LITERATURE AND ECONOMIC DETERMINISM: AN ANALYSIS OF SOME SELECT HAUSA PLAYS

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DECLARATION

I declare that the work in the Dissertation entitled 'LITERATURE AND ECONOMIC DETERMINISM: AN ANALYSIS OF SOME SELECT HAUSA PLAYS' has been performed by me in the Department of Department of Nigerian and African Languages under the supervision of Professor [alhatu Muhammad. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of his dissertation was previously **presented for another degree or diploma at any University.**

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Date----------

CERTIFICATION

This Dissertation, entitled 'LITERATURE AND ECONOMIC DETERMINISM: AN ANALYSIS OF SOME SELECT HAUSA PLAYS' by **Balarabe** Abdullahi, meets the regulations governing the award of the degree of Doctor of Philosophy African Languages (Hausa) of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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ABSTRACT

Marxism which later developed into communism has since the Bolshevic revolution of 1917 become a structure of governance in the defunct USSR. This system later spread to a number of countries in Eastern Europe, South America and China. With its collapse in the founding state in 1991, the general assumption has been that it would automatically disappear everywhere, but this did not happen. Indeed, scholarship and analysis from the Marxist perspective have continued to flourish. In fact, Marxist ideology- cum communist has been applied to the study of literature in several societies. The Marxist theory selected for this research is that of economic determinism; this theory feels that the society is constituted by a base (the material means of production, distribution, and exchange) and a superstructure, which is the cultural world of ideas, art, religion, literature, law and so on. The essential Marxist view is that the latter things are not innocent but are determined or shaped by the nature of the economic base. This research aims at exploring this Marxist theory and its applicability on a corpus of Hausa plays. In its attempt to present the economic outlook of the Hausa society, the work examines the economic system of the society; this is the *thesis.* The challenge on the *thesis* is the antithesis and the resultant effect of that challenge is *synthesis.*

As literature is not only aimed at delighting, the research is able to perhaps for first time, present through a pragmatic stance, the analysis of economic determinism embodied in the select Hausa plays.

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1.0 CHAPTER ONE: INTRODUCTION

It is an accepted fact that man is a being that is endowed with the reasoning faculty which makes him ingenious. With this, man has for a very long time created the arts, notable among which are painting, sculpture, drawing and literature. These arts serve as a mirror of life to man. Descending to the centre of the discussion-literature that is poetry, drama or the novels, as described by the earlier scholars, we come to know that Sidney (1891) defines poetry or literature as a purposeful art that imitates to please and teach. Akin to Sidney's definition is that of Dryden in Abrams (1953) who believes that poetry, like painting has an end, which is to please; that imitation of nature is the general means of attaining this end.

It is generally adhered to by critics like Horace and Lowth in Abrams (1953) that art is an imitation, the question here is what does it imitate and how does it do it? A not far fetched answer will tell us that it simply imitates the world around it that is society. Varied experience is employed in the process of the imitation. In sculpture for instance, the like of the object will be curved in a sympathetic way. Painting as a work of art embodys with the drawing and colouring of what is imitated. But in literature, the words are made to work hard by the artist. Literature therefore exploits language as a means of its conveyance to the target audience. As the line is divided between literature and other forms of art, it is worth noting that all the genres of literature are a reflection of what obtains in the society. If we exemplify from the much celebrated oldest English poem, ***Beowulf,*** we would see that its over one thousand lines are essentially built to describe the adventure of a warrior. (Burgess, 1964)

Going further generically, Evans (1962) notes that Thomas Dekker's ***Guls Horne Book*** is a novel that focuses on the low life of the city of London. Similarly, the playwright, Ben Johnson (1574 -1637) reflects what transpires in the society in his play, ***The Alchemist.*** This

work exposes the play of two rogues who pretend to have discovered the magic formula for turning base metal to gold.

In furtherance to the exposition of literature, Cuddons (1977) is of the view that the term describes the artistic quality of the works that belong to the major genres such as epic, drama, lyric, novel, short story, ode etc. These major genres as described by Cuddons (1977) are an expression of the impression.

To the Marxists however, art, should as suggested by Engels in 1888 hide the opinion of the author if the work is to be of good quality. As Marxism became an entrenched social order, the policy witnessed a sharp reaction in the 1930`s when the state began to exact some measure of control on the arts and literature. Before the 1930`s, Lenin had argued in 1905 that literature must become an instrument of the party. He noted that literature must be used as part of the organized, methodical and unified labour of the Social Democratic Party (Barry,1995). In support, some critics called the Engelsian-Marxists believed that the language of literature has its own characteristic effects and procedures and not just a version of ordinary language.

Shklovsky's idea in ***Art As Technique*** in Barry, (1995) claims that the chief effect of literary language is for it to make the familiar world appear new to us, and thus laying it open for reappraisal.

Akin to the earlier study of what literature is and what it can do, the traditional Marxist theory feels that the society is constituted by a base (the material means of production, distribution, and exchange) and a superstructure, which is the cultural world of ideas, art, religion, law and so on. The essential Marxist view is that the latter things are not innocent but are determined or shaped by the nature of the economic base. This belief is what traditional Marxists noted as economic determinism. In essence therefore, literature as an integral part of art

is determined by economic forces. The economy should not however be mistaken for its material aspect but wholistically, it should be considered as the society since the society dances to its tune. A simpler way of considering it is to say that literature is a mirror of reality in a documentary way (Tomashevsky in Barry, 1995).

Deviating from the traditional Marxist approach of the base and superstructure model is what the French Marxist theoretician, Louis Althusser (1918-1990) presents. His contribution includes the introduction of some key terms and concepts that seem to outlaw the theory of economic determinism. Of the key terms, he thinks that over determinism designates an effect which arises from a variety of causes, rather than from a single cause like the economy. He goes further to note that the concept of linked and interacting causes is intended to under-cut simplistic notions of a one-to-one correspondence between base and superstructure.

A related term therefore is relative autonomy, which is a view that in spite of the connections between culture and economics, art or literature has a degree of independence from economic forces. This concept too is a way of attacking simplistic views of a superstructure entirely determined by the nature of the economic base.

Ideology is an important key term for Althusser, as it is for all Marxists. Goldstein (1990) quotes Althusser's definition of the term as follows:

> ***…is a system (possessing its logic and proper rigour) of representations (images, myths, ideas or concepts according to case) endowed with an existence and an historical role at the heart of a given society.***

It is in concordance with the traditional Marxist view of the base-superstructure model that this research entitled ``**Literature And Economic Determinism: An Analysis of Some**

Select Hausa Plays`` attempts to examine how the economy forms the base of the Hausa society and that all other things are answerable to it.

1.1 STATEMENT OF THE PROBLEM

Marxism has since the Russian revolution of 1917 gained an acceptable position in world politics. Countries in some parts of Eastern Europe, South America and China later began to use it as a means of governance. As a literarary theory, Marxism has been used by critics on the literary works of different societies, in USSR for instance, it started in 1934 as Frolov (1980) states:

> ***The emergence and assertion of revolutionary aesthetics was concomitant with the appearance on the world scene of a new progressive and revolutionary social force, the working class, which is the true and the time producer of human values.***

In the defunct USSR, the work of Caudwell that was written in 1930`s but published in 1946 stands to be the pioneer in Marxist criticism. In other societies like Britain, the works of Eagleton (1968,1976,1981,1983) stand as examples. In Africa, Ngugi`s work ***Writers in Politics*** (1981) is another example of Marxist criticism.

Looking at the Hausa society, so far, the application of Marxist criticism has not been made on any literary work. This research hopes to do so through the application of the theory of economic determinism on some select Hausa plays. An examination of the economic base of the society (thesis) and the challenge to the base (antithesis) and the resultant effect (synthesis) will form the problem for study.

1.2 OBJECTIVES/PURPOSE OF THE STUDY

The research aims at:

- Arguing that the economy as the source of conflicts in the Hausa society judging from its literature-the plays;
- Establishing whether or not literature as an art is autonomous in its existence independent of socio-historical realities as argued by structuralists and formalists;
- Raising the horizon and gingering scholarship in Hausa drama in particular and Hausa studies in general;
- Examining the universality of the Marx theory of economic determinisim through its application on a corpus of Hausa literature- the Hausa plays.

1.3 JUSTIFICATION OF THE STUDY

Similarly, a lot has undoubtedly been said about Karl Marx and his theory-Marxism. The present research equally wants to contribute its own quota to the much celebrated Marxism, through its application on Hausa literature, plays in particular.

The research chooses to examine and apply the theory of economic determinism on literature and specifically on Hausa plays so as to justify its universality. The real society is not taken because this is not a sociological research, in its place, literature will be examined because it has been established by scholars like Abrams (1953) in his ***Mirror and the Lamp*** that literature is the mirror of society. In stressing this, Barry (1995) reviews Althusser`s opinion which suggests that literature as an important aspect of life should not be seen as a helpless and passive reflector of the economic base where the real business of the society goes on.

Justifiable is it that Hausa plays would be considered as the corpus for discussion because they are, as noted by Plato (Revised Edition 1997) in the ***Republic*** an imitation of the true society. This highlights to us that Hausa plays are used as a mirror that portrays realistic and contemporary issues.

Although Sidney (1891) is akin to Aristotle and Plato in their mimetic theory, his pragmatic theory is not limited to examining literature as just an imitation, he adds that it has a purpose of teaching and delighting. The Hausa plays are generally in concordance with this rule because they are didactic thematically and humorous in nature. This certainly justifies why this true to life genre should be studied as exemplified by the theory of liberal humanism:

> ***The purpose of literature is essentially the enhancement of life and the propagation of human values, but not in a programmatic way: if literature and criticism become overtly and directly political, they necessarily tend towards propaganda. And, as Keats in Barry (1995) said, "We distrust literature which has a palpable design upon us", that is, literature which too obviously wants to convert us or influence our views.***

The select plays that are the major corpus for this research verily fall in this category. Studies on Hausa plays generally centre around social issues-familial in particular, as Yaro (1978), Skinner, (1980), Aminu (1995), Aliyu, (1995), Malumfashi (1991) hypothesized. The present research is a shift from the earlier ones because it aims at analyzing the plays under the Marx's theory of economic determinism. A justification is therefore made why the research should be conducted.

Furthermore, when one considers the position of Hausa language and people in the West African sub-region, one feels it justifiable to undertake a research on Hausa society through a covert means-literate drama, the plays.

1.4 SIGNIFICANCE OF THE RESEARCH

For the first time, perhaps, a research on Hausa literature- the plays aims at deviating from the traditional analysis of social problems such as family relationship to that of a Marxist theory of economic determinism in the select plays. This change would therefore give a picture

of the economy as what forms the base of a society as postulated by the proponent of the theory, Karl Marx.

The work is also significant in the sense that the society is being studied through its literature which to some extent regulates the possibility of human influence.

Furthermore, as literature is a mirror of the society, so shall it, as a discipline have a close relationship with other areas like Anthropology, Sociology, History, Political Science, Economics, Religious Studies to mention but a few. This research would hopely, be relevant to those fields mentioned. The general readers are not exempted because it is envisaged that they will find it interesting

1.5 SCOPE AND DELIMITATION OF THE STUDY

Although this work hopes to join its earlier counterparts in studying Hausa literature in general and the plays in particular, yet it differs from the conclusion of Skinner (1970,1980), Yahaya (1978) and Aliyu (1995), that Hausa plays are specifically concerned with marital problems. In this research, a fairly detailed analysis of how the economy master- minds what obtains in the society is made. This is done through the use of the theory of economic determinism by Karl Marx as the parameter for the measurement.

The work does not intend to use other Marxist theories like historical materialism, dialectical materialism, philosophical materialism etc for its analysis. Similarly, it would not delve into other forms of literary criticism such as structuralism, formalism, feminism, historicism etc.

A total of seven plays are selected for the research, these plays cut across the earliest published plays of Dr Prietze in 1898 through to those of the middle period and some from the

modern period. These plays would hopely give the research its intended coverage and picture. The plays are:

Turbar Tarabulus (1902) Ahmadu Kano adapted by Dr Rudolf Prietze

Shaihu Umar (1974) – Abubakar Tafawa |alewa adapted by Umaru

Ladan and Dexter Lyndersay

Ai Ga Irinta Nan (1988) – Umaru [anjuma Katsina

Uwar Gulma (1968) – Mohammed Sada

Jatau Na Kyallu (1964) – Malam Shu'aibu Ma}arfi

Bora Da Mowa (1972) Umaru Balarabe Ahmed

Mai Wasa Da Maza Karya (1980) – Yusuf Ladan in *Zaman Duniya Iyawa Ne*

1.6 METHODOLOGY OF THE RESEARCH

In setting out to undertake any study or research, some form of methodology would have to be used so as to arrive at the stated goal. This research entitled ``**Literature And Economic Determinism: An Analysis of Some Select Hausa Plays**`` intends to use the following sources:

a. The secondary source of information would principally be used. This source is surely the libraries, which would cut across Zaria, Kaduna, Kano and Sokoto.

b. Some discussions with Academics (senior and junior), colleagues and even the students.

The steps to be used would involve the use of the following format:

1.0 Chapter One: Introduction

1.1 Statement of the Problem

1.2 Objective/ Purpose of the Study

1.3 Justification of the Study

1.4 Significance of the Research

1.5 Scope and Delimitation of the Study

1.6 Methodology of the Research

1.7 The Corpus (Plays)

1.8 Definition of Terms and Concepts

1.8.1 Drama

1.8.2 Literature

1.8.3 Economy

1.8.4 Hausa and *Hausawa*

1.8.5 The Hausa in History

1.9 Summary

2.0 Chapter Two: Literature Review

2.1 Introduction

2.2 Marxist Criticism

2.2.1 Marxism and Literature

2.3 Review of related literature on the play *Turbar Tarabulus*

2.4 Review of related literature on the play *Shaihu Umar*

2.5 Review of related literature on the play *Ai Ga Irinta Nan*

2.6 Review of related literature on the play *Uwar Gulma*

2.7 Review of related literature on the play *Jatau Na Kyallu*

2.8 Review of related literature on the play *Bora Da Mowa*

2.9 Review of related literature on the *Mai Wasa Da Maza Karya*

2.10 Summary

3.0 CHAPTER THREE: A Marxist Analysis of the *Thesis* in the Plays Under Examination

3.1 Introduction

3.2 *Thesis*

3.3 Summary

4.0 CHAPTER FOUR: A Marxist Analysis of *Antithesis* and *Synthesis* in the Plays Under Examination

4.1 Introduction

4.2 *Antithesis*

4.3 *Synthesis*

4.4 Summary

5.0 CHAPTER FIVE

5.2 Introduction

5.2 Summary

5.3 Conclusion

1.7 THE CORPUS (PLAYS)

This part examines the plays to be studied by the research. In all, the study would examine seven published plays by different playwrights. In celebrating what informs the selection of these plays out of the numerous available, the following reasons could be advanced.

The Ahmadu Kano's ***Turbar Tarabulus*** is one of the early plays. The story was narrated to Dr. Rudolph Prietze, a German scholar and lecturer at Berlin University who in turn adapted it into a play. The said play first appeared in 1924 in a Journal of the University of Berlin, Germany. The earliest name of the play is ***Tafiyar Muhammadu Agigi Turbar Tarabulus*** is the name given to the play by the editor of the present edition.

Being an early play, ***Turbar Tarabulus*** is chosen so that the culture of 107 years that dealt with the trans-Saharan trade as an economic activity could be examined. The reconstruction of history will be facilitated. Lastly, the contribution of the earliest playwright is immortalized.

With its choice as an adapted play, the Ladan and Lyndersay's adaptation of ***Shaihu Umar*** in 1974 increases the volume of Hausa plays. Equally, the intriguing plot that shows the pre-colonial Hausa society is important to be looked at. The economic culture presents how the strong raid the weak ones in the name of slave trade and slave raid.

The 1988 ***Ai Ga Irinta Nan*** by U.D. Katsina signals a world of education versus the world of ignorance. Its choice is based on the need for girl-child education as purpoted by the playwright. A society with poor economic culture due largely to illiteracy and ignorance forms the plot. This kind of society presents how greed attracts a life long regret.

Uwar Gulma, a 1968 play by Mohammed Sada is chosen so as to test and debunk Skinner's claim that its theme is marital issues. The role of the economy in the sale of Halima to Hayatu is an under scored fact. The corrupt economic culture of the society in this play is worth the choice.

Jatau Na Kyallu a 1964 play is realized to have centred its attention on what was topical as at the time of its writing, notably the way people flirt around with prostitutes. On their part, the whores are after the economic advantage they foresee.

U.B. Ahmed's (1972) ***Bora da Mowa*** apparently presents the ills of having a polygynous home because of what may appear to be like extreme segregation among the two wives by their husband. It is also not devoid of the economic intricacies of the society.

Ladan's ***Mai Wasa Da Maza Karya*** first appeared in 1980, a prominent (RTK) Radio drama of the 60s and the 70s. Its choice falls within its originality as a radio drama and now a

play. Its theme apparently is nothing but the repercussion of leading a wastrel type of life because of the economic gain the principal character assumes she would have.

1.8 DEFINITIONS OF TERMS AND CONCEPTS

1.8.1 DRAMA

Kick Patrick (1983) notes that the genre which contains the piece of writing of literature that may involve mimicry and possible performance for the purpose of display in hall or theatres, the radio or even television is the play.

The drama is said to have stemmed out of the play because as Baldick (2007:71) states: it is the performance in which actors impersonate the actions and speeches of fictional or historical characters or even non-human entities for the entertainment of audience either on stage or broadcast.

Another related term is theatre; this according to Horn (1981:3) subsumes elements of most structured performances before an audience. This include drama, dance, musical recital, group ritual, secular ceremony or even classroom lecturing.

The terms drama/play otherwise *Wasan Kwaikwayo* in Hausa are variously defined by scholars. Ahmed (1985: 33) defines drama as any enactment having two characteristics. Firstly, the enactment should be unreal at the very time when the action is taking place. Secondly, the kernel of the action should be simulation or imitation. Ahmed (1985) further asserts that two basic things are imperative in drama; the first is the imitation of the required action and the second element is that the imitated action should be in a pleasant manner.

In his contribution to the definition of what he thinks Hausa drama is, Yahaya (1978:244) opines that the term w*asan kwaikwayo* is self explanatory. The word *wasa* connotes some elements of pleasantries in the play, which should also be non-real. The *kwaikwayo* involves

imitation of an action. The enactment of the required action-meant for the target audience whether audio or audio-visual should generally depict the good or the bad of the imitated action.

Dangambo (1984: 12) sees *wasan kwaikwayo* otherwise drama as being quite explicit judging from its name. He feels that drama is built on the imitation of an action to develop a story or conflict of life for a target audience. This he feels is done to depict reality although it is non-real.

