ka yi ka taimaka mani na ga bayanta.*
>
> *Kashi na 1 fitowa ta 17.*

> *Talatu: Boka, Boka na dawo na sake dawowa. Boka ka dauki mummunan mataki tsattsaura a kan wannan kishiyar tawa*

Kurma. Boka ta zo mani da sabon salo a cikin gidana.

Kashi na 2 fitowa ta 21.

A sanadiyyar aikata wadannan munanan ayyuka Talatu ta je Makka don yin aikin hajji, ta yi ta zagaya dakin Ka'aba amma ba ta ga komi ba. An kama hannunta an dora a bisa dakin amma ba ta ji komi ba.

Wannan aiki na Talatu da kulle-kullen da ta yi su suka jefa daukacin taurarin wasan cikin halin kunci da masifu wadanda suka gadar masu da bakin ciki. Malam Lawal mijinta da iyayensa ba su tsira ba, domin kuwa an mallake shi, a gabansa aka mari mahaifiyarsa. Sauran kishiyoyin Talatu ma ba wadda ta zauna lafiya daga wadda ta yi hauka sai wadda ta sha wuya zuwa wadda ta rasa ranta. Ita kuwa Talatu haukacewa ta yi sakamakon abubuwan da ta aikata. Duk da yake ta nemi gafara ga mijinta da iyayensa, da ma wasu daga cikin kishiyoyinta, wannan bai sauya irin sakamakon da ya same ta ba. Amma shi Boka, ya gamu da ajalinsa ne a hannun aljannu har ma shi da kansa yake neman ceto wurin Talatu a lokacin da ita ma ta je neman taimako wurinsa don karya asirin da ya fada mata maimakon kishiyarta.

Boka: Don Allah ki taimake ni, zan mutu, a taimake ni, aljannu\ za su kashe ni. Da na san zama da su haka zai kasance da ban yi bokancin nan ba…. Shi ke nan zan mutu, wannan sana'a ta bokanci ba sana'a ba ce, ba sana'a ba ce.

Kashi na 2 fitowa ta 27.

Wannan sako mai dauke da fuska biyu wato haske da duhu, haske a nan na nufin fawwala wa Allah al'amari da yarda da duk wata kaddara da ya saukar wa bawansa, duhu kuwa na nufin rashin yarda da kaddara da bin bokaye da `yan bori, sako ne da ya kara jaddada yanayin tir-madalla.

Fina-finan da suka nuna makirce-makircen kishiya a cikin wadanda aka tace sun hada da; *Ciki Da Alakum*, da *Ki Yarda Da Ni* da *Kalamu Waheed* da *Kishiyar Gida* da *Kara da Kiyashi* wadanda suke nuna kulle-kullen ko dai ita uwargida da aka tarar, ko kuma amaryar da ta shigo.

Manufar shirin *Sai A Lahira* ba a kan kishi aka kulla ba, shirin na fadakar da hukumomi na gwamnati da su rika lura da ma'aikatunsu, musamman fannin shari'a da sauran hukumomi na tsaro domin su yi aiki bisa doka ba tare da cin zarafi ko fifita wani ba. Abubuwan da suka faru ga Faruk da Na`ima da dukkan iyalansu sun nuna cewar duk yadda aka nemi a yi wani hisabin ba za a sami adalci ba sai a lahira. Mun kuma ga karshen wadanda suka yi rashin gaskiya wajen sauya wanda ya kamata ya yi zaman kaso da wani wanda bai ji ba, bai kuma gani ba.

Masana sun yi tsokaci kan yadda `yan wasa ya kamata su kasance a wannan yanayi na tir-madalla. Koda yake, kamar yadda aka ambata a babi na biyu, wasan kwaikwayo nau'in ban tausayi na zamani ba ya bukatar sai lalle mai sarauta ko dangantaka da ita a matsayin gwarzo. Wannan dalili shi ya sa aka dauki shirin *Kishiyata* domin kuwa jarumar shirin ba ta da dangantaka da sarauta. A cikin fim an sami `yan wasa maza da mata da suka fito a cikin wasan. A kashi na farko akwai jarumar wasan Talatu da mijinta Malam Lawal da kishiyoyinta Fatima da Hafsa da Kurma. Sauran da suka mara masu baya su ne, Malam

Musa da Boka wanda Sani Idris Moda ya taka wannan matsayi. Gaba daya a kashi na farko da na biyu duk da jaruman wasan akwai guda goma sha sida, shida daga cikinsu maza ne, sauran goma kuma mata ne. Gwarzon fim na *Sai A Lahira* ya fito a matsayin talaka wanda yake rayuwa da matarsa cikin rufin asiri, gwarzon ya yi karatu kuma yana da aikinsa da albashinsa dai-dai gwargwado. Ba a nuna cewa sun fito daga gidan sarauta ko masu dangantaka da sarautar ba.

Wadanan fina-finai sun tabbatar da bayanan da masana suka yi ne mai nuna cewa wasan kwaikwayon ban tausayi na zamani bai bukatar sai mai jinin sarauta ko dangantaka da ita. Jaruman shirin ba wasu masu mukami a cikin al'umma ba ne, amma sun taka rawar a-zo-a-gani wadda ta cancanci yabo. Kusan duk jaruman da suka fito a cikin wannan shirin sun dandana kudarsu. Kama tun daga kan Malam Lawal da irin halin da ya shiga, hakanan a cikin matansa ma babu wadda ta sami saukin rayuwa.

Nazartar harshen da `yan wasa suka yi amfani da shi a cikin fim ya yi daidai da irin matsayi da suka fito, hakanan kuma harshen da aka yi amfani da shi ya yi tasiri a kan maganganun da suka biyo baya na sauran `yan wasa.

A bakin Talatu muke jin cewa ba ta taba lamunce wa duk wata macen da ta matso kusa da ita a matsayin kishiya ba, ga ma abin da take cewa a lokacin da take hira da kawarta;

> *Talatu: Kawata na yi rashin mutunci, na yi abin da raina yake so a cikin gidan nan. Tun yaushe na kada 'ya `yan banza, dole in yi farin ciki a gidan nan, na yi annashuwa saboda duk wadda ta ce za ta zauna da miji na ba zai yiwu ba.*

Kashi na 2 fitowa ta 13.

Wannan rashin mutunci da Talatu ta yi shi ya haifar da duk abubuwan da boka ya aikata saboda ta sami biyan bukata.

Boka: Wane mataki kike so a dauka a kanta? A kashe ta?

Talatu: A'a boka, ai ba a yi haka ba, ba wai a kashe ta ba, mummunan mataki wanda ita ma za ta ji a jikinta.

Boka: Ga wannan maganin ki tabbatar kin sa mata a cikin abinci, kuma da zarar ta ci wannan magani za ta kamu da ciwon kuturta, zai dinga cin jikinta a hankali a hankali daga karshe har ta zo ta mutu. Kuma wannan magani ba shi da makari saboda mun hada da rafanai.

Kashi na 2 fitowa ta 21.

Amma a *Sai A Lahira* an yi amfani da kalamai masu cike da ban tausayi da cusa tsoro ga zukatan masu kallo. Hatta wakar da ke cikin fim tana cike da kalmomi na ban tausayi, har karshen fim an sami zantuttuka masu sa raurawar zuciya da dimauta na irin halin da gwarzayen wasan suka tsinci kansu a ciki. Da aka sami sauyin rayuwa na jaruman shirin, sai kalaman suka sauya daga na bakin ciki da ban tausayi zuwa ga na nadama da tausaya wa.

Siga ta gaba ita ce wadda take nazartar tufafi da kayayyakin da aka yi amfani da su a cikin fim. Tufafi da wurare da kayyayakin da aka yi amfani da su a cikin wadannan fina-finai sun kayatar, domin kuwa sun dace da irin matsayin da `yan wasa suka fito a cikin wasa. An

gwada mana yadda boka yake shiga da irin kalamansa wadanda suke bayyana matsayinsa da irin ayyukan da yake aikatawa. Kayayyakin aikinsa irin su layu da bakar kaza da dai sauransu sun yi tasiri ga masu zuwa wurinsu. Idan akwai abin cewa a nan to bai wuce a nuna matsayinsu ba tamkar masu duba da bokaye wadanda Turawa suka rinka amfani da su a cikin wasanninsu na ban tausayi ta hanyar fadin abin da zai faru ko kuma sauya al'amura wanda zai nuna ba yin mutum ba ne.

4.2.3 Sigar Tir-madalla a Fim na Raha Mai Karewa Da Ban Tausayi

Yanayi na raha mai karewa da ban tausayi yanayi ne na wasan tir-madalla wanda za a iya cewa ya bulla a wuraren karni na goma sha tara zuwa karni na ashirin. Bentley (1991:319) na cewa wannan yanayi na wasan tir-madalla ya samu ne a sanadiyyar wasanin raha na Molieresque wadanda suke karewa da ban al'ajabi. Duk da yake ko kafin wannan lokaci, akwai wasanni kamar su *Celestina* da suke da wannan siffar. Wasa mai suna *Wild Duck* wanda Ibsen ya rubuta shi ne wanda ya fi fice a wannan yanayin. Wasan Bernard Shaw's mai suna *Saint Joan not Mrs Warren's Prefession* na dauke da wannan yanayi. Haka kuma *Enrico IV* da *Six Characters* na Pirandello's da na Chekhor's duk wasanni ne masu wannan yanayi. Wasannin Brecht's na *A Man's a Man* da kuma *Mahagonny* da wasannin Chaplins na *Monsieur Verdoux* da wasan Beckett's na *Waiting for Gotod* da na *lonesco* mai suna *The Chairs* duk wasanni ne wadanda suke da wannan yanayi (Bentley 1991:313).

Abin da yake faruwa a ire-iren wadannan wasanni shi ne a kan jero duk wasu soffonin wasan raha ne a cikin wasa, wadanda suka hada da gwarzayen wasa talakawa da kuma kwaikwayon wasu halaye masu nuna gazawar dan Adam wadanda suke sa fara'a da annashuwa har a kyakyata ana buga kafa, da kalamai masu saukin fahimta duk a wasa

guda. Maimakon wasan ya kare da farin ciki da annashuwa ga Jaruman wasan, sai a sami akasin haka, wasa sai ya kare da ban tausayi wanda kan sa al'ajabi.

A cikin fina-finan Hausa ma, an sami wasu wadanda aka ci karo da su masu wannan yanayi, wasanni iria su *Salma–salma Duduf* da *Garinmu Da Zafi* da *Kurman Gari* da *Tsakanina Da Ke* suna da wannan yanayi. Sai dai a wannan bincike, an dauki wasan *Salma – salma Duduf y*a zame mana Zakaran gwajin dafi sauran kuwa an tabo su a takaice.

Wannan fim mai suna *Salma-salma Duduf* yana da kashi daya mai fitowa ashirin da hudu, yana da tsawon sa'a guda da mintuna goma sha daya. An gina labarin tsakanin Sale da matarsa Na'ima a bangare guda, sai kuma Salma wadda take aljana ce a daya bangaren wadda ta fito a matsayin abokiyar hamayyar gwarzayen. A takaice ga yadda labarin yake.

An fara warwarar labarin a inda aka nuna jarumin shirin mai suna Sale shi da matarsa suna hira a sabon gidansu da mijin ya saya. Ko kwana bakwai ba a yi ba da tarewarsu sai matar ta rinka jin kira da murya kamar na mijinta, idan ta tafi wurinsa sai ya ce shi bai kira ta ba. Daga nan ta rinka jin wani irin kuka da motsi ko tafiya ba tare da ta ga kowane ne ba. Ta sanar da mijin amma bai yarda da abin da ta fada ba. Wani lokaci kuma sai kawai ta ji motsin ruwa na zuba a famfon gidan wanda ta riga ta san a kulle suke. Matsalar ta kara rincabewa inda ita aljanar ta shiga cikin jikin matar don ta rinka rikida irinta a duk lokacin da ta ga dama. Takan ba Na'ima tsoro ta fuskoki da dama.

Wannan ya haifar da tsoro da damuwa ga Na'ima matar Sale, idan Sale ya dawo daga wurin aiki, sai dai ya same ta a waje ta yi tagumi tana jiran sa. Idan ya tambaye ta, takan amsa da cewa an hana ta zama a gidan. Saboda takan ji ana taba ta ko a tashe ta daga barci ko ta ga an gilma mata ko a fito mata ta wata sura mai ban tsoro. Matsalar da kai kololuwa a lokacin da ita Na'ima matar Sale ta tafi gida bikin suna. A wannan lokaci ne Salma ta

rikida ta koma siffar Na'ima, Salma ta fito a siffar Na'ima ta kuma gaya wa Sale wanda ya dawo cewa ta fasa zuwa wurin suna. Nan dai ya yi mata `yan tambayoyi wanda ta kasa ba shi amsa, amma ya bar maganar, ya tsorata ne bayan da ya tashi da asuba, da ya duba madubi sai ya fahimci cewa ba ya ganin matar da take kwance a kan gado, amma kuma da ya waigo sai ya gan ta a kwance tana barci, nan dai ya tabbatar aljana ce. Amma sai ya bari gari ya kara wartsakewa kana ya buga waya gidan su Na'ima aka ce masa tana nan kuma sai gobe za ta dawo, ya sa aka kira ta suka yi magana ta waya. Nan ne ya tabbatar da cewa wadda take gida ba matarsa ba ce. Ya koma ya tambayi wadda take gida, ta fito fili ta fada masa cewa ita aljana ce, kuma tana son sa ne shi ya sa take kishi da matarsa. Daga baya dai ta fito fili ta shaida masa cewa ba zai bar gidan ba, kuma dole ya saki Na'ima in ba haka ba ta kashe ta. Ta tabbatar masa idan dai Na'ima ta dawo gida to kwananta ya kare. Nan da nan ya nemi ya buga waya don ya hana Na'ima dawowa amma waya ta ki aiki. Ya fita ya shiga mota don ya tafi, mota ta ki tashi, dole dai ya fita a kasa. Ita kuma can Na'ima ta yi sallama da gidansu ta kamo hanyar dawowa gida, a hanya suka kuskure juna.

A shirin *Salma-salma Duduf* an sami saukin rayuwa a farko, an nuna yadda ake zaman lafiya da kaunar juna a tsakanin ma'aurata biyu wato Na'ima wadda Asaya Mohammed ta taka wannan matsayi da mijinta Sale wanda Abubakar Ishaq ya fito a wannan matsayi.

An gwada mutane ne ba masu sarauta ba, amma dai suna da gwargwadon hali, domin kuwa Sale ma'aikaci gwamnati ne mai rufin asiri. Yana da motar shiga, har ya sami ikon sayen sabon gida domin ya zauna da amaryarsa wadda yake so da kauna. Sun tare a wannan gida ne cikin farin ciki da annashuwa. Suna cikin zamansu ne sai wata matsala ta fara kunno kai, wannan matsala kuwa ita ce wadda matarsa ta fara fuskanta. Da zarar mijin ya tafi wurin aiki, sai Na'ima ta rinka jin ana motsi da wasu kayayyaki ko kwanonin abinci a dakinta.

Idan ta duba ba ta ganin komai. Wannan ga mai kallo ya isa ya sa shi dariya, sai dai ita tsoro ta rinka ji. Ba a nan abin ya tsaya ba, Salma wadda take aljana ce mai ikrarin gidan da Sale da matarsa suke zaune nata ne (saboda a kushewar tsohon masoyinta aka gina wannan gida) ita ce ke ba Na'ima tsoro. Matsalar ta kara karuwa saboda Salma na son Sale mijin Na'ima, son sa ya shiga cikin zuciyarta. Wannan shi ya sa Salma take ba Na'ima tsoro don ta bar gidan.

Shi kuwa Sale da fari bai yarda da abubuwan da matarsa take fadi ba, amma a lokacin da matarsa ta tafi gidansu wurin bukin suna da niyyar za ta kwana biyu kafin ta dawo, shi kuma Sale da ya dawo daga wurin aiki ya tarar da ita a gida ya fara shan jinin jikinsa. Wannan matsalar ta kai kololuwa na ban dariya a lokacin da ya duba kan gado sai ya ga matarsa a kwance, idan kuma ya dubi madubin da ke kusa da gadon, sai ya ga ba ya ganin ta, wannan ya tsorata shi ainun.

Sale dai ya gano matar da take gidansa dai yanzu ba mutum ba ce aljana ce. Ya kuma tsorata da ita sai duban ta yake yi, hasali ma har kafafunta ya rinka dubawa don ya ga ko tana da kafa irin ta jakuna, (wannan ya tabbatar da wani sashe na camfin Bahaushe mai nuna cewa su aljannu ko sun rikida kafafuwansu irin na jakuna ne masu kofatu). Ga ma abin da yake gaya wa Salma a lokacin da yake kokarin gane ko ita wace ce.

> *Sale: Ke, kin san abin da nake so da ke? Ina son ki gaya mani ko ke wace ce.*
>
> *Salma: Yaya Hausar ko ni wace ce? Na yi maka kama da wata ce ba matarka ba?*
>
> *Sale: Na san karya kike yi, ke ba matata ba ce. Haka kuma na san karya kike yi da kika ce kin manta da jakarki a gidan `yan uwanki. Na san karya kike don matata tana can gidansu tun*

jiya domin mun yi magana da ita ta waya. Don haka ina son ki gaya mani ko wace ce ke? Ko mece ce ke, kuma me kike bukata daga wajena? Kada ki tsaya mani kwane-kwane.

Salma: Gaskiya ce, Hakikanin gaskiya na san duk daren dadewa za ka gane gaskiyar wannan lamari. Hakika ni ba Na'ima ba ce (daga fadin wannan magana sai ta bace).

Kashi na 1 fitowa ta 14.

Wadannan abubuwa ne masu bayar da dariya, amma maimakon wasan ya gwada daga wannan lokaci Salma ba ta sake fitowa ba saboda wasan ya kare da farin cikin, sai wasan ya dauki wani sabon salo.

A lokacin da Salma ta sake bayyana ta gaya masa cikin tausassar murya cewa ba za ta iya kishi da matarsa ba, har jifar ta ya yi amma ta kyale shi saboda tsananin son da take masa. Daga nan Sale ya shiga matsala domin ya nemi ya tafi gidan su matarsa Na'ima domin ya shaida mata kada ta dawo gidan don Salma za ta cutar da ita. Da farko dai motarsa ta ki tashi, dole ya fita ya taka da kafa. A hanya ya dauki wani babur ya hau ba tare da izini ba. An biyo shi har sai da man-fetur da ke cikin babur din ya kare. Bayan da ya fahimci haka ne, ya bar babur ya dafa keya.

Bai sami ganin matarsa ba a lokacin da ya isa gidansu domin ta jima da fita, a hanya ce ma ta gan shi a kan Babur. Bayan ta dawo gida, sai ta tarar da kofar gida a bude. Tana shiga ta ji motsi a cikin gidan. Da Salma ta fito sai Na'ima take tambayar ta ko ita wace ce kuma mene ne ya kawo ta gidansu? Salma ko magana ba ta yi mata ba, sai kawai wani haske ya fito daga idanuwan Salma ya soki na Na'ima, a nan wasan ya kare.

Abin lura shi ne, tun farko zubin fim na raha ne saboda an sami cika duk wasu ka'idojin zama fina-finan raha, maimakon shirin ya kare da farin ciki da annashuwa, sai ya juye aka sami matsaloli kama daga tashin hankalin da Sale ya shiga, da wahalhalun da ya fuskantar har zuwa karshe inda burinsa bai cika ba na ganin ya hana matarsa dawowa gida saboda ka da aljana Salma ta kashe ta. Ita kuwa Na'ima ta shiga damuwa ganin `yan sanda na biye da mijinta, kuma ta iske su a wurin da ya bar babur ya sheka da gudu. Daga nan ne `yan sanda suka ce ta kai su gidansu domin suna da wata magana da mijinta. Komawarta gida ne suka yi kicibis da aljana Salma, kuma a nan ne mumunan abu ya faru gare ta.

Wannan karewa da ban tausayi ko bakin ciki shi ya sa ake ganin wannan fim na *Salma Salma Duduf* fim ne wanda ya fara da farin ciki amma daga karshe ya kare da ban tausayi. Wannan kyakyawan misali ne na wannan yanayi na tir-madalla. Wasu misalan na wannan yanayi sun hada da shirin *Garinmu Da Zafi* da *Kurman Gari* da *Tsakanina Da Ke.*

Labarin *Garin mu da zafi* kuwa, labari ne da yake magana a kan rayuwar wasu matasa Habibu (Adamu Zango) da Kabir (Ali Nuhu) da `yan mata biyu, Habiba wacce Zainab Indomin ta taka wannan matsayi da kanwarta Sakina wato Zainab Booth. A shirin sun ta dawurwura tsakaninsu inda ta kai Habibu ya rasa ransa saboda bakin cikin halayen Habiba. Taurarin wasan sun sami kansu cikin tashin hankali na irin yadda Habiba take wasa da hankalin su kan soyayyarta gare su.