Malumfashi (1990) defines *wasan kwaikwayo* as an imitation of how someone or some people do something in real life situation. In the process, the imitator changes his behaviour or attitude.

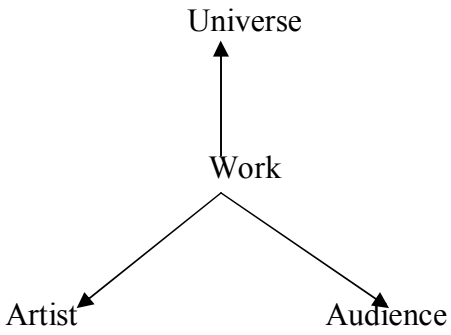
Furniss (1996) describes theatre/drama literally *wasan kwaikwayo* as a genre whose central concept has to do with mimesis. The mimetic performance could cover formal theatre such as television or radio performance or the live performance as in *wasan Gauta* or *Tashe.*

1.8.2 LITERATURE

Etymologically literatura or litera from the classical Latin, the term literature is variously defined by scholars. Baldic (2004: 141) sees the term as a body of written works related by subject matter e.g the literature of computing, or by language or place of origin i.e Russian literature or by prevailing cultural standards of merit. He further expatiates by noting that the last sense sees literature as embodying oral, dramatic, and compositions that may not have been published in written form but which have been or deserved to be preserved.

As much as we think of human phenomenon whose historical date cannot be traced because of how entrenched it is in the society, so is literature. The society presents its activities be they good or bad through its literature. Abram (1953) in his ***Orientation of Critical Theories*** believes that

for any critical work of art to exist there has to be the artist, the work itself, the audience and the society, which is the universe. He presents it in a triangle:



Abrams (1953) submits that the work is the art or literature and it serves as a mirror of the universe (society) as perceived by the artist. The artist creates his piece of work so that he could share his own experience with his target audience.

In trying to re-iterate the relationship between the artist and the universe (society), Abrams (1953) cites the work of Socrates who sees the arts of painting, poetry music, dancing and sculpture as nothing but mere imitations. This imitation is certainly an imitation of what takes place in the universe or society.

In pragmatics, Sidney (1891) feels that poetry has a purpose-to achieve certain effects in an audience. He notes that it imitates only as a means to the proximate end of pleasing, and pleases, it turns out, only as a means to the ultimate end of teaching; for 'right poets' are those who imitate both to delight and teach, and delight to move men to take that goodness in hand.

While examining how religion plays a role in checking and uniting the society (Anglo-Saxon), Barry (1995) analyses how Matthew Arnold fears that with the decline in its studies, the Anglo-Saxon society will no longer be united under a common belief system. His fear however becomes substituted with the emergence of literary studies. Arnold saw in literature a possible

replacement for religion because it reflects what the society does in its social, material and democratic activites.

The Engelsian-Marxist literature is not left behind in making its assertion known to the later generation about what it thinks literature can do. Steiner in Barry (1995) sees the Engelsian-Marxist proponents like Mikhail Bakhtin as having thought of literature as an art whose language usage is different in meaning from the day–to–day language. This same art, to him, mirrors reality in a documentary way.

In their examination of the postmodern critical theory, Peck and Coyle (2002) feel that the term refers to the type of literature whose focal point is the experience of living in a very confusing world.

It is pertinent to note that literature is the art that does not leave any stone unturned about the society. It tells us what really happens, be it good or bad, pleasing or absurd. As we know, different genres and sub-genres are employed by the artists to buttress what they want the target audience to know about the society.

To corroborate the above statement, Peck and Coyle (2002: 15) examined poetry (analogously literature) in this way:

> ***The most common misunderstanding of poetry is the assumption that it is concerned with esoteric, abstract matters remote from everyday experience. This is not the case. While poetry itself is a complicated way of writing about experience, its basic subject matter is usually far from complicated.***

Crudely speaking, one would assume that typical Marxists might simply dismiss all literature as a bourgeois luxury in which middle-class authors write about their middle-class problems. On the contrary however, the Marxist critics have often revealed a reverence for art, feeling that through literature, the writer can stand apart and see the faults of the society, (Peck

and Coyle, (2002). Little wonder that Marxist critics like George Lukacs (1963) are certainly interested in realistic novels, which present a suitably full picture of the society.

In a similar vein, Skinner (1980. 1) sees literature as the expression of the best and worst in a culture through the medium of language.

The contribution of Ahmed and Odiwo (1999) to the understanding of the term literature is that it is the art of using language very well.

Evans (1962) examines literature as the art that employs the use of words whether richly decorative or simple to convey an expression.

While contributing to how the popular culture (a genre of literature) should be studied using the analytical tools of classical Marxism, Storey (1998) is of the opinion that for a good explanation of a cultural text or practice, the genre must be located in its moment of production, thus, analyzing the historical conditions which produced it. This does not however denote that the cultural practice or text would be reduced to the economic conditions of its existence. He noted how an analysis of the development of stage melodrama in the nineteenth century did pay attention to more than the economic conditions of its existence.

1.8.3 ECONOMY

This noun simply has to do with the administration of the material resources of an individual, the community or country.

Acuff et al (1973) see the economy as a subsystem of the society whose aim is to cater for the supply of the basic needs of man.

In a similar vein, Samuelson (1951) defines the economy as a system of how men and society choose, with or without the use of money, to employ scarce productive resources to

produce various commodities over time and distribute them for consumption, now and in the future, among people and groups in society.

1.8.4 HAUSA AND *HAUSAWA*

There are many definitions with regard to the term Hausa. Bargery (1933) examines the noun Hausa as: a language of the Hausa; as any language; sense as in cleverness; shyness or modesty. Hausa also means the land where the Hausa live as in *{asar Hausa.* The *{asar Hausa* is to be found roughly, from latitude 8^0 N. to 14^0 N. and from longitude 4^0 E. to 11^0 E. and including about half a million square miles (Robinson, 1914)

In a similar vein, Hausa means *{asar* Sakkwato in the defunct Sokoto State before its split into Kebbi, Sokoto and Zamfara. As exemplified by late Ibrahim Naramba]a in his *Bakandamiya* where he says:

Tun dagga Kaduna hag Gusau }arewah Hausa….

The term also refers to the religion of Islam, although informally used mostly in the geo-polities of South-Eastern, the South –South and to some extent the Mid-Western part of Nigeria. They are commonly heard as saying:

He dey do Hausa religion

or

He don enter Hausa religion

The Hausa people or *Hausawa* are according to the World Bank figures for the West African countries and the Nigeria`s 1991 population census said to be in excess of 50 million. (Alan Frishman) in Furniss (1996:270)

In an earlier study, Robinson (1914) notes that the Hausa speakers were more than 25 million of which 15 million were actual native speakers while the rest were second language users. He further asserts that the Hausa language was the most populous in the continent of

Africa and followed by Swahili. He then statistically opines that Hausa language speakers constitute a population of 1% of the total world's population.

The Hausa language is officially accepted as a language of communication and transaction in addition to the colonial English language in the Local Government Authorities of Northern Nigeria. Furthermore, it is the recommended language of instruction in the first three years of the primary education in most parts of Northern Nigeria. (National policy on Education). In addition, it is the official language of the Shari'ah Courts in addition to the English language. The Local Government Councils and the State Assemblies are allowed to use it for their deliberations.

As a populous language, it is used in both print and electronic media. At home, the electronic media (Radio and Television stations) within the states of Northern Nigeria use it for broadcast. At the National level, the regular and FM stations of the Federal Radio Corporation use it. The National Television Authority too is not left behind.

Further abroad, it is used for broadcast on the Africa`s service of the British Broadcasting Corporation (BBC), the Voice of America (VOA) Voice of Germany otherwise Radio Deutschwelle, the Chinese Radio, Peking, the Radio Moscow, the Islamic Radio, Iran, the Radio Cairo, the Radio France International (RFI) and a host of other West African countries.

1.8.5 THE HAUSA IN HISTORY

A lot of hypotheses have been propounded with regard to the origin of the Hausa. The various accounts given cover both the oral tradition and the written literature.

The fine legendary about the origin of the Hausa according Buah (1974) points at a certain Baghdad's run-away prince called Abu-Yezid popularly referred to as Bayajidda. He is assumed to be the progenitor of the Hausa-Bakwai (seven Hausa states) through his marriage

with Queen Daurama, and the Banza-Bakwai (the seven Non Orthodox Hausa states) resulting from his marriage with the Ngazargamu princess, Magaram or Magira.

Bayajidda is said to have been out for a war, from where he and his troops lost out or lost their bearing back home then made for what seems to be an unknown direction. In the course of their sojourn, they found themselves at Ngazargamu what was then the capital of the Borno Empire.

Edgy about his presence, the Emir of Ngazarmu gave Bayajidda his daughter Magaram in marriage. Yet, the wary father-in-law could not concord with his waspish son-in-law He therefore outlined the blueprint of Bayajidda's elimination. Fortunately for Bayajidda, Magaram, his dear bride got the wind of the design and informed her husband. This marked the beginning of the history.

As the couples ran away, they could not slam their breaks at any point but a town called Garun-gabas or Biram in the present day Malamadori Local Government area of Jigawa state. The journey could not continue with Magaram since she was heavily pregnant. Bayajidda then headed for Daura.

At Ayyana's house, Bayajidda wanted water desperately, the old woman could not be of much assistance, she however told him about the Kusugu well and its famous snake called the Sarki. The brave warrior made the sacrifice of attempting to draw water from the well. The obnoxious snake monster thought of eliminating Bayajidda as he followed the fetcher to be drawn out. Alas, Bayadjidda was earlier than it; he used his sword and killed it. This effort liberated the natives of the Daura Empire.

Bayajidda's brevity earned him the hands of Queen Daurama in marriage. This later begot the Hausa-Bakwai namely: Daura, Kano, Katsina, Biram, Zazzau, Gobir and Rano.

The Ngazargamu princess Magaram on the other hand bore the Banza-Bakwai notably: Nupe, Yoruba, Kebbi, Yawuri, Gwari, Kwararrafa and Zamfara.

Well, a tradition, as scholars call it. This tradition has attracted a lot of scholarly criticisms as regards its validity. The scholars who raised the questions have based their arguments on historical and linguistic facts. Last (1967) and Adamu (1968) wonder why the tradition specifically precludes Zamfara and Kebbi from the list of the seven original Hausa.

Adamu (1968: 74) agrees with the exclusion of Yawuri, Nupe and Yoruba from the Hausa-Bakwai since all the said areas were and are still predominated by other linguistic or ethnic groups, yet he frowns at the basis for the non-inclusion of Zamfara and Kebbi in the Hausa-Bakwai:

> ***I find to see, except for political propaganda purpose, why the application of the term Hausa Seven should have been limited to the seven states listed above. In the material available, there is nothing to show that the people of Zamfara and Kebbi were not Hausawa and so the exclusion of Zamfara and Kebbi from the Hausa States could not be justified. It is said (Raudat al afuari) that the people of Zamfara and Kebbi before the establishement of Hausa dynasties in those areas, were Maguzawa (pagan Hausas). It is even more difficult to justify, if one recalls their past achievements.***

Adamu (1968) further notes that the kingdom of Kebbi was an integral part of the Songhai Empire. It achieved a powerful stage during the reign of Muhammad Kanta Kontal as it was able to conquer the kingdoms of Katsina, Zazzau and Kano.

In his attempt to negate the Bayajidda theory, Adamu (1978) postulates that *Hausawa* have been in Hausaland since time imemorium, the only assertion one may make is that *Hausawa* did not stay under a polity before the 1804 jihad of Uthman]an Fodio. He further notes that there was the prevalence of internecine wars all across the Hausaland.

Ahmed (1985: 30-31) is in total disagreement with the Bayajidda legendary as the founder of the Hausa Bakwai, notes:

> ***Firstly, how could Bayajidda, who is said to be an Arab, be the ancestor of a nationality, that is Hausa, whose language differs from his… secondly, it is said that when Bayajidda arrived in Daura, he found a community there, with its own system of governance. Thirdly, Daura people claim that their original homeland was in the region of present day Palestine, and Daurama was their tenth monarch after their emigration from there.***

Although so many questions have been raised with regard to the authenticity of the Bayajidda legendary, Johnston (1966: xiv) is of the belief that legend enshrines the folk-memory of the peaceful union that existed between the immigrants and the natives (*Hausawa*).

Indeed, umpteen historical accounts have been asserted with regard to the history of the Hausa whether as a definite ethnic group like the Ibo and Yoruba or a conglomerate group.

Palmer (1928: 26) in Bello (1992: 4) points out that the Hausa are not a single ethnic group they are rather a community of people of various ethnic origins.

Really, Palmer (1928) is not left alone is asserting what he feels is the pedigree of he Hausa. Johnston (1967) in Bello (1992. 4) states that**:**

> ***There is no doubt that at some period, a considerable number of Berbers crossed the Sahara, settled among the people (the Negroes and intermarried with them. Indirect though all this evidence is, there seems to be a strong probability that the crucial period of ethnic alchemy which was to produce the Hausa people and the Hausa language came between AD 1050 and AD 1100. The legend that the Hausa people cherish about their origin could well be a simplified myth based on such a chain of events... It seems probable that this legend crystallized the folk memory of the union between the Berber immigrants and the Negroes… One of the first products of the union was probably the Hausa language which certainly goes back to this period… While the language was evolving, the Hausa city-states began to emerge as separate powers.***

Although the proofs governing the reliability of this hypothesis are inadequate, yet, Palmer (1928: 95) in (Bello 1992: 5) supports the claim that:

> ***The certain fact is that about A.D 1000, the Hausa states were occupied by Berber races coming from the North and establishing themselves and inter-married with the indigenes.***

In support of his claim, Palmer (1928) cites some linguistic evidence to show the origin of the Hausa. He notes that the pronoun and the grammatical structure of the Berber language are quite allied to that of the Hausa language as it is today.

The Berber-Negro assimilation hypothesis is surely not left uncriticised. Smith (1970: 331) in Bello (1992: 6) feels that:

There is really no evidence to show that the Hausa people as a distinct ethnic group did emerge as a result of Berber-Negro assimilation, or even if it did, that this assimilation took place at the end of the first millennium A.D. Smith goes further to buttress his claim: if Hausa had emerged as a result of the recent impact of Berber speech on some forgotten or unidentified pre-existing Negro tongues, we would surely see important affinities between Hausa and neighbouring Berber speech such as Tamasheq. But neither of these conditions seemed to prevail. First, Hausa is now generally agreed to belong to the Chadic group of languages emerging from the same proto language, which produced Ngizm, Bedde, Angas, Bachama, Tera, Margi etc. But these languages are so distinct from Hausa now as to indicate that the latter separated out from them several years ago. And it was from this group that Hausa separated out, not from the Berber language group for connection between Hausa and the Berber languages is even more remote.

Smith (1970: 333) in Bello (1979: 7) further argues that:

> ***What needs to be emphasized, I think, is that the Hausa-speaking people as a distinct ethnic group from the Berber Tuareg on the one hand and the Niger-Congo language speaking peoples of central Nigeria on the other, must have existed long before the foundation of states such as he celebrated Hausa Bakwai at last.***

Smith (1970: 333) in Bello (1979:7) then sums up by noting that:

> ***Once we disentangle the matter of the formation of the Hausa speaking people from that of the formation of the Hausa Bakwai, we are able to admit of a very ancient origin of the former which seems to accord much better with the***

evidence of comparative linguistics and oral tradition. At the same time, it is not unlikely of course, that Hausa-speaking people have been in touch with Berber speakers from ancient times. But there is no evidence at all to suppose that this contact made the Hausa people what they subsequently became, rather it was anything but peripheral.

Other notable historians like Nachtigal and Marquat in Bargery (1934: xi) are of the view that the Hausa must have migrated from the east and have lived up to around the ninth century immediately west or North of Lake-Chad.

Barth in Bargery (1934: xi) maintains that:

They are a branch of the Berbers (Amazigh) in North Africa, that they lived for a long time in the region between Damerghu and Azben and immigrated into their present residencies about AD 1000.

Whatever may be the origin of the Hausa as hypothised by historians and linguists alike, the important thing to note is that the religion of Islam has succeeded in blending the Hausa together under the same polity notably after the Jihad of Usman Danfodio of 1804. Prior to the Jihad, the Hausa states were according to Aminu (2002) independent of one another and under different polities. Islam therefore, has an influence on the lives of the Hausas in an unmeasurable percentage.

At the same time, with the advent of the so-called European civilization and colonialism in Hausaland both British in Nigeria and France in Niger, we see another acculturation of the European culture into the Hausa culture. As Aminu (2002) notes:

it is now easy for one to notice among the Hausa contagious relationship of three civilizations: indigenous, Islamic and European.

1.9 SUMMARY

This chapter has succeeded in telling us that literature, like painting is an art which imitates to please. In its own imitation however, words are the building blocks the artist uses. Furthermore,

we have seen how the words could be used, as opined by Marxist school of thought to mobilize the society for a change from the retrogressive to the progressive system-this may not have to be through a direct way.

As the chapter moves further, it was able to note what the economy is and what it can do as an important aspect of human life that influences almost everything. Other things noted by the chapter include some definitions of Hausa, the geo-political zone of *Hausawa* and a rough estimate of the population.

2.0 CHAPTER TWO: LITERATURE REVIEW

2.1 INTRODUCTION

The foregoing chapter tried to introduce what literature is and how it can be used as a revolutionary tool for the betterment of the society. On the other hand, this chapter concentrates on the review of literature. It attempts to first of all, define and review some literature on the key terms of the research. As the work progresses, a comprehensive review is then made on the available works of earlier scholars on the select plays that form the corpus.

The review is basically divided into two segments. The first segment has to do with the review of the application of Marxism on some literary genres. The second attempts a review of the plays to be studied in the next chapters.

2.2 MARXIST CRITICISM

2.2.1 MARXISM AND LITERATURE

Wolff (1993) notes that many Marxists, who have written on literature, have indicated how they think sswriters can best become committed, and how they can direct their works towards political and social transformation.

Debates that have to do with aesthetics in the Soviet Union after the 1917 Revolution are largely concerned with the type of literature most appropriate for mobilization and political

effectiveness (Patrick, 1970; Brewster, 1976; Arvon, 1973; and Laing, 1970). In this direction, Craig (1975) in Wolf (1993) looks at literature, at least in certain conditions, as a genre that owns the potential power for the transformation of the society. He exemplifies by citing Upton Sinclair's novel, ***The Jungle*** which raised an autocracy about the Chicago meat-packing industry and helped bring about some pure food legislation in the United States of America.