An fara fim da nuna irin zaman farin ciki wanda Habibu yake fuskanta saboda zai auri Habiba. A sanadiyyar haka ne ma ya kai ta wurin mahaifiyar Kabir abokinsa wanda yake karatu a kasar waje. Dawowar Kabir ke da wuya Habiba ta fasa auren Habibu domin ta ga inda zai fi mata maiko. Ana cikin wannan hali ne kuma dan abin da Kabir ya zo da shi ya kare, kuma Habibu ya sami wadata a sakamakon sauyin wurin aiki da ya samu. Ganin halin da Kabir ya sami kansa a ciki ya sa Habiba ta sake komawa wurin Habibu wanda tuni ya

hakura da ita domin sun daidaita da kanwarta Sakina. Bayan auren Habiba da Habibu sai kuma duniya ta sake komawa sabuwa ga Kabir har ta kasance Habibu yana karkashinsa sakamakon wasu kudade da abokin harkarsa na kasashen waje ya kawo masa. Ganin haka ya sa Habiba ta yi ta kokarin mallake su duka ta hanyar zuwa wurin boka da yin asirce-asirce. Wannan shi ya haddasa ciwon zuciyar da ya kama Habibu wanda ya yi sanadiyyar mutuwarsa a karshen wasa.

Shi ma wannan fim ya fara da farin ciki wanda ya kare da ban tausayi, kamar yadda muka gani cewa a karshe hankalin kowa ya tashi sakamakon irin halin da suka tsinci kansu na tashin hankali da rashin walwala a rayuwa.

Zubin labarin *Kurman Gari* ya ginu a kan son zuciya na Alhaji Manir (wanda Alhaji Ibrahim Muhammad Mandawari ya taka wannan matsayi) ya nuna ga Malama Rabi wacce `yar uwarsa ce wadda ya nemi aurenta ita kuma ta ki domin an sa mata rana da wani saurayinta Abubakar kuma saura sati biyu ma a yi bikinsu. Wannan ta sanya Alhaji Munir ya shiga matsawa mijinta, da farko ya sa aka kore shi a wurin aikinsa. Ya kuma nuna kamar yana tausayin sa ta hanyar ba shi wasu kudade domin ya yi kasuwanci sakamakon rashin aikin da ya same shi. A daren da Alhaji Munir ya ba shi wadannan kudade, a wannan daren kuma ya tura masa barayi da `yan fashi suka karbe. Daga baya Abubakar ya sami wasu `yan kudi ya koma kasuwanci inda shagon da yake da shi ya bunkasa, a nan ma bai tsira ba domin kuwa sai da Alhaji Munir ya turo aka kone shagon. Daga karshe ma ya sa aka kashe shi, duk wannan bai yi masa ba sai da ya sa aka sace `ya `yan Abubakar biyu wadanda Rabi ta haifa masa a daren da aka daura auren Alhaji Munir da mahaifiyar yaran, ya kuma bayar da umurnin su ma a kashe su, namijin cikinsu mai suna Abba ya tsira ta hanyar taimakon da ya samu daga wata ma'aikaciyar Alhajin. Tsirar da wannan yaro ya yi shi ya tona asirin

Alhaji Munir kuma Malama Rabi ta dau fansa inda ta kashe shi. Ita kuma hukuma ta daure ta dauri na rai da rai.

Da farkon fim an sami rayuwa mai dadi da annashuwa da farin ciki, Wasan bai sauya ba sai a lokacin da Alhaji Munir ya fara kulle-kullen ganin ya raba Abubakar da matarsa kuma ya aure ta. Wannan shi ya haddasa duk wasu abubuwan tashin hankali wadanda Abubakar da Malama Rabi suka tsinci kansu a ciki, sun shiga rikice-rikice abubuwan bakin ciki masu yawa har ta kai ga Abubakar ya rasa ransa. Wannan ma wani fim ne wanda ya fara da raha amma ya kare da ban tausayi.

An dora shirin *Tsakanina Da Ke* a kan hada aure wanda ya sami tangarda saboda fyade da aka yi wa yarinyar wanda aka zargi saurayin da suka shaku da juna, daga karshe aka gano ba shi da laifi. Gwarzon wasan Muhammad ya fuskanci tashin hankali rashin fuskantar iyayensa da abokansa da dukkan wanda yake kusa da shi domin ana ganin ya ci amanar yarinya da kuma mahaifanta wadanda suke rike da shi. Hakanan Nazir shi ma ya shiga halin kunci da tsahin hankali inda ya kaurace wa yarinyar, ita kuwa yarinyar ta fi kowa shiga halin kunci saboda sanadin wannan fyaden ciki ya samu kuma ya gagara zubar wa saboda wani lalurar da take fama da ita a mahaifarta. A farkon shiri, rayuwa na tafiya cikin farin ciki da annashuwa ga daukacin taurarin da ke cikin shirin, sanadiyyar fyade da aka yi wa yarinyar akalar shirin ya sauya wanda ya kai ga karewa cikin ban tausayi. Wadannan fina-finai sun gwada cewa ana samun wannan yanayi na raha mai karewa da bakin ciki. Kamar dai yadda masana suka nuna dangane da tir-madalla ko sauye-sauyen da ya ratsa.

Wata sigar wasan kwaikwayo wadda take tabbatar da wannan yanayi ita ce ta batun sakon da ke cikin wadannan fina-finai, ko shakka babu fim na *Salma-salma Duduf* na da nasaba ko ya bulla daga wani tsittsige na adabin baka wato tatsuniyar Salma salma Duduf. Idan aka yi duba ga ainihin abin da tatsuniyar take koyarwa, za a ga tarbiyya ce ake koyar da

al'ummar Hausawa ta hanyar nuna illar ruwan-ido wajen zaben wani abu mai muhimmanci a rayuwar al'umma. A ainihin tatsuniyar, wata yarinya ce har sai da aka gaji da ita don ta ki fidda wanda za ta aura, duk samarin da suka zo da niyyar aurenta sai ta ce ba wanda ya yi mata cikinsu. Daga karshe wasu dodanni suka sami labarinta suka kuma yi wanka a gidan tururuwa suka dawo samari kyawawa suka zo neman aurenta, cikin rashi sani ta auri daya daga cikinsu. Ko a tatsuniyar, an gwada farawa da farin ciki da annashuwa, amma sanadiyyar ruwan ido ya haifar da auren dodanni wadda jarumar shirin ta fada ko shakka babu tatsuniyar ta kare da ban tausayi.

Amma a wannan fim na *Salma salma Duduf* ba a nuna illar ruwan-ido wajen zaben miji ba. Sai dai a iya cewa jigon wannan wasa shi ne nuna illar gini a makabarta ko kushewa, wannan shi ya haifar da duk wasu tashin hankali wanda Na'ima da mijinta suka fuskanta. An yi hani da gini a kan kabari ko Kushewa a shari'a ta Musulunci, ba a gini a bisa makabarta ko kushewa sai bayan wasu shekaru. Idan ma akwai babban dalili na yin gini kan kabari, to sai dai a hake kabarin a sauya masa wuri. Wannan Hadisi na cikin Sahihul Al-Bukhari, (bugu na 1 shafi na 439) da Sahihul Muslim (bugu na 1 shafi na 373) da Fatawaa Bin-Baz (bugu na 13 shafi na 359). Hakanan a bincike-binciken manyan Malaman Saudiyya, (bugu na 5 shafi na 239). Idan kuma aka yi ba tare da an yi wadannan shekaru ba, wani abu ka iya biyo baya.

A cikin wannan fim an nuna wata aljana mai suna Salma ta rinka damun duk wanda ya shiga wannan gida da Sale jarumin shirin ya saya wanda aka gina a bisa Kushewar saurayinta. Hatta shi kansa ba ta bar shi hakanan ba. Takan fito masu ta surar ban tsoro da razanarwa don ta firgita su ko sa tsorata su bar gidan. A wurinta ma gidanta ne ba na wanda ya shigo ba. Amma ganin tana son shi Sale jarumin shirin, ba ta kore shi daga gidan ba, sai

dai ta hana matarsa sukuni da kwanciyar hankali a cikin gidan. Hasali ma idan matar Sale ba ta nan, wannan aljana kan rikida tamkar ita ce Na'ima matar Sale, kuma ta rinka yi masa duk wani abu da ya rataya mace ta yi wa mijinta. Lokacin da ya fara firgita da ita shi ne da ya ga baya ganinta ta madubin da yake dakinsu.

Da Sale ya nemi ya san dalilin da ya sa take yi masu haka, sai ta nuna masa cewa ai ta gaya masa son sa take yi wannan shi ya hana ta kore su daga cikin gidan. Sale ya amsa da cewar tun da shi ba a kore shi ba, to zai dauki kaddara ya bar mata gidan. Ta nuna masa bai isa ya tashi ba don kuwa ba za ta bar shi ya tashi ba. Ta kuma tabbatar masa da dalilin tsoratar da matarsa shi ne don tana son ya maye mata gurbin saurayinta wanda ya mutu, (kuma ga dukkan alamu a kan kushewarsa ce aka gina wannan gidan).

Kafin bayyanar wannan aljana, wadannan ma'aurata na zaman jin dadi da kwanciyar hankali. A sanadiyyar bayyanar wannan Aljana sai komi ya sauya, wannan na gwada sauki da tsanani duk a wasa guda, haka kuma wannan sakon na kara fayyace nau'in tir-madalla mai karewa da ban tausayi, a shirin an gwada haka ta hanyar nuna zaman lafiyar da ma'aurata suke ciki kafin bayyanar Aljana. Ashe ba a yi kuskure ba in an ambaci cewa hatta sakon da fim yake dauke da shi ya taimaka wajen bayyana sifar tir-madalla mai farawa da fari ciki ya kare da ban tausayi.

Shi kuwa sakon da *Garinmu Da Zafi* yake kokarin isarwa bai wuce na gargadi don a guji son zuciya da kwadayin abubuwan duniya da kuma saba wa halaye na gaskiya da amana da dattako da kunya wanda Habiba ta rasa. Mun ga dai karshenta wadda ta yi da-na-sanin abubuwan da ta aikata. Amma sakon da shirin *Kurman Gari* yake kokarin isarwa shi ne kada mutane su rinka yanke hukunci da kansu ba tare da sun kaiwa hukuma don ta bi masu

hakkinsu ba. Mun ga daukar fansa a wannan shiri wanda Rabi ta yi kuma ba a bukatar irin sa don haka mutane su kauce wa irin wannan don in ba haka ba, za su fuskanci hukunci kamar yadda Malama Rabi da makarabanta suka samu. Sakon da shirin *Tsakanina Da Ke* ya isar shi ne bayyana gaskiya a kowane hali, boye abin da ya faru tsakanin jarumin da jaruman shi ya haifar da bakin ciki da tashin hankali, amma daga karshe kowa ya ga amfanin yarda da kaddara.

Sakonnin da ke cikin wadannan fina-finai sun taimaka ainun wajen fayyace wannan nau'i. Domin kuwa su wadannan fina-finai sun fara da farin ciki wanda daga baya suka kare cikin ban tausayi da nadama. Sakonnin da ke ciki suna tafiya kafada da kafada da yanayin tsarin labarin.

Siga ta gaba a fannin nazarin wannan yanayi mai farawa da farin ciki ya kare da ban tausayi a fina-finan Hausa ita ce wadda take duba yadda aka gina `yan wasa da irin matsayin da suka taka wadda zai haskaka mana abubuwan da suka faru a cikin fina-finai. `Yan wasa maza da mata suka fito a cikin shirin *Salma Salma Duduf*, a kashi na farko akwai jarumar wasan Na'ima da mijinta Saleh, sai Salma wadda ta fito a matsayin aljana kuma abokiyar hamayya Na'ima wadda Hadiza ta taka wannan matsayi. Sauran `yan wasan sun hada da Goggo da Batulu wadda Hauwa Maina ta taka wannan matsayi. Gaba daya a kashi na farko duk da jaruman wasan akwai guda goma sha takwas, takwas daga cikinsu maza ne, sauran goma kuma mata ne. Muhimman `yan wasan da suke cikin *Garinmu da zafi* mutum goma sha uku ne, mata guda shidda maza bakwai wadanda suka fito wasu a matsayin ma'aikata wasu jami'an asibiti da na tsaro. Akwai guda wanda ya fito a matsayin boka kuma ya taka muhimmiyar rawa wajen sauya akalar shirin daga halin farin ciki zuwa karewa da ban tausayi. A shirin *Kurman Gari* kuwa, an nuna Alhaji Munir da abokanansa a matsayin `yan

fashi, sai sauran irin su Abubakar da matarsa da iyayenta a matsayin mutanen kirki. Jaruman shirin *Tsakanina Da Ke* sun kasance masu wadata da wayewa da gudanar da rayuwa ta masu kudi, wasu daga ciki suna karatu a Jami'o'in da ke kasashen waje da na cikin gida.

Wadannan fina-finan Hausa na daga cikin wadanda suka kasance an sami jarumai wadanda suka amsa sunansu da irin rawar da suka taka a cikin fina-finan. Jaruman shirin da matansu sun shiga wani hali na damuwa da rashi sanin inda aka dosa. Mai nazari na ganin an sami cin nasarar fitar da jaruman shirin ne domin su dace da irin matsayin da aka ba su. Matsayin `yan wasa a cikin shirin (*Salma-salma Duduf* da *Garinmu Da Zafi* da shirin *Kurman Gari)*, da irin abubuwan da suka auku gare su sun tabbatar da kasancewarsu a matsayin `yan wasan nau'in tir-madalla wanda yake farawa da farin ciki amma kuma ya kare da ban tausayi.

Masana kamar su Aristotle (1996) da Bothamley (2002) sun gwada cewa ba zubi kadai ke nuna siffar tir-madalla ba, hatta yanayin amfani da harshe kan taimaka wajen gane tir-madalla. Nazartar harshe a wannan yanayi na gwada yadda ake samin ingausa ko hargitsa-balle na magana daga wani yare zuwa wani yare. Hakanan ma a kan sami sauyin lafazi a cikin zance daga kakkausa zuwa ga tattausa ko hargitsa su a lokaci guda. Wannan hargitsa-ballen harshe da ake amfani da su a fina-finan Hausa kan taimaka wajen kara jaddada siffar yanayi na tir-madalla. Tun da masana sun ambaci haka, ashe ba abu ne mai wuya ba wajen gane inda aka ci moriyar wannan siffa. Idan an duba shirin *Salma-salma Duduf* za a ga inda aka sami sauyi daga lafazi tattausa zuwa ga lafazi mummuna duk a lokaci guda. Ga abin da Aljana Salma take gaya wa Sa'id a lokacin da ta ga ya fahimci ita ba mutum ba ce.

Salma:	*Kada ka tsorata, ba nufi na in cutar da kai ba. Suna na Salma, ni ce masoyiyarka. Don tsananin son da nake yi maka shi ya sa nake kishi da matarka…ka gane ban da mijin aure sai kai kuma ba zan iya kishi da matarka ba.*
Sale:	*(ya yi `yar dariya ta karfin hali) Ai ba ki riga kin zama matar tawa ba har a kai ga maganar kishi.*
Salma:	*Kar ka yi dariya Sale, ina ba ka shawarar ka saki matarka ….don ina fargabar za ka iya rasa matarka, mafi sauki ka sake ta, muddin ta dawo gidan nan ba zan iya ci gaba da juriya ba don kuwa zan iya zama ajalinta.*

Kashi na 1 fitowa ta 13.

A shirin *Garinmu Da Zafi* da *Kurman Gari* ma an yi amfani da harshe a inda ya kamata. Wasu zantuttukan jaruman shirin na nuna tausaya wa, wasu kuwa na bayyana halin kunci da damuwa da ke tattare da wadanda suka furta kalaman. A yayin da wadannan kalaman ke nuna haka, wasu kalaman kuwa na nuna halin tausayi da farin ciki ko kauna wadda aka nuna wa jaruman shirin.

Zantukan da ke shirin *Tsakanina Da Ke* na kara tabbatar da wannan yanayi mai karewa da bakin ciki. Ga ma abin da Jarumin yake fada wa Sumayya bayan an zarge shi da wannan aika-aika.

Muhammad: Sumayya ina son ki amince mani mu yi wannan rayuwa ta kunci tare da ke tun da da ma can a tare muke wasa da dariya da ke.

Kashi na 2 fitowa ta 9.

Batun wuri ko suturu da aka yi amfani da su a cikin shirin *Salma-salma Duduf* sun kasance saukakan abubuwa wajen gudanar da wannan shirin, an kuma sami cin moriyar nuna irin rikidar da aljana kan iya yi a duk lokacin da ta so haka. Sauran fina-finan ma sun ci moriyar yin amfani da wuri ko tufafi.

4.2.4 Sigar Tir-madalla a Fim na Raha Mai Ratsin Ban Tausayi

Wani yanayin na tir-madalla shi ne wanda ake samun yanayi na raha ne amma yana da ratsin ban tausayi a cikinsa. Wannan ratsin abubuwan ban tausayi kan sami gwarzon wasa ne ko kuma wasu daga cikin `yan wasa. Haka kuma za a iya samun ratsin wasu daga cikin siffofin ban tausayi kamar yadda Boulton (1977:158) ta ce, wasan Priestley mai suna *Day's Dream* wasa ne na raha, amma yana da siffofin ban tausayi ko ratsin abubuwan ban tausayi, domin kuwa a cikin wasan akwai wani bako da ya zo daga kasar Rasha, jarumi ne wanda ya dandana abubuwan ban tausayi. Wasan *The Cocktail Party* wanda Eliot ya rubuta kuma ya yi wa lakabin wasan raha na da siffofin raha da yawa a cikinsa. Sai dai jarumar wasan ta yi wata irin mutuwa wadda ba a iya kira raha.

A cikin fina-finan Hausa ma an ci karo da wadanda suke da wannan tsarin. Fim mai Suna *Kara da Kiyashi* da *Sandar Kiwo* da *Mukaddari* da *Munafukin Mata* da *Ciki Da Alakum* da *Jamila da Jamilu* da shirin *Ki Yarda Da Ni* duk suna karkashin wannan yanayi.

Yanayin zubin shirin *Kara da Kiyashi* na da kashi na daya da na biyu: a kashi na farko akwai fitowa fitowa har guda hamsin. A kashi na biyu kuma an sami fitowa fitowa har guda arba'in da tara. Kashi na farko yana da tsawon awa daya da minti goma sha biyu, sai kashi na biyu wanda ke da tsawon awa daya da minti ashirin da shida. Jimilla ana da yawan fitowa casa'in da tara na tsawon sa'a biyu da mintuna talatin da takwas a takaice ga yadda labarin yake.

An fara warwarar zubin labarin ne da nuna Khadija ta gama makaranta a kauye kuma an koma da ita Birni wurin kawunta mai suna Alhaji Idi. Matar Alhaji Idi mai suna Hajiya Mariya na da kani mai suna Sa'id wanda yake zaune tare da su a wannan gida. Soyayya ta shiga tsakanin Khadija da Sa'id. Bayan aure ne suka haifi yarinya wadda aka sa wa suna Nafisa. Matsalar wasan ta fara kunno kai ne a lokacin da Khadija ta tafi wankan jego a kauye. A wannan lokaci ne Bebi, tsohuwar budurwar Sa'idu, ta ribace shi da niyyar ya aure ta. Sa'id da matarsa Khadija suka yarda da haka domin a tunaninsu kishiya abokiyar zama ce ba fada ba. Da shigarta gidan sai Bebi ta fara kulle kullen da Sa'idu zai kyamaci Khadija. Ita da kawarta Sima suka shiga shirya makirce-makirce har da zuwa gidan boka domin a sami wannan biyan bukata. Daga baya, suka kulla mata sharrin kwarto a dakinta na karya. Mijinsu Sa'id da ganin takalmin namiji a kofar dakin matarsa Khadija sai ya hasala, ya biyo wannan mutum domin ya kama shi cikin sauri da rufewar ido ya yi hatsarin mota a hanya. Saboda tsananin makirci sai Bebi ta shiga dakin Khadija ta tashe ta daga barci da nuna ba ta ma san ko mene ne ke faruwa ba, ta dai shaida mata cewa ga maigidansu can ya fita cikin hanzari. Khadija da ta biyo shi don ta taimaka masa ta same shi kwance cikin jini. Tana kokarin daure masa raunin da ya yi ne, ita ma maciji ya sare ta a kafa, nan ta kwanta sai da wasu suka zo suka taimaka aka kwashe su zuwa asibiti. Bayan Khadija ta warke, sai

kuma ta gamu da kiyayya daga mijinta da kishiyarta, ba ta tsira a hannun likitan asibitin da ta yi jinya ba.

Kawar Khadija mai suna Zinaru ta ci amanarta domin da hadin bakinta Dakta Mansur ya kusa samun biyan bukatarsa. Ta zuba mata maganin da ke sa maye, ta kuma kira Dakta Mansur bayan ta tabbatar ba ta cikin hayyacinta. Allah ya kubutar da ita daga sharrin Dakta Mansur ba tare da ta san inda za ta nufa ba. Ta yi kokarin rataye kanta don ta mutu ta huta. Gab da za ta rataye kanta ne wani Malamin gona ya cece ta. A hannunsa rayuwar Khadija ta sauya daga kunci zuwa ga farin ciki har da komawa makaranta inda ta fita da lambar yabo. Wajen yaye dalibai ne Sa'id ya gan ta bayan ya fahimci irin makircin da Bebi ta shirya masa. Ya sallami Bebi da takardar saki uku, kuma ya dawo da Khadija suka yafe wa juna aka koma da zaman aure cikin jin dadi da walwala.

Farkon shirin ya gwada irin zaman lafiyar da ke tsakanin wadannan mutanen domin kuwa an yi aure kuma an sami albarkacin auren da samun 'ya mace. Ko a lokacin da aka auro Bebi wannan zaman lafiyar ta ci gaba da wanzuwa inda mijinsu Alhaji Sa'id ya biya masu kudin aikin Makka hade da sayen masu sababbin motoci, daga nan fa akalar wasan ta sauya.

Daga wannan wurin aka fara samun ratsin abubuwa na tashin hankali da matsaloli tsakanin Khadija da kishiyarta Bebi. Bebi ta fara kisisiniya don ta kulla wa Khadija sharri, da farkon ta fara sa shakku a zuciyar Sa'idu cewa duk abubuwan da suke bacewa a gidan laifin Khadija ne. Daga nan ta ci gaba da zuba mata gishiri ko ta zabga yaji a cikin abincin da Khadija ta dafa ba tare da saninta ba. Abu dai ya kai kololuwa inda ta hada baki da kawarta suka nemi wani dan tasha suka biya shi kudi domin ya je kusa da dakin Khadija saboda a

kama ta da kwarton karya. Haka kuwa aka yi, dan tasha ya ajiye takalmansa a kofar dakin Khadija don Sa'id ya gani. Da Sa'id ya ga takalma a kofar dakin Khadija, sai ya koma dakinsa domin ya dauko makami, a wannan lokaci ne dan tashan ya dauke takalmansa ya gudu. Sa'idu ya biyo shi a mota, saboda bacin rai da rufewar ido a hanya ya yi karo da wata bishiya. Khadija wadda ta tashi nemansa kuma take biye da shi a tata motar, ta iske shi kwance cikin jini. Tana kokarin daure masa raunin da ya same shi ne ita ma Maciji ya sare ta a kafa, daga nan aka kai su asibiti. Bayan sun warke, Khadija ta fuskanci matsaloli tare da mijinta, domin kuwa ya juya mata baya, ba ya magana da ita, ba ya cin abincinta, ya kan tashi idan ta matso kusa da shi. Akwai ma lokacin da ya banke ta har sai da ta fasa kai a sakamakon faduwa kasa da ta yi. Daga baya dai ta koma gidan yayanta da zama na wani lokaci.

Ta sake shiga wata matsala a lokacin da Likita Mansur ya nuna yana son ta. Ya yi iya kokarinsa ganin ta saurare shi amma abin ya ci tura, akwai lokacin da ya bi ta da mota don ya yi magana da ita, sai da ta mare shi sa`an nan ya juya. Daga wannan lokaci ya nemi taimakon wata kawar Khadija mai suna Zinaru wadda suka taba haduwa wajen koyon mota. Zinaru ta sanya wa Khadija magani mai sa maye a cikin lemun da ta kawo mata. Khadija ta sha ba tare da tunanin komi ba, hankalinta ya gushe sanadiyyar shan wannan lemu, haka ya ba Dakta Mansur samun zarafin yaudarar ta ba tare da ta sani ba, zuwa wani otel da ke gefen gari don ya aikata barna da ita. Suna cikin daki a otel ta farfado daga halin mayen da take ciki kafin Mansur ya ci zarafinta, ta kuma buga masa wani makami kafin ta sami hanyar fita. Ta shiga daji amma duk da haka sai da Mansur ya biyo ta. Da ta bace masa ne ta rinka tunanin irin halin da take ciki a rayuwarta wanda yake cike da bakin ciki. Ga ma abin da take cewa:

Khadija: Wannan rayuwa ba ta da amfani yanzu a gare ni. Ban fita daga bala'in kishiya ba, na fada na Dakta Mansur. Yanzu idan iyayena ma suka ga irin hotunan da ya dauka a lokacin ina maye sai su za ta ma yawon duniya na tafi, ni gara ma in kashe kaina in huta.

Kashi na 2 fitowa ta 4.

A maimakon wasan ya nuna ta kashe kanta saboda wannan hali na bakin ciki da kuncin rayuwa, sai rayuwa ta sauya wa Khadija inda ta sami wani mutumin kirki ya ba ta mafaka da kulawa wadda ya yi sanadiyyar komawarta makaranta. A nan da an sami wasan ya kare da wadannan abubuwa da bala'o'i da tashin hankalin wanda Khadija ta fuskanta da an sami wasan raha ne mai karewa da bakin ciki ko ban tausayi. Amma sai aka sauya akalar wasan ya kasance rayuwa ta dawo wa Khadija sabuwa. Ta kammala karatu kuma ta zo ta daya a makarantarsu, tana cikin wadanda za a ba kyauta a ranar yaye dalibai. A wurin saukar karatun ne suka sake haduwa da mijinta Sa'id wanda ya dade yana neman ta. Daga nan ta koma gidan mijinta, rayuwa ta dawo sabuwa har sai da `yar da ta haifa ta kai munzalin aure, sa`an nan aka nuna mutuwar shahadar da Khadija ta yi bayan ta kammala Sallah.

Farko fim na da zubin raha inda rayuwa ke tafiya a tsakanin wadannan ma'aurata ba tare da matsala ba. Daga tsakiya sai akalar shirin ta sauya inda rigingimu da tashin hankali da masifu suka addabi jaruman shirin. Wannan kuma ya faru ne a sanadiyyar kuskuren da mijin ya yi na auren Bebi. Matsalar ta yi kamari har Khadija ta nemi ta kashe kanta, daga wannan lokaci kuma sai wasan ya sake komawa turbar raha ta hanyar kauce wa hadarurrukan da aka keto. Rayuwa ta dawo sabuwa har ta kammala karatu da samun kyaututtuka da cikawa da imani.

Shirin *Sandar Kiwo* ya ginu akan dangantakar da ke tsakanin `yan uwan mamaci da matar da take Takaba. `Yan uwan mamaci sun cinye dukiyar magada har suka kasance ba sa iya biyan kudin makarantar yara kamar yadda ya sami tauraruwar wannan shiri inda ta fuskanci talauci da kuncin rayuwa, sai shari'a ce ta kwato mata hakkinta. Jarumar shirin ta fuskanci matsalolin rayuwa wanda suka zama sanadin koma baya a al'amurarta na rayuwa. Shi kuwa shirin *Mukaddari* labari ne da ke yin nuni da mutum ya guji kada so ya sa ya ci ammar da aka ba shi, kamar yadda Alhaji mahaifin Nafisa ya ba wa Inuwa don ya rike da gaskiya da amana. Inuwa ya rike amana sai dai bai kubuta daga zargi ba, ya fuskanci tuhuma ta satar matar aure wadda ba haka ne ba. `Yan sanda sun ci zarafin Inuwa da suka je gidansa suka kama shi duk da cewa ana zaman makokin matarsa Asabe wadda ta rasu saboda sakacin iyayensa na rashin kai ta asibiti da wuri lokacin da take nakuda. Amma daga karshe an gane gaskiyar al'amari domin kuwa Inuwa ya auri Nafisa.

Munafikin Mata kuwa, labari ne na yaudara da Ali Nuhu (Kamis) ya yi ga matarsa Jamila wacce Maryam Jibril ta taka da kuma Siyama wacce Hafsa Abdullahi ta taka wanda suka fahinta cewa maganganun da yake yi a gare su karya ce domin ya sami soyayyarsu. Daga karshe suka gano abin da yake shiryawa saboda haka suka yi masa bore da azabtar da shi, bayan ya gane gaskiya ce ya yi nadama. Amma saboda tarbiyarsu da suka samu daga gidajen su, sun fahinci cewa majin su ya nuna wadannan halayen ne saboda kaunar da yake da ita a gare su. Tashin hankali da rashin kwanciyar hankali da damuwa sun turnuke gidan kafin a shawo kan matsalar. Labarin *Ciki Da Alakum* na nuna makircin kishiya da cin amana wacce Zara'u ta yi wa uwargidanta Baraka bayan ta taimaka an aure ta kuma ta kasance mai kyautata mata, amma sai Zara'u ta yi mata sakamako da sharri ta hanyar kwaikwayon rubutun mijin da sakinta saki uku. Daga karshe aka gano hakan.

Labarin shirin *Jamila da Jamilu* yana nuni ne a kan hakuri da juriya a tsakanin ma'aurata kamar yadda aka nuna suna zaman lafiya daga farkon shirin. Amma a tsakiyar shirin sai abubuwa suka sauya, Jamila ta kasance mace mai hakuri da biyayya ga mijinta duk da halin da ta sami kanta a lokacin da ta kama Jamilu da mace a kan gadonsu na aure. Dukkansu sun shiga halin damuwa da bakin ciki sanadiyyar abin da ya faru. Daga baya sai komi ya koma daidai inda aka nuna abubuwan da suka faru a matsayin mafarki, sai shirin ya kare cikin farin ciki.

Shi ma shirin *Ki Yarda Da Ni* labarin zamantakewa tsakanin ma'aurata ne, inda Isma`ila wanda Ibrahim Mandawari ya taka ya fuskanci matsaloli dare da rana daga amaryarsa Hauwa Dodo wato Biba. Shigowar Biba gidan ke da wuya sai abubuwa suka rincabe inda kowa a cikin gidan bai tsira daga fitinarta ba. Wannan ya kai ga mijinta ya sake ta amma daga baya ta nuna kamar ta yi nadamar abin da ta aikata, da ta dawo sai ta fara kulle-kulle da asirce-asircen raba uwargida da mijinta. Wannan bai samu ba, amma kuma ta rinka musguna wa duk wani wanda yake cikin wannan gida haka ya sake gadar mata da wani saki. Bayan zaman gida ta gane kuskurenta ta nemi gafarar mijinta da kuma uwargidanta suka gafarta mata ta komo dakin mijinta. Abubuwan ban tausayi wadanda suka faru a cikin wadannan fina-finan sun tabbatar da bayanan da masana suka yi na ra'in tir-madalla. Ratsin abubuwan ban tausayi sun kasance a tsakiyar shirin, saboda haka abu ne da za a iya bayyanawa a matsayin wani yanayi na tir-madalla.

Nazartar jigo a matsayin wata siga wadda take tabbatar da wannan yanayi na raha mai ratsin ban tausayi zai bayar da damar fahimtar abubuwan da aka gina fina-finan a kansu. Babban sakon da *Kara Da kiyashi* yake isarwa shi ne illar cin amana. Wannan cin amana ya bayyana a wurare da yawa a cikin wannan fim saboda ya jaddada ratsin ban tausayin da

ke ciki, kamar yadda aka nuna tun farko, ana zaman lafiya da jin dadi wanda zai nuna cewar baya ga nishadi da ake son isarwa ga masu kallo a lullube akwai sakon da ake son mutane su gane na illar cin amana, wannan cin amanar ita ta haifar da abubuwan ban tausayi ga jarumar shirin. Da farko Sa'id da matarsa Khadija sun yarda a auri Bebi a matsayin kishiya saboda amana. Amma Bebi saboda tsananin kishi tun ma kafin ta auri Sa'id ta tabbatar da cewa ba ta kaunar kishiya, wannan shi ya sa ta ci amanar mijinta da uwargidanta Khadija.

> *Bebi: Ai Wallahi Kasadu (Kasadu sunan dan tashan kenan) ya yi mani, sharrin da ya yi wa Khadija ya zo ya sa mata takalmi a kofar daki har mijinmu ya dauka Kwarto ne ya shigo mana cikin gida, ni Wallahi na ji dadi, mun biya shi kudinshi Alhamdu lillahi. Kuma Wallahi Tallahi na gode wa boka Bindiga, Wallahi na gode masa kuma na ji dadi. Raba Khadija ya yi da babanta (Dadi), ai wannan raba su na ji dadi.. wai ba ki ma san wani abu ba, wannan yarinya shegiya Nafisa sai na kumbuda mata yaji a ido, na kuma rinka watsa mata ruwan sanyi, shegiya yanzu kakarta ta dauke ta, ai ni gida yanzu haka nake jin shi dadi.*

Kashi na 2 fitowa ta 22.

Wannan shi ne a takaice irin cin zarafi da amanar da Bebi ta yi wa Khadija da Sa'id. Ba a nan abin ya tsaya ba, Zinaru ta ci amanar kawarta Khadija ta kuma ci amanar mijinta domin kuwa yawon banza take yi da bin maza. Ta kuma yi kokarin ta cusa Khadija cikin wannan harkar, ga ma abin da take cewa:

Zinaru: To bari in gaya maki, duk matar da ta ce miji uba ne, to za ta mutu marainiya.. harka ce ta dangwalar arziki, yaushe za ka zauna kallon ruwa kwado ya yi maka kafa. In za ki kwantar da hankalinki ki zo ki ci arziki ki bar arziki a inda kika gan shi.

Kashi na 1 fitowa ta 48.

Zinaru ta ci amanar Khadija domin kuwa ta zuba mata kwayoyin maye a lokacin da ta ziyarce ta saboda Likita Mansur ya sami biyan bukatarsa. Wannan aiki ya kasance sanadiyyar fadawar wani hali na kunci da bakin ciki wanda Khadija ta tsinci kanta a ciki. Wannan na gwada wani yanki na jigon wasan ban tausayi.

A karshen wasa kuwa an nuna mai hakuri shi ke dafa dutse har ya sha romonsa. Domin kuwa Khadija bayan an cece ta a lokacin da ta yi niyyar kashe kanta, ta sami sauyin rayuwa har da cika wa da imani. Wannan na gwada wani yanki na jigon wasan raha.

Mijin Zinaru ya tabbatar da cewa ta ci amanarsa. Wannan ya faru ne a lokacin da ya ji an yi sanarwar gobara ta lashe wani gidan shakatawa kuma matarsa ta kwana biyu ba a san inda take ba, ya tafi duba gawarwakin da suka mutu a otel din Sheke Ayarka, a nan ya ga gawarta.

Mijin Zinaru: La haula wala kuwata ila billahi aliyyil azim. Zinaru kin ci amanata, Zinaru kin ci amana ta.

Kashi na 2 fitowa ta 21.

A bangaren sauran `yan wasa kamar su Dakta Mansur, da Manajan Banki duk an nuna su a matsayin maciya amanar matansu. Karshe dai sun kasance cikin wadanda gobara ta lakume a gidan shakatawa na Sheke Ayarka. Idan an lura da dukkan wadannan mutane da suka nuna cin amana ko makamancin wannan a cikin wasa, za a taras cewa an sami yi masu adalcin da ya dace da abin da suka aikata. Zinaru da Dakta Mansur da Manajan Banki da wata karuwa daban duk sun kone a gobarar da aka yi a gidan shakatawa. Bebi kuwa wadda ta shirya wa Khadija makirci, ta nakasa sanadiyyar wani hatsari da ta yi, wannan ya sa ba wani mai iya kusantar ta saboda doyi da warin da ta rinka yi. Ta karasa rayuwarta cikin wulakanta da mutuwa cikin mummunan hali. Sima kawarta kuwa, ta zama gurguwa sakamakon hatsarin da suka yi da Bebi, ta koma almajira abin kallo a wurin al'umma.

Hadarurrukan da jarumar shirin ta fuskanta da kuma mutuwar wasu daga cikin `yan wasan musamman Zinaru da Dakta Mansur da Manaja suka yi, kai har ma da halin kunci da wulakanta wanda su Bebi da Sima suka fuskanta ratsin abubuwa ne na ban tausayi. Wadannan abubuwa su suke nuna karshen mai cin amana, suka kara jaddada ratsin ban tausayi a cikin shirin. Fara shirin cikin jin dadi da walwala da kuma karewarsa cikin farin ciki da wadata hade da mutuwar shahada su ke nuna sakamako mai kyau ga wadanda suka aikata ayyuka na kwarai. Bayyanar abubuwan ban tausayi a tsakiyar shirin sun taimaka wajen fayyace nau'in tir-madalla na raha mai ratsin abubuwan ban tausayi.

Abin da za a iya cewa kawai shi ne, in ma har sai an ce din, ba a yi adalci ba ga tauraron da ya taka matsayin kwarton karya ba, domin kuwa ba a nuna wani abu sakamakon abin da ya aikata ya same shi ba. Sai dai an nuna ya yi nadamar abin da ya aikata.

Idan ana maganar kananan sakonnin da wasan yake dauke da su, za a iya cewa akwai kishi wanda Bebi ta nuna. Haka kuma akwai wani abu mai kama da sukar al'ada. A lokacin da aka matsa ma Khadija da ta je gida wankan jego, mun ji hirarsu da kawarta Zinaru kamar haka:

Zinaru: To wankan gidan mene ne? Iyayenmu su suka kago wannan masifar. Wankan gidan nan dai ba wani abu yake kawowa ba face kashe aure. Duk matar da tafi wankan gida, karshen mutuwar aure ta zo. Ko kuma kafin ta dawo ta zo ta taras da wani danyen aiki a gidanta. Amma mene ne amfanin irin wannan abu?

Khadija: Kin san abin da ke damu na? Wai kawai ina zaman zamana, na haihu lafiya, wai su Gwaggo Hauwa sun ce sai na tafi gida wankan jego. Ni kuma ba na kaunar tafiya…shi ma mijina ya nuna ba ya so, ya nuna ba ya so, su kuma Iyaye sun nuna suna so, to yanzu yaya zan yi da su?

Kashi na 1 fitowa ta 17.

Idan aka duba yadda aka warware wannan sakon da ke cikin wannan wasa wanda ya kunshi ban tausayi a tsakiya da karewa cikin farin ciki, sai a ce an sami cin nasara sosai saboda an gina abubuwan ne a bisa kan al`adu da halin zamantakewar Hausawa. Abu guda ne za a iya cewa bakuwar al`ada ce inda khadija ta nemi ta rataye kanta, wannan ba al`adar Bahaushe Musulmi ba ce. A cikin fim din ma an nuna haka.

Sakon shirin *Sandar Kiwo* shi ma cin amana ne, wanda `yan `uwan magada suka yi wa iyalan da aka bar su a hannunsu. Shirin ya gwada irin cin amanar da aka yi wa wadannan magada ta hanyar danne hakkokinsu wanda daga baya suka nemi hakkinsu a kotu ta fuskar shari'a kuma aka sami maslaha tsakanin masu neman hakkin da wadanda suka ci hakkokin. Sakamakon da ake fatan shirin ya isar shi ne tausaya wa irin halin da jarumar shirin ta shiga, a kuma lura da cewa galibi wanda aka nuna ba a son sa shi ne mai cin nasara a duk abubuwa na rayuwa in dai har ya hakura kuma ya jajirce da jarrabawar da aka yi masa.

Shirin *Mukaddari* kuwa, yana nuna fada ne tsakanin abin da aka sani na al'ada da wanda zamani ya zo da shi. An gwada illar rashin kai mace asibiti a yayin da take nakuda saboda iyayen gwarzo wadanda suka kasance a matsayin mazan jiya sun ki yarda da haka. A wurinsu sabo ne a kai mace mai haihuwa asibiti. Daga nan ne ake nuna wa masu kallo da su koyi jajircewa da dauriya da guje wa son zuciya duk da abin da zai biyo baya wanda zai zama kaddara mai kyau ko akasin haka. Sakon shirin *Munafukin Mata* shi ne cewa munafurci a tsakanin al'umma komai daren dadewa zai fito kamar yadda Kamis ya rika yi a tsakanin matansa. Ba don ya sami abokan zama nagari da iyaye masu mutunci da hangen nesa ba, da karshen labarin ya sha bamban. Neman ilimi ga 'ya 'ya mata da kuma taka-tsantsan wajen zama da kishiya a gidajen aure, a kuma kula da shawarwarin da kawaye za su bayar dangane da zamantakewar aure su ne sakon da shirin *Ciki Da Alakum* yake isarwa. Shirin *Jamila da Jamilu* yana koyar da mata ne musamman ma'aurata su kasance masu gaskiya da amana da juriya da boye sirri a tsakaninsu. Amma sakon da shirin *Ki Yarda Da Ni* yake kokarin isarwa shi ne mata su kasance mutane masu hakuri da juriya wajen zaman aure musamman ma idan suka sami kansu zama cikin kishiyoyi. Idan ba haka ba za su sami kansu kamar yadda Biba da Laraba suka kasance.

Ta fuskar nazarin `yan wasa, an sami `yan wasa maza da mata da suka fito a cikin fim na *Kara da Kiyashi*. A kashi na farko akwai Jarumar wasan Khadija da mijinta Sa'id da kishiyarta Bebi, sauran da suka mara masu baya su ne Zinaru da Sima da Hajiya Mariya. Akwai kuma su Alhaji Idi da Dakta Mansur da Manaja, gaba daya a kashi na farko duk da jaruman wasan akwai guda goma sha sida, takwas daga cikinsu mata ne, sauran takwas kuma maza ne. A kashi na biyu na wasan, an sami karin maza uku mata biyu wanda ya kawo jimillar `yan wasa guda ashirin da daya.