In their own perception, Marxist literary critics are of the opinion that a writer's social class and its prevailing ideology (outlook, value, tacit assumptions, half-realised allegations, etc) have a major bearing on what is written by a member of that class. The Marxists add up by noting that authors are not primarily inspired autonomous individuals whose genius and creative imagination enable to bring forth original and timeless works of art. Instead, these authors are seen as artists that are constantly formed by their social contexts. (Barry, 1995)

It may not be bizarre if Marxist writers and critics are said to have imbibed from the defunct U.S.S.R. what the Government thinks should be the function of literature. As examined by Barry (1995), a sharp reaction was witnessed in the Soviet society in the 1930`s because the state had begun to exert direct control over literature and the arts as well as everything else. At the first Soviet Writers Congress in 1934, liberal views were outlawed and a new orthodoxy imposed, based on the writings of Lenin rather than those of Marx and Engels. Lenin had argued in 1905 that literature must become an instrument of the party. He said:

> ***Literature must become party literature……..***
>
> ***it must form part of the organized, methodical,and***
>
> ***unified labours of the Social Democratic Party.***

While contributing to how a genre of literature: popular culture should be studied using the analytical tools of classical Marxism, Storey (1998) is of the opinion that for a good

explanation of a cultural text or practice, the genre must be located in its moment of production, thus, analyzing the historical conditions which produced it. This does not however denote that the cultural practice or text would be reduced to the economic conditions of its existence. He exemplifies by showing how an analysis of the development of stage melodrama in the nineteenth century would have to pay attention to more than the economic conditions of its existence.

Coming down to the application of Marxism on some societies using literature as a reference point, we would first take the English society of the Shakespearean era of the late sixteenth and the early seventeenth century. Krieger's work on ***Twelfth Night*** is the exemplar. Krieger (1979) in his study entitled ***A Marxist Study of Shakespeare's Comedies*** discusses the love between the Duke Orsino and the Lady Olivia. His love is extravagantly and persistently expressed, but she at first rejects him, having dedicated herself to a period of protracted mourning for her dead father. She subsequently falls in love with Viola, a young noblewoman who temporarily disguises as a man and acting as a servant and go-between, with the name Cesario.

Krieger (1979) notes that the play strikes at a balance and recommends a decorum and avoids the extremes. This then brings about proper human fulfilment. He observes that the question of class is surely ignored in the play:

> ***When order is restored at the end, the aristocratic characters suffer no particular ill-effects, while Malvolio's fate is much more severe, yet Malvolio's self interest differs from the obviously narcissistic pre-occupations of Orsino and Olivia and the egoistic revelry of Sir Toby only because decorum forbids one of his rank to surfeit on himself.***

In the West African sub-region, shortly after independence, a number of writers began to show their dissatisfaction with the way the 'top Government' officials were handling the affairs of their respective countries. These writers feel that as the creative members of their communities, their function was to use their art to advance the cause of their people's cultural nationalism so as to regain for them their lost dignity by recreating and interpreting for them their cultural heritage.

The seeming disharmony between the artists and the leaders therefore infuses in them a kind of radicalism that sharpens their social and creative instincts. This is evident in the novels of Soyinka's ***The Interpreters*** (1965), Achebe: ***A Man of the People*** (1966) and Ayi Kwei Armah: ***The Beautyful Ones Are Not Yet Born*** (1968).

As postulated by Obiechina (1993), the most outstanding feature of these three novels is the uncompromising way their authors attack the post-independence elite of Africa. They are accused of expropriating from the masses the fruits of independence, and more specifically, of being venal, corrupt, irresponsible, hypocritical, and without vision and common sense. Obiechina (1993) adds that the failure of independence is regarded as an evidence of the failure of the elite to justify themselves to the masses and validate their claim to leadership. The novelists alleged that these leaders had betrayed the pledges they made in the nationalist days to create just, egalitarian, and contended new states out of the colonial societies. The writers attack the elite most sharply for creating a standard of living for themselves out of proportion to the national level of economic production. Social criticism otherwise Marxism can be traced to this major accusation, that the elite have used their privileged political and administrative position to appropriate the meagre national resources to the near-exclusion of everyone else.

In his attempt to portray Achebe (1966) as a Marxist through his work, ***Man of the People,*** Obiechina (1993) feels that the novel deals mainly with the power struggle among the

elite. This is done through the structured round images of 'eating' and 'sharing'. In this way, the politics of the characters, Chief Nanga and Chief Koko is that of 'eating'. The novelist presents a thematic coherence throughout his work. The national politics is a frantic struggle for a share of the "national cake". If the nation is not being "eaten", it is being fought over. "Eating-and-sharing" has become an all-pervasive symbol with the absence of health and constructiveness in the body politic; this then yields an appropriate metaphor for exploring the corruption and the frame-work of the avarice and hedonism of the political class.

The novel ***Man of the People*** depicts how corruption and the theory of sharing of the national cake among the political class would be halted. This is done through the character Odili, a radical idealist who forms a political party known as the Common People's Convention. Odili states this at a valediction about the fall of the politicians and the general state of affairs:

> ***For I do honestly believe that in the fat-dripping, gummy eat-and-let-eat regime just ended-a regime which inspired the common saying that a man could only be sure of what he had put away safely in his gut or, in language ever more suited in the times: "you chop, me self I chop, palaver finish", a regime in which you saw a fellow cursed in the morning for stealing a blind man's stock and later in the evening saw him again mounting the alter of the new shrine in the presence of all the people to whisper into the ear of chief celebrant – in such a regime, I say, you died a good death…***

Achebe describes the politicians as the most inveterate 'eaters' and corrupt set of people; however the rest of the populace are not exempted in the corrupt practices too. He exemplifies by citing a character that is presented as Nanga's father-in-law. This man is also an avaricious eater

for whom a prospective son-in-law is an object of exploitation. He explains that the time for one to enjoy his son-in-law is surely before the marriage not when he has claimed his wife.

Obiechina (1993) portrays Armah's ***The Beautyful Ones Are Not Yet Born*** (1968) as a novel that is Marxist in its outlook. In it, the author presents how bad the society is because of what is more like Odili's eating and sharing that beclouds the politicians as well as other lesser citizens.

The Beautyful Ones Are Not Yet Born opens with a bus driver's mate otherwise conductor attempting to steal money from passengers' fares. Confronted with an apparently open-eyed watcher, he submits that the money can be shared among the two of them:

You see, we can share

To show his apt social crusade against what obtains in the society, Armah uses some kind of scatological language to show how the elite have succeeded in inflicting on the masses more disabling disasters than the departed imperialists of the West. These elites have strengthened and refined old methods of oppression, forged new chains to bind the masses, and infused their souls with spiritual disease more damaging than the physical manacles of imperialism. Quite disappointed is Armah with the elite who have betrayed independence and infused the masses with cynicism:

> ***"How long will Africa be cursed with its leaders?" …There were men dying from loss of hope, and others were finding gaudy ways to enjoy power they did not have. We were ready here for big and beautiful things, but what we had was our own black men hugging new paunches scrambling to ask the white man to welcome them unto our backs. These men were to lead us like men already grown fat and cynical with the eating of centuries of power they had never***

struggled for, old before they had even been born into power, and ready only for the grave.

As Armah further shows how with dismay, the audacity with which public officials appropriate public resources for their personal ends:

Stealing is a national game.

Of the umpteen thieves found all over Ghana which serves as the setting of the novel, ***The Beautyful Ones Are Not Yet Born,*** His Excellency Joseph Koomson, a Minister and member of the Presidential Commission is the leader of the art of corruption and embezzlement. An obvious example of how bad he is, despite his ministerial appointment, is how he borrows state credit under aliases to invest in fishing boats:

I had asked Oyo's mother who would pay for the boats, and with a great deal of pride, she said the Minister would … Koomson, of course…. I said, I didn't know Koomson had enough money to buy even one boat. Those things cost thousand of Cedis. …I had taken a piece of paper to calculate Koomson's total salary since he joined the party. …I got angry to tell her I had seen corruption, public theft.

As Armah pities the common people of Ghana, so does he show his bitterness through the scathing criticism of the political and bureaucratic class. He tells us that there is something wrong with a regime that is so easily exploitable through opportunism. With this, his indignation spares no one from the president to the plebeian.

Analytically, Obiechina (1993) links Soyinka with a Marxist look at the Nigeria society in his novel ***The Interpreters*** (1965). Quite like (other literary giants), Armah and Achebe,

Soyinka's wit and irony are targeted towards public thieves, hypocrites, apostates, snobs, cunny leaders and over credulous followers.

Obiechina (1993) observes that the plot in ***The Interpreters*** depicts the Board of a Newspaper called Independent Viewpoint which is taken as the nation in miniature. The Board members are selected according to obvious criteria, principal among which is compensation for political loyalty. Those in this category are referred to as compensation members. The members are compensated because of loss of election, missed nominations, thuggery, financial backing, arse-licking, ministerial concubinage or ministerial in-lawfulness.

The author, Soyinka satirizes the characters of his novel by depicting how bad they are. The unnamed Managing Director, for instance, represents nothing but official pomposity and irresponsibility.

Other bad officials are people like the Chairman of the Independent Viewpoint, Sir Derinola, a retired judge and Chief Winsala, who is identified as a gross, spirit-swilling buffoon. The novel portrays Winsala as a Board member who tries to take bribe from Sagoe at the Hotel Excelsior, while Sir Derinola hides in his car outside waiting for his own share of the 'kola'. Chief Winsala would not relent in his efforts towards extorting a fifty pound bribe from Sagoe:

> ***Let me refresh your memory. You were our interviewer the day before yesterday morning… I am a member of the Board to which you came to answer our advertisement… By the way, I take Schnapps.***

And:

> ***The job is there, but you have to secure it… When the Sanitary Inspector looks under the bed, he is looking for kola not tanwiji (mosquito larva).***

Obiechina (1993) presents how corruption has eaten so far into the fabric of society that the power of moral discrimination seems even to have died. He adds by saying, how can it be otherwise, when the organs of Mass Communication are under the control of corrupt officialdom? He then sums up by showing how Soyinka's ***The Interpreters*** sees the masses as victims of inequalities entrenched in the social structure. He notes that the elite are in control of the political and administrative machinery. They manipulate this machinery to their own advantage and often to the detriment of the common people. He exemplifies by noting how a petty thief could be condemned by the masses for almost nothing while the same plebeians are championing and hailing the big time thief that loots the public treasury:

> ***Run you little thief or the bigger thieves will pass a law***
>
> ***against your existence as a menace to society.***

In his critical analysis of the contribution of some authors to Marxism through literary works, Udenta (1993) examines from the radical perspective, the exploitation, humiliation and degradation of transient or casual labourers in definite struggles to better their lot. The exemplars he backs his arguments with are: ***Going Down River Road*** by Meja Mwangi and Festus ***Iyayi's Violence.***

Going Down River Road is a novel whose setting is at the Kenyan capital city, Nairobi. The plot conveys the saga of casual labourers, of which Ben, the main character, is the centre of consciousness. Their labour is employed because of the construction of what is tagged as development house, whose purpose on completion is to cater for foreign tourists, business and commercial magnets cum their local agents. The kind of life style found at River Road, Grogon Road and the Mathare Shanty town where the labourers inhabit is that of misery, drudgery and

total despair. This is evident in the way they expend the pittance they earn on prostitutes and other social vices. In sharp reaction to this kind of life, Palmer (1979) reacts:

> ***The building fittingly suggests that while development goes on in one form, squalor and poverty still co-exist with it. It symbolizes the indifference of the authorities to the sufferings of the masses, which the corruption of politicians and police, the inequalities of the system and the high cost of living help to accentuate.***

Summarily, Udenta (1993) examines the glaring inequalities that prevail in the African society of Nairobi which the setting of the novel depicts. He further asserts that this trend will serve as an impetus for making the society very volatile to negative reactions.

Festus Iyayi's ***Violence*** has its setting in the mid-western part of Nigeria, Benin. It also examines the way transient workers are employed and forced to toil at construction sites with all their energy for just a paltry sum that would hardly sustain them. The major employer of the characters, Idemudia, Osaro, Patrick and Omoifo is Queen, a business woman, who made her fortune through her husband's contact in Government circles and her libertinic life style of going about with the members of the Tenders Board of different ministries and parastatals.

The novel portrays the way the characters off-load cement at the construction site while the rain falls with a howling sound:

> ***At the beginning they shouted as they worked 'O sha be! Eh!!... Now, one, two, three… But gradually, their shouting died down. They became silent as they worked into the evening and as the hours passed, they became worn out. The men on the railer leaned against the uncleared cement bags, tired out, exhausted. And they were all hungry. Their backs ached, their stomachs ached,***

their heads ached also. But the work must go on because they need the money because they were hungry.

The ***Violence,*** as Udenta (1993) suggests, brings to light how Iyayi's main character, Idemudia's body could no longer stand the difficult and over tasking work for a living. His hospitalization without the money to defray the medical charges exposes him to the true agony of life. He feels imprisoned and that makes him resolute not to give up the struggle, he would fight. At the hospital too, he watches a play that further broadens his mind. This play depicts the conditions of the working class; the genesis of criminal behavior and the greater violence that the existing social relation upholds and perpetuates.

On leaving hospital, Idemudia becomes a changed man. As he picks up casual employment with his comrades, he is now more thoughtful, increasingly knowledgeable and aware; above all, he is ever ready to protect the interest of his cohorts. After noting the inhuman conditions under which they work, the extreme poor wages and the long hours of work without any rest, he decides that only solidarity and organized struggle can change the situation:

What kind of life is this? He asked himself a hundred times. A man gets a job and he cannot protest. He cannot ask for higher wages, the period of his leisure is cut down arbitrarily and he must come out to work when he is told. This was slavery, this was … this was violence. …His unfinished education, his joblessness, his hunger, his poverty, all these he found out were different forms of violence. It consisted not of physical brutal assault but a slow and gradual debasement of himself, his pride as a man.

With his Marxist inclination, Iyayi tactfully reflects the changes in the character of Idemudia from a fearful conservative to a radical, who emerges as the leader of the workers' group, their

spokesman, chief bargainer and a motivator when they thought of a strike action. Idemudia's commitment to the plight of the workers makes him reject a bribe of three hundred Naira and the tempting offer of an affair with Queen, their employer.

Having mobilized colleagues like Asoro and Bernard, Idemudia will along with them no longer accept the institutionalized exploitation they had at the beginning. The society now questions what obtains and challenges other irrational things it does not agree with. With this, it may even try to establish a new socio-economic order. Conclusively therefore, we may note how the ***Violence*** harshly criticizes the existing state of affairs; it condemns the trickery and exploitative nature of Queen and her husband, Obofun. It however recognizes the the revolutionary efforts of the Idemudia,Osaro, Bernard and the other toiling masses that worked at the housing estate. The projected hope depicted is that the struggling union will eventually win at the end of the sojourn because a kind of Marxist consciousness has imbibed by the working class.

A true depiction of his Marxist stand, Festus Iyayi's ***The Contract*** as portrayed by Udenta (1993) is another novel that focuses on how corrupt the Nigerian society is under the leadership of the neo-colonial Nigerian administrators. The setting of ***The Contract*** looks at the Nigerian society of the late twentieth century between 1978 and 1981. The society's economy is described as a dependent one and the General Mode of production is equally dependent. The capitalist societies of Europe and America generally have their properties, notably campanies all over the country for the purpose of commerce and production. The capitalist nature of the economy has ensured a major discrepancy between the propertied classes and the mass of unpropertied classes.

Oil is the mainstay of Nigeria's economy. It is prospected and drilled mainly by the foreign firms. It is out of the revenue that accrues from oil the country's leaders take their 'share'. In the novel, a character, Mallam is presented as a Principal Secretary in a city council on his return from overseas. When he meets his friend, Ogie Obela, he narrates to him how he cashes a cheque of one hundred thousand Naira only (N100,000.00K) every week which is shared in percentages including his. The kind of money he has always dreamt of getting.

Ogie, initially an idealist could equally not resist the temptation, so he joins the class of the embezzlers. With this change, he has no option but to receive his own share of the percentage from the five hundred million Naira only (N500 million) contract:

> ***…about ten percent of the money approved would represent***
> ***the actual costs, while the other ninety percent would be***
> ***available for sharing.***

From the analysis, the picture Iyayi gives is that of a society that has not laid any foundation for technical or scientific revolution; nor has it done any reasonable thing about industrial technology. What it solely relies on is the revenue the country gets from oil. This revenue is unfortunately stolen by those who matter at the top. From this kind of a situation, anarchy may ensue when the revenue base becomes weak since other alternative sources have not been exploited. Conclusively, ***The Contract*** is a novel whose plot is not in concordance with the establishment because of its Marxist nature.

Using the play as a genre for the purpose of popular struggle in a Marxist way, Onwueme's ***The Desert Encroaches*** (1985) is a fine exemplar. According to Udenta (1993) the play operates on a symbolic level and deploys highly allusive metaphors in the analysis of its

stated problems. The mythologized characters are animals with human traits. These animals are personification of the various forces contending for supremacy on the world scene, and the adverse effects of their actions on less-developed regions. On ideology, Udenta (1993) contends that they play could be seen as the logical extension of Mao's third universal theory, where the defunct U.S.S.R. and the USA are seen as imperialist countries, closely followed by the Western/Eastern European powers, with the rest of the world falling into exploited class.

The socio-economic structures on which the play is based are real to some extent. Looking at the present epoch, Udenta (1993) adds that the world is imperially divided into two polarizing camps of the haves – USA, Western Europe, Japan etc and the haves not – most African countries, some Asian and Latin American countries. The countries that have the resources control the means of production, distribution and exchange globally. These same countries have their multi-national corporations spread over the poor countries so that the resources of these exploited nations could be taken to the Western world. The oppressed countries are milked dry literally and this precipitates the threat of socio-economic desert encroachment. This dastardly act is maintained by the accumulation of weapons of mass destruction. The tortoise from Southern commune (poor nations) reacts:

Do you see the culdron in the West? Animals, can
you feel thunder corked in a bottle of heat? Nuclear
germ pressed, planted and poised to wipe us all in
a batting of the eye – the trigger, the trigger, one
day-a small mistake… one day… at the hand of one…
..drunk! Why must they burn Millions Billions
…and Trillions on that comic cauldron?

Hypocritically however, the same exploits vaunt much about their powers to give aids, loans and help in the capacity building of the manpower of the exploited nations:

> ***They plant pills and coat the pains with euphemistic honey in the name of relief. Relief from what? From the burden of living or from death? If their aim is love in life, why wait until starvation has taken its toll on millions before they announce… to the whole world their intentions to send relief to the drought-stricken souls? And by the way, who sucked dry the breasts of our land?***

A look at Tunde Fatunde's ***No Food No Country*** (1985) reveals the Marxist conviction of the playwright. Udenta (1993) examines this from the prologue of the play:

> ***…No Food No Country, is a dramatic portrayal of the killing of several hundreds of poor farmers, their wives and their children, by the police on Saturday, 26th April, 1980 in Bakolori, Sokoto State… Very powerful Nigerian politicians and civil servants, with the cooperation of very influential traditional rulers agreed to sell the fertile lands belonging to poor peasants of Bakolori, to an Italian company (to construct a dam on River Rima).***

Udenta (1993) goes on to show that the natives were neither consulted about the taking over of their farmlands for the construction of any dam nor was any arrangement made for their resettlement and the payment of compensation for the lost farmlands. On the other side, powerful Nigerians that comprised the politicians, clerics, top Government officials cum traditional rulers, did receive millions of Naira as 'kick back' from the Italian company. The police were then used as the agents of coercion, who would chase and force the natives out. On the refusal of the natives to obey, the playwright states:

Violent confrontation between the police and the poor farmers ensued. The struggle continued in various forms and at various levels. Women also participated either as oppressors or as oppressed.

The radical stand of the Bakolori natives ensues the formation of Bakolori Farmers Union under the leadership of Bala, a character in the play whose unreconciling stand would not spare any of the oppressors. This is his challenge to Danja:

You no get shame. I know sey Emir Shettima, Prince Shettima, and Imam Tahir dem be your friends, why not? All of una dey use our money wey we dey pay everyday as tax to enjoy life. If to sey all of una no be thieves and chop chop people, since we no get rain plant cotton, millet, and groundnut over a year now, dis money wey we dey pay over the years as tax, we for dey use am now to feed ourselves and our chidren.

*A*ishatu's position as an influential arm of the struggling masses would equally not allow things to go unchecked. She too challenges Professor Ojili as an exploiter who diverts government drugs that are meant for the populace to his private clinic where he stores them.

The killings of Modibo and Haruna would not frighten the struggling masses. They are bent on seeing to the end of the exploitation of the people by the Emir and his likes who believe that it is a divine right for Shettima to be the leader.

At last, success ensues on the side of the peasant farmers despite the threats of the fascist Mussolini. Captain Sanussi, the leader of the farmers says:

My people before I continue, …make we all stand up

for one minute to honour de poor farmers here wey

Emir Shettima kill because he wan steal our fertile

lands give dis stupid Oyinbo man wey dem call Mussolini…

Fatunde's ***Blood And Sweat*** (1984) is an interesting play whose setting is the apartheid South Africa. Udenta (1993) feels that the play examines the dark and evil forces of inhumanity: civilized savagery, fascism, racism, imperialism and social barbarism have, in the 20th century gathered to supress and subject millions of people (the Blacks) to untold humiliation. The plot reveals the dauntless spirit, courage, sacrifice, perseverance and confidence of the working class and the other plebeians to assert their humanity and win their freedom as a people. The struggle by the workers of the American Reagan Gold-Mining Company to force the management of the company, under the Directorship of Macmillan, Thatcher, Charles, Samoza and Kissinger, to pay them more wages, improve the general working conditions and allow them to form their own union is an example.

The apex of the conflict presents the support by revolutionary students and militant guerillas, while the management gets its back-up from the frenzied Government of Pretoria and African traitors like Buthelezi, the king of Kwazulu land.

Udenta (1993) notes that the play ends with a victory on the side of the workers over the evil and devilish leadership of the imperial powers of the company. The new (anticipated) society will be built along the line of peace, progress and democracy.

2.3 *TURBAR TARABULUS*

In an attempt to examine the scholarly reviews of the 1902 ***Turbar Tarabulus,*** one would assume that umpteen catalogues of such works will be found and handy at any given time considering the age of the play. Unfortunately, the playwright Dr. Rudolf Prietze and his plays

Turbar Tarabulus inclusive were for long forgotten, perhaps, since his demise in 1933. Ahmed (2004: 5) writes.

> ***But perhaps it is now moot to pause and ponder; did physical absence from the sub-Saharan scene contribute to Prietze's being neglected by the academia after his death?***

With regards to the re-incarnation of Prietze`s plays in both the academic and literary circle, we appreciate the efforts of Professor U.B. Ahmed whose intensive research and publications at various times made it possible.

The discussion found on the play under review is that it is described as one of the early plays to be published since it pre-dates East's ***Six Hausa Plays.*** Ahmed (2004: 4) looks at it as the best example of a Hausa tragic play:

> ***And to date, one of those four plays in Prietze's collection, Gesparache in Ghat (Discussion in Ghat), is the best Hausa tragic play in the classical tradition.***

2.4 *SHAIHU UMAR*

The play ***Shaihu Umar*** is an adaptation by Umaru Ladan and Dexter Lyndersay from the novel ***Shaihu Umar*** by Abubakar Tafawa Balewa. In this prelude, it is worth noting to say that the review will be made on whatever earlier scholars have said about the literary piece ***Shaihu Umar*** .

Muhammad (1999) sees ***Shaihu Umar*** as a play that traces the life of the eponymous hero, Umar, from early childhood through his kidnap, enslavement and eventual transportation to Ber {ufa in Libya. It was in Ber {ufa, as fate would have it, that the benevolent Arab (Abdulkarim) takes a great liking for him, adopts him and provides him with sound Arabic/Islamic education to become the famous Muslim scholar, the Shaihu, he is destined to be. He further notes that along with the unmistakable but invisible hands of destiny that direct the

currents of his life is the strong filial love between mother and son separated by Umar's forced absence. After almost unbearable trials and tribulations in the hands of wicked and heartless slave traders in collusion with corrupt judicial officials at Murzuk, Amina, quite aged and exhausted, at last reunites with her son, Umar. Shortly after, she passes away. Umar, now Shaihu Umar heads for home as earlier arranged. Back home, he settles down as a renowned scholar and paragon of virtues.

Abdullahi (1999) in his review of Hiskett's article on ***Shaihu Umar*** notes that Hiskett sees the novel as a literary piece that neither defends nor condemns the apparent marginalisation of the weak through slave raid and slave trade. Hiskett further observes that characters like Makau and Abdulkarim are depicted as men of great virtue and not lacking in goodness.

Taiwo (1976) examines ***Shaihu Umar*** as a novel that uses history to present an imaginative reconstruction of events. He adds that the story is largely devoted to Umar's sufferings during the journey from Kano to Tripoli with a slave caravan and how these experiences help to mould his character.

Taiwo goes further to say that the novel depicts the Hausa way of life and culture at the end of the eighteenth century, especially on the impact of the slave trade and Islam on the society. He gives an example of Fatima's (Umar's mother) bitter experiences as the domestic slave of Ahmad:

> ***Then he had put her in chains. All the hardest house work, she had to do it, and she was only given food at irregular intervals. For her part, because of her unhappiness and brooding on her misfortunes, she became completely worn out, and she lost her good looks. When she finished work, she would sit down and weep.***
> ***When he saw this, he said to himself, "this slave is thoroughly disobedient, and beating is the only cure for it". Time and again he beats her, but despite this, she did not change her attitude. He went on punishing her in this way for about a year. But for her part, all***

> ***this hardship that she suffered did not trouble her, for what always lay heavy on her mind was her failure to find her son.***

Furthermore, Taiwo shows how the novel emphasizes the insecurity of life, which at that time, was an essential part of slave trade. He exemplifies by showing how both son and mother became victims of human trafficking.

Taiwo tells us further that the novelist did not in anyway display moral indignation against a system as iniquitous as the slave trade:

> ***One might suspect that he has done this in order to show his approval of the teaching of Islam which permits slavery. Or is he merely anxious to demonstrate that the realistic acceptance of things as they are is an important feature of the Hausa character?***

Well, whatever the reason, the portrait we have of Umar's mother – her simple piety and unlimited patience, her consideration for others and her preparedness to risk her life for the sake of her son represents a Hausa ideal of womanhood.

Treachery and absolute animosity of courtiers are presented in the novel. Taiwo sees them as being necessary for the survival of courtiers. He mentions that any allegation, no matter how groundless, can bring about a change of fortune for the victim, if it is believed by the Chief. Taiwo (1976) asserts that the novel regards Islam not only as a religion, but also a way of life. It is the source of the hero's inner strength from which springs his determination to live down the cruelty of the days of slavery and establish himself as a Muslim scholar:

> ***In this little town, there was once a certain Malam, learned in the stars, in the Qur'an and in the scriptures, and an upholder of the faith. This Malam was one of the men of this world to whom God has given the gift of knowledge… .so great were his learning and wisdom that news of him reached countries far distant from where he lived..***

Taiwo (1976) sums up by noting that |alewa presents Islam with great tenderness and admiration as the religion which has exercised a profound influence on the evolution of Hausa society. The effect of its teaching as regards predestination and submission to the will of God reveals itself in the way the characters in ***Shaihu Umar*** submit to their environment without any conscious attempt to influence or change it.

Malumfashi (1990) thinks of the play as having possessed all the qualities required of a play. He shows the importance of predestination in the life and philosophy of a Hausa-Muslim. Umar has in the play been predestined to be a *Shaihu* and so be it. All that is required is for the path to be followed.

He however quarrels with the addition of some characters and episodes as a result of the play`s adaptation by Umaru Ladan and Dexter Lyndersay. The role of {watau as the new Chief after the death of the former and the cruelsome manner in which {watau handles his subjects is the quest for alarm. {watau is presented as an extremely wicked leader who could inflict injury through whatever method. Surely, nobody has the right to question the master ({watau). At last, {watau's repentance after the Shaihu's didactic sermons is rather spurious. Indeed, this should not be the aim of a play. As presented, it would mean that any leader could do what he feels like doing since repentance is always there:

> ***{watau ya dawo hanya, inda muka ji yana faJan—Allah na gode maka, ka gafarce mu daga zunubanmu…..***
>
> ***{watau is now on the right track, he is heard saying--- I thank you God, may you forgive us our sins…….***

Malumfashi (1990) further explains the kind of brutal killings of {watau as a leader, whose obnoxious crime is never considered as anything by the adaptors of the novel to a play:

…a cikin wasan, an nuna kashe – kashen da {watau ya yi amma, sai aka bar shi ya tafi firi-falo

… in the play, the killings of {watau are presented, yet, he is left to go scot free.

Ibrahim (1985) thinks of ***Shaihu Umar*** as a play that has a good style as well as a good plot. He points out that the plot uses a narrative technique to show how Umar started from infancy to his childhood. And later, the hurdles he passes through until he becomes the well respected *Shaihu* not only here at home but far in Ber {ufa where he studied. Although, Shaihu Umar is a scholar and the Imam of Ber {ufa, he still maintains the strong love for his native land and mother.

Ibrahim (1985) then feels that the intrigues in the play may well be connected with Fatima's refusal to marry {watau, the younger brother of the *Sarki*:

… Kuma da mamarsa ta tashi sake aure sai ta auri talaka ta gwale }anen sarki ({watau)…

… When his mother was set to re-marry, she married a subject (of the noble) betraying the younger brother of the Sarki ({watau)…

Ibrahim (1985) then sums up by pointing out that despite all odds and chaos, the play could be said to be a comic:

Amma duk da ~acin ran da Shaihu Umar ya shiga tun daga sato shi zuwa rasuwar mamarsa da ta Abdulkarim, duk da haka wasan ya }are da farin-ciki.

Despite all the sorrows the Shaihu had encountered right from the time he was abducted to the time of his mother's and Abdulkarim's death, all the same, the play ended up with happiness.

In his own contribution to the study of Balewa's novel, ***Shaihu Umar,*** Abdullahi (1999) thinks of |alewa as a radical writer because he exposes the happenings of the Hausa society in the pre-colonial days. He bases his arguments on what Ldyina (1975) says:

> ***Whatever the artist reflects--- his point of reference is the present age helping him in his choice of material, in his ideological understanding of it, and in his search for a means of expression.***

In his support of this, Abdullahi (1999) points out that art or literature depends largely on the society for its choice of theme. It is the society that provides the history, social realities, and the political set-up that determine the piece of art. If for example, history is taken, we will see that art or literature uses it to reconstruct events. Literature therefore can take the processes of history such as the past, the present and then make an imaginary presentation of the future. Abdullahi (1999) adds that a number of artists start by presenting a dissatisfactory present, then reminisce through the past to see what it was like and marry the two, to present an imaginary future. To him, Tafawa |alewa is one of such artists:

> ***..quite unlike the position taken by many critics on the novel <u>Shaihu Umar</u>, this writer (Abdullahi, 1999) reveals how the novelist uses the narrative techniques to show his revulsion to man's inhumanity to man.***

Abdullahi (1999) further notes that |alewa considers the social needs of the present as his source of inspiration; it is also the tool he uses to view the past. He does so because he wants a better tomorrow for his society and mankind in general.

Abdullahi (1999) asserts that a tyrant and unjust society is depicted by the novelist. The novelist did tactfully bring to light the happenings of the past and perhaps mirrors what obtains today:

> ***Although slave trade is abolished, yet the common man is not much better than the slave. The present economic condition depicts that. The society is far from being a hunky-dory and humanized one.***

In conclusion, Abdullahi (1999) notes that |alewa like other Nigerian literary giants namely Soyinka, Okpara, Okigbo, Achebe to mention but a few uses his novel to project the

happenings in his society in the search for values that would save his people from exploitation, oppression, deceit, and the tyranny of unjust leaders:

> ***the way the hyena devours the Sarkin Zagi who kidnapped young Umar and the sudden desert's sand-storm that claims the lives of the renowned slave merchants like Abdulkarim are some instances of poetic justice the literary piece contains.***

In furtherance to the study of |alewa's ***Shaihu Umar,*** Salamatu Aliyu (1995) shows how women are ill-treated because of a just cause. She indicates how Fatima (Umar's mother) becomes a slave because of the filial love she demonstrated:

> ***The mother of the son (Umar) could not eat, sleep or work and therefore becomes fret and wretched. At last, she died.***

Although Skinner (1971) is not specific about the play ***Shaihu Umar,*** yet he generalizes that Hausa plays have a common theme. To him, they largely deal with matrimonial issues.

Abdullahi (1998) examines the play ***Shaihu Umar*** and presents how power, authority and marginalisation are depicted in the pre-colonial Hausa society. He firstly outlines the key terms, starting with power, where he says:

> ***the concept of power primarily relates to the social behaviour in which people engage as a result of habit or as a result of careful calculation of alternatives, while yet others are the result of people being commanded to do something.***

And:

> ***It is common knowledge that in any social system or set-up, some people give orders and some obey such orders. It is this ability to elicit obedience that can be termed as power. Power by its nature causes obedience and compliance.***

On authority, Abdullahi (1998) says:

> ***This may refer to the ability of say a political actor to influence the behaviour of others without the threat of any sanctions.***

He adds:

> ***In this case, a ruler may be respected not because of the power he possesses, but because of the recognition of the right of the person to rule irrespective of the sanctions the ruler may possess.***

Furthermore, Abdullahi (1998) sees marginalisation as a situation where a segment of the society (no matter how small) is declared unimportant and therefore powerless. This, he feels is normally coercive.

Having examined the key terms in brief, Abdullahi (1998) then links the concept of power with what obtains in the play ***Shaihu Umar***. He notes that the *sarakuna* in the pre-colonial days aptly used their powers to marginalize the weak communities around them. This could be in the form of wars, raids and or the abduction of the weak ones as slaves or concubines. The slaves are sometimes traded with, as commodities, the *Sarki* confirms this:

> ***ba ni kuma }aunar in ji wani ya zama bawan arna. Ku kuma san cewa duk abin da mutun ya samo, to rubu'in abin nasa ne. Sauran kuwa zan yi amfani da su ne wajen sayen tufafi da kayan doki daga Kano, bindigogi kuma daga Bida.***
>
> ***I do not want to hear that any of you is a slave of the heathens. You should know that, one gets a fourth of whatever proceeds he acquires. I would however use the rest for the purchase of clothes and accessories for the horses from Kano and guns from Bida.***

In the Hausa society, as Abdullahi (1998) suggests, the political actor does not have to use the threat of sanction before his authority is being recognized:

> ***Allah ya }ara ma imani, ka ba ni dama in gaya wa 'yan wasa su ci gaba.***
>
> ***May God make you more faithful; permit me to ask the performers to continue.***

And

… ga shi kuma ina sauraren dawowarka hari ne don in tambayi izni in gano iyayena…

… I have all long been waiting for your return from the raid so that I could ask for your kind permission to go home and see my parents…

Abdullahi (1998) shows how the political actor in ***Shaihu Umar*** uses his coercive power to marginalize the weak:

… amma daga yanzu ban }aunar sake ganinka! Saboda haka na kore ka, ka bar mini }asata.

… but from this moment, I do not want to have a glimpse of you any more. You should therefore leave my territorial domain.

And

… ashe, mutanen nan 'yan hari ne masu kama mutanenmu suna sayar wa Larabawa da ke fataucin bayi a }asar Hausa…

… indeed, those people were raiders who capture our people just to sell to the Arab slave merchants who transact in slave trade in Hausa land…

Hiskett (1967) argues that the story of ***Shaihu Umar*** neither defends nor condemns slavery. He goes on to show that although the author of the novel is fully aware of the evils of slavery, yet portrays characters like Makau, Gumuzu and Abdulkarim as men not lacking in goodness, even though they are involved in slave-raid or slave-trade.

While Nasir (1978: 512) presents ***Shaihu Umar*** as a story that unequivocally condemns slavery:

the author knows the place of the mother in the Hausa society, and in making slavery to separate her from her son, he (the author) drives home the point that slavery is inhuman, and therefore, should be condemned.

Nasir (1978: 512) further argues that |alewa's condemnation of slavery could be seen from the way fate has taken care of the slave raiders and or slave traders:

> ***He is deceived and kidnapped and his kidnapper is***
> ***devoured by the hyena***

In conclusion, Nasir (1978: 512) shows the virtues of Islamic religion with regard to the condemnation of slavery:

> ***Freeing a slave was accepted as a kaffara (expiation) for intentionally not fulfilling a religious duty like breaking fast for a day in Ramadan.***

As for Yaro (1978: 252), the play ***Shaihu Umar*** is an adaptation from the novel. Its main focus is the presentation of the historical account of slavery in Hausaland. Further to this, it is the depiction of the nature of the Hausa palaces (*fadojin sarakuna*) and their intricate activities. The manner in which Islamic scholarship takes place and the way knowledge is acquired from the Shehunan Malamai.

Salamatu Aliyu (1995: 23) examines the novel, ***Shaihu Umar*** as a narration of how a woman could receive a hard treatment and severe punishment from slave traders. The woman so punished as a slave is only out in search of her only son whose abduction was initially by Sarkin Zagi and later the slave raider, Gumuzu. She argues that Fatima's worries became so intense as a result of psycho-social torture:

> ***… a woman could be punished and treated as a slave by***
>
> ***slave traders during slavery while in search of her son,***
>
> ***who was taken away by the slave raiders.***

Salamatu Aliyu (1995: 23) concludes the argument by presenting the kind of treatment the Hausa woman faces in the days of slavery.