Jarumar wasan Khadija wadda ta dandana kunci da masifun rayuwa a cikin wasa ta kasance a matsayin jaruma wadda ta yi daidai da jarumi ko jarumar da ake fatar a gani a wasan mai nau'in tir-madalla. Da farko za ka iya cewa jaruma ce wadda aka gina wasan raha a kanta, ba don komai ba sai don irin matsayin da ta fito a cikin wasa da irin rawar da ta taka wadda ko shakka babu sun bayyana ta a matsayin gwarzo ko jarumar da za a iya danganta ta da wasan raha. Amma a tsakiyar wasan a sami sauyin rayuwa daga farin ciki zuwa ga halin kunci sai daga karshe wasa ya kare cikin farin ciki tare da samun sauyin rayuwa wanda ya sauya daga halin kunci zuwa ga walwala da farin ciki. Wato abin da ake fatar a gani ga jaruman wasan tir madalla shi ne a ga sun hada fitattun siffofin ban tausayi da na raha a lokaci guda, wannan wasa kuwa ya tabbatar da haka.

An yi amfani da `yan wasa masu wadata da marasa wadata a cikin shirin *Sandar Kiwo*. Gwarzon da ya fito a *Mukaddari*, ya kasance talaka wanda ya yi mu'amala da masu kudi, daya yana matsayin mai gidansa, daya kuma a matsayin abokin hamayyarsa. A shirin *Munafukin Mata*, gwarzon wannan wasa ya fito a matsayin ma'aikacin gwamnati mai hali daidai gwargwado. Jaruman shirin *Ciki da Alakum* da *Jamila da Jamilu* da *Ki Yarda Da Ni*

sun fito a matsayin masu rufin asiri da wadata daidai gwargwado, wasu daga cikinsu `yan kasuwa ne, wasu kuma a matsayin ma'aikata a kamfanoni.

Bangaren nazarin harshe kuwa, za a ga cewa zantukan da Jaruman shirin *Kara Da Kiyashi* suka yi amfani da su a cikin wannan fim ya kayatar, domin kuwa ire- iren kalaman da suka yi da muhalin da aka yi kalaman da matsayinsu wadanda suka yi kalaman da abin da kalaman suka haifar duk sun burge. Ba ga nan abin ya tsaya ba, harshen ya kara jaddada cewa wannan fim ne wanda ya amsa matsayinsa na wasan raha mai ratsin ban tausayi.

Khadija a matsayinta na wadda ta sami tarbiya ita ce ke cewa ta amince a yi mata kishiya da zuciya daya. Amma kuma Bebi da yake ita `yar bariki ce ga abin da take cewa lokacin da suke hira da kawarta Sima.

> *Bebi: Sima kin riga kin san ba abin da na tsana a duniya irin kishiya, ko dai don na san karshen rayuwata ta zo. Yaya zan yi?*

Amsar da Sima ta bayar ya nuna irin halayensu da kuma irin wayewar kai na `yan birni, ga abin da ta ce mata.

> *Sima: Faduwa ta zo daidai da zama. Tashi za ki yi mu shirya mu tafi gidansa tun da yanzu ga shi matarsa ta tafi goyon ciki, mu je mu same shi. Kin san irin kisisinarmu ta mata, ki samu ki yi masa wannan kisisinar, mu samu mu yaudare shi, in aka samu aka yaudare shi, ki samu ki shiga wannan gidan. In kika shiga wannan gidan, korar kishiya har wani abu ne?*

Kashi na 1 fitowa ta 15.

Wata magana da Sima ta fada a lokacin da take magana da wani dan tasha ya nuna irin halayenta da abubuwan da za ta iya aikatawa.

> *Sima: Ka san dai ba na kawo maka bizines din banza. Na kudi ne, wani gida nake son ka abka ma wa, so muke mu kala ma wata kishiyar kawata sharri, a kama ta da kwarto amma na sharri, so muke mijinta ya kama ta da wannan kwarton.*

Kashi na 1 fitowa ta 32.

Zinaru mace ce da aka gwada mana da farko a matsayin mutumiyar kirki, amma daga baya ta sauya daga halinta na farko. Wannan shi ake kira da tauraro mai wuyar gane hali, halayyarta da dabi`unta da maganganunta a farkon wasa, abu ne da suke nuna irin halin dattaku da take da shi, to amma sai gashi ta sauya halayenta sun koma na `yar bariki, cikakkiyar `yar duniya. Ga ma abin da take cewa a lokacin da take kokarin ta dulmiyar da kawarta ya zuwa ga sabuwar harkar da ta sa kanta.

> *Zinaru: Ai in za ki sha giya, sha ta dubu, amfanin zunubi romo, kuma ba kira ba abin da zai ci gawayi…habawa Hadiza yanzu ki dubi atamfofin da nake sawa a garin nan da yadda nake wadaka da warisa a garin nan. Da haka kika san ni? Ke kanki kin san albashin mijina bai isa ya biya mani bukata ta yadda nake so ba.*

Kashi na 1 fitowa ta 48

Zantuttukan dattaku na Zinaru a farkon shirin, da sauyin da aka sami zuwa ga hali da kalamai na bariki kamar yadda muka gani a tsakiyar shirin, da nadamar da aka sami a karshen shiri sun kara jaddada nau'in raha mai ratsin ban tausayi.

Sauran jaruman wasan sun taka muhimmiyar rawa wajen amfani da harshe, kuma abin da za a iya cewa shi ne, harshen wannan wasa ya taka rawa wajen bayyana yanayi da tunanin wannan al'umma. Mun ga haka a bakin Alhaji Idi da Sa'id da kuma bakin Mandawari.

Boka Bindiga ya nuna mana yana jin duk yaren duniya, an ga inda yake magana da Aljannun Fulani da Yarbawa daga Ilorin da Barebari daga Maiduguri da harshen Ibo na Anaca, har da harshen kasar Agadas ya yi amfani da shi. Ga ma abin da yake cewa a lokacin da su Sima da kawarta Bebi suka ziyarce shi. Kodayake yana iya kasancewa surkullensa kawai yake yi domin kamar yadda suke nunawa, magana da aljannu ba dole ne mutum ya fahinci abin da ake nufi ba. Ga dai kalaman da suke fita daga bakinsa:

> *Boka Bindiga: Mimma migairi makode, mishorika shayi gairi migairi? Oh! hodan, oh! a yi anani-anani yaggwa jodan, jodan, jodan (yana nuna wa su Bebi inda za su zauna) (daga nan kuma sai ya juya fuskarsa yana cewa) Ekaro, ekushe meta, (daga Ibadan ke nan). Oh! inbatu filafile, masha Allahu, Alhamdu lillahi, Alhamdu lillahi, (daga Maiduguri ke nan). Oh horikagannon, hurdandan, alhardas, manistal khairi lowalhardai, (birnin Agades). Mu a nan (yana magana da su Bebi) abin da kika sani nan, duk yaren duniya ji muke yi a nan,*

ku Hausawa ne ko? (can sai ya kalli wani bangare) oh! Kedu ummakahiya, umma amba, inkehinga ahan (daga Anaca) ah! Alhamdu lillahi Alhamdu lillahi, (yana magana da su Bebi) ai na san duk abin da ke tafe da ku sai dai karin bayani kawai.

Sima: Boka abin da ke tafe da mu, kawata ce wannan, aminiyata (ta nuna Bebi). Wani abu ne yake tafe da mu. Abin da ke tafe da mu shi ne kishiya, maganar kishiya. Wannan kawar tawa da kake gani, ita ce take tare da mijinta yana da abin duniya, tana son sa yana son ta, amma kishiya, matsayaciyar kishiya ta hana ta sakat.

Boka Bindiga: Yanzu kina son daga nan a da ke ta kawai ta mutu, ko kuwa yaya kike so?

Bebi: A'a Allah ya gafarta Malam, kada a kashe ta.

Boka Bindiga: Ke ba Malam ba ne ni (cikin fushi), Boka arne nake, ai in bindiga ba za ta samu ba, ki ce mani Boka Arne mana.

Kashi na 1 fitowa ta 41

Harshen Boka ya nuna mana wani bangare na rashin tausayi da mugunta wanda zai iya wanzar da ayyukan da za su kasance masu ban tausayi ga duk wanda kaddara ta fada masa. Ko shakka babu Boka yana aikata irin ayyukan da muka ji daga bakinsa. Aukuwar wannan abu na sauya halin farin ciki da ake ciki zuwa ga akasin farin ciki, kamar yadda muka ga inda jaruman shirin ta tsinci kanta a ciki.

A shirin *Sandar Kiwo* an yi amfani da harshe yadda ya dace da mukami da matsayin da kowane dan wasa ya fito a cikin wasa. Zantuttukan da suke ciki wannan wasa, suna cike da kalamai masu ban tausayi na irin abubuwan da suka faru a cikin wannan wasa. A shirin *Mukaddari* kuwa, zantuka ne wadanda suke nuna irin matsayi kama tun daga na mazauna karkara zuwa ga na masoya da wadanda ke nuna isa da takama da dukiya ko sarauta. Zantuttukan sun taimaka wajen gane manufar shirin da kuma nuna wasu abubuwa na wadanda suka kebanta ga al'adar Bahaushe. A shirin *Munafukin Mata*, an sami gazawa wajen amfani da harshe ga wasu `yan wasa da ke ciki, sai dai akwai nuna bajinta wajen kalamai na yaudara da munafunci wadanda aka yi amfani da su a cikin wasan. A shirin *Ciki Da Alakum* an sami kalamai masu nuna rayuwa ta jin dadi da annashuwa a farko, daga baya sai kalaman suka sauya zuwa ga ban tausayi da damuwa da kuncin rayuwa a lokacin da aka rubuta takardar saki ta karya. Kalaman sun kuma sauya zuwa ga masu nuna nadama a sa'ilin da gaskiya ta bayyana. Hakanan a shirin *Jamila da Jamilu*, akwai zantuka masu cike da tausayi da kokarin boye sirrin ma'aurata. Amma zantukan shirin *Ki Yarda Da Ni* cike yake da bakar magana da habaici da tsokana a bangare guda, a daya bangaren kuwa an sami kalamai masu cike da tausayawa da sanin ya kamata. Zantuttuka su kansu suna gwada tsarin rayuwar na wata rana a sha zuma, wata rana kuma a sha madaci.

Hakanan an sami yin amfani da kayayyaki ko sautuka ko wurare yadda ya kamata a cikin fina-finan. Shirin *Kara Da Kiyashi* ya gwama wurare tsakanin rayuwa a karkara da ta birni. Shi kuwa shirin *Sandar Kiwo* da *Mukaddari* sun nuna gargajiya da abubuwan da ke tattare da al'adun Hausawa kama tun daga yadda sana'o'i Hausawa suke zuwa ga yadda dangantaka take tsakanin mai takaba da dangin miji. Shirin *Munafukin Mata* da *Ciki Da Alakum* da *Jamila da Jamilu* da *Ki Yarda Da Ni* sun bayyana rayuwa ta birni da irin kyale-kyalen da ke tattare da rayuwar Bariki.

4.2.5 Sigar Tir-madalla a Fim Mai Hadakar `yan Wasa (masu sarauta da talakawa)

Wani yanayi na tir-madalla shi ne inda aka sami hadakar `yan wasa masu daukaka da marasa daukaka a cikin wasa guda. Idan aka bi ka'idar wasan ban tausayi na gargajiya, gwarzon wasa ya kan fito ne daga gidan sarauta ko kuma mai dangantaka da ita, ko wani mai matsayi ko mukami a cikin al'umma. Wadanda suke mara wa wannan gwarzo baya su kasance daga gidan sarauta ko dangantaka da ita wannan siffa ce ta wasan ban tausayi na gargajiya. Shi kuwa wasan raha yana dauke da `yan wasa talakawa ko marasa matsayi na musamman a cikin al'umma. Idan an sami wasan da aka gwama ko aka yi hadakar `yan wasan wadanda yake akwai masu daukaka a cikin al'umma da wadanda suke ba masu daukaka ba ko mukami ko sarauta da yanayin zubin labarin wanda ya kasance shi ba mai sarkakiya ba kuma ba mai sauki-sauki ba, kan iya sauya nau'in wasa ya tashi daga na ban tausayi zuwa ga tir-madalla. Kuma wannan hadakar masu sarauta da yanayin zubin wasan bai sa ya zama na raha ba. Dole dai ya kasance wani nau'i ne na daban wanda shi ba wasan ban tausayi ba, kuma ba na raha ba. A wannan hali ne ake masa lakabi da wasan tir-madalla.

Plautus wanda ya rayu a tsakanin 254-184 kafin haihuwar Annabi Isa, shi ne wanda ake jin ya rada wa wannan nau'in wasa suna a lokacin da ya rubuta wani wasa mai suna *Amphitryon*. Shi ma ya kira wannan wasa da suna na tir-madalla saboda an sami gwama ko hadakar masu matsayi da daukaka a cikin wasan tare da talakawa ko marasa daukaka wadanda suka taka muhimmiyar matsayi a cikin wasan. Cuddons (1999:934) shi ma ya amince da wannan yanayi a lokacin da ya zo bayanin wasan tir-madalla, a bayaninsa, an nuna Plautus a matsayin wanda ya yi la'akari da matsayi ko mukamin `yan wasa wajen rada wa wannan wasa suna. Wannan ra'ayi ya yi daidai da wanda Abrams da Harpham (2012)

suka bayyana da cewa fitaccen yanayin wasan tir-madalla shi ne hadakar sarakuna da talakawa a matsayin gwarzaye a cikin wasa guda.

Hadakar wadannan gwarzaye a wasa guda, ba tare da hada wasu siffofin raha da na ban tausayi ba, na iya dakushe wasa a matsayinsa na yanayin tit-madalla. Galibi idan an sami wannan hadakar wadannan `yan wasa, dole ne wasan ya kasance yana da zubin wasan ban tausayi, wannan kuwa ko shakka babu haka abin yake. Dalili kuwa, za a iya samun wasan raha mai hadakar irin wannan yanayi na sarakuna da talakawa a wasa guda, amma wannan ba shi zai sa wasan ya kasance na tir-madalla ba. Ashe akwai wata ka'ida a wannan yanayi na tir-madalla. Ka'idar dai ita ce, ko an sami hadakar wadannan gwarzaye a cikin wasa guda, dole ne wasan ya kasance yana da zubi cikakke da yin amfani da balagar harshe da kuma fuskantar hadarurrukan rayuwa wadanda kan kai Jarumi ga hallaka ko kusancin haka, Idan an sami wannan ko da kuwa wasan bai kare da sulhu ba, hadakar gwarzaye da aka samu a cikin wasa guda na iya sa matsayinsa ya zama na tir-madalla.

Da wannan bayani ne aka lelleka fina-finan Hausa don zakulo wadanda ke da wannan yanayi. An kuma ci karo da wasu fina-finai kamar su *Karaga* da *Dan Marayan Zaki* da *Sultan* da *Baban Zaure* da shirin *Wani Gari* duk suna da wannan yanayi. Sai dai a wannan bincike, an dauki fim din *Karaga* ne aka kwankwance shi ta wannan fuska, an dan tabo sauran a takaice.

Shirin *Karaga* yana da kashi na daya zuwa kashi na hudu. A kashi na farko akwai fitowa fitowa har guda ashirin da bakwai. A kashi na biyu kuma an sami fitowa fitowa har guda goma sha hudu, sai a kashi na uku inda aka sami fitowa fitowa har guda ashirin da hudu. A kashi na hudu kuwa, an sami fitowa fitowa har talatin da hudu, jimillar yawan fitowar shi

ne casa'in da tara. Wannan fim yana da tsawon sa'a hudu da mintuna ashirin da biyar da dakika sha uku, ga yadda labarin yake a takaice.

An fara warwarar zubin labarin da nuna Sarki Abdurrahman na cikin damuwa saboda rashin haihuwa, ga shi yana da Waziri wanda yake hankoron gadon sarauta idan Sarki ya mutu. Sarki ya sa aka tara masa malamai aka roki Allah don ya ba shi haihuwa. Aka yi sa'ar samun da namiji wanda aka rada wa suna Muhammad Gaddafi. Da Waziri ya ga haka sai ya tafi wurin Boka dan Tsatsumbe wanda ya ba shi rigar layu ya kuma yi masa busharar sai ya yi sarauta. Waziri da mukarrabansa suka fada gidan Sarki suka kashe duk wanda suka hadu da shi, da hannunsa ya soki sarki ya mutu. Ya kuma nemi Gaddafi da mahaifiyarsa ya rasa don ta fice ita da jaririnta ta wata kofa a asirce. Tun daga wannan lokaci ne Gaddafi ya fada cikin maraici da kunci. Sai dai shi da mahaifiyarsa sun yi sa'ar samun wani maharbi inda aka rike su har Gaddafi ya zama jarumi. Wurin neman aure ne a garin da ya girma aka goranta masa cewa ba a san ubanshi ba.

Daga nan ya dawo gida ya kuma ji labarin cewa shi dan Sarki ne na wani gari da ake ce da shi Juma. Ya kudiri aniyar daukar fansa don ya rama kisan da aka yi wa mahaifinsa. Sun tafi garin Juma da shi da abokanansa Barde da Babale, suna isa garin suka zarce gidan tsohon Shamakin garin. Akwai gasar dambe wadda Sarki Buma yake sawa duk karshen shekara, Gaddafi ya shiga wurin gasar dambe ya kuma ci nasara. Amma rashin fadin sunansa da kuma inda ya fito ya janyo masa azaba da ukuba daga dogaran Sarki. Da taimakon Barde da Babale suka kashe mafi yawa daga fadawan Sarki har suka kubutar da shi Gaddafi. A wannan lokaci ne kuma Gaddafi ya nufi dakin da Sarki yake kwana. Ya same shi yana barci amma maimakon ya sare shi da takobi sai kawai ya tsaya bisa kansa. Bayan da Sarki ya farka ya kuma fahimci ko wane ne a kansa, ga kuma damar da ta samu

wadda zai iya amfani da ita ya kashe shi amma kuma bai yi haka ba, sai Sarki ya roke shi gafara da kuma niyyar barin garin da niyyar zuwa aikin Hajji a Makka, don neman gafara wurin Allah kan abubuwan da ya aikata na cin zarafin mutane. A kan hanyarsa ta zuwa Makka ne, bayan ya tsaya yana Salla dansa mai suna Lado wanda tun kafin a haife shi mahaifiyarsa ta gudu a lokacin da ya yi juyin mulki, ya zo ya daba masa wuka don sace kunshin da ke kusa da uban. Nan dai Sarki mai gudun hijira ya cika da kalmar shahada.

Tafiyar da tsohon sarki ya yi ta wanzar da samuwar sabon sarki a garin Juma, wannan abu ya fitar da su daga cikin halin kunci da masifa da suka shiga tsawon lokacin da Sarki Juma ya yi na mulkin zalunci da danniya. Shi kuwa Lado bayan ya kashe mahaifinsa ya shigo garin Juma kuma ya kashe duk wanda ya shiga gabansa a kokarinsa na ganin ya karbe sarauta. Ya kashe makiyayi da Shamaki da Babale abokin Gaddafi, ya kuma hada baki da Tabawa don ta sa magani a furar Sarki don ya mutu, amma kuma uwar Sarki Gwamma ita ta sha wannan furar ta mutu, gudun kada Tabawa ta tona masa asiri, ita ma ya kashe ta. Matarsa ta ga lokacin da ya kashe Tabawa wadda take kawarta ce tun farko. Wannan ya sa ta haukace, fim ya kara rincabewa lokacin da Kado wanda yake dan Lado ne ya fada kogin soyayya da `yar Sarki Gaddafi wadda take karatu a hannunsa. Daga karshe sun yi aure har da samun haihuwar da namiji wanda ake ganin shi ne wanda zai gaji Sarautar garin Juma.

Baya ga abubuwan da suka faru na ban tausayi da rasa rayuka, akwai wata siffa ta tir-madalla inda aka sami gwama `yan wasa masu sarauta da talakawa a wasa guda. A cikin fim na *Karaga*, akwai jaruman wasan tun daga kan sarki Abdurrahaman da matarsa Juma, da dan da suka haifa mai suna Gaddafi a bangare guda, a daya bangaren kuma ga Waziri Bana da dansa a matsayin abokan hamayyar sarki.

Shirin ya ci gaba, sai dai abin lura a nan shi ne, gudun da matar Sarki ta yi da danta ya sa ta fada hannun wani talaka mutumin kauye mai suna Burtu. Ta kuma aure shi bayan da ta gama takaba. Tun daga wannan lokaci aka fara gwama masu sarauta da talakawa, shi kuma Gaddafi a matsayinsa na wanda ya gaji sarauta ya tashi a kauye tare da abokai kamar irin su Barde da Babale wadanda dukansu talakawa ne. Sai dai sun taka muhimmiyar rawa a wasan domin kuwa sun sadaukar da rayukansu wajen ganin sun taimaka wa Gaddafi karbe mulki daga hannun azzalumin sarki Buma. Su suka shiga gidan sarki suka kubutar da Gaddafi lokacin da yake daure. Bayan nan Gaddafi ya nufi shigifar sarki kuma ya same shi kwance ba mai kare shi. Ya daga takobi da niyyar zai sare shi sai kuma ya fasa. A wannan lokaci Sarki Buma ya farka ya ga Gaddafi a tsaye kusa da kansa, ya kuma san da Gaddafi ya yi niyyar kashe shi, da tuni ya bakunci lahira. Wannan yafiyar da Gaddafi ya yi ta sa sarki Buma nadamar abin da ya aikata. Daga wannan lokaci ne kuma ya nemi gafara, ya kuma kwashe `yan kayayyakinsa ya bar garin.