In his own contribution to the thematic analysis of Hausa plays, [angambo (1984 13) sees ***Shaihu Umar*** as a play that centres its attention on:

> ***Raya al'adu, tarihi and halayyar lokaci***
>
> ***Cultural restoration, history and momentral occurrence***

Umaru (1984: 22) feels that the play or novel ***Shaihu Umar*** could have as many as five major themes:

- *Soyayyar Uwa ga [anta (The filial love between a mother and her son).*
- *Nuna aibin cinikin bayi (The obnoxiousness of slave-trade)*
- *Muhimmancin Malaman Hausawa da matsayinsu na Malaman addini (The relevance and social positions of the Malams in the religion and the society).*
- *Zakaran da Allah ya nufe shi da cara, ko ana muzuru, ana shaho sai ya yi. (What is destined to happen must happen no matter what).*
- *Rayuwar zaman fada (The intricate nature of the emir's court).*

With regard to the hypothised theme *soyayyar uwa ga]anta,* Umar (1984: 22-23) feels that Umar's mother is exceptionally different, because the absence of her son, coupled with the filial love on her mind changed her:

> ***…Suka sheda ma Fatima cewa, an sace Umar, ba ta }ara cin abinci ya kwanta mata ba. Kullum tunaninta yadda za ta ga Umar ne kurum.***
>
> ***… as she was told that her Umar was abducted, she never ate to be satisfactorily alright. Every day she was thinking of how she would see Umar.***

Umar (1984: 24) feels that slave trade is an obnoxious business because it disintegrates the family and even a community. It is because of the slave trade that Makau's extradition becomes actualized. He further asserts that Umar's kidnap becomes possible through the obnoxious slave-raid/trade:

> ***A labarin an yi amfani da cinikin bayi ne don a nuna cewa cinikin bayi yana raba 'ya'ya da iyaye. Umar dai ya rabu da gidansu ne don sace shi da aka yi.***
>
> ***In the story, slave trade was used so as to show how it separates children from their parents. Umar left home because he was abducted.***

In his own assertion, Umar (1984: 26) thinks that Umar is a well respected man in the virtues recognized and advocated by the religion of Islam:

> ***… an yi amfani da Shaihu ne a matsayin Musulmi, ya girma a Musulunci, ya zama babban malami. Idan aka duba za a ga cewa an siffanta Umar ne a mutumin kirki, Musulmi mai ha}uri…***
>
> ***…. the Shaihu was presented as a Muslim who grew up in it. He later became a great scholar. If we look, we would see that Umar was symbolized as an excellent man, a patient Muslim….***

On the theme *Zakaran Da Allah Ya Nufa Da Cara, Ko Ana Muzuru Ana Shaho Sai Ya Yi,* Umar (1984: 25) examines the effect of destiny. Surely, in Islam, the average Muslim so believes that whatever is destined to happen must happen no matter what one does:

> ***Wahaloli da canje-canjen hannu da Umar ya sha,***
> ***a rayuwarsa, kafin daga }arshe ya fa}a hannun***
> ***na gari watau wajen Abdulkarim, duk ba su hana***
> ***Umar ya zama abin da Allah ya yi nufin zai zama ba.***
>
> ***The intense sufferings of Umar coupled with the large number of his foster-parents, until he was at last in Abdulkarim's fosterage never stopped Umar from becoming what he was destined to become.***

The proposed theme *Rayuwar Zaman Fada* is according to Umar (1984: 27) what ensues the continuity of the plot until the story took its intended shape:

> ***Labarin <u>Shaihu Umar</u> ya fito da yadda halin fadawa yake ne a }asar Hausa….za a ga cewa fadawa ne suka yi zuga har suka sa Sarki ya kori Makau daga }asarsa. Korar Makau ne ya kawo dukkan wahalolin da Umar ya sha da kuma gyatumarsa.***
>
> ***The story of Shaihu Umar did present the intrigues of the emir's courts (fada) in Hausaland. When carefully examined, the courtiers are those that informed the extradition of Makau by the Sarki from his territorial domain. It is the extradition that ensured the sufferings of Umar and that of his mother.***

The work of Rabi Garba (1998: 112 and 126-137) examines ***Shaihu Umar*** as a didactic play that centres on the exhortation of goodness, justice and trustworthiness. She presents Shaihu Umar as having called {watau to be good and just to his subjects:

> ***A hankali sai Shaihu Umar ya jawo hankalin {watau ga irin ba}in mulkin da yake yi.***
>
> ***Gradually, Shaihu Umar drew the attention of {watau to desist from his unjust and terroristic leadership.***

She goes further to present Shaihu Umar as a trustworthy human being:

> ***An nuna dai Shaihu Umar mutum ne mai hankali, tun yana yaro…kuma an nuna mana shi a matsayin mai alkawari….***
>
> ***Shaihu Umar is presented as a well behaved person right from his childhood....and he is depicted as a trustworthy man…***

Furniss (1996: 30) notes that ***Shaihu Umar*** is a story that principally shows the strong relationship between a child and his mother:

> ***In the case of Shaihu Umar, separation is more than departure into the big, wild world. Captured by slave-raiders, he is separated as a***

child from his mother. The relationship between him and his mother provides one of the central points of the whole story.

Furniss (1996: 30) in citing the works of other scholars notably: Consentino (1978: 22) Skinner (1971a: 173-4); Pilaszewics (1985: 219-20) informs us that these authorities situate Shaihu Umar (the character) in the context of religious leadership role of a Shaihu in Islam.

In a like footing, Furniss (1996: 30) cites Nasir (1984) as postulating the themes of ***Shaihu Umar*** as the elevation of the role of the *Malam;* the propagation of Islamic values and the condemnation of slavery.

Kirk-Greene (1974: 17-18) in Furniss (1996: 30-31) brings to light the concept of *mutumin kirki* in the story ***Shaihu Umar.*** Shaihu Umar is noted as the *mutumin kirki* or good man in the Hausa world-view:

The thread of his immaculate character are wooven, page after page, into this final composite pattern of Umar in his old age, back in Hausaland as a venerable Malam.

2.5 *AI GA IRINTA NAN*

Danjuma (1988: vii) feels that he built the play basically on the problems of girl-child education in Northern Nigeria.

Salamatu Aliyu (1995:125) thinks of the play ***Ai Ga Irinta Nan*** as a play that portrays the importance of girl-child education and the socio-political conflicts found in the Hausa society. With regard to the importance of girl-child education, she says:

Yalla~ai confused with the whole situation could not know which step he should take. He now realizes his folly. He had to accept his brother's advice which he earlier rejected on the need to allow Baturiya to continue with her education…

The social conflict presented according to Salamatu Aliyu (1995: 127) is that of forced marriage, she notes:

> ***Baturiya is thus given to [ansifikin by force despite the several warnings the Daddy receives…***

Salamatu Aliyu (1995: 126) further observes that Yalla~ai had a political conflict with his brother, Hakimi and that was what later informed the removal of Baturiya from school:

> ***The uncle (Hakimi) later had a conflict with the girl's father, Yalla~ai on the issue of succession to the throne of their late father who was the village head.***

In his own contribution to the analysis of the play, ***Ai Ga Irinta Nan,*** Abdullahi (1992) opines that its theme is social mobilization:

> ***The social mobilization in the play is about the propagation of mass literacy. This propaganda examines the importance of Western education in the society for both men and women.***

Furthermore, Abdullahi (1998) thinks of [anjuma's ***Ai Ga Irinta Nan*** as a play that presents the use of power, authority and the marginalisation of the weak by the strong. The author here examines his theme in accordance with the socio-political perspective of the society depicted in the play.

Socially, Abdullahi (1999: 91) observes that in a conventional Hausa setting, the male folks, being the leaders of their respective house-holds think of themselves as everything, therefore, the women are not considered in matters of importance. He exemplifies:

> ***In a strict Hausa setting, the woman is not considered as an equal to a man. Her feelings are not anything worth giving attention to.***

Abdullahi then quotes Yalla~ai:

> ***Zancen banza. Su dai bai wa maza ilimi, amma ina amfanin ilimin]iya mace?***

A foolish discourse. Let them educate the males.
Of what importance is girl-child education?

Even at home, Abdullahi (1998: 99) notes that the husband and father could be everything, [ansifikin and Yalla~ai respectively testify to this:

To, tun da yake ba ki zuwa ko'ina, sai ki daure da wula}anci ke nan. Kin ga fitata mutuniyar kawai…. To, idan na sha giya, in sha mana, ina ruwanki?

Well, since you said you are going nowhere, you have to tolerate the humiliation. I am going out, you fool… Well, what is the matter with my alcoholism, what is your business in it?

And

Baturiya dai na ba ki ita duniya da lahira…ki bai wa duk wanda kika ga dama.

I have given you Baturiya both in this world and the hereafter.. You can go ahead and give her out to anybody of your choice.

In a normal Hausa life, Abdullahi (1998: 102) feels that the *Sarki* has the right to enthrone and impeach any of his councillors. The dialogue between Yalla~ai and Magajin Kotso exemplifies:

To, na ji, ni]an'uwansa ne..idan yana so na ne, don me ya }i na]a ni wata sarauta.. Ai kamata ya yi da wata sarauta ta fa]i, Hakimi ya ce in zo ya na]a ni.

Alright, it is true, I am his brother. If he likes me, why would he not make me one of his councillors? … what he is supposed to do is to make me a councillor as soon as the vacancy exists.

Equally, Abdullahi (1998: 103) examines it as a common practice among a number of societies that some lumpen elements are assigned to serve as the domestic servants of their leaders:

Magajin Kotso, shiga barga ka]aure dawakin nan. Idan kuma turakun ne suka cire, sai a yi }o}ari a mayar

> ***Magajin Kotso, go into the stable and get the horses tethered. In case, the pegs are losed, you can replace them.***

Abdullahi (2002: 61) is not left behind in the analysis of ***Ai Ga Irinta Nan.*** He notes in his paper titled ***Ai Ga Irinta Nan: Typicality or Competence*** ? that the play presents two different worlds:

> ***The artist presents the world of ignorance and the enlightened world. In the world of ignorance, the consideration is on the ancestral past and the philosophy behind the maintenance of the old order-typicality. The enlightened world is simply the educated and modern world characterized by competence.***

Abdullahi (2002: 62-63) argues that Yalla~ai, who belongs to the world of typicality or typicalness becomes an antagonist character due to his inability to succeed his father simply because he lacks Western education and the required exposure. In turn, he defies whatever his brother, Hakimi advances. He supports his argument:

> ***Magajin Kotso, me ya sa kowa ke son nasa ya yi mulki? Ai domin idan naka ya samu, kai ma ka sanya rai. Amma ni a yanzu ba a bakin kome nake ba, a wurin Hakimi.***
>
> ***Magajin Kotso, why is it that everyone wants his (relation) to be on throne? It is because when he gets, you would be hopeful that one day you would be remembered. But at the moment, I am nothing before the Hakimi.***

In Yalla~ai's stiff opposition, Abdulllahi (2002: 63) adds:

> ***Ashe ban hana ki zuwa gidan Hakimin nan ba…? Daga yau ka da in sake jin kin tafi gidansa. Kuma ka da in sake ganin ki tare da yaran gidansa…***
>
> ***Really, have I not stopped you from going to Hakimi's house…? As from today, I do not want to hear that you have gone to his house. And I do not want to see you with his children…***

Rabi Garba (1998: 163-167) like many critiques of Hausa plays examines ***Ai Ga Irinta Nan*** as a play that deals with social issues, particularly matrimonial. The heroine, Baturiya is unfortunate right from the beginning of the play. At a later stage, her father gave her out to his sister, Gimbiya who in-turn gave her in marriage to a wastrel called [ansifikin. Although a calm and respectful young girl, she could not get enough food in her matrimonial home. Therefore, the thought of other privileges should surely be ruled out:

> ***Al'amarin ya kasance [ansifikin ba ya ba ta abinci,… sai ya tafi ya bar ta har wajen kwana biyu…. idan ta yi magana, ya hau ta da zagi.***
>
> ***The situation is that of lack of what to eat, [ansifikin does not feed her ….he leaves her alone for up to two days… when she talks, he scolds her.***

Rabi Garba (1998: 165) further shows the failure of arranged/forced marriages. In the case of ***Ai Ga Irinta Nan,*** she presents how Gimbiya cunningly got Baturiya from her parents and arranged the marriage with [ansifikin:

> ***Gimbiya ta tafi can }auyen da take aure, ta ha]a Baturiya da wani wai shi [ansifikin, wanda ba ta ta~a gani ba, ballantana ta so shi. Mijin nata bai san ciwon kansa ba, balle ma har ya kula da wata wadda ya ajiye a gida .***
>
> ***Gimbiya went back to the village of her matrimony and arranged the marriage between Baturiya and [ansifikin. The bride never knew him, therefore she cannot be in love with him. The bride-groom is quite irresponsible, hence he does not care about his matrimonial obligations.***

2.6 *UWAR GULMA*

Yahaya (1978: 252) sees ***Uwar Gulma*** as a play that centres around three basic themes:

i. *The ills of some of those old women whose major occupation is to patronize matrimonial homes with the sole aim of causing mischief through their gossips.*

ii. *The junior staff, whose income is very low, yet engage themselves in the modern social vices, where the income is spent. And at the end of it, they get themselves into unnecessary loans and usury, but still leaving their matrimonial homes without food.*

iii. *The insincerity of judges at law courts and the prevalence of bribery and corruption.*

In his own analysis of the play ***Uwar Gulma,*** Hassan (1972: 46) thinks of it as a true revelation of the happenings of the Hausa society as at that time. To him, the play depicts the following:

(i) The effect of forced marriage

(ii) The ills of Uwar Gulma – the old woman.

(iii) The society that allows the prevalence of usury

(iv) The ills of bribery and corruption of Government officials.

(v) The predominance of injustice at the courts of law.

(vi) The insincerity of parents towards the choice of good husbands for their daughters.

Skinner (1980:102) presents the main theme of the play ***Uwar Gulma*** as the relationship between a young husband and wife. He further feels that the play has a strong social concern and therefore typical of other plays. He maintains that:

> ***The concern of the play is with the status of women, arranged marriage and corruption.***

However, Skinner (1980: 103) looks at the play ***Uwar Gulma*** in contrast with other plays as being tragic, because of Halima's demise at the end.

In his general over view of Hausa drama, ***Uwar Gulma*** inclusive, Muhammed (1999: 6) maintains that Hausa drama is generally a more realistic genre because it addresses contemporary and topical issues. He further notes that, despite its immediate and lively humour, it is still didactic in its overall import.

Salamatu Aliyu (1995: 62-63) is of the view that the play ***Uwar Gulma*** is a true depiction of how a wife could be maltreated by her husband because of the huge amount of money expended on her as bride price/dowry. She quotes:

> ***To, mi zai hana tsohonki shi]au aure abin bauta? Ku]in da suka amsa daga hannun mijinki kamin a yi bukin ai suna da yawa.***
>
> ***What stops your father from considering marriage as equal to slavery? The huge amount they extorted from your husband before the solemnization is notable.***

Ibrahim (1985: 26) sees ***Uwar Gulma*** as a play that centres on forced marriage. He maintains that although Halima welcomes her husband on his return from the office, yet, she does not cherish him as a husband because of her earlier dislike for him. Compounded further is his obnoxious and recalcitrant habit. Ibrahim (1985:26) presents what he thinks is responsible for outburst and anger:

> ***Marin da Hayatu ya yi wa matarsa shi ne ya ta da teburin giwar, ko da yake da ma akwai wata kwananna. Shi ya haifar da matsala da aka gina wasan a kanta.***
>
> ***No sooner had Hayatu slapped his wife than she flared off. However, there had already been existing grudges. These are what gave birth to the conflict that ensues in the plot.***

Malumfashi (1990: 20, 21) examines the play, ***Uwar Gulma*** as a play that centres on tragedy. The cause of the tragedy is the forced marriage. As it is in the plot, the parents of Halima forced her to marry the wastrel, Hayatu who could not maintain her; rather, he causes the suicide action. He goes further to say that Halima must have been influenced by foreign culture into drugging herself which ensures her death.

Malumfashi (1990: 23) goes further to present Sada`s ***Uwar Gulma*** as a warning to those parents who are good at forcing their children into marrying the men they do not love:

> ***… to, amma lallai ya taimaka a Jora babban raddi ga iyaye masu irin wannan hali ta nuna cewa in suka yi ma 'ya'yansu auren dole, suna iya rasa su baki Jaya…***
>
> ***… really, he has succeeded in throwing a challenge to those parents whose habit is to force their children (female children) into forced marriages. They may end up loosing them (in death)…***

However, Zakari (1972) shares a different opinion altogether with Malumfashi's concept of tragedy. To him, the issue of ***Uwar Gulma*** is not that of forced marriage and eventual termination of life in death as it happened to Halima. The major theme presents the ills of drugs. He feels that Halima never thought of the implications of the tranquilizing tablets. She administered the pills just to have palliative relief not to commit suicide as hypothised by Malumfashi (1990). Zakari (1972) maintains:

> ***Har yanzu dai ba a sani ba in har a al'adar Hausawa auren dole na sa 'yanmata su kashe kansu, kai, ai addini ya hana wannan tabi'a***

baki]aya, don haka ina iya cewa lallai Halima ba ta yi niyyar kashe kantaba.

Up till this moment, it is not certain whether the Hausa culture of forced marriage allows females to commit suicide. It is surely sacreligious in total. I therefore can say that Halima never had the intention of committing suicide.

In the same vein, Balla (1972: 21) argues in support of Zakari (1972). The proponent of this school of thought maintans that it is surely absurd for anybody to commit suicide in a conventional Hausa culture:

… mutum ya kashe kansa a rayuwar Hausawa ba}uwar al'ada ce, balle kuma shan }wayoyin barci.

… it is quite foreign in Hausa culture for anybody to commit suicide, let alone be an addict of tranquilizing drugs.

[angambo (1984: 12) views Hausa plays as having thematic differences. To him, ***Uwar Gulma*** has the following as its theme:

Gyaran hali, garga]i da nasiha

Warning, exhortation and didacticism.

In his general over view of Hausa plays, Aliyu (1990: 90-92) sees them as quite retrogressive because they encourage the oppressed to be mute and patient all the time. He further asserts that a position such as this, is rather unfortunate and antiquated. In its place, the play should be a model:

Lallai wasan kwaikwayo ya zama mai fa]a da alfasha da almubazzaranci in abin ya yi }amari, to a fito fili a ba hammata iska…Duk wasan kwaikwayo da aka tsara bisa mai cuta ya tsira bisa wanda ya cuta, to wannan ba wasan kwaikwayo ba ne, haukan kwaikwayo ne.

A play should be seen to be fighting evil deeds and extravagancy. Where it becomes out of control, then conflict would be the way

out… Any play whose plot gives preference to the oppressor over the oppressed should not be regarded as a play, but share madness.

Aliyu (1990: 91) goes further to assert that terrible human beings like Uban Ba'u in ***Uwar Gulma*** seemed to be hailed as heroes:

Da na tuna da Uban Ba'u a cikin Uwar Gulma … Sai in ga inda aka mayar da masu hannu da shuni…a matsayin gwarzaye a rayuwar Bahaushe ta wannan zamani

Whenever Uban Ba'u of <u>Uwar Gulma</u> comes to my mind… I just see how the rich… are being made heroes in the world view of a modern Hausa man.

To Suleiman (1992: 14-15), the play ***Uwar Gulma*** depicts nothing but tragedy. The tragedy involves the death of Halima, who is one of the principal characters in the play. She is presented as having suffered all through without any joy and at the end of it all, she died:

… an nuna yadda aka yi wa Halima auren dole. Ta je gidan miji ba kwanciyar hankali, kullum faja kan rashin abinci… sai ta kwashi maganin barci don ta huta, shan nata ke da wuya ta ce ga garinku.

…. Halima is presented as having being forced into marriage. She could not find joy in her matrimonial home because of the daily squabbles due to non-availability of food… She later took some tranquilizers so that she could have some rest, but , no sooner had she administered the drugs than she kicked the bucket.

Aminu (1995) does not agree with Suleiman (1992) who sees ***Uwar Gulma*** as a tragic play. To Aminu (1995: 65), the play is simply not tragic although Halima's demise marked its end:

…. Halima does not have a tragic end because as she says, she is leaving this world where she is hated and always unhappy back to her God who surely loves her.

Aminu (1995: 65) goes further to show that the play is concerned with social problems, principal among them is the issue of forced marriage and then the social responsibilities of husbands:

Halima is rather forced to marry him (Hayatu) and instead of showing love and care to her, he ends up going to hotels to drink thereby starving her…

Abdullahi (1998: 65) presents the play ***Uwar Gulma*** as a play that depicts the presentation of power, authority and marginalisation in the Hausa society. The author examines the various themes one after the other.

On power, Abdullahi (1998: 74) shows how Hayatu thinks that he is the alpha and omega of his house. To this end, he feels that he would not take any insolence from his wife:

Ni kuma za a yi wa shegantaka? Ganin dai ana }yale ki, sai ki raina mutane. Ku fa mata ba ku san ana sakar muku fuska ba. To, wallahi, yanzu sai in ba ki Jan durun uwan kashi

Am I the one you would present this insolence to? This is because I am being so liberal to you, that is why you would have no respect for me. You women do not know that we are liberal. Well, I swear to God that I can beat you thoroughly.

According to Magaji (1987), the playwright used forced marriage as a motif but thematically present some of the unwanted values of the Europeans that sneaked into the Hausa culture. Magaji (1987: 95) further shows the influence of cultural infusion in the Hausa society. The acculturation here depicted is that of the Europeans. To him, the Western culture has made some impact on the conduct of some of the Hausas:

Ta fuskar zaman iyali, mun ga yadda Halima ke bin Hayatu da muciya za ta doke shi, duk da yake shi ne minjinta.

With regard to the family set-up, we are shown how Halima followed and threaten to beat her husband Hayatu with the stirring stick (muciya).

Magaji (1987: 95) equally shows how an organized beer parlour is presented. This is surely a borrowed culture from the Western part of the world:

Haka kuma, za mu duba mashaya da ita kanta giyar, don mu gani ko sun dace….

And we would examine the bar and the alcohol itself and see whether they are in concordance with the culture…..

Just like many of the scholars mentioned earlier, Lawal (1985: 12-13) presents ***Uwar Gulma*** as a play that depicts the social conflicts found at the average homes in the Hausa society:

An nuna inda akai ta tafka tsiya tsakanin Malam Hayatu da matarsa Halima. Wannan ita ma matsala ce ta zaman gida.

We are presented with the domestic squabbles between Malam Hayatu and his wife Halima. This too, is one of the social conflicts.

In his study of ***Uwar Gulma,*** {an}ara (1992) compares the play with actual realism. He points out the ill effect of *auren dole* or forced marriage. He further narrates how the useless habits of such old women as Uwar Gulma could be disastrous to the society. The useless modern life of drinking is not left untouched by {an}ara (1992).

A mention of greed by some parents too is made. The greedy parents of Halima are presented as well as the corruption of the Al}ali and his subordinates.

Abdulmumin (1992) tries to show how women are marginalized in the play ***Uwar Gulma.*** He shows the apparent disregard for female gender in *auren dole* or forced marriage. The poor care Halima receives is a true representation of the marginalized position of women in the play.

Rabi Garba (1998: 144) in her supportive position that reveals the apparent marginalisation of women in ***Uwar Gulma,*** brings to light how she views Halima as an oppressed and deprived lady. Rabi Garba (1998) traces the way Halima is forced to marry Hayatu without her being in love with him.

In the same vein, Rabi Garba (1998) looks at Halima's depressed marital life as the wife of the wastrel, Hayatu:

> ***Hayatu dai bai damu da kula da gidansa ba, da ya sami kuɗi, sai kawai gidan Mama mai giya.***
>
> ***Hayatu is apathetic towards his household. His income is uselessly expended at the brothel of Mama..***

Rabi Garba (1998: 148) sums up by presenting to us how life has been difficult for Halima despite her innocence:

> ***A taɗaice, rayuwarta cikin baɗin ciki ta yi ta, ta kuma mutu cikinsa, alhali ba ta da laifi, zalunci ne kawai daga ko'ina zuwa gare ta.***
>
> ***To cap it all, her life has been that of distress. She lived in it and died in it, despite her innocence. This is the aftermath of injustice to her.***

2.7 *JATAU NA KYALLU*

Ibrahim (1985) observes that the play under review centres its attention on the matrimonial home of Malam Jatau. The polygynous family of Malam Jatau is blessed with two wives without any child. Quite unsatisfied with his wives, Malam Jatau goes after an old drab, Kyallu.

To her luck, Kyallu becomes Malam Jatau's third wife. Using her ploy, Kyallu becomes the pet of the house. His preference for Kyallu to his other wives becomes quite obvious, yet the old whore feels dissatisfied:

> ***….sai Kyallu ta fara yi wa mijinsu kukan yana daidaita ta da sauran ru~a~~un matansa….***
>
> ***Kyallu started fretting to their husband that he places her on the equal footing with his other substandard wives…..***

In defence, Ibrahim further shows how Malam Jatau spares some reasonable amount of money- a basic capital for Kyallu, an opportunity she uses optimally.

Despite the huge capital for Kyallu, she makes sure that Malam Jatau divorces the other two wives. Naturally, as an old whore, when she realizes that Malam Jatau was in financial deficit, she sues him for divorce, and so it was.

To Malumfashi, (1990), the play in question depicts two things. In the first instance, the kind of men whose ears and minds are never the listening type. Malam Jatau is presented as one such person, who would not concede to the pieces of advice given to him by friends and well-wishers. His people did all they could to make him see why he should abandon Kyallu, but he would not, until he marries her. Malumfashi describes it:

> ***Duk shawarar da aka ba shi ya ɗi ji, don shi a ganinshi dai ɗyashi ne kaɗai ake masa, ya ɗi ta kowa, ya zauna da Kyallu…***
>
> ***He would not conceed to the pieces of advice offered. To him, people are just envious. He would not listen to anyone, therefore he opted for staying with Kyallu.***

Furthermore, Malam Jatau's predicament is a good lesson to those who do not take pieces of advice, Malumfashi notes.

> ***… wato dai Kyallu ta yi maganin mai taurin kai…***
>
> ***… That is to say that Kyallu has provided a serious lesson to the stubborn…***

Malumfashi (1990) discusses how Kyallu tactfully takes away everything from Malam Jatau, her sweet heart:

… Kyallu ta }yalla ido ta washe shi tsaf, ya zama duk abin da yake ta}ama da shi, ya bi iska, ya koma }wan}walaton talaka…ta shalle ta bar Jatau da tareren tsiya…

.. Kyallu used her senses and took away all that he possesses; it then became that he lost all that he was proudly having. So he became a lumpen, poor man… and she left him (Jatau) in abject poverty.

In the second phase, Malumfashi (1990) argues that the lessons depicted are thwarted by the playwright. This is because Malam Jatau had after his prison term returned home to re-marry his first wife. No sooner had it happened than he regained his riches. He in fact became richer than he earlier was:

… wato kamar yadda Jatau ya yi nadama daga }arshe dukiyarsa ta dawo, to amma a nan, Ma}arfi ya]aure ma }arya gindi ne, ya kuma nuna ma masu irin halin Kyallu da Jatau cewa ba su da laifi, wanda a zahirin gaskiya ya sa~a }a'ida.

… as Jatau became remorseful at last, his affluence returned. Really, (the playwright) Ma}arfi did not show poetic justice. He has depicted to the likes of Kyallu and Jatau that they are not at fault. And this is wrong in poetics.

Ibrahim (1990) sees ***Jatau Na Kyallu*** as a play that concerns itself with life of fantasy. He traces how Kyallu enjoys herself in her matrimonial home playing her small fiddle.

Har 'yar garaya take ka]awa in ta tuna rayuwarta ta da

She plays her small fiddle when she reminisces through her past life.

This fantasy surely started before her marriage with Malam Jatau, as it could be traced to when the two of them were fancy-man and fancy-woman to one another.

Yahaya (1978) shows how discrediting it is for a man to marry a whore. This is because she is quite exposed to exotic and wastrel type of life pattern. He goes further to stress that when

one marries her, she unequivocally plants the seed of discord in one`s family thereby seeing to its destruction:

> ***… Jatau Na Kyallu ya nuna cewa auren karuwa dai sarin }osai ne. Watau saboda ta saba da rayuwar bariki, rayuwar sangarcewa, in ka auro ta sai ta haddasa fitina a gidan, ta kawo rashin kwanciyar hankali, daga }arshe ta kori matan da ta tarar, ta tarwatsa gidan.***
>
> ***… Jatau Na Kyallu depicts how stupid it is to marry a whore. This is because she is used to an exposed and exotic life pattern. When one marries her, she causes discord in his house-hold and becomes the source of chaos. At the end, she informs the divorce of the co-wives she met in the house-hold. And this elicits the total destruction of the house.***

Salamatu Aliyu (1995: 74) thinks of the play ***Jatau Na Kyallu*** as a play that is didactic in nature. To her, the didacticism centres on the issue of marriage:

> ***In the play Jatau Na Kyallu, we are concerned with Jatau as the central character along with his matrimonial responsibilities, manners and attitudes towards his polygamous family.The play is instructive, as it attempts to depict the moral weakness of Jatau…***

Salamatu Aliyu (1995:74-75, 91-95) tries also to show how deceitful some women could be. Kyallu, the old drab uses her experience as an excellent ploy to coax her husband Jatau to her side only:

> ***….His marriage with Kyallu who is a deceitful prostitute made things well apart. His matrimonial joy and peace with the other wives turned sour.***

Aminu (1995:78) sees the evil-effect or calamity of marrying a prostitute as one of the major themes of the play, ***Jatau Na Kyallu***. Aminu (1995) then tries to show the calamity of marrying a prostitute by tracing the life style of Malam Jatau prior to his marriage with Kyallu:

> ***It is clearly shown that prior to the marriage, Malam Jatau is a very wealthy man. But soon after the marriage, he starts to experience a***

decline in his wealth through his trying to solve Kyallu's many human and material problems.

Aminu (1995: 79) goes further to relate the numerous disadvantages of marrying a whore. In the play, he looks at how intimately close Malam Jatau is with Jamanu, but no sooner had he married Kyallu, the old whore than the relationship became sour:

…Ku dubi mutum kamar Jamanu wanda ba mu rabuwa da shi, mutumin da kika fara sanin mu tare,… don ki sani yanzu, ba-ko-ga-maciji tsakaninmu da shi…

…Just imagine a personality like Jamanu, with whom I have been closely intimate, but today, the relationship is quite loathy.

Similarly, the old whore as Aminu (1995: 84) tells us is not in any way in love with her husband, Malam Jatau. She narrates to us that she is only there to eat and be fattened. She knows quite well that at the end of it all, she would set herself free from the bondage of marriage:

… Mene ne sadakin auren irin wa]annan, idan ba za ka cuce su ba? Na zo ne in ci, in sha, in yi]umuimui…

… What is the dowry (paid by such people) if you would not cheat them? I am only here to eat and drink, so that I could be fat…

In addition, she says:

…wannan ya fara zautuwa, tun da ya fara sambatu irin haka…. gobe }ararsa zan yi mu rabu, ka da kawai-kawai ya mutu a hannuna.

…this one is getting mad, since he has started these incantations. … I would sue him tomorrow so that I could get my divorce, lest he dies in my hands…

Lawal (1985: 12) presents ***Jatau Na Kyallu*** as a play whose theme is social conflict:

A <u>Jatau Na Kyallu</u> , za mu ga yadda akai ta tsiya tsakanin Malam Jatau da Uwargidansa.

In Jatau Na Kyallu, we are presented with the squabble between Malam Jatau and his senior wife.

In her contribution to the analysis of ***Jatau Na Kyallu,*** Rabi Garba (1998: 126) presents the kind of deceit that is prevalent among the female folk. It is this deceit that makes Jatau to marry Kyallu the old drab. Kyallu in turn uses deceit or *makircin mata* to exploit him as maximally as she could. Kyallu did not stop there; she made sure that Jatau hates the other co-wives she met in the house.

Rabi Garba (1998: 128) further draws our attention to the ruthlessness of Malam Jatau to his other wives. He scolds them as often as he so wishes. That did not suffice, he then thinks of divorcing the Uwargida (the first wife) whose money is the base of his capital:

Malam Jatau dai bai yi tunanin korar Uwargida zai tona masa asiri ba. Ya manta cewa da bazarta yake rawa, domin duk dukiyarta ta gado na hannunsa don ya ajiye mata.

Malam Jatau never thought that the divorce of his Uwargida (first wife) would expose his secrets. He has forgotten that he is using her wealth; the wealth she inherited is there in his custody for safe keeping.

In his benevolent contribution to the analysis of the play ***Jatau Na Kyallu,*** Furniss (1996) sees the play as a genre that exhorts the value of loving and maintaining the one and only loving wife a man has. He abhors the habit of unnecessary promiscuity and polygyny:

Jatau Na Kyallu tells the story of a man ruined by falling in love with, and marrying, Kyallu, a prostitute, but who then puts his life back together again with the help of his loving and supportive first wife.

2.8 *BORA DA MOWA*

Plainly put, Ibrahim (1985: 84-87) agrees with the critics who feel that the play ***Bora da Mowa*** centres on the social ills of a segregated polygynous home. He goes on to say that before the

theme comes to light, an adorable love that led to solemnization between Umma and Ilu was presented. Ibrahim (1985) wonders that with such a love, could one of the partners ever be made a *Bora* or an unwanted one? He buttresses his claim with the fact that the two partners had suffered before they realized their dreams.

> ***Iyayenta sun dage sau da }afa ba za ta aure shi ba, sai dai ta auri wani maiku∫i. Shi kuma Ilu ya ha∫u da irin nasa wahalolin. Daudu ya yi masa kashedi, lallai ya rabu da Umma, in ko ba haka ba ya rasa mazakuntarsa.***

> ***Umma's parents had vowed that she would not marry him, instead, she would marry a certain richman. Ilu too had on his own part met a lot of antagonisms. Daudu had warned him to let go off Umma otherwise he would loose his manhood.***

Ibrahim (1985: 85-87) notes that ***Bora da Mowa*** has succeeded in presenting its theme through its name ***Bora da Mowa*** and that of its characters Bora and Mowa. Arguably, he feels that, when one reads through the lines of the play, one may think that its theme is more akin to that of ***Jatau Na Kyallu***. The *mowaship* or loved wife is quite artificial because it has direct bearing with the previous guild of the Mowas which is prostitution. He narrates:

> ***Ba wani abin mamaki in wani ya dubi wasan ta wata fuska, kuma ya ambaci wani abu daban ya ce shi ne jigon…….. Don me aka gwada cewa Mowar karuwa ce?***

> ***It would not be surprising if somebody examines the theme of the play from another perspective…….Why is it that the Mowa was a prostitute?***

His examination of the role of Ziza justifies his claim that Ziza is only a Mowa because of her past experience as is the case with Kyallu in ***Jatau Na Kyallu.*** He further re-iterates that one may not be mistaken to say that the plot has betrayed the theme by showing the ills of marrying an old prostitute:

Don haka ba mamaki in wani ya ce jigon wasan shi ne nuni ga illar auren karuwa. Ko ba kome an jaddada yadda Ziza ta shagwa~ar da Dogara, ta kuma tsiyata Ilu, har ma ta nemi ta halaka shi, ga kuma shashancinta duk lokacin da ta bushi iskar yin haka.

One would not wonder if the theme of the play is tagged as the ills of marrying a prostitute. This is re-iterated through the way Ziza pets Dogara. In furtherance, she had totally extorted the economy of Ilu (her husband) thereby making him poor. And her attempt to even kill him (Ilu). Besides, she gets out at will to go for her obnoxious cuckoldic life.

Malumfashi (1990:23-24) examines the play ***Bora Da Mowa*** as a play that delves into the problem of matrimony. He feels that Ilu, a plebeian could not get it easy with Umma's parents when he falls in love with her. The intense love between Umma and him ensues the marriage. He further argues that what distrupts the love between Umma and Ilu is the polygyny Ilu engages in, though, with the promise that Ilu will not segregate between the two wives:

…sai kwaram Ilu ya ce zai aure, wadda kuma zai aura ita ce Ziza. Ita kuma ta yarje masa, amma in ba zai nuna bambanci a tsakaninsu ba.

…all of a sudden, Ilu said he would get married and the bride will be Ziza. She consented to that, but with the hope that he would not segregate.

Malumfashi further discloses that no sooner had the marriage taken place than Umma became the *Bora* or unwanted wife of the house. As the journey progresses, Ziza through her ploy extorts almost all that Ilu possesses for herself, her boy friends outside and her son. At last, as she could not get what she requested for, she then planned to eliminate Ilu (her husband) so as to take the remains of what he has:

Ziza kuma ta hura wuta sai a biya mata bu}atarta, ya fita bi]ar bashi ya rasa. Wannan ya sa Ziza ta yi niyyar kashe shi, ta kwashe sauran dukiyar ta gudu da]anta.