Dan Sarki Buma mai suna Lado wanda yake shi ma jinin sarauta ne, ya girma a wani kauye. Ya tashi a hannun mahaifiyarsa wadda ta gudu a lokacin da mijinta Waziri ya yi juyin mulki, shi ma Lado wadanda suka kasance abokanansa da matar da ya aura duk talakawa ne. Sun kuma taka muhimmiyar rawa a cikin shirin.

Lado, kamar mahaifinsa ya yi barna mai yawa domin kuwa ya kashe mutane da yawa irin su mahaifinsa Bana, da wani makiyayi da ya fara haduwa da shi a garin Bama, da Shamakin garin da Juma uwar Gaddafi da Tabawa kawar matarsa da Babale abokin sarki. Duk wadannan mutane an kashe su wajen hankoron neman sarauta.

Wannan fim ne da za a iya cewa ya jero abubuwa na ban tausayi, kaka-ni-ka-yin da ke cikinsa sun kayatar da zubin shirin. An dai sami yafe wa wasu daga cikin manyar gwarzayen shirin kamar sarki Buma, wanda a kan hanyarsa ta zuwa Makka ne dansa Lado ya kashe shi ya kuma tafi da dukiyar da yake tare da ita ba tare da ya san mahaifinsa ba ne, a wannan lokaci ne kuma waziri ya cika da kalmar shahada. Amma akwai wasu da ake ganin ba a yi masu adalci a cikin shirin ba, ba a nuna wani hukunci da aka yi wa Lado ba, sai ma dai aka sake samin dinke gidan sarautar domin kuwa an daura aure tsakanin dan da Lado ya haifa da `yar da Gaddafi ya haifa.

Yadda aka tsara wannan fim da kasancewar an sami gwama `yan wasa masu sarauta da marasa ita, hade da abubuwan ban tausayi da suka faru a cikin shirin sun kara tabbatar da wannan yanayi na tir-madalla.

Zubin labarin *Dan Marayan Zaki* an shirya shi a matsayin shirin da ya yi tsokaci a kan sarautunmu na gargajiya tun lokacin bayi. A inda aka kama Sarki da matarsa a matsayin bayi tun kafin a haifi Dan Marayan Zaki. Musanya jarirai da aka samu a cikin shirin ya sa Dan Marayan Zaki tasowa a hannun Umma wadda take attajira ce. An sami sauyin rayuwa wadda take nuna wani bangare na tir-madalla, domin kuwa rayuwa ta sauya inda Sarki ya koma bawa, mai arziki ya koma talaka, mai `yanci ya koma bauta.  Wadannan sauye-sauyen sun shafi jaruman shirin. An kuma sami gwama `yan wasa masu sarauta da gidan wani attajiri wanda ya taka wata rawa ta musamman don ganin tsarin labarin ya tafi yadda ake son sa. Sauyin da aka samu daga karshe ya bayyana gaskiyar al'amari cewa Dan Maraya dan sarki ne kuma mutanen kasarsa suka nada shi sarkinsu daga baya. Haka kuma ya auri `yar sarkin garin da ya yi bauta a matsayin matarsa, ya kuma yafe wa duk wanda ya bautar da shi.

Zubin labarin *Sultan* ya yi magana a kan shugabanni masu da'a da addini da kuma son jama'arsu. Amma ya gamu da mata `yar duniya mai son a ji dadi kuma a hole. Wannan abu ya rinka tayar wa da gwarzon shirin hankali, wanda Adamu A Zango ya taka, bai sami waraka ba sai lokacin da ya hadu da Shatu (`yar talaka) wacce take da da'a da ladabi da biyayya ga iyaye da kowa, ga ta kuma mai addini, daga karshe ya aure ta ya kuma rabu da matarsa alakakai. Amma labarin shirin *Babban Zaure* ya gwada wata masarauta ce wadda take bin addinin gargajiya na kaka da kakanni. Hasali ma sarkin garin da iyalansa suna bauta wa kakanninsu da wasu tsaface-tsaface. Jarumin shirin Adam Zango wanda ya tsaya a wannan matsayi shi da abokinsa sun tsinci kansu a wannan wuri a yayin da suka bace a cikin daji. Gamuwar da suka yi da `yar sarki ta haifar da musuluntar ta, kuma ita ta jefa su cikin ukuba wanda ya yi sanadiyyar mutuwar Ibrahim abokin gwarzon. Wannan gwagwarmaya ita ta haifar da musuluntar sauran mutanen gari wadanda suka yi wa sarkinsu bore a karshe. Kubucewar sarauta da fandarewar iyalai da juwa baya daga sauran jama'ar gari sun sa sarki haukacewa a karshen shirin. A lura da cewa an sami gwama `yan wasa wadanda suke masu sarauta da marasa ita wanda ya kai ga sauya matsayin da mukamin da masu sarauta ke da ita, wasu daga cikinsu ma sun rasa rayukansu.

Shi kuwa shirin *Wani Gari* ya yi tsokaci ne a kan harkokin sarauta da sha'anin kasuwanci na fatauci da zamantakewa. An yi nuni da maganar gado ta fuskar addinin Islama da hukuncin gado ga wadanda suka kashe wanda za su gada. Jaruman shirin sun hada da Lado wanda Sadiq Sani Sadiq ya tsaya wannan matsayi, da sauran `yan uwansa musamman Mati. Lado ya fuskanci kazafi da shi da mahaifiyarsa ta yadda suka taru tare da `yan uwansa suka kashe mahaifinsu wanda ya hana su gano inda aka binne wasu kayyakin sarauta ta garin su da kuma diban kudin da ya mallaka. Haka kuma ya ki sanar da su ko wane ne zai gaji

gadon sarautar a cikin ‘ya`yansa. An sami hadakar `yan wasa masu saarauta da wadanda suke ba masu sarauta ba.

Wannan hadakar jaruman da yadda kaka-ni-ka-yi ya kasance a wadannan fina-finan sun gwada yadda siffofin tir-madalla suke da alaka da juna. Wato tauraro ko `yan wasa ba sa amsa sunan su ba tare da zubi mai kyau ba. Hakanan zubin labari ba shi inganta sai da `yan wasa wadanda suka amsa sunansu.

Siga ta gaba ita ce ta fuskar jigo, wadannan fina-finai suna nuna gwagwarmaya da makirce-makircen fada wanda yake fada ne tsakanin karya da gaskiya, a karshe gaskiya ce take rinjaye. Kamar a shirin *Karaga*, an fito da siffar karya da masu aikata ta wajen nuna Waziri da mukarrabansa wadanda suka yi amanna da makirce-makircen fada da zuwa wurin bokaye da `yan bori, da duk wani aikace-aikacen da suke tsarawa don ganin sun sami sarauta a bangare guda. A daya bangaren kuma, an fito da siffar gaskiya ta hanyar nuna sarki da shi da limamin garin a matsayin wadanda suka yarda da Allah shi ke yin komi. Sarki na cikin halin bakin ciki da rashin kwanciyar hankali saboda rashin da wanda zai gaje shi, wannan bai hana shi sanar da `yan majalisarsa wannan matsalar ba tare da neman shawarwarinsu.

Waziri da sarkin zagi da sauran da suka yarda da aikin bokaye da `yan bori sun bayar da shawarwari wadanda suka nuni da haka, ga abin da Waziri yake fadi.

> *Waziri Bama: Wannan matsala wadda ta addabi Sarki, muma mun dade wannan abu yana damun mu, ranmu yana baci babu yadda za mu yi, amma tun da Allah ya sa dan Tsatsumbe yana nan da rai, boka dan Tsatsumbe nake nufi ran Sarki ya dade. Idan har ya*

sami sabuwar kwarya ya watsa wuri, ai ran Sarki ya dade, ai an gama. Muna ganin in aka tsaya wurin shi, ai komi da komi an gama ran Sarki ya dade.

Sarki: *Ka ji abin da Waziri ya ce Shamaki?*

Shamaki: *Allah ya taimaki sarki, ba ma ki ta Waziri ba, ni ma akwai wasu `yan bori wadanda suke wajen gari, kuma aikinsu kamar yankan wuka ne.*

Kashi na 1 fitowa ta 3.

A daya bangaren kuma, an nuna Liman da Sarki su ke jaddada gaskiya da kwadaita yin aiki da ita. Tun a wannan lokaci ne Liman ya fadi nasa shawarar.

Liman: ..idan abu ya gagara, sai a gaya wa makwabtanmu, akwai manyan Malamai sai a debo su a hada da namu, in Allah ya so ya yarda aka yi ta rokon Allah bukata za ta biya.

Sarki Abdurrahman: *Na ji shawararka Liman kuma na ji shawarar da Waziri ya bayar, Shamaki ma na ji tashi shawarar. Amma ni abin da ya shiga zuciyata, ita ce wannan shawara ta kai Liman, domin idan duk abu ya gagara, sai a koma ga mai abin. Shi yake maganin komi shi kuma zai maganin abin nan.*

Kashi na 1 fitowa ta 3.

Wannan ya nuna karara cewa wannan shi ne sakon da ake son a isar a cikin wannan fim, kuma duk wasu gwagwarmayar da aka yi a cikin wannan fim an yi domin neman tabbatar da wannan sakon. An roki Allah samun haihuwa kuma ya bayar da haihuwar, kuma shi Waziri ya tafi wurin boka ya samo asiri da rigar layu wadda ya yi amfani da su ya kashe Sarki ya hau gadon sarauta. Ya kuma jaddada girmama`yan bori da bokaye da mukarrabansu.

Sarki Bama: *Idan masu goge sun zo, ko masu garaya kun san suna zuwa saboda mu ne, sai a sauke su a masauki mai kyau.*

Kashi na 2 fitowa ta 1.

Amma a karshe gaskiya ce ta rinjaya, saboda dan sarkin da aka haifa mai suna Muhammad Gaddafi ya zo ya sami damar da zai iya kashe Sarki Buma, amma bai yi haka ba. Shi da kansa Sarki Buma ya nemi gafara wurin Muhammad Gaddafi.

Sarki Buma: *Son zuciya ya kawo haka. Yau ga shi sanadiyyarka Allah zai kubutar da ni in ci gaba da bautarsa. Ina rokon gafara a gare ka, kuma ka tara mutanen gari wanda duk na cuce shi ya yafe mani. Gaddafi, daga nan tafiyata zan yi, zan tafi Hajji don in roki Allah ya yafe mani barnar da na yi, ka taya ni rokon Allah.*

Gaddafi: *Na yafe maka, amma ka sani akwai hakkin da ni ba zan iya yafe ma ba. Amma tun da ka ce za ka tafi aikin hajji, Allah Gafurur Rahimu ne, in ya so sai ya yafe maka. Ita kuma wannan rigar layu da kake gani ba abin da za ta iya kare ma kuma ba abin da za ta iya kore ma, ka dogara ga Allah shi ne ya fi.*

Kashi na 3 fitowa ta 10.

An sami isar da sakon fim din, sai dai ba a nuna hukuncin da ya dace ga sauran `yan wasan ba. Bari mu dauki shi abokin hamayyar sarki wato Waziri Buma, shi ne wanda ya yi kisan gilla a cikin fim kuma ya haye gadon sarauta, ya ci mutuncin mutane da yawa baya ga wadanda ya kashe, amma me ya same shi daga karshe? Sai ga shi an nuna mana ya yi nadama saboda kawai mulki ya kubuta daga hannunsa. Ashe idan da mulki bai kubuta daga hannunsa ba to da wannan nadamar ba ta samu ba. An gwada cewa babu wani hukunci da aka yi masa sakamakon laifuffukan da ya aikata, sai ma aka yi masa gafara. A kan hanyarsa ta zuwa Hajji ne bayan ya gama salla aka soke shi da wuka ya cika da kalmar shahada. Idan an lura sai a ga cewa shi ma Lado dansa wanda ya aikata akalla kisan-kai kusan guda biyar ciki har da kashe mahaifinsa, babu wani sakamakon wannan danyan aikin. In ban da wadannan `yan kura-kuran a iya cewa an sami isar da sakon da ake son isarwa.

Wannan fada tsakanin karya da gaskiya, ko tsakanin duhu da haske shi ke nuna hatta sakon da ke cikin wannan shiri, sako ne mai bayyana wani bangare na ban tausayi da kuma bangaren raha duk a lokaci guda.

Idan aka duba shirin *Dan Marayan Zaki*, za a taras da sakon da ke cikin shirin tamkar wanda ya gabace shi mai nuna jaruntaka da juriya wanda ake so duk shugaba ya kasance da su kamar yadda Dan Marayan Zaki ya nuna. Da kuma komawa ga Allah a duk halin da mutum ya sami kan sa. Shi kuwa shirin *Sultan* yana nuni da shugabanci cikin adalci da tsoron Allah da kuma gudun duniya. Dabarun gudanar da da'awa da kuma yadda za a shawo kan duk wata matsalar da ta taso a yayin gudanar da da'awa kamar kiyayya da tawaye shi ne sakon da ke cikin shirin *Babban Zaure*. Sakon da shirin *Wani Gari* ya isar shi ne mutane su kasance masu neman ilimi da aiki da shi a duk halin da mutum ya tsinci kansa a ciki. Kada a yi koyi da abokin Malam Mudi wanda rashin ilimi da cin amanarsa shi ya haifar da `ya`yansa suka rasa gadon sa.

An isar da sakonnin da wadannan fina-finai suke dauke da su ta hanyar gina labarin kan abubuwan ban tausayi a bangare guda, a daya bangaren kuwa akwai walwala da nishadi har da farin ciki.

Siga ta gaba ita ce wadda ta tabo batun `yan wasa, a fim na *Karaga* an sami `yan wasa maza da mata da suka fito a cikin wasan. A kashi na farko har zuwa na karshe akwai Jarumin wasan Gaddafi wanda Ali Nuhu ya taka wannan matsayi, da abokanansa Bashir Kaya da Shu'aibu Lawana. Abokin hamayyarsa shi ne Waziri Bana wanda Bashar Nayaya ya taka wannan matsayi. Sauran jaruman da suka mara masu baya su ne Sakina Gadas a matsayin Yalwa da A'isha Dankano a matsayin Laure da Adam A. Zango a matsayin Kado. Gaba dayan `yan wasan guda ashirin da uku ne takwas daga cikinsu mata ne, sauran duka maza ne.

Idan aka yi la'akari da bayanan da masana suka yi wajen lakaba wa wannan nau'in wasa suna na tir-madalla, za a taras an sami gamin-gambizar sarakai da talakawa a cikin wasa guda. Matsayin mai sarauta ko dangantaka da ita a wasan kwaikwayo siffa ce ta wasan ban tausayi. Hakanan kuma matsayin marar sarauta ko mukami a wasan kwaikwayo siffa ce ta wasan raha. Gwama wadannan mukamai biyu a wasa guda siffa ce ta wasan tir-madalla. Saboda haka a nan ma an sami gwama sarakuna da talakawa wadanda suka taka muhimmiyar rawa a cikin wasa.

A fim na *Dan Marayan Zaki*, gwarzon fim ya kasance jinin sarauta kuma wanda ya yi sarauta a karshe, sai dai akwai wadansu `yan wasan da ba jinin sarauta ba. Shi ma fim na *Sultan* kamar wannan yake domin gwarzon fim ya fito a matsayin dan sarki wanda daga bisani ya zama sarki, a wannan fim ne aka sami inda sarki ya ajiye mukaminsa saboda ya sami yarda da auren `yar talaka, saboda haka an sami hadakar `yan wasa. A yayin da Sultan ya jingine mukaminsa saboda talaka a fim na *Sultan*, fim na *Babban Zaure* na da sarakai da talakawa a matsayin jarumai wadanda suka taka muhimmiyar rawa a cikin shirin. Idan kuma aka duba *Wani Gari*, nan ma an sami gwarzaye wadanda suke masu dangantaka da sarauta, sai dai sauran mutanen da suka taka wata rawa ta a-zo-a-gani talakawa ne.

Wata sigar kuwa ita ce wadda ta nazarci Hausar `yan wasa, nazartar Hausar da `yan wasa suka yi amfani da ita a wannan yanayi yana da muhimmanci domin zai gwada irin kalamai masu cike da hikima da fasaha wadanda ke nuna matsayi da mukamin wadanda suka furta su. A shirin *Karaga* an sami wurare da yawa wadanda suka nuna matsayi da manufar mai magana. A iya cewa Hausar `yan wasa ta dace da irin matsayin da suka fito. A sauran fina-finan ma kamar su *Dan Marayan Zaki* da *Babban Zaure* da *Wani Gari* an sami kalamai da zantuttuka masu nuna iko da isa da mukami ko matsayin mai maganar. Idan kuma aka duba

shirin *Sultan* sai a taras da akasin haka. Duk da yake Sultan jinin sarauta kuma basarake, wannan bai hana shi kaskantar da kansa ba wajen neman auren wata `yar talaka. Zantuttukansa na cike da tawali'u da sanin ya kamata. Harshensa ya bayyana shi a matsayin mai tausayin talaka da kyautata mu'amala tsakaninsa da al'ummarsa.

Tufafi da wurin da aka yi amfani da su a shirin *Karaga* da *Dan Marayan Zaki* da *Sultan* da *Babban Zaure* sun kayatar domin kuwa an nuna gidaje da wurare irin wadanda aka san sarakai da hakimansu suke amfani da su. A shirin *Wani Gari* ma an sami inda aka nuna haka daga farkon shirin, daga karshe an sami sauyin da ya nuna rayuwar ta koma ta karkara hade da kayayyaki ko suturu da aka fi dangantasu da wadannan wurare.

4.2.6 Sigar Tir-madalla a Fim Mai Harshen-damo

Wani yanayi na tir-madaalla shi ne mai yin amfani da sakamakon da wasa yake haifarwa ga masu kallo ko karatu ko saurare. Abin da masana suka nuna wanda ake fatan gani ga wanda ya karanta ko yake kallon wasan ban tausayi shi ne tausaya wa da juyayin halin da gwarzo ko kuma `yan wasa suke ciki. Wannan tausayi kan cusa tsoro da damuwa ga masu kallo na irin halin da gwarzo ya tsinci kansa a ciki, wani lokaci ma har ya kan sa zubar da hawaye, Aristotle, (1996). Irin sakamakon da ake fatan wasan ban tausayi ya cusa ga masu kallo ke nan, kodayake, daga baya wannan tausayawa wadda kan kai ga zubar da hawaye ba dole ba ce.

Ganau ba jiyau ba, Yahaya (1978) ya tabbatar da cewa:

> Na je Ingila garin da aka haifi shahararren marubucin wasan kwaikwayon nan Shakespeare, kuma na shiga dandamalin wasansu inda aka nuna wasannin *Macbeth* da na *Hamlet* wadanda suka shahara kan ban tausayi, amma ban ga Turawa `yan kallo suna zubar da hawaye ba. Ina jin akwai wani matsayi wanda duk dan Adam idan ya kai shi, ya kan san abin da yake na gaskiya ne, da wanda yake shiri ne kawai don a nuna wadansu halaye. Idan na wauta ne, ka kyakyata, ka gwale wawan. Idan kuma na tausayi ne, ka yi wa abin kaico, zuciyarka ta raurawa, tsigar jikinka ta tashi amma ba tare da hawaye ya zubo maka ba.

Wannan bayani na shaihin Malami ya warware mana zare da abawa tsakanin abin da ake fatar gani ga wanda ya kalli wasan kwaikwayon ban tausayi ko na raha. Idan kuma nau'in wasan mai gamin gambizar ban tausayi da raha ne, mene ne ake zaton a gani bayan kallon wannan wasan?

Bond (1999) na cewa; idan mutum ya kalli wasa, ya gaza tantancewa a tsakanin ko ya yi dariya ne ko kuma hankalinsa ya tashi, zuciyarsa ta raurawa, to an sami wannan yanayi na tir-madalla. Watau an yi amfani da sakamakon ko halin da mutum zai kasance ciki idan ya kalli wasa wajen bayyana wannan yanayi na tir-madalla. Ma'ana, idan mutum ya kalli wasa, kuma ya kasance a cikin wasan akwai abubuwa masu tayar da hankali da cusa tausayi a zukatan masu kallo a bangare guda, a daya bangaren ga abubuwa na farin ciki da ban dariya da annashuwa har ya kasance hadakar wadannan abubuwa biyu sun yi daidai da babu wanda ya rinjayi wani, to an sami wannan yanayi na tir-madalla.

Wilson da Goldfarb (2002) sun yarda da cewa ba wai sauyawar wasa daga farin ciki zuwa mai ban tausayi kadai shi ne wasan tir-madalla ba. Hatta sakon da ke cikin wasa ya kasance bangare guda na raha ne, daya bangaren na ban tausayi duk a lokaci guda, tamkar dai miya mai zaki da bauri a hade. Idan sakamakon shiri ya cusa tausayi da raha a lokaci guda ga `yan kallo ko saurare, an sami wannan yanayi na tir-madalla.