> ***Ziza relentlessly pestered him to satisfy her material needs. He then went in search, but to no avail. This then made her to plan for his elimination so that she could cart away with the remains and run along with her son.***

Conclusively, Malumfashi (1990: 24) sees ***Bora da Mowa*** as having presented the ills of segregation in a polygynous home, but the said segregation was to him improperly presented by the play:

> ***Hanyar da Ahmed ya bi ta fiddo rashin kyawun bambanta mata a wajen miji, ta bi titi tutur (sic) amma ta kwanta, domin horon bai shiga Ilu sosai ba, da wanda ke da irin halinsa, horon a kan Ziza kawai ya tsaya. A tawa fahimtar ai ita Ziza ko Ilu]ayansu ya kamata ya sha gubar ya mace (ba]ansu ba) domin duk shuke-shuken tsiyar su suka yi tufkar shi.***
>
> ***The method the playwright (Ahmed) uses to depict the ills of segregation by a husband is on the right track, but faulty. This is because the desired reprimand will not get into Ilu and his likes as required. The reprimand is only on Ziza. To my understanding, either Ziza or Ilu should have died of the poison (not their son) because they initiated all the ills.***

Aminu (1995: 66-67) tries to present ***Bora da Mowa*** as a play that traces the intrigues in a Hausa family set-up. The loving and promising Ilu turned into the unkind and loose man who dances to the tune of his new wife, Ziza. At the end of it, the play depicts some kind of tragedy:

> ***The traces of tragedy one can find in this play are concerned more with Ilu and Ziza. We see how Ilu, a wealthy and prosperous man, is reduced to nothing, losing his good wife, his son and friends which shows the rise and fall of an individual.***

Aminu (1995: 67) further asserts:

> ***Ziza, on the other hand, though gains upper hand in life at the beginning, loses in the end by losing a son and finding herself in prison.***

Salamatu Aliyu (1995:70-73) sees ***Bora da Mowa*** as a play that examines the troubles besieging a polygynous family. She flashes back and presents how happy Umma and Ilu were

before the trouble began as a result of his marriage with Ziza. Aliyu (1995: 70) notes that it is almost natural for a first wife to be maltreated as soon as a second wife enters the house:

> ***Balarabe (1972) through his characters Ilu, Umma and Ziza tries to show us how most men maltreat their first wives because of the second one.***

She goes further to show that despite all odds and the juicy promises of Daudu to Umma and her parents, Umma still rejected Daudu in favour of Ilu. Yet, Ilu turned against her no sooner had he married Ziza. Umma's dejected situation could not be limited to her, rather, it extended to her progeny, Ali:

> ***It is marriage with Ziza that has turned things sour between him and his wife Umma. For Umma and her only son were maltreated by Ilu, just to satisfy Ziza.***

Rabi Garba (1998: 98) submits that ***Bora Da Mowa*** is a depiction of the sincere love between Umma and Ilu despite the threats meted out on Umma by her parents to forget about Ilu the peon in favour of Daudu the bourgeoisie. She further shows how much Ilu loves her because Daudu threatens to destroy him through the use of sorcery:

> ***…an nuna irin soyayyar da ta ƙullu tsakanin Umma da Ilu, wadda take tsarkakka ce. Amma, sai iyayen Umma suka ce, su ba za su ba Ilu ba, don shi talaka ne, sai wani Daudu mai hannu da shuni.***
>
> ***…. we are presented with the kind of a clean love between Umma and Ilu. However, Umma's parents became hell bent that Umma will not marry Ilu since he is poor. Rather, she will be married out to Daudu the bourgeoisie.***

Rabi Garba (1998: 99) further notes that Ilu could not live as expected no sooner had he joined the club of the petty bourgeoisie. She asserts that he betrayed the ever-promising Umma when he married the old whore, Ziza who later intended destroying him, as he could not satisfy her later material needs:

…… yin wannan auren ke da wuya, sai Ilu ya fita harkar Umma, ya koma kan Ziza. Ita kuma Ziza ta hura masa wutar sai ya biya mata bu}atunta, shi kuma ba shi da hali. Wannan ya sa ta yi niyyar kashe shi…

…no sooner had he married, than Ilu abandoned Umma in favour of Ziza. On her part, Ziza pestered him to absolutely satisfy her material needs. He however does not have the means and this informs her intention to murder him..

2.9 *MAI WASA DA MAZA KARYA*

In his own subimission, the playwright Ladan (1980: 45) feels that the play, ***Mai Wasa Da Maza Karya*** is kind of a didactic play. It is an exhortation to the different categories of staff found in the public service. These categories cut across the male and female, the junior and senior civil servants. The central theme requires the public servants to be of sound moral character, composed and to uphold the integrity of both their subordinates and that of themselves:

…wannan wasan kwaikwayo…garga]i ne da tunatarwa da jan kunne ga ma'aikata maza da mata, manya da }anana. Amma ana yin garga]in ne musamman ga 'yanmata masu aiki da su tsare kansu daga watsewa, kuma su yi aiki da shawarwarin iyayensu. Su kuma maza, su tsare girmansu kuma su kare mutuncinsu da mutuncin na }asa da su.

… this play...is an exhortation to the male and female staff both junior and senior. The exhortation is particularly to the female staff so that they could guard their integrity and to take to the conseil of their parents. And to the males, they should uphold the rectitude of both themselves and their subordinates.

Ibrahim (1985: 60-61) feels that the play, ***Mai Wasa Da Maza Karya*** centrally focuses on the illicit relationship between the males and female folks:

> ***…matsalar da aka gina wasan a kanta ita ce wasa da maza da Ladidi ta shiga yi, ba ji ba gani***
>
> ***… the plot centres on the illicit relationship Ladidi engages herself in with the male folk as perpetually as possible.***

Ibrahim (1985: 61) further expatiates by noting how Ladidi was solidly advised by her friend, Zuwaira to get married but she would not heed to the pieces of advice:

> ***… tun da Zuwaira ta ba Ladidi shawarar su yi aure…shin za ta daina cin duniyarta da tsinke ne, ta daina sanya tufafin nan na "yaro sai ka zo"?***
>
> ***… since Zuwaira gave Ladidi the piece of advice that they should get married… Would she heed to that and stop flirting around, and to also stop wearing stupid clothes (which she literally tags as "boy until you arrive"?***

Malumfashi (1990: 30-31) thinks of ***Mai Wasa Da Maza Karya*** as a play that encourages female education and female participation in public service:

> ***A wasan an nuna mana yadda 'yan mata guda biyu Ladidi da Zuwaira… suka yi karatu tare, suka kuma kama aiki tare.***
>
> ***In the play, we are presented with how two girls Ladidi and Zuwaira…. went to school together and took up appointment together.***

Malumfashi (1990: 30) also notes that the play presents the youthful exuberance of the principal character, Ladidi. She unfortunately uses her youthfulness in a yucky manner that receives the abhorrence of the conventional Hausa—Islamic society:

> ***…. ita Zuwaira ta yi aure, sa'an nan ta ci gaba da aikinta, ita kuwa Ladidi ta shiga she}e ayarta, ta shiga bin maza, daga }arshe ta]auki ciki]an birni, ta nemi hanyar zubar da shi ta rasa, ta sha maganin boka ta harbi gabas.***

> ***…. Zuwaira got married and continued with her work. Ladidi on the other hand went about flirting with men. At last, she became pregnant. She wanted to abort the pregnancy but she could not get the way out. She got the herbs of a traditional medicine vendor, which she administered (to herself) and kicked the bucket.***

Ibrahim (1990: 48) examines the play ***Mai Wasa Da Maza Karya*** as a play that presents modernism. Of course, modernism as a literary term not literary theory. What obtains, to him, is the fact that two girls are depicted as having acquired Western education and later employed in the urban centre. However, Zuwaira proves herself as an educated girl by maintaining her chastity and getting married. While Ladidi uses the education negatively:

> ***Zuwaira da Ladidi ` yanmata ne kuma `yan boko, ga su sun shigo gari, sun waye, kar ma dai a faJa Ladidi ta ji.***
>
> ***Zuwaira and Ladidi are enlightened girls. They are (now) in the urban centre and quite exposed; Ladidi in particular.***

In his attempt to trace tragedy in Hausa plays, Aminu (1995: 69-71) presents the play ***Mai Wasa Da Maza Karya*** as a depiction of the lives of two particular girls who after their secondary education have taken to clerical jobs in the urban centre. Of the two girls, one maintains her chastity and got married to a decent man, while the other girl destroyed herself by flirting around with men, particularly her Head of Department, Malam Tanko.

Aminu (1995: 70-71) sums up by saying that the play could not be said to be tragic because Ladidi destroyed herself with her own hands despite all pleas and pieces of advice:

> ***In fact whoever follows the play from the beginning and sees the behaviour and hears the utterances of Ladidi will definitely anticipate her failure in the end. He may not be moved at all when it enventually comes.***

In her own examination of the status of women in Hausa plays, Salamatu Aliyu (1995: 56) analyses the play ***Mai Wasa Da Maza Karya*** as a play that presents the lives of two good female friends. These girls are presented as having received good parental care and training right from home. On reaching the urban centre as clerks, one of them (Ladidi) decides to annul the earlier training she got from her disciplined parents:

> ***The play shows that sometimes the girls put themselves into useless and shameful acts despite the good training and discipline they received at home and school.***

While Aliyu (1990: 91-92) feels that Hausa plays should have a general import of radicalism in their respective themes. He further opines that terrible characters like Alhaji Sankarau in ***Soyayya Ta Fi Kuji*** and Magajiya in ***Zaman Duniya Iyawa Ne*** should be punished so that others like them would be warned.

Rabi Garba (1998: 154-158) examines the play ***Mai Wasa Da Maza Karya*** as a play that thematically depicts the ills of being mercurial. Ladidi, the central character would neither listen to her bossom friend and collegue nor to her biological mother. She engages in illicit activities with the men in town. To her assumption, her life style is worth adoring. Well, may be, but not in the Hausa—Islamic society:

> ***Tun farko an nuna Ladidi sheJaniyar yarinya ce domin holewa kawai ta sa a gaba.***
>
> ***Right from the on-set, Ladidi has been presented as an uncouth girl who is all out for illicit activities.***

At the end of it all, the play according to Rabi Garba (1998) is an innuendo to any girl that admires the life style of Ladidi and her likes:

> ***Wanda duk bai ji bari ba, babu shakka zai ji hoho.***
>
> ***Whoever refuses to pay heed to pieces of advice would inevitably have himself to blame.***

The various theories hypothised by earlier scholars are not the main focus of the research. The research intends to examine the economy as the base of the society with all other things revolving around it. In this manner, the work would focus its attention on the theory of Economic Determinism by Karl Marx. The theory notes that there is an economic infrastructure that underlies all human activity. Marx further believes that all law, custom, religious, political and familial relations result from an economic base. Therefore, man is not the maker of his economic system but rather is made by it.

Marx argues that social change comes about as one economic system becomes entrenched in society (thesis) and another system championed by a dominant class, offers a challenge to it (antithesis). In the resulting social revolution, there would emerge a new economic order (synthesis).

To Marx, it is absurd and implausible to view man as the interruptor of the working out of the economic grand design. He says:

> ***Men make their own history, but they do not make it just as they please. They do make it under circumstances found, given and transmitted from the past.***

The Hausa plays would hopefully be tested to show that the plays do not limit their attention to social issues otherwise familial relationship. Even where they seemingly look so, this research hopes to debunk the theory and would gladly come up with a new one indicating the role of the economy as the base of all things in literature and by extention the real life of the Hausa.

2.10 SUMMARY

Chapter two opens by tracing the etymology of the word literature from literatura a word in the classical Latin that means letter. This term as seen by Baldic (2004) is a body of written works related by subject matter. The term is further extended to capture the oral, dramatic and compositions that may not have been published.

With its universalism, literature is an important tool for pleasure and social change. Noting how effective it could be used in revolutionary aesthetics, literary giants that are inclined to socialism tried to exploit it through the different genres, the possibility of mobilizing their respective communities for a possible change from a thesis to an antithesis and lastly a synthesis. The chapter notes the contribution of artists like Wole Soyinka, Chinua Achebe, Ayi Kwei Armah, Festus Iyayi to mention but a few in their efforts towards the social change.

In the second phase of the review, the corpus to be analyzed, numbering seven are looked at. The play, ***Turbar Tarabalus*** is a depiction of the historical account of what obtained at the end of the 19th and the beginning of the 20th centuries in the West and North African sub regions. What features notably in the account is the trans-Saharan trade along with its joys and difficulties.

Shaihu Umar traces the life of the eponymous hero, Shaihu Umar. The play is noted for the presentation of what is tagged as a good man in the Hausa-Islamic world view. However, some scholars are of the opinion that the play depicts the kind of human indignation the eighteenth century Hausaland practised.

The play, ***Ai Ga Irinta Nan*** portrays the difficulties modernization faces from the traditional society. The bane of contention is the girl-child education with Baturiya as the child whose opportunity is thwarted by her traditional parents.

The ills of forced marriage due to monetary extortion, is what features in ***Uwar Gulma***. Halima is the victim of this nefarious act. The resultant effect is her ultimate death due to high level of sedation.

Analysts are of the opinion that ***Jatau Na Kyallu*** discusses the disaster of marrying an old drab. This is so because she would ruin the house and later run away as exemplified by Kyallu in Mallam Jatau's house.

Bora Da Mowa presents how destructive it is to show preferential treatment in a family. The champion of this cause against his humble wife, Umma is Ilu. Later on, this pet, Ziza tries to kill him, but the trap caught her dear son, Ali.

The agony of leading a wastrel life is what scholars suggest as the lesson derived from ***Mai Wasa Da Maza Karya.*** Ladidi happens to allow the devil to insinuate her to his ways. No sooner had she gone deep into it than he allowed her to commit suicide as a result of an attempt to abort an unwanted pregnancy.

3.0 CHAPTER THREE: A MARXIST ANALYSIS OF THE *THESIS* IN THE PLAYS UNDER EXAMINATION

3.1 INTRODUCTION

The fore-going chapter was able to review a lot of related literature on the application of Marxism on some literary works notable among which are the novels of Festus Iyayi, Wole Soyinka, Meja Mwangi to mention but a few. The Marx theory of economic determinism too featured and a review of the corpus was as well made. In this chapter, the research hopes to look at the Marx`s theory of economic determinism which is popularly referred to as the base-superstructure theory as its method in analysing the plays. There are however many theories by Karl Marx and his other subsequent adherents that basically examine Marxism and its application on the society, literature inclusive. Such other theories include cultural imperialism, dialectical materialism, historical materialism, philosophical materialism and many others of related nature. It will not be odd to state that Marx and his friends, Engels did not put forward any comprehensive theory of literature, but their views however remain relaxed and undogmatic: good art always has a degree of freedom from prevailing economic circumstances, even if these economic facts are its ultimate determinant`. (Barry, 1995). He further mentions that in a letter Engels wrote to Margaret Harkness in April, 1888, he (Engels) states that:

> *he is far from finding faults in her for not having written*
>
> *a point- blank socialist novel--------- thus, the more the*
>
> *opinions of the author remain hidden the better the work of art.*

The later Marxist critics maintain that a writer`s social class and its prevailing ideology have a major bearing on what that author writes, when his social class is considered. These critics therefore do not seem to see artists as primarily autonomous inspired individuals whose genius

and creative imagination enable to bring forth original and timeless works of art. They are rather seen as having a major link with their social class. This is exemplified not only from the content of their artistic work but even formal aspects of their writing

In elaborating the link between literature and the socio-historical cum political nature of the society, Hirst (1977) illuminates how Althusser (1969) wrongly analysed the specific nature of the political structure at a particular historical moment. He further notes that this could only be described as an empirical and historical weakness and an inadequacy in theory, although it may be influenced or caused by a particular theorical prejudice like economism. The dispute about concrete case, and the measure of autonomy –relative or total – of the political from the economic, can not therefore be used to make a logical point about the necessity of choice between economism and non-correspondence.

On the issue of whether the political is more or less autonomous in a particular situation is a question for historical investigation. Equally, the thought of whether in general the political is completely autonomous of the economic is also an historical one, to be answered only by making reference to a broader historical range and by discovering the extent to which, and the occasions on which in general political and other superstructural features are determined by economic ones, or have reciprocal effects on these. (Corringan et al 1978)

Gramsci (1891-1934) the Italian Marxist in Williams (1977) tries to look at what Marx calls thesis by giving it the name hegemony as opposed to Newton`s history. The hegemony according to him is the whole lived social process as practically organized by specific and dominant meanings, values and beliefs of a kind which can be abstracted as a world –view or class outlook. He adds that hegemony is like an internalized form of social control which makes

certain views seem natural or invisible so that they hardly seem like views at all, just the way things are.

Although literary theories are emerging as a result of studies, now that we have modernism, postmodernism, lesbian / gay criticism etc yet the base / superstructural theory popularly referred to as economic determinism remains a classic. The Marx (1859) philosophy notes that.

> ***In the social production of their life, men enter into definite relations that are indispensable and independent of their will, relations of production which corresponds to a definite stage of development of their material productive forces. The sum total of these relations of production constitute the economic structure of the society, the real foundation, on which rises a legal and political structure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that determines their being, but, on the contrary, their social being determines their consciousness.***

Marx goes further to lament how the society cum ideology change historically:

> ***At a certain stage of their development, the material productive forces of society come in conflict with the existing relations of production …… then begins on epoch of social revolution. With the change of the economic foundation the entire***

immense superstructure is more or less rapidly transformed. In considering such transformations, a distinction should always be made between the material transformation of the economic conditions of production …. and the legal, political, religious, aesthetic or philosophic –in short, ideological forms in which men become conscious of this conflict and fight it out.

An interesting theory that generates a lot of controversy, certainly not because of its author, Karl Marx but its general and obvious reality as a summary of what happens in historical change. The theory under examination is not left uncriticised by scholars for what they feel are its short – comings. Wolff (1993) argues that:

One of the problems with base and superstructure is that there are too many things which will not fit into this analysis. In concrete social and cultural analysis, one discovers institutions, events and practices which do not seem to be entirely supertructural, but which are not obviously part of base of society either. A good example of this, which has to some extent occupied feminist analysis, is the family.

While attacking the base and superstructure theory, Williams (1973,1977a) suggests that more flexible definitions of base and superstructure are important. They should be seen as processes`rather than fixed entities. He goes further to show that it will be easier to comprehend the interelations of aspects of each level, and the way in which they are analytically inseparable. He also notes that the static model lacks adequate recognition of the indissoluble connections between material production, political and cultural institutions, activity and consciousness.

Althusser (1969) feels that the theory of economic determinism should not be left to degenerate into a crude uni-directional model of determinism. If one retains that economic structures and practices are, in some sense, determinant in the course of historical development, and that consciousness and ideology are determined by them, then the model needs to be revisited. Althusser (1969) then suggests an alternative model that he calls relative autonomy. According to him, the economy is determinant in the last instance, but the superstructure has its own relative autonomy and its specific effectivity.

Critics like Hirst (1977) have oftern attacked Althusser (1969) on the grounds that he did not proffer any solution to the theory but pretends to have done so. Hirst (1977) argues that:

> ***The concept of relative autonomy only poses problems when it is thought to be the basis of some priori model of social analysis, where, for example, the extent and nature of this autonomy ought to be specified in general terms.***

Hirst (1977) further asserts that in rejecting economism, Althusser cannot then retain any notion of determinacy; the concept of relative autonomy is therefore untenable. In this context, Hirst (1977) explains:

> ***Once any degree of autonomous action is accorded to political forces as means of representation vis-a-vis classes of economic agents, then there is not a necessary correspondence between the forces that appear in the political and economic classes. In other words, superstructures are completely, not relatively autonomous.***

While accepting Hirst`s (1977) submission, the research hopes to adopt the determinist

position and argue that the economy is the base of any society. What obtains at the base is what would hopely form our thesis.

In attempting to analyse the theory of economic determinism from the plays that form the corpus for discussion, it is worthy to note that a recapitulation of the theory is important. Basically Karl Marx in Tucker, R.C (ed) (1972) views man as a being that is controlled and conditioned by economic factors. This therefore underscores the fact that human activities are economically based.

Marx further argues that social change comes about as one economic system becomes entrenched in society (thesis) and another, championed by a dominant class offers a challenge to it (antithesis). The resultant effect is what Marx describes as synthesis. This is the expected revolution which will bring about the desired changes.

The Marx's theory of economic determinism is characterized by a base, which is the material means of production, distribution and exchange and a superstructure, which is the cultural world of ideas, art, religion, law etc. The latter things (superstructure) are not innocent but are determined by the nature of the economic base.

Since a fairly detailed expatiation of the theory was made in the literature review and the introductory part of this chapter, the focus here would not state the theory in its elaborate form. The simple statement mentioned above covers what is required.

3.2 Thesis

Although it is one of the earliest Hausa plays, ***Turbar Tarabulus,*** a 1902 play stands to be one of the latest plays. This seeming contradiction is as a result of the play's re-birth. Hitherto the

findings of Professor U.B. Ahmed, the general assumption was that the East's ***Six Hausa Plays*** of 1930 were the earliest plays.

Turbar Tarabulus is adapted into a play by the notable German Scholar Dr. Rudolf Prietze and first published in 1924 in a University Journal at Berlin, Germany. The story was originally narrated to Dr. R. Prietze in 1902 by a Kano merchant who lives in Tunis called Haji Ahmadu Kano. On its adaptation, Dr**.** Prietze gave the play the name ***Labarin 1902*.**

The present edition came into effect in 1999; the publisher is the Ahmadu Bello University Press, Zaria. The copyright ownership is that of Umaru Balarabe Ahmed.

Art is a mirror of the society that does not exist in vacuum. It portrays what it sees. ***Turbar Tarabulus*** is a literary piece that depicts a picture of what obtains in some parts of the continent at the end and the beginning of the 19th and 20th centuries respectively.

Just as in the verbal arts, ***Turbar Tarabulus*** presents a simple plot that narrates the hurly-burlies of the inter-regional movements of the people across the deserts between the West and North African sub-regions otherwise trans-Saharan trade. On the glossary of the play, Prietze reveals:

> ***A shekara, ayari biyu ne ke tashi daga Kano zuwa Ghat, a turbarsu zuwa Tarabulus; guda da damina guda ko da kaka. Haka kuma, a wa]annan lokuta ne ayari biyu ke isa Kano daga Tarabulus.***
>
> ***In a year two caravans leave Kano for Ghat on their way to Tarabulus. One, during the rainy season and the other during the dry season. Similary, two caravans arrive Kano at similar***

In the play, ***Turbar Tarabulus,*** we come across a desert setting that harbours the Shamba Arabs which this research would analogically refer to as Shamba village. The Shamba Arabs have an economically entrenched society (thesis) that recongnises armed robbery, banditry and

terrorism. These acts are well established and accepted by the generality of the populace that have direct or even indirect connection with the Shambas. Koho as a character that knows them and what they can do testifies:

> ***Mun je ruwa mun daJe. Larabawan Shamba suna can bayan dutsi. Jayansu ya zo mana; saura ba su gan mu ba; suna da nisa. Ni kuwa na sani; in mun bar shi, da 'yan'uwansa, zai koma ya kirawo su***
>
> ***We went for water and stayed long. The Shamba Arabs are there behind the rock. One of them came to us, but the rest did not spot us, they were far away. The one that came to us wanted to be funny; I fully know that if we allow him, he will call the attention of his brethren…***

It is an established norm that the Shamba Arabs are free to subdue and rob whoever is on the route around their domain. They confirm to us that they are not familiar with the Agigis, therefore their men should be ready for a real fight:

> ***ku sauka ku yi Jamara. Mutanen nan ba mu san su ba turbar nan.***
>
> ***Get alighted and ready. We are not conversant with these people on this route.***

On their defeat, the Shambas without any remorse indicate how much they are at home with their failure. And to conceede the defeat is only manly:

> ***Rana ce ta ~aci wa maza. Ku yi abin da kuke so.***
>
> ***Today, luck is against us. You are free to do whatever you want to do***

By inference, this sarcasm simply connotes how they will be ready for another attack some other time when next the Agigi's will be on that route.

Ghat that happens to be the domain of the Azbens is described as the like of Shamba village in terms of social vices. We are analogically made to understand that Agigi is wary of the route and the society at large because of the beclouded corrupt practices such as armed robbery, money extortion and the rest of them:

To ana labarin Ghat na Abzinawa?

What is the news about Ghat,
the domin of the Azbens?

And

Abzinawa ba sa maka komi

The Azbens won't harm you.

For Agigi to evade the extortion of money from the Azbens on his route to Kano, he has to have an escort from among the Azbens who would work things out for him:

{a}a zan yi ba zan ba da ku∫i ba?

How can I avoid being extorted of my money?

The desert route is also not secured; the travellers are very skeptical and wary of where and how they sleep:

> ***Ku dur}usas! Kowanne ku ∫amra masa sasari a gwiwa. Ku kuble ku kawo makubli a gurina. Ku tafi kowa ya kwanta a gurinsa. Ku rarrabu, kar ku kwanta guri ∫aya. Ku sau}a}a barci, ku yi hankali da kanku.***
>
> ***Make them to bend down! Get each tied with the chain on its knee, you then lock up and bring the keys to me. Everyone should find a place to sleep. Get yourselves separated; do not sleep at the same place. Make your sleep a little light and be wary.***

Similarly, nobody wants to take any chance in the desert because of the prevalence of armed banditry. On spotting a herd of camels, the leader of the caravan, Agigi immediately charges Koho to go and confirm what kind of a caravan it is just to avoid being taken aback:

> ***Na gaba Abzinawa ne, amma ku tsaya in gano.***
>
> ***Those in the front are Azbens but hold on, let me confirm.***

As Agigi's caravan meets that of Esule, so does each try to know the security on the route:

> ***Ku kai ni in gaishe shi in tambayi labarin turba….Ba dun Allah ya gama mu da Koho ba, turbar nana da ba mu biyo ba.***
>
> ***Take me to him for a warm salutation and to enquire about the route…. if God had not given us Koho, surely, we would not have taken this route***

In Esule's narration, he tells about their encounter with the Tubawas, who are a group of armed bandits:

> ***Lafiya lau, ba komi, sai dai mun yi gamo da Tubawa.***
>
> ***All is well; there is nothing apart from the Tubawas we had an encounter with.***

One may not be wrong to hypothise that the social insecurity and anarchy in Wadai could be linked with the depressed economy experienced in the desert. Surely, a sound economy creates a good society devoid of crude vices like armed robbery and unwanted killings. On the other hand, a depressed economy encourages the prevalence of such vices, since the citizenry is deprived of the basics of life. Law and order are therefore turned into theoretical discourse

because enforcement may not be feasible.The total break of law and order is endorsed by the authorities of Wadai:

> ***Fatake da alhazai, kadan La'asar ta yi ba mai fita, kowa na tsoro. Sai ko kana ta}amar kanka, ba ka kula da wu}a tasu ba. Gama su Wadai, mace da namiji da wu}a; in kai wasa ta kashe ka. Komi nasu sai da wu}a. Ko ciniki a kasuwa ka yi kana ri}e da wu}arka; mai saye da wu}a tasa. A cikin kasuwa sukan kashe mutum; babu komi sai ruwan suke biya. In sun je shari'a a ba su gaskiya. Sarkin Wadai ya ce, kai ba namiji ba, ka je ka rama.***
>
> ***The merchants and pilgrims do not move about in the evening, everyone is afraid. You can only do so if you are adequately prepared and mindless of their knives because you possess its antidote. There in Wadai, there is no gender distinction when it comes to the use of knives, a woman may just kill you, if you prove funny. Knives are part of them in the markets; everyone holds his knife, both the buyers and sellers. In a situation where a man is killed in the market, nothing serious happens, only a compensation is paid. Where the matter is taken to the courts, the adjudication is in their favour. The Chief of Wadai would say, "Are you not a man? Go and take a revenge"***

In the Wadai terriotory, the same armed banditry is part of the normal society. It is an economic system that is entrenched in the society:

> ***Abin da ake cikin Wadai, mummunar aiki ne; ba}o in ya zo, a cikin gari ake yin masa fashi. In yai garaje, su kashe shi, su tafi da dukiya kuwa. Cikin gari kuwa, kadan dare ya yi, babu wanda ya isa ya fita***
>
> ***What obtains in Wadai is quite obnoxious; a visitor is robbed in the city on his arrival. Where he proves difficult, they kill him and cart away with his wealth. Nobody dares to move about in the night.***

The rummage for capital accumulation makes people to sacrifice a lot of things. Religious teachings are compromised at the expense of the wordly capital. The merchants could be heard saying that they believe in telepathy and are along with all sorts of charms and amulets that are for defensive purposes:

Mu taurari muka goyo, ku kuwa ba ku goyo taurari ba….

We work with the stars but you do not work with the stars…

And:

Ku yanko mana hannu, ku }wa}wale ido; shi ma ana sonsa. Ku yanko mana harshe, ku]ebo kitse ka]an saboda ana nemansa za a yi magani.

Cut-off and bring his hands, bring the eye balls, they are essential. Cut-off the tongue and fetch a little of the fat. It is required for medicinal purpose.

As sacrilege is prevalent among the desert cohorts, so is mercilessness. The prisoners of war are treated like chattels; they could be killed or taken as slaves for possible sale at the nearest point of civilization:

Kai kana da sauran shan ruwa? Ku kashe shi! (suka sa takobi suka cire kansa)

You are still alive? Go ahead and kill him! (they used their sword to behead him)

And:

Mun karkashe su; mun kamo wa]ansu mun kawo Ghat mun sayes. Ga sauran za mu kai Ghademes mu sayes.

We killed them; we caught some as capitives and sold them out in Ghat. The rest are here, we would take them to Ghademes for sale.

Tired with the economically entrenched conflicts such as armed banditry and extortions of money from the trans-Saharan merchants, the merchants decided to be armed so as to avoid the chances of being subdued. They therefore wage war against any marauder that tries to be funny to them.

The war between the Tubawa and the caravan of Esule presents how the economy dictates the behaviour of the personalities. The Tubawa are a group of armed bandits just like Shamba Arabs. They are found on the routes of the caravans in the desert. The Esules run into them:

…ba komi, sai dai mun yi gamo da Tubawa.

…all is well; however, we had an encounter with the Tubawa.

These Tubawa are described as terrible and troublesome fighters who would do anything to conquer; loot and enslave all in the name of material acquisition:

Su muke ji ana ce wa mini-mini?

Are they those described as dimunitives?

And:

Su ne, wa]anda ba su da]in ya}i.

They are those who are difficult to be confronted.

As the trans-Saharan trade is an economically determined activity, this then informs how well prepared whoever intends to partake in this activity becomes. Esule in his discourse discloses:

> ***Su suna da bindiga, suna da gariyo, suna da mashi, mu kuwa muna da kibiya, muna da bindiga, muna da mashi. Ka bar ta bindiga kam; mun]amre ta. Tamu bat ta tashi, tasu ma bat ta tashi.***
>
> ***They have guns, special gariyo knives, and spears. We have arrows, guns, swords and spears. As for the guns, we have taken care of them with charms, none of either ours or theirs would fire, when shot.***

Human value is indignated through the quest for wealth. Groups are formed so that banditry or counter-banditry succeeds. In this discourse, we are intimated with the way the Esules counter the banditry of the Tubawa:

> ***Suka karaya, suka soma gudu….babbansu ya ce, ku komo! Ina za ku? Rana ta ~aci mana. In za su kashe mu, su kashe mu! Ku kawo bindigoginku duka ku aje. Suka daina faJa, muka Jebo su muka kawo su Ghat. Mutum uku su ne saura a gunmu.***
>
> ***They became weak; therefore they took to their heels….Their leader asked them to turn back. And enquired where they were running to. Luck has run against us today, for that, we wait, if they are going to kill us, they are free to do so. He asked for their guns, which they all surrendered. They stopped fighting and we arrested them and got them shackled. We tooks them to Ghat, these three are the remains (we have***

Hausa Studies and indeed general readers of Hausa literary pieces owe great thanks to the loudable efforts of Hans Vischer, the then Director of Education for Northern Nigeria and his able officer, Dr. R.M.East, the then officer in charge of the Northern Literature Bureau. This is so because they thought and organized teachers/scholars from all walks of Northern Nigeria and charged them with the responsibility of creating literary pieces of art in Hausa that would be used in schools and possible readership by the populace. In response, Abubakar Tafawa Balewa, a teacher in the former Bauchi Middle School was among the many to send their entries. His entry of a novel titled ***Shaihu Umar*** features among the successful ones to be published by the Literature Bureau in 1934.

A 1974 play, ***Shaihu Umar*** is adapted from Abubakar Tafawa Balewa's novel, ***Shaihu_Umar.*** Dexter Lyndersay and Umaru Ladan undertook the enormous task of the adaptation.With its usual avidity, the Northern Nigeria Publishing Company (NNPC) Limited, Zaria is the publisher of both the novel and the play.

The unavant-garde play is styled in two acts that contain ten and nine scenes respectively. Its complex and rambling plot carries a narrative style where the question of an inquisitive and eager student elicits the narration:

> ***Shin ko mahaifinka shi ma Shaihun malami ne? A yanzu haka kana da 'yan'uwa a Kagara? Me kuma ya sa ka bar Kagara? Amma ka gafarce ni idan tambayayoyin ba su bisa }a'ida.***
>
> ***Is your father also a learned scholar? Do you at the moment have relatives in Kagara? What really informed your leaving Kagara? But please do forgive me if the questions are out of order.***

The amenable Shaihu found the questions quite interesting:

> ***Kai ai ko ka yi tambayoyi masu ma'ana; amma kuma me kake ci na baka na zuba? Da an yi ha}urin jefa su]ai-]ai da]ai-]ai da ya fi ko?***
>
> ***Really, you have made reasonable questions; but why being hasty? If you had posed the questions one after the other, wouldn't that have been better?***

The play, as built on Shaihu Umar's narration depicts a good image of the Hausa society of the pre-colonial days. Though a simple society in terms of modern technology, yet it is endowed with a well organized system politically, socially, economically and religiously. The society as defined is made up of the individuals that live in it, Shaihu Umar happens to be part of it either physically present or in proxy.

The play therefore trails the life of its eponymous character Shaihu Umar from his birth, his kidnap through to his transportation to Ber Kufa and his return back home.

In ***Shaihu Umar,*** the plot primarily presents the *fada* otherwise Emir's court with courtiers celebrating the presence of the *Sarki* or Emir in various ways ranging from use of eulogies in their salutation to the use of proverbial encomiums. This court is political in nature

but as stated earlier on in the theory, we should remember that there is an economic structure that underlies all human activities. This court has an economic structure that is well positioned over whoever is there in the territorial domain of Kagara or by general extention the Hausaland of that period. This structure would serve as the Marx's thesis.

As the court settles down for the normal business of the day as usual, so does the *Sarki* pronounce his intention of charging his warriors with the responsibility of going to the den of the pagan Gwari on a raid. Raids are part of the normal social order in this society:

> ***Ka san idan ta~arya ta mi}e ba sauran zaman lafiya sai ta yi daka. Ba ni kuma }aunar in ji wani ya zama bawan arna. Ku kuma san cewa duk abin da mutum ya samo, to, rubu'in abin nan nasa ne. Saura kuwa zan yi amfani ne wajen sayen tufafi da kayan doki daga Kano, bindigogi kuma daga Bida.***
>
> ***You surely well know that when pestle is up, there will be no rest until it pounds. I do not want to hear that any of you becomes the slave of the pagans! You should know that one takes a fourth of whatever he captures. As for the rest of the booty, I would use some for the purchase of clothes and sadlery from Kano and muskets from Bida!***

The raid is an economic activity as the *Sarki* justifiably tells his warriors. In turn, they superfluously show their eagerness to go despite the risks involved.The motivating factor is the one fourth of the proceeds they are to get:

> ***Haka kuwa aka yi, yayin da arnan nan ke cikin tsakiyar shagalinsu sai 'yan hari suka mamaye su. Kafin ai haka wuri ya yamutse, aka kama na kamawa, wasu suka gudu, wasu kuwa nan take suka mutu.***
>
> ***That was how it was carried out; when the pagans were at the peak of their ceremony the raiders attacked them. Within a short time, the scene was chaotic, some of them were captured, some ran away and some were killed***

Mischief and antagonism are a value in Kagara, courtiers are proud of that. The antagonists of Makau, mendaciously beguiled the *Sarki* so that he could hate him. Fraught is their submission that presents Makau as someone who had relentlessly been abusing the Sarki

since leaving home. And the number of slaves he captured stand at more than what Buhari pronounces. Expectedly, the *Sarki* will hammer more on the abuses against his personality but he did not look at that angle, his worry centres around the number of slaves Makau captured:

To, ko bayi nawa ka samo?

Well, how many slaves did you capture?

Justice in this society hardly exists, even if it does, the *Sarki* has the right to tamper with its administration. The same *Sarki* exemplifies by showing how he unilaterally orders the courtiers to ransack Makau's house:

Ba ni son rashin albarka! Maza a wawashe gidansa kaf!

You are rude! Quick now, you* go *and loot his house thoroughly!

After some appeals and considerations, the decision to loot Makau's house was rescinded and in its place Makau was extradited from Kagara:

> ***To, Makau wannan shi ne sakamakon amanata da kake ta ci bayan na amince maka fiye da kowa……Na yi imani kan ba ka daƒe da fara irin wannan sakarci ba. Kwaƒayi mabuƒin wahala,…….Gidanka kam ba za a wawashe ba, amma daga yanzu ban ɗaunar sake ganinka! Saboda haka na kore ka, ka bar min ɗasata!***
>
> ***Well ,Makau this is the repercussion