Da wannan bayani ne aka lelleka fina-finan Hausa, an kuma ci karo da wasanni irin su: *A'isha Humaira* da *Da Kishiyar Gida* da *Ga Fili Ga Mai Doki* da *Maryam Diyana* da *Majnun* da *Ga Duhu Ga Haske* wadanda suke da wannan yanayi. Sai dai a wannan bincike, an dauki fim na *A'isha Humaira* don nazari, an kuma tabo sauran a gurguje domin ganin yadda nasu tsarin yake.

Wannan fim mai suna *A'sha Humaira* yana da kashi na daya da na biyu. A kashi na farko akwai fitowa fitowa har guda ashirin da biyar. A kashi na biyu kuma an sami fitowa fitowa har guda ashirin da daya. Kashi na farko yana da tsawon awa daya da minti tara, sai kashi na biyu wanda ke da tsawon awa daya da minti goma sha daya. Jimilla ana da yawan fitowa arba'in da shida na tsawon sa'a biyu da minti ashirin, a takaice ga yadda labarin yake.

Zubin labarin wannan fim ya fara ne da nuna an kawo Raliya kawar A'isha Humaira ofishin `yan sanda saboda ana zargin ta da kisan kai, an garkame ta a dakin ajiye masu laifi. Jami'an tsaro sun ci gaba da bincike kafin su mika ta kotu domin ta fuskanci hukunci. A'isha Humaira wadda Rukaiya ta taka wannan matsayi yarinya ce wadda mahaifinta ya rasu ya bar masu tarin dukiya mai yawa. Kawarta Raliya ita ma jarumar fim din ce wadda aka yi zargin ita ta kashe A'isha. Akwai kuma saurayi mai suna Nura wanda Adam A Zango ya taka wannan matsayi ya yi kokari ya auri A'isha ba don komai ba sai don ya sami

damar mallakar dukiyarta. Akwai wani lokacin da Raliya ta ziyarci gidan su Nura da A’isha bayan sun yi aure amma ta iske A’isha ba ta gida sai mijinta. Ta nemi fita gidan domin rashin ganin kawarta, amma mijin A’isha wato Nura ya kare mata hanya, ya ma nemi ya aikata mata fyade saboda ta ki yarda da shi. Suna cikin wannan hali ne sai ga matarsa A’isha ta shigo gidan, Raliya ta yi murna da dawowarta amma sai Humaira ta yi zaton kawarta Raliya za ta ci amanarta ne. Nan fa ta ki yarda ta saurari duk wani bayani da zai fito daga bakin Raliya, da haka ne kuma Nura ya sami damar nuna cewa Raliya ce ta neme shi kuma tsayuwar da ya yi a wannan lokaci ma yana yi mata wa’azi da ta ji tsoron Allah ne, ya kuma nuna wa matarsa cewa Raliya ba kawa ce ta gari ba. Raliya ta fita daga gidan cikin bakin ciki kasancewar kawarta Humaira ta ki sauraron bayani da uzurinta.

Daga baya ta buga wa Nura waya tana mai gaya masa cewa duk abubuwan da suka faru tana da su a waya don wayarta ta nade duk abin da ya faru a tsakaninsu, wannan ya tsoratar da Nura domin ya san idan matarsa ta fahimci gaskiyar al’amarin zai iya rasa ta. Wannan ya sa Nura ya yi kokarin kawo nesa kusa, wato ya yi niyyar kashe A’isha. Kafin ya aikata wannan kisan kai ne Raliya ta yi ta bugo wa A’isha waya ba ta dauka ba, har sai da ta rubuto mata sako ta waya tana gaya mata cewa ga ta nan zuwa kuma idan ta zo, za ta gani. A nata tunanin idan ta zo za ta nuna wa A’isha kuma ta ji duk abin da ya faru. Kafin tai so gidan Nura ya kashe matarsa A’isha da wuka, da Raliya ta shigo sai ta tarar da A’isha a kwance ba rai, ta yi kuka mai tsanani wanda daga nan ne ta dauki wukar da niyyar za ta kashe kanta domin ta bi A’isha. A wannan lokaci ne kuma `yan sanda suka shigo suka same ta da wuka a hannu ga A’isha a kwance cikin jini, ba ta da mafita, wannan ne ya sa ake mata zargin kisan kai.

Kokarin Barista Buhari da wata `yar sanda shi ya bankado wanda ya yi kisan wato Nura ta hanyar tabbatar da cewa ko kafin Nura ya zo wannan garin, ana tuhumar sa da kisan kai da fyade da kuma sace-sace a garin da ya gudo. Bayan tattake wuri tsakanin Lauyar Nura da na Raliya aka gane gaskiyar al'amarin wanda ya haifar da hukuncin kisa ga Nura ta hanyar harbewa da bindiga, ita kuwa Raliya ta kubuta daga tuhumar da aka yi mata.

Kamar yadda aka nuna a zubin labarin wannan fim na *A'isha Humaira*, akwai abubuwa na farin ciki da annashuwa wadanda suka faru ga jaruman wannan fim wato A'isha da kawarta Raliya. Wadannan kawaye sun tashi a matsayin aminan juna masu kaunar juna, idan daya na ciwo, to dayan ma sai ta kamu a sanadiyyar ciwon da `yar uwarta take yi, a haka suka tashi. Kwazo da jajircewa sun sa an zabi A'isha a makarantarsu don ta wakilci jiharsu wajen gasar karatun Alkur'ani. Wadannan abubuwan farin ciki da jin dadi sun sami wadannan jaruman wasan, amma me zai biyo baya? Dukkansu rayuwarsu ta sauya, da farko dai A'isha ta rasa mahaifinta, wannan shi ne dalilin da ya sa ta fadi gasar karatun Al'kur'ani da aka yi bara. Ta kuma yi rashin sa'ar aure, domin ta auri Nura wanda take ganin yana kaunar ta don Allah ashe abin ba haka yake ba. Saboda shi ne wanda ya kashe ta saboda ya mallaki dukiyarta. Matsalolinta sun zo karshe sanadiyyar sukar ta da wuka. Mijinta Nura da bakinsa yake tabbatar da irin biyayyar da take da ita a matsayinta na matarsa, ga ma abin da yake cewa a lokacin da `yan sanda suka ziyarce shi.

> *Nura: A'isha matata, ba mata kadai na dauke ta ba. A'isha za ta iya zama komai nawa. In na ce maku babu wadda ta kai ta biyayya ga mijinta kada ku yi mani musu. Babu tantama a yanzu haka A'isha tana cikin aljanna da yardar Allah. Mun yi zama, zama mai cike da soyayya da kaunar juna, da yarda da aminci da*

kyautatawa tsakanina da matata… Na yi rashi babba, ba na jin akwai mata da suka rage masu halaye irin na A'isha a duniya. Kuma ba na tsammani zan iya samin madadin A'isha a yanzu.

Kashi na 1 fitowa ta 15.

Duk da wannan biyayya da take da ita bai hana Nura datse rayuwarta a lokacin da take ganiyar bukatar rayuwar ba, amma ita kuwa Raliya, ita ce wadda ta dandana azaba da ukuba da tashin hankali. Da farko dai ta shiga halin damuwa saboda kawarta wadda take so da kauna ta juya mata baya. Ba ga nan abin ya tsaya ba, kawarta A'isha ta bar duniya ba tare da ta san hakikanin gaskiyar abin da ya faru tsakaninta da Nura mijinta ba, wannan ma wani yanki ne wanda ya cutar da Raliya. A yayin da ta je gidan su A'isha, ta iske ta kwance cikin jini babu rai, ta rinka fadin don Allah kada ki tafi ki bar ni. A wannan lokaci ta dauki wukar da ke gefen A'isha da niyyar ita gara ta soki kanta ta mutu don ta bi A'isha. Kafin haka ne aka same ta da wuka a hannu, kuma daga nan ne ta fada cikin azaba a hannun mahukunta. Ita da kanta ta amsa ita ce wadda ta kashe A'isha ba domin komai ba sai don ganin yaya rayuwarta za ta kasance ba tare da A'isha ba. Ga ma abin da take cewa a ofishin `yan sanda.

Raliya: (tana magana da wata daga cikin jami'an tsaro) Ba ina fada maki wannan magana ba ce don ina tsoron mutuwa ba, don na fi kowa son ta (mutuwa) a yanzu. Amma ina son kafin na mutu, duniya ta san ba ni na kashe A'isha ba, ko ba komai, irin kawayen da suke da amintaka irin namu su sami kwanciyar hankali kuma su kara son juna.

Kashi na 1 fitowa ta 24.

Ta yi sa'a domin kuwa kotu ta wanke ta a karshe, wadanda suke mata ganin maciyar amanar kawarta sun gane kuskurensu kuma sun yafe wa juna. Sai dai za a jima ne kafin rayuwarta ta dawo yadda take a da in ma har hakan za ta samu.

Shi kuwa abokin hamayyarsu Nura, da ma can ba mutumin kirki ba ne, kuma sakamakon da ya same shi a karshe ya yi daidai da abin da ya aikata, idan ma da wani hukuncin da ya wuce wanda aka yi masa, da hakan ya fi cancanta a gare shi. Ko a lokacin da yake hira da abokinsa Haladu ya tabbatar mana da yadda halayyarsa take, ga abin da yake cewa:

> *Nura: Kai karamin dan iska ne, mutum nawa ka taba kaiwa kabari? Ni na fasa cikin mutum, na fid da hanjinsa, na yi yankan rago. Na soka na zare na malalar da jini a kasa. Kuma na lashe takobin, kai fa?*
>
> *Haladu: Na yarda ka fi ni iya iskanci. Tun da ni dai na san na taba yanke hannu, na taba cire kunne, na taba sara dai amma dai ban taba kashe kowa ba.*
>
> *A'isha Humaira, kashi na 2 fitowa ta 11*

Idan aka kwatanta farin cikin da ke wasan da abubuwan ban tausayi sai mutum ya rasa wanne ne za a dauka. Idan kana kallon wasan, a wani lokaci sai ka ji kamar ka yi dariya, amma kuma a zuciyarka kana tausaya wa wadanda ke cikin fim din. Abu ne mai muhimmanci a nan a ambaci cewa sakamakon da wasa ya haifar ga mutum guda ba dole ya kasance haka ba ga kowa, sai dai idan an sami mafi rinjaye a kan ra'ayi guda, za a iya yanke hukunci.

Kankankan ko Kunnen Doki ko Canjaras ko Gagga da aka samu tsakanin abubuwan ban tausayi da na raha, ko kuma sakamako wanda ya haifar da ban tausayi da raha a lokaci guda cikin wannan shiri ya kara jaddada wannan nau'i na tir-madalla. Zubin labarin na dauke da abubuwan farin ciki da annashuwa a gefe guda, ga kuma abubuwan ban tausayi masu tafiya kafada da kafada da na raha har ba a iya tantance tsakanin kyatatawa da raha ya tabbatar da wannan nau'i na tir-madalla.

Tsarin labarin *Da Kishiyar Gida* kuwa, labari ne da ya ke nuna tsananin kishi inda uwargida ke da'awar cewa da kishiyar gida gara kishiyar waje, wannan shi ya sanya mijinta Tahir shiga neman matan banza inda ya dauko cutar Kanjamau (HIV/AIDS) ya yada wa matarsa Samira. Gwarzuwar wasan Samira ta shiga tsananin tashin hankali da fadace-fadace da duk matar da mijinta ya nuna yana son ta da aure. Babu wanda bai lallashe ta ba, da yi mata nasiha amma ta kekasa kasa ta ki. Tun a farkon wasa aka nuna irin tashin hankali da fadace-fadacen da wannan kishiya take yi. Takan yi amfani da wata kawarta domin sanin gidan duk wata yarinya da mijinta ya nema da aure. Idan ta sani, takan je ta yi rashin mutunci ga iyayen wannan yarinya. Abubuwan da ta aikata sukan sa a fasa auren. A gare ta da wata ta shigo gara ya nemi wata a waje ba tare da ta san matar ba, da haka ne ya makale wa wata yarinya wadda ta harbe shi da cutar. An sami wasu abubuwan ban dariya a lokacin da take bin gidajen `yan matan tana neman su da tashin hankali.

Shi kuwa shirin *Ga Fili Ga Mai Doki* labari ne da aka dora shi a kan satar jarrabawa ta `yan makaranta da harkokin lauyoyi inda aka sami rashin jituwa tsakanin Salima da mijinta Sufiyanu, ba don Salima ta yi amfani da iliminta, da kuma horon da ta samu na aikin lauya ba, da labarin ya sha bamban. Gwarzon wasan ya shiga tashin hankali da damuwa saboda shiga matsala sanadiyyar taimako da ya bayar.

Amma shirin *Maryam Diyana* ya gwada irin hange-hangen da Maryam ta yi alhali tana tare da mijinta. Wannan hange-hangen shi ya haddasa cutarwa ga mijinta Mu`azzam wanda Ali Nuhu ya taka wannan matsayi. Maryam ta tsinci kanta a halin da-na-sani a karshen shirin domin kuwa ta kashe aurenta da Mu`azzam ba tare da samun Sagir ba. Dukkansu sun dandana kunci na wani lokaci a rauywarsu. An kuma sami waraka da sauyin rayuwa daga kunci zuwa ga farin ciki da wasu jaruman suka fuskanta.

Labarin shirin *Majnun* ya ginu tsakanin mutane biyu, daya ya fito a matsayin mahaukaci wanda yake son likitar da take kula da shi wato Maryam, daya kuma mai son ya mallaki dukiyarta. Sun yi ta gwagwarmaya a tsakaninsu wanda daga karshe aka fahimci ashe Anas dan-sandan ciki ne, wato CID wanda yake aikin gano wanda ya kashe mahaifin Maryam, wato Hadiza Aliyu. Jarumin shirin ya yi amfani da kwarewar aikinsa na dan-sanda ya cim ma burinsa inda aka kama lauya da matar mahaifin Maryam da kaninta Faruk a lokacin da gaskiya ta bayyana cewa su ne suka yi kutun-kutun wajen halaka Alhaji Labaran mahaifin Maryam.

Labarin *Ga Duhu Ga Haske* ya ginu tsakanin addinai mabambanta inda soyayya ta shigo inda aka yi ta rigingimu tsakanin Bala da Maryam daga karshe Bala wanda ba Musulmi ba ya koma Musulmi kuma ya yi karatu a gidan su Maryam har daga karshe ya aure ta.

Wadannan fina-finai suna cike da abubuwan ban tausayi da na ban dariya duk a lokaci guda, idan aka kwatanta abubuwan da suka faru a tsakanin na ban tausayi da wadanda suka bayar da dariya, mutum zai rasa abin da ya kamata ya yi . Wato zai kyakyata ne ko kuwa ya yi bakin cikin abubuwan da suka faru. Wannan sakamako shi ya jaddada kasancewar wadannan fina-finan a matsayin nau'in tir-madalla, tamkar dai bayanan da masana suka yi na tir-madalla.

Batun jigo kuwa, sakon da ke cikin shirin *A'isha Humaira* na nuna sakankancewa da amincewa mutane a bangare guda, a daya bangaren kuma fadakarwa ko hannunka mai sanda kan kulawa da rinka yin bincike kafin a aurar da 'ya'ya. Kafin a yi wannan auren wanda ya kai ga rasa rai na jarumar shirin, bangare ne da ke nuna zaman lumana da kaunar juna da aminci a tsakanin jaruman shirin. Sai dai Nura wanda ya kasance mutumin banza ya yaudari A'isha a matsayin mutumin kirki, ya kuma hada baki da wani mutum mai yin faci a matsayin uban karya domin ya nema masa aure. Rashin wannan bincike ya sa jarumar shirin ta fada tarkon da Nura ya hakka mata wanda ya yi sanadiyyar mutuwarta. Nura ya aure ta saboda dukiyarta ne, ga ma abin da yake fadi a lokacin da suke hira da abokinsa Haladu.

> *Nura: Tun daga ranar da na fara ganinta, kuma na sami labarinta, sai na kwadaitu da na aure ta. Ba don komai ba, kuma ba don ina son ta ba, sai don in mallaki dukiyarta.*
>
> *Kashi na 2 fitowa ta 21.*

A kokarin mallakar dukiyar ne ya kashe A'isha don ya gaji dukiyarta, aka kuma tuhumi Raliya da kisan kai. Daga baya aka gane gaskiyar ga wanda ya aikata laifin. Da an yi bincike tun kafin a yi auren, kila da an kauce wa mutuwar jarumar shirin.

Wannan asara ta rai da halin kunci wanda jaruman shirin suka shiga shi ne ake gani a matsayin abubuwan ban tausayi wadanda suka faru a cikin wasan. Rayuwarsu kafin nan shi kuma a matsayin rayuwa ta jin dadi da annashuwa. Gwama wadannan abubuwa biyu a wasa guda shi ke tabbatar da jigon shirin. Kasancewar babu yadda za a zargi iyayen A'isha

kan amsar Nura da yarda da abubuwan da ya zo da su cikin mutunci da aminci, hakanan kuma ba a hana korafi kan rashin binciken wanda ya halasta a yi shi tun kafin a bayar da wannan aure. Harhaduwar wadannan abubuwa biyu sun kara jaddada yadda zubin shirin yake da kuma sakamakon da ake fatan shirin ya isar ga masu kallo, wannan ma wata hujja ce mai tabbatar da wannan yanayi.

Manufar shirin *Da Kishiyar Gida* ita ce koyar da mata su yi taka tsantsan wajen kishi domin zai kai su ga halaka kansu da kuma sauran jama'a. Sakon *Ga Fili Ga Mai Doki* kuwa na fadakar da mutane kan su kasance masu gaskiya da jajircewa a duk abubuwan da mutum ya sa a gaba, duk da yake jarumin shirin ya fito daga gidan talakawa, amma kuma ya yi wa kowa zarra a ajinsu saboda kokarin da yake da shi. Yunkurin ya taimaka a dakin jarrabawa shi ya haifar masa da matsalolin da ya fuskanta a sakamakon satar jarrabawa, haka kuma ana nusar da iyaye musamman ma masu kudi wajen kulawa da sa ido ga tarbiyar 'ya`yansu. Sakon shirin *Maryam Diyana* yana koyar da zaman gaskiya da amana a tsakanin ma'aurata da kuma biyayya ga iyaye kamar yadda Mu'azzam ya yi ga iyayensa. An nuna illar hange-hangen da Maryam ta yi ya kaita ga hasara saboda ta raina baiwar da Allah ya yi mata. Shirin na hannunka-mai-sanda ga masu irin wannan hali. Shirin *Majnun* na koyar da `yan-sanda don su kasance mutane masu juriya da kwazo wajen aiki kuma su kasance mutane masu gaskiya da amana da girmama aiki. Kuma mun ga karshen zalunci da cin amana kamar yadda Ladidi Fagge matar mahaifin Maryam ta yi. Kamar yadda sunan shirin *Ga Duhu Ga Haske* ya nuna, hakanan sakon da ke cikin shirin, domin kuwa an bayyana duk wata bauta wadda ba ta Musulunci ba a matsayin duhu. Sa`an nan karbar addinin Musulunci shi ne kubuta daga duhu zuwa ga haske, wannan shi ne sakon da shirin yake isarwa.

Bangaren nazarin `yan wasa a cikin fim mai suna *A'isha Humaira*, an sami fitattun `yan wasa guda uku, biyu daga ciki mata ne, akwai A'isha wadda sunanta ne ma sunan fim din wato Aisha Humaira wadda Rukaiyya Nijar ta tsaya wannan matsayi, sai kuma kawarta Raliya wadda Hadiza Aliyu ta taka wannan matsayin, sai Nura wanda Adam A Zango ya tsaya a wannan matsayin. Akwai kuma Bi-yariman `yan wasa guda shida, uku daga cikinsu mata uku kuma maza. Kowanne daga cikin wadannan `yan wasa ya taka rawar da ta dace da shi musamman a muhallin da suka fito ko matsayin da suka fita a cikin shirin.

Wadda take jarumar shirin mai suna A'isha Humaira ba ta yi tsawon rayuwar da za ta dandana ukuba ba kamar yadda kawarta ta kasance. A sanadiyyar kashe A'isha da mijinta ya yi domin ya sami mallakar kudin da aka bar mata gado, Raliya ta dandana azaba a hannun mahukunta kafin a kai ga gane gaskiyar abin da ya faru. Idan an yi la'akari da abin da masana suka ce game da irin halayya da dabi'un gwarzon wasan ban tausayi, wanda ke nuna cewa ya kasance ba mutumin banza ba wanda za a iya samunsa da ajizancin dan Adam. Hakanan gwarzo a wasan raha ya kasance an same shi da gazawa, to a wannan fim an sami haka. Dukan matan da suka fito a matsayin jaruman shirin suna da halin dattaku, sai dai sun yi rashin sani, domin A'isha ta auri wanda yake kasurgumin dan iska, wannan shi ya kai ta ga rasa ranta. Wannan fim na daga cikin kadan da aka samu wadanda ke nuna jaruman sun kai ga rasa rayukansu. Shi kuma abokin hamayyar jarumar ya sami sakamakon abubuwan da ya aikata wanda ya kai ga yanke masa hukuncin kisa. Dukkansu sun yi daidai da abin da ake zaton a gani a jaruman fina-finan tir-madalla.

Shirin *Da Kishiyar Gid*a da *Ga Fili Ga Mai Doki* da shirin *Maryam Diyana* da na *Ga Duhu Ga Haske* sun nuna matsayin gwarzayen, wasu daga ciki talakawa ne wasu kuwa masu wadata. A shirin *Ga Fili Ga Mai Doki* an nuna talakawa a matsayin masu hazaka da kokari

a makaranta. A daya bangaren an nuna rashin kulawa da masu kudi ko wadata suke yi wa ‘ya `yansu ya fito da hoton yaran a matsayin dakikai. Wadannan siffofi sun tafi tare da jigon domin kuwa kokari da rashin kokarin da aka nuna a wannan shiri kan bar mutum cikin turaddadi wajen zaben abin da ya kamata ya yi, dariya ko kuwa tausaya wa halin da jaruman shirin suka tsinci kansu a ciki. Bar ta batun wannan, samun jarumai a fim tare da abokan hamayyarsu ya kara tabbatar da fina-finan Hausa a matsayin nau’o’in Barkwai. A shirin *Majnun* an nuna `yan wasan a matsayin ma’aikata masu ilimi, wasu daga cikinsu ma’aikatan gwamnati ne.

Batun yin amfani da harshe a fina-finan da ke karkashin wannan yanayi kuwa, akwai a cikin shirin *A’isha Humaira* Hausar da jami’ar tsaro ta yi amfani da ita wadda ta dace da irin matsayinta domin kuwa ana zargin Raliya da kisan kai, don haka ba sa sassauta mata da azaba da munanan kalamai.

> *Jami’ar tsaro: Ba ki kyauta wa rayuwarki ba, kin saka rayuwarki cikin kunci har abada. Kin san cewa kuwa hukuncin kisa ne a kanki? Mafi karanci hukunci shi ne daurin rai da rai ko kuma harbi da bindiga. Ki yi addu’a kada a datse rayuwarki ta hanyar rataya…. Kukan me kike yi? Kina tsoron abin da zai biyo baya kika je kika aikata abin da kika aikata? Ashe ba ki san aikin kisan kai, aiki ne na masu taurin zuciya ba, kika je kika aikata. Kina ‘ya*

mace kuma Musulma, Allah ya yi wadaran wannan hali irin naki.

Kashi na 1 fitowa ta 1.

Raliya: Ban san yadda ta mutu ba, saboda ba na zargin kowa. Ban sani ba, ni abin da na sani shi ne na fada maku. Ba na zargin kowa, tabbacin da nake da shi a kaina ne domin kuwa ba zan iya ko cizon A'isha ba ballantana kisa, ni na fi so ma a kashe ni, ina amfanin rayuwa ba A'isha?

Kashi na 1 fitowa ta 24.

Abin da ya fi damun Raliya shi ne kasancewar kawarta ta mutu ba tare da ta san hakikanin abin da ya faru ba. Domin kuwa A'isha ba ta yarda da duk wata hujja da Raliya ta kawo ba, ga ma abin da take fada,

Raliya: A'isha, yaushe kika san halin mijinki? Shekara nawa kuka yi tare har za ki yarda da maganarshi a kaina? A'isha zan tafi amma duk sanda gaskiya ta bayyana ina nan zan jira ba zan ki karbarki a matsayin aminiyata ba.

Kashi na 1 fitowa ta 24.

Wadannan kalamai na cike da bacin rai da tuhuma a kan abin da aka yi mata, hakanan kuma kalaman na nuna wani yanki na sassauci da yafe wa kawarta tamkar mika hannu don karbar da yafe wa wadda ta cutar da ita.

Harshen `yan wasa na sauran shirye-shiryen da ke karkashin wannan yanayi sun kayatar wajen bayyana kalamai sassauci da sanin ya kamata ga wasu daga cikin jaruman shirin, a daya bangaren an sami kalamai wadanda suka dace da irin matsayin da suka fito. Mun ga kalamai na batanci da cin mutunci da nuna tsananin kishi a shirin *Da Kishiyar Gida*. Hakanan an sami zantutuka da ke nuna iko da gadara da takama da kudi a shirin *Ga Fili Ga Mai Doki,* idan ana son a ga yaudara da kalamai masu tayar da hankali, sai a duba *Maryam Diyana* da na *Majnun.* Kalaman da ke cikin shirin *Ga Duhu Ga Haske*, kalamai ne masu bayyana tsarin bauta na addinai biyu. Daya bangaren duhu na nuna irin abubuwan da masu wannan imani suka yarda da su da kuma yadda suke ambaton su a matsayin wadanda suke yaye masu fitina da biyan sauran bukatunsu. Bangaren haske kuwa na gwada kalamai na kadaita Allah da tausayawa da albishir ga wanda ya yi imani kuma ya aikata ayyukan kwarai, hakanan kuma akwai wa'azantarwa kan mummunan sakamako ga wanda ya yaudari kansa ya ki bin dokokin da addini ya shimfida wa al'umma. Wannan ya gwada cewa hatta kalaman da ke cikin shirin na gwada yanayi na tir-madalla.

Bangaren kayayyaki da wuraren da aka yi amfani da su a shirin *A'isha Humaira* sun nuna rayuwa irin ta birni da kayan alatun da ke tattare da wadannan wurare, an kuma nuna wurin shari'a na zamani da irin kayayyakin da ake amfani da su. Duk da yake wurin shari'a ce ta Musulunci, amma an sami bayyanar lauyoyi da duk wasu shige da ficen da ake samu a wurin shari'a, wannan ma haka yake a cikin shirin *Ga Fili Ga Mai Doki*. A shirin *Da Kishiyar Gida* kuwa, kayayyakin sun nuna rayuwa ta masu wadata da marasa wadata wadanda suka bambanta da juna. Shi kuwa shirin *Maryam Diyana* ya gwada rayuwa ta bariki da ire-iren kayayyakin na kyale-kyale wadanda suke nuna zamantakewar bariki, wannan ma ya yi daidai da irin kayayyakin da aka yi amfani da su a shirin *Majnun*.

4.3 Kammalawa

A wannan babi an yi nazarin yanayin tir-madalla da sigarsa a fina-finan Hausa ta yin la’akari da bayanan da masana suka yi game da sigar wasan kwaikwayon tir-madalla da yanayinsa. An fasalta wadannan bayanan da masana suka yi a wannan babin, an duba kowane yanayi da aka gabatar kafada-da-kafada da sigogin tir-madalla. An kuma lura da cewa kowace siga aka dauka tana kara fayyace yanayin da take magana a kai, wato akwai dinki tsakanin kowace siga a kowane yanayin da masana suka gabatar na tir-madalla. Fasalta wadannan sigogi ta hanyar nazartar yanayi na fina-finan ya samar da wasu muhimman batutuwa kamar haka:

- An lura da cewa ta fannin yanayin wannan nau’i na tir-madalla, za a iya karkasa fina-finan Hausa zuwa gida shida kamar yadda wannan bincike ya yi. An kuma dauki kowane yanayi aka ga abin da yake nufi da abin da ake son a gani, an dora fina-finan da aka nazarta bisa wadannan yanayin don tabbatar da cewa akwai nau’in tir-madalla a fina-finan Hausa kamar yadda za a iya samu a sauran nau’o’in adabin Hausa.
- Haka kuma sigogin fina-finan (zubi da jigo da halayyar `yan wasa da harshe ko wuri ko kayayyakin da aka yi amfani da su a cikin fina-finan) na tafiya kafada da kafada da juna.
- Nazartar sigogin duka ya zama wajibi domin kusan dukkansu suna tafiya tare da juna, sai dai kawai a fi ba wani bangare muhimmanci wajen nazari, wannan kuwa ya danganta da zamani da kuma mazhaban masu tarken.

- Wadannan sigogi suna taimakawa ainun wajen kara jaddada yanayin da ake maganarsa, wato a kowane yanayi da aka gabatar (mai farawa da ban tausayi ya kare da farin ciki har zuwa wanda yake da sakamakon harshen damo).

BABI NA BIYAR

KAMMALAWA

5.1 Gabatarwa

Wannan babin kamar yadda sunan ya nuna kammalawa ce ta wannan aiki mai taken Yanayin 'Tir-madalla' da Sigarsa: Tsokaci daga Fina-finan Hausa, babin ya kunshi wasu

abubuwa ne wadanda mai binciken yake ganin su a matsayin gudummawar da wannan aiki ya bayar. Haka kuma a nan aka bayyana sakamakon hasashen da aka yi a babi na farko game da samuwar tir-madalla a fina-finan Hausa ko a'a. An gabatar da shawarwari ga masu karatu da nazari don fadada bincike nan gaba. Daga karshe aka kawo manazarta da jerin sunayen wadanda aka yi hira da su hade da ratayen fina-finan da aka nazarta.

5.2 Nadewa

Da farko dai an gabatar da shimfida wadda ta kunshi bayanin da ke nuna cewa an yi bincike masu tarin yawa kan wasannin kwaikwayon Hausa. Baya ga wannan, akwai nazarce-nazarce wadanda suka hada da raha da ban tausayi. Rayuwar dan Adam cike take da abubuwa mabambanta, wani lokaci akan shiga halin farin ciki da annashuwa da jin dadi. Sa`an nan a wani lokaci kuma a shiga halin hadarurrukan rayuwa da ban tausayi da bacin rai har da rasa rayuka. Sau da yawa irin wannan halin rayuwar kan iya shafar kowa da kowa a cikin al'umma ba tare da bambancin matsayi ko hali ko mukami ba. Wani lokaci za a iya shiga halin jin dadi da walwala da raha da nishadi, wani lokacin kuma a shiga halin kaka-ni-ka-yi. Al'ummomi duniya suna rayuwa a irin wannan yanayi na wata rana a sha zuma, wata rana a sha madaci. Hausawa ma ba a bar su a baya ba wajen cin karo da wadannan halayen rayuwa.

Wasannin da suke kwaikwaya da bayyana hoton rayuwa ta jin dadi da annashuwa da raha da nishadi mai karewa da farin ciki don dai a yi dariya su ake wa lakabi da wasannin raha (Cuddon, 1999). Idan an sami mai nuna hadarurruka da bacin rai da bakin ciki wanda kan cusa tausayi ga zukatan jama'a shi ake wa lakabi da wasan ban tausayi (Aristotle, 1996). Akan kuma sami hali na uku a rayuwa inda mutum kan kasance yau da dadi, gobe kuma a sha wuya, irin wannan hali ma ya kan faru ga al'ummomi da yawa a duniya. Hoton tsarin

rayuwar da ke cikin adabin Bahaushe ya tabbatar da cewa mafi yawa daga cikin Hausawa ma suna shiga irin wannan halin rayuwar. Ko a sauran ayyukan adabin Bahaushe an sami karin magana wadanda suke nuna yanayin wasan tir-madalla. Akwai karin maganganu wadanda suke kunshe da siffa ko ruhi ko wani yanayi daga yanayin wasan tir-madalla. Karin magana irin su "gaba ta kai ni gobarar Titi" da “Bayan wuya sai dadi” da “Ba a tuna baya, Gardi ya zama Sarki” suna nuni ne da yanayin tir--madalla mai farawa da ban tausayi ya kare da farin ciki. Karin magana mai nuni da yanayin tir-madalla na wasan raha mai karewa da bakin ciki sun hada da “Wata rana a sha zuma wata rana a sha madaci” da “ Duniya juyi-juyi, kwado ya fada ruwan zafi” ko “Wata rana dadi wata rana wahala”. Karin magana wadanda suke nuna yanayin rayuwa wanda yau da shi gobe babu sun hada da “Duniya birgimar hankaka, kowa ya ga farinta ya ga bakinta” da “Duniya rawar `yan mata na gaba ya koma baya”. Wasannin kwaikwayon da suke a farko suna dauke da hadarurrukan rayuwa da bakin ciki amma daga karshe su kare da farin ciki da ban dariya ko nishadi su ake wa lakabi da wasanin Tir-madalla (Boulton, 1977).

Bayan wannan shimfidar ce aka duba manufar bincike da dalilai da suka assasa wannan bincike da hanyoyin bincike. An kuma yi bayanin dalilin zaben fina-finan da kuma ma’aunin da aka yi amfani da shi wajen wannan zaben. An bi shekarun da aka samar da wadannan fina-finai da kuma siffofin da suka dace da yanayin wasan tir-madalla.

Daga nan aka yi waiwaye game da tarihin wasan kwaikwayo da irin gudummuwar da Girkawa da Romawa da Turawa har da irin rawar da Larabawa suka taka ta fannin samar da wasan kwaikwayo a duniya, aka kuma dire da tarihin wasan kwaikwayon Hausa. Nau’o’in wasannin kwaikwayo irin su wasan ban tausayi da na raha wadanda daga gare su ne aka haifi nau’in tir-madalla na daga cikin batutuwan da aka waiwaya.

Daga nan kuma sai aka waiwayi ire-iren wasannin kwaikwayon Hausa da samuwar fina-finan Hausa da rabe-rabensu. Bakin al'adu wadanda wasu ke ganin sun yi wa harkar fina-finan Hausa katutu na daga cikin abubuwan da aka yi bitarsu. An waiwayi rubuce-rubucen da aka yi a kan fina-finan Hausa wadanda suka shafi tsarin labari da harshen `yan wasa ko irin ingausar harshe da ake amfani da shi a mafi yawa daga cikin fina-finan. Haka kuma rubuce-rubuce kan yadda mutane suke daukar mata ko irin rawar da suka taka a cikin fina-finan Hausa na daga cikin abubuwan da wannan bincike ya yi bitar su.

A babi na uku kuwa, an ga hanyoyin da wannan bincike ya yi amfani da su wajen tattarawa da tace bayanan. An kuma kawo fina-finan da ake ganin suna da siga da yanayi na wasan tir- madalla. A cikin kowane fim da aka kawo, an dan tabo yanayin tsarin labarin wanda zai bayar da damar fahimtar abubuwan da ake nufi ko da kuwa mutum bai sami damar kallon wadannan fina-finan ba. An bayyana abubuwan wadanda ke cikin wasannin masu sa raha da ban tausayi, inda aka sami gamin gambizar raha da ban tausayi ma an nuna haka a duk wasannin da aka kalato.

Shi kuwa babi na hudu ya duba sigar wasan tir-madalla da yanayinsa a fina-finan Hausa. A cikin ra'ayoyin da masana suka bayar game da sigar wasan kwaikwayo wadanda suka bambanta da juna, wannan bincike ya zabi da ya yi amfani da ra'ayin Worthen (2004) mai nuna cewa sigar wasan kwaikwayo su ne abubuwan da suka kunshi jigo da zubi da `yan wasa da kuma harshen wasa wadanda in babu su wasa ba zai inganta ba bare har ya kayatar.

Ta fannin yanayi kuwa, an fahimci cewa akwai yanayin wasan kwaikwayon tir-madalla har guda shida kamar yadda masana suka bayyana. Wannan shi ya bayar da damar tattara fina-finan Hausa da dora su bisa sigar tir-madalla da yanayin da masana suka gabatar. An yi

nazarin wasu daga cikin wadanda ake ganin suna da siffar ko wani daga cikin yanayin wasan tir madalla. An fara duba fina-finan Hausa da aka fara samarwa a lokacin da suka kunno kai watau wuraren 1980-1990. A wadannan shekaru ba a sami wasu fina-finai wadanda hannuna ya kai gare su ba wadanda suke dauke da wata siffa ta tir-madalla. Da yawa daga cikin wadanda aka shirya a wannan lokacin sun salwanta. An sami wasu fina-finai da yawa wadanda aka samar a tsakanin 1991-2000, da yawa daga cikinsu wanki ne daga fina-finan Indiya. Wadanda aka nazarta a wannan gomiyar su ne *Kara da kiyashi* wanda aka shirya a 1997 da *Daskin Da Ridi* wanda aka shirya a 1998.

An duba fina-finan da aka shirya a wuraren 2001-2010 inda aka sami fina-finai guda takwas wadanda suke da siffar tir-madalla. Akwai fim irin su "*Salma-salma Duduf* wanda aka shirya a 2001, da *Makabuli* wanda aka shirya a 2001 da *Garinmu da Zafi* wanda aka shirya a 2009, da *Sandar Kiwo* wanda aka shirya a 2009, da *Karaga* wanda aka shirya a 2010, da *Ciki da Alakum* wanda aka shirya a 2010, da *Jamilu da Jamila* wanda aka shirya a 2010, da *Ga Duhu ga Haske* wanda aka shirya a 2010. A cikinsu an zabi biyu watau *Salma-salma Duduf* da *Karaga* aka nazarce su.

A tsakanin 2011 zuwa 2014, an sami fina-finai da yawa wadanda suke da siffar tir-madalla, akalla wannan bincike ya tattaro guda ashirin da uku wadanda suke da wannan siffa a tsakanin wadannan shekaru, a cikinsu ne kuma aka zabi guda uku aka yi nazarinsu.

A babi na biyar aka nade aikin tare da bayar da irin gudummawar da ake ganin binciken ya samar, an kuma gabatar da shawarwari a kan inda binciken bai iya tabowa ba.

5.3 Kammalawa

Nazartar ayyukan adabi da fasahar al'umma yana da amfani musamman ga al'ummar da aka yi domin ta. Wannan bincike ya yi bayani gwargwadon game da nau'in tir madalla a adabin Hausawa wadanda ake samu a zantuttukan hikima da wasannin kwaikwayo. Yanayi da sigar da aka lura akwai su a wasan kwaikwayon tir-madalla sun bayyana kansu karara a fina-finan Hausa. Manufar wannan bincike mai kokarin tabbatar da samuwar tir-madalla a fina-finan Hausa ta tabbata.

Ta bangaren jigo, za a iya cewa sakonnin da ke cikin fina-finan da aka nazarta sun bambanta da juna. A yayin da wasu suke fadakar da jama'a illar munanan halaye da dabi'u kamar yadda muka gani a fim na *Aziza* da *Kalamu Wahid* daga *Fili Ga Mai Doki* da dai sauransu inda ake tozarta marayu da fifita wasu 'ya `yan a kan wasu. Wasu fina-finan kuwa kira suke ga halaye na dattaku da tausayi da karfafa zumunta kamar yadda muka gani a fina-finan 'Ya Daga Allah da *Sai a Lahira*. Akwai kuma wadanda suke na ilmantarwa game da halin rayuwa da ire-iren sauyin da ke kutsowa cikin al'umma. A bar ta batun wannan ma, ko a fina-finan da ake gani akwai raha, akwai wani sako muhimmi wanda ake isarwa ga jama'a. Mun ga haka a ratsin rahar da ke cikin shirin *Kishiyata*.

Ta fuskar zubin wasan wadannan fina-finai, an ga ire-iren jerin matsaloli da kaka-ni-ka-yi ko hadarurruka da tashin hankalin da jaruman fina-finan suka shiga. An kuma nuna yadda wasannin suka kare walau cikin juyayi da bakin ciki ko cikin annashuwa da raha. Bayanin matsayinsu ko kuma sharhi kan kowane fim shi ne aka yi a karkashin yanayin wasan tir-madalla. An lura da cewa a dukkan fina-finan da aka duba, suna da zubin irin na wasan ban tausayi wanda yake hade da surkin raha ko wani yanayi na musamman wanda yake tabbatar da matsayinsu na zama nau'in tir-madalla.

Ta fuskar `yan wasa kuwa, za a iya cewa a duk fina-finan da aka nazarta a wannan aiki, `yan wasan da suka fito mutane ne, ban da a fina-finai biyu. A *Daskin da Ridi* akwai aljani da ya fito wanda ya taka muhimmiyar rawa, sai fim na *Salma-salma Duduf* inda akwai aljana wadda ta fito a matsayin jaruma abokiyar hamayyar jaruman shirin. Da ma an ambata cewa mutane ko wasu halittu suna iya fitowa a matsayin `yan wasa matukar dai suna bayyana sanannun dabi'u da halayyar da aka san mutane da su ko kuma yanayin mu'amalar wadannan halittu da mutane.

Idan aka duba wasannin da aka nazarta, an sami gwama `yan wasa masu sarauta da marasa sarauta a matsayin jarumai a fina-finan *Karaga* da *Dan Marayan Zaki* da *Sultan* da *Wani Gari*. Wannan ya nuna cewa fina-finan sun cika ka'idar zama nau'in tir-madalla.

Sauran wasannin kuwa, `yan wasan da ke cikin wasa ba masu sarauta ko dangantaka da ita ba ne, wannan shi ma cika wata ka'ida ce ta wasan ban tausayin zamani wanda ke nuna ba dole ne sai jarumi ya fito daga gidan sarauta ko mai dangantaka ita ba.

Halayyar da `yan wasa suka nuna a cikin dukkan wasannin da aka nazarta sun bayyana su a matsayin taurari kaifi daya, in ban da Zinaru wadda ta fito a wasan *Kara da Kiyashi* wadda halinta ya sauya daga mutumiyar kirki zuwa ga mutumiyar banza, sai kuma Ciroma wanda ya fito a wasan *Aziza* halayyarsa ta sauya daga mutumin banza a farkon wasa amma daga karshe ya koma mutumin kirki. Baya ga wadannan wurare, ana iya cewa an sami daidaito tsakanin suna da hali a cikin wasannin da aka nazarta.

Ta bangaren Hausar `yan wasa kuwa, an sami wurare da yawa da harshen `yan wasa ya taka muhimmiyar rawa wajen bayyana matsayin `yan wasa ko dabi'unsu ko kuma yanayin nau'in wasa. Ba Hausar da `yan wasa suka yi kawai ya kamata a duba wajen nazarin harshe

ba, hatta abubuwan da zantuttukan suka haifar ya kamata a duba, an sami cin moriyar haka a wasu fina-finan da aka nazarta.

Ta wata fuska kuma, an sami gazawa a wasu kalamai na `yan wasa. A kan nazarci ingancin harshen da aka yi amfani da shi a cikin wasa. Kalaman da ake yi a zance na yau da kulum ya sha bamban da wadanda ake yi a wurin taro ko muhimman wurare. A kan yi amfani da harshe ingantacce idan an zo magana a wurin taro ko jawabin shugabanni, irin wannan ne ake fata a gani a fina-finan da aka shirya. Turawan Ingila sukan yi amfani da ingantaccen harshe wanda ake kira (Queen's English). Hakanan ma Larabawa kan yi amfani da (Fus'ha). Amma a fina-finan Hausa maimakon a ce an sami cin moriyar yin amfani da daidaitacciyar Hausa sai ka iske a wasu wuraren abin ba haka yake ba. Wannan bai rasa nasaba da cewa da yawa daga cikin masu shirya wadannan fina-finan ba Hausawa ba ne.

A cikin abubuwan da ya kamata a lura da su a bangaren harshe akwai zantutukan da ake amfani da su wadanda suka rabu gida biyu, kashi na farko shi ne wanda jaruman shiri suke furtawa a lokacin da ake daukar hoton abubuwan da suke faruwa, wato ana daukar zantutukansu tare da abubuwan da suke faruwa. Hanya ta biyu ita ce wadda ayyukan da suke aikatawa kawai ake dauka ba tare da sautin maganar da ke tattare da wannan aiki ba. Zantutukan ko kalaman da ake son a furta an riga an dauka da adana su a na’urar adana sauti, idan an zo taciyar shiri ake sa wadannan sautuka ko zantuttuka wadanda an riga an tanade su. Jaruman shirin kan bude baki tamkar suna magana a yayin da ake gudanar da shirin. Za a iya ganin haka musamman wajen rera wakoki, saboda da yawan lokuta an riga an tsara wakar, da zarar an zo lokacin da ake so a rera ta sai kawai a saki sautin wakar, jaruman kuwa sai su bi sautin tamkar dai su ke rera hakikanin wakar.

Hakanan kuma akwai wani sauti ko dai na kida ko wata kara wadda ake sawa amma ba shi cikin zantuttukan da ake yi, amma kuma tamkar zance ake isarwa domin ya kara jaddada halin da ake ciki. Sautin da za a yi amfani da shi a inda ake son a nuna tsoro ya bambanta da wanda ake amfani da shi a lokacin da ake so a nuna jaruntaka, hakanan sautin da ke nuni da tausayi ko nadama daban yake.

Idan aka duba rawar da harshe ya taka na bayyana matsayin masu magana a cikin wasa, za a fahimci cewa wadanda suka fito a cikin fina-finan a matsayin wadanda suka yi karatun boko kan jefa kalmomi ko zantuttuka da wasu harsuna musamman Ingilishi a zancensa wanda wasu suke kira da ingausa, a wurin wasu manazartan bai kamata ba saboda za a iya maye gurbin wadannan kalmomi da kwatankwacinsu na Hausa (Umma, 2008 da Chamo, 2012b).

Muhimmin abu a nan shi ne gane cewa gwama wadannan harsuna biyu ko fiye da haka suna bayyana dan wasa a matsayin wanda ya nakalci harsuna da yawa, kuma yin wannan Hausar ba gazawa ba ce domin kuwa tana kara fito da matsayin mai magana da irin rawar da yake takawa a cikin fim.

Idan an lura da irin kalaman da aka yi a cikin fina-finan da aka nazarta, za a ga cewa an sami wadansu zantuttukan da ke cike da ban tausayi da bayyana halin kunci da jaruman wasa suka tsinci kansu a ciki, a daya bangaren kuwa akwai kalamai saukaka masu cike da ban dariya mai wanzar da farin ciki. Wannan ma wata siffa ce mai nuna fina-finan tir-madalla.

Daga nazarin da aka yi mai taken Yanayin Tir-madalla da Sigarsa: Tsokaci Daga Fina-finan Hausa na Nijeriya binciken ya gano abubuwa kamar haka:

1. Binciken ya gano cewa akwai tir-madalla a fina-finan Hausa, wannan ya tabbatar da daya daga cikin manufofin wannan bincike.
2. Hakanan kuma, aikin ya gano cewa duk nau'o'in tir-madalla da masana suka nuna yanayinsa to ana samun wannan yanayi a fina-finan Hausa kamar yadda muka gani. Sai dai kawai ba a sami fina-finai masu yawa ba a yanayin tir-madallar ban tausayi mai ratsin raha.
3. Hakanan kuma daga nazarin da aka yi, aikin ya gwada cewa yanayi ko fasalin fina-finan tir-madalla a Hausa sun karkasu kamar haka:

a) Fina-finan Ban tausayi masu Karewa da Farin ciki

- *Aziza* da *Daskin da Ridi* da *'Ya Daga Allah* da *Tufka da Warwara* da *Makabuli* da *Kalamu Wahid.*

b) Fina-finan Ban tausayi masu Ratsin Raha

- *Kishiyata* da *Sai a Lahira.*

c) Fina-finan Raha masu Karewa da Ban tausayi

- *Salma-salma Duduf* da *Garinmu Da Zafi* da *Kurman Gari* da *Tsakanina Da Ke.*

d) Fina-finan Raha masu Ratsin Ban Tausayi

- *Kara da Kiyashi* da *Sandar Kiwo* da *Mukaddari* da *Munafukin Mata* da *Ciki da Alakum* da *Jamila da Jamilu* da *Ki Yarda Da Ni.*

e) Fina-finai masu Hadakar `yan Wasa

- *Karaga* da *Dan Marayan Zaki* da *Sultan* da *Wani Gari* da *Babban Zaure.*

f) Fina-finai masu Harshen-damo

- *A'isha Humaira* da *Da Kishiyar Gida* da *Ga fili Ga Mai Doki* da *Maryam Diyana* da *Majnun* da *Ga Duhu Ga Haske.*

4. Binciken ya gano cewa ire-iren tubalan da aka gina fina-finan tir-madalla sun hada da kishi da cin-amana da nuna illar fyade da fafutukar neman sarauta kamar yadda muka gani a mafi yawa daga cikin fina-finan da aka nazarta.
5. Binciken ya gano fina-finan da aka nazarta duk suna nuna kwatankwacin halin rayuwar al'ummar Hausawa ne.
6. Ta fannin siga kuwa, musamman jigo, binciken ya gano cewa za a iya amfani da fina-finan Hausa masu siffar tir-madalla wajen tarbiyantar da al'umma da nuna illar munanan halaye da dabi'u kamar yadda muka gani a fina-finan *Aziza* da *A'isha Humaira* da *Sai A Lahira* daga *Fili Ga Mai Doki* da *Sandar Kiwo* da dai sauransu.
7. Ta fuskar zubin labarin fina-finan kuwa, an gano cewa fina-finan da aka nazarta sun kara jaddada falsafa da tunanin Bahaushe mai nuna cewa 'Bayan wuya sai Dadi' ko 'Wata rana a sha zuma wata rana a sha madaci' ko 'Duniya juyi-juyi, kwado ya fada ruwan zafi ko Duniya rawar 'yammata, na gaba ya koma baya'.
8. An gano cewa harshen `yan wasa ko zantuttukansu na bayyana yanayi ko nau'in tir-madalla. Mun ga haka a kusan dukkan fina-finan da aka nazarta.
9. Binciken ya gano cewa kamar sauran nau'o'in adabi, an sami gwama jarumai masu sarauta da talakawa. Ba ga wannan abin kawai ya tsaya ba an yi amfani da Aljannu a matsayin jarumai masu taimakawa ko abokan hamayya a wasu daga cikin fina-finan da aka nazarta.

5.4 Shawarwari

Ana ganin samar da wasu shawarwari na daga cikin abubuwan da ake ganin za su iya taimakawa wajen kyautata wannan harka domin ta kasance wata kafa ta raya al'adunmu da dabi'unmu abin koyi ga kowa na daga cikin al'ummar Hausawa.

Daga cikin shawarwarin da wannan bincike zai bayar, har da karfafa wa masu shirya wadannan fina-finai domin su kasance masu ilimi na addini da na zaman duniya. Saboda su kasance sun kiyaye kansu daga abubuwan da za su samar don kada ya yi karo da imaninsu. Ilimin zamani game da harkar shirya fina-finai na iya taimakawa ainun wajen rage irin barna da kashe kudin da ake yi na babu gaira babu dalili.

Hakanan kuma ya kyautu masu shirya wadannan fina-finan su tantance zantuttukansu musamman wadanda suka shafi addini don kada a ketare hanya. Babu mamaki wasu zantuttukan an ji mutane na fadinsu kuma a yi zaton haka suke a cikin Alkur`ani ko Hadisi, sa`an nan a rinka amfani da su ba tare da an san hakikanin sura ko ayar da suke a cikin Alkur`ani ba. Neman ilimi musamman na addini zai taimaka wajen magance wasu kura-kurai masu yawa.

Sanin al'ada da sanin dangoginta wadda ba ta saba wa addinin Musulunci ba na daga cikin abubuwan da masu shirya fim ya kamata su sani. Domin sanin wadannan fannoni kan taimaka gaya wajen cin moriyar samar da wasanni wadanda za su iya gogayya da na sauran al'umma.

Sanin wani abu na fina-finai da nau'o'insu kan iya taimakawa wajen samar da wasanni masu yawa wadanda za su dace da manufar ko nau'in da aka yi wasa dominsa.

Hukuma za ta kasance cikin shirin-ko-ta kwana domin tace duk wani wasa da aka samar don ya dace da tsarin da hukuma ta yi. Haka kuma dole ya kasance hukuma ta kare wa masu wannan harka abubuwan da suka samar da kuma hakkokinsu, idan da hali ma har a tallafa wa marasa karfi daga cikinsu.

Ga manazarta wannan fanni na wasan kwaikwayo, zai kyautu a kara tsananta bincike game da wannan fannin domin tabo inda wannan bincike bai shafa ba, wuraren da ake ganin suna bukatar tabowa sun hada da dora wasannin bisa wani nau'in wasan kwaikwayon wanda

masana suka tabbatar da shi, binciken Aminu (2012) ya tabo nau’in raha, wannan binciken kuma ya tabo nau’in tir-madalla, sauran ire-iren wasannin kwaikwayon fa?

Zai kyautu a duba irin dangantakar da ke tsakanin masu shirya wasa da `yan wasa, haka kuma yaya matsayin masu shirya wurare da masu daukar hoto da ita kanta kyamarar daukar hoto wajen nazarin fina-finai?

A halin da ake ciki ana samun wani yanayin baddala ko fassara zantuttukan fina-finan Indiya zuwa Hausa, yaya matsayin wadannan fina-finan ta fannin nazari? Wannan ma wani fage ne wanda in mutum ya yi nitso, ana fatar zai kamo babban kifi wanda zai ba mara da kunya.

Haka kuma, akwai wata hanya ta nazartar tsarin labari wanda Vogler (1999) ya gabatar, zai kyautu wani ya dora bincikensa kan wannan tsarin don kara fadada wannan fanni na nazarin wasan kwaikwayon Hausa.

Baya ga wadannan, akwai wasu nau’o’in fina-finan wadanda wannan bincike bai ce komi ba game da su. Fina-finan ‘Karama ko na Jaruntaka’ na daga cikin fannonin da ya kamata a zurfafa bincike.

Hakanan kuma zai kyautu a fadada nazari har a tabo fina-finan da aka yi a Jumhuriyar Nijar masu yanayi da sigar tir-madalla. Idan kuwa an yi, to yana da kyau a sami binciken da zai kwatanta fina-finan tir-madalla na Nijeriya da Nijar.

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RATAYE 1: YANAYI DA SIFFAR TIR-MADALLA A FINA-FINAN DA AKA TACE

An fitar da fina-finai da irin siffofin da suke dauke da su na raha ko ban tausayi ko kuma inda aka sami gamayyar raha da ban tausayi a wuri guda.

L	Sunan Fim.	Masu ban dariya	Ban tausayi	Gamin gambizar Ban dariya da Ban tausayi
1.	*Kara Da Kiyashi*	Walwala da jin dadi a farko da karshen wasa.	Halin da Hadiza Maryam gwarzon wasan ta shiga.	Zaman lafiya da aka fara da farko aka kuma sami tashin hankali a tsakiya.
2.	*Daskin Da Ridi*	Kanin mahaifin Indo (Ciroke)	Halin da Indo ta tsinci kanta a ciki a gidan kanin mahaifinta da na Kishiyoyi	Waraka da aka samu a karshe daga kuncin rayuwar da aka fuskanta.
3.	*Salma-Salma Duduf*	Zaman lafiya a Farko	Abubuwan da suka samu Jauman wasan	Zaman lafiya da aka fara da farko aka kuma sami tashin hankali a karshe.
4.	*Makabuli*	Jaruman was an	Jaruma cikin `yan wasan	Halin da ya tsincci kansa a ciki kafin da bayan hatsarin da ya yi,
5.	*Garinmu Da Zafi*	Hakuri da juriya sun gadar da cin nasara ga daya daga cikin jarumar.	Dukkan jagororin shirin babu wanda rayuwa ba ta tabu ba.	Sauyin da aka yi ta samu tsakanin masoyar ya gadar da cudanyar farin ciki da damuwa duk a cikin shirin.
6.	*Sandar Kiwo*	Akwai	Jarumar shirin ta sha wahala daga marikiyarta	Rayuwar iyalan Alhaji kafin ya yi hatsari da bayan wafatinsa.
7.	*Jamila da Jamilu*	Wadda ta fito da suna Indo	Jaruman shirin, wato Jamila da Jamilu	Akwai
8.	*Karaga 1-4*	Zaman lafiya	Mutane da yawa sun mutu a cikin wasan.	Hada masu sarauta da talakawa a wasa guda.
9.	*Ciki Da Alakum*	Zaman lumana da kaunar juna a farkon shirin.	Uwargida Baraka ta shiga tashin hankali jin an sake ta babu gaira babu dalili duk	Bayyanar gaskiya da nadamar da amarya ta yi.

			da biyayya da zaman lafiya da take yi.	
10.	*Ga Duhu Ga Haske*	Rayuwar makaranta da tarbiya ta gari.	Maryam da Bala na cikin wassan	Kubuta daga duhu zuwa ga haske.
11.	*Maryam Diyana*	Zaman lafiya da auren soyayya.	Mu'azzam (Ali Nuhu) ya fuskanci tashin hankali lokacin da matarsa ta juya masa baya har ta kaishi Kotu domin a raba auren.	Gwama farin ciki da yaudarar da aka rinka yi wa Mu'azzim.
12.	*Ki Yarda Da Ni*	Rayuwar da aka yi kafin a aikata mummunan aikin fyade.	Biba ita ta fuskanci tashin hankali da nadama.	Halin da aka shiga da bayyanar gaskiyar abin da ya faru.
13.	*Kishiyata*	Babu	Jarumar da ta fito da suna Talatu	Ratsin raha a wuri biyu kawai
14.	*Kurman Gari*	Nuna tausayi da kulawar da aka fara samu a farkon wasa.	Rabi ta sha matsaloli na tashin hankali saboda kalu-bale daga Alhaji Manir.	Fuska biyu da aka yi ta gwadawa, fuska daya ta tausayi, daya kuma ta rashin imani.
15.	*Aziza*	Rayuwar Jarumin na jin dadi da walwala.	Halin da Jaruamr shirin ta tsinci kanta a ciki.	Shiga halin kunci da samin sauyi daga baya.
16.	*Dan Marayan Zaki*	Rayuwa kafin sake raba gado.	Zama a matsayin Bawa da abubuwan da ke tattare da bauta.	Sauyin rayuwa daga bauta zuwa ga sarauta ga Dan marayan Zaki. Ga daya jarumin kuwa halin kunci.
17.	*A'isha Humaira*	Rayuwarsu kafin Humaira ta yi aure	Ta fuskanci matsaloli wanda har sai da aka yi mata kisan gilla.	Kotu ta yi aikinta inda aka zartar wa mai laifi hukuncin kisa.
18.	*Mukaddari*	Abokin Inuwa	Jaruman Shirin	Samun sauyin rayuwa da auren `yar maigidansa.
19.	*Ga Fili Ga Mai Doki*	An sami walwala a farkon shirin.	Kora daga makaranta da fuskantar dauri na shekara 25	Warware gaskiyar al'amari da hukunci da ya koma kan abokanan jarumin.

20.	*Da Kishiyar Gida*	Zaman Lafiya kafin zuwan kishiya	Tashin Hankalin tsakanin Uwargida da wadda za a aura	Farin cikin ba a auro kishiya ba, da kuma halin damuwa da ya sami sanadiyyar kamuwa da cuta.
21.	*Wani Gari*	Ban dariya wajen rabon gado	Matsanancin mako da yadda wasu daga cikin matan suka rasa gado.	Fada tsakanin `yan uwa wurin gado da bayyanar sauran `yan uwan da ba a ma san da su ba.
22.	*Munafikin mata*	Yadda ya raba kawunansu	Hada kai da suka yi masa	Kafin matan su gane da bayan sun gane.
23.	*Kalamun Waheed*	Rikon da aka yi mata cikin amana.	Maimuna ta fuskanci tashin hankali tun daga farko har karshe	Fahintar gaskiya da wulakantar wadda take nuna izza.
24.	*Sai A Lahira*	Ba da dariya na wanda hankalinsa ya gushe.	Rabuwar masoya biyu da irin halin da suka shiga	Matarsa ta sami wani sauyin rayuwa har Allah ya albarkaci auren da haihuwa.
25.	*‘Ya Daga Allah*	Rayuwarsu kafin asiri ya tonu	Rayuwarsu kafin a sami tsintuwar ‘ya daga Allah	Rayuwarsu bayan gaskiya ta bayyana.
26.	*Tufka Da Warwara*	Sallama yaron mai gari	Mafi yawa daga cikin `yan wasan musamman ‘ya da iyayen wadda aka yi wa fyade	Sauyin rayuwa da ya sami jarumin shirin na samun matsayi da kuma auren mata biyu a lokaci guda.
27.	*Sultan*	Rayuwa cikin farin ciki a farkon shirin.	Gwarzon shirin Adam A Zango	Sauyin da aka samu na sauya abokiyar zama da kuma nadamar da matarsa ta yi.
28.	*Tsakanina Da Ke*	Ali mai gadi	Gwarzon wasan da Jarumar wasan	Tashin hankalin da aka fuskanta da sakamakon da ya biyo baya.
29.	*Babban Zaure*	Rayuwa ta ma’abuta addini daban daban.	Gwarzon wasa da abokinsa.	Fada tsakanin gaskiya da karya wadda gaskiya ta rinjaya a karshe.
30.	*Majnun*	Abubuwan ban dariya wadanda mahaukata suka aikata.	Jagoran Shirin da Maryam	Tashin hankali da ban dariyar da aka samu tsakanin mahaukata biyu.

RATAYE 11: MUTANEN DA AKA YI HIRA DA SU

- Farfesa Umar Buratai, Department of English, Ahmadu Bello University, Zaria.
- Farfesa Sani Abba Aliyu, Department of English, Ahmadu Bello University, Zaria.
- Dakta Salihu Baffa, Department of English, Ahmadu Bello University, Zaria.
- Dakta Abubakar Ali Liman, Department of English, Ahmadu Bello University, Zaria.
- Malam Rabi'u Isa, Department of English, Ahmadu Bello University, Zaria.
- Farfesa Ibrahim Aliyu Muhammad Malumfashi, Department of Nigerian Languages and Linguistics, Kaduna State University, Kaduna
- Dakta Babajo Kofa, Department of English and Drama, Kaduna State University, Kaduna.
- Dakta Jeremiah Methuselah, Department of English and Drama, Kaduna State University, Kaduna.
- Dakta Butari Nahum, Department of English and Drama, Kaduna State University, Kaduna.
- Farfesa Abdalla Uba Adamu, Department of Mass Communication, Bayero University, Kano.
- Dakta Nura Ibrahim, Department of Mass Communication, Bayero University, Kano.
- Dakta Carmer McCain (Talatu), Department of Visual & Perfprming Arts Kwara State University, Malete/Acting Director of the Centre for Nollywood and New Media in Africa.
- Farfesa Maikudi Karaye, Centre for the Study of Folklore and Nigerian Languages, Bayero University, Kano.
- Alhaji Ado Ahmad Gidan Dabino, MON, Zakaran Gasar Rubutun Wasan Kwaikwayo ta 2009. Kano.
- Bashir Mudi Yakasai, Kano.
- Mudassir Musa Bala, Kano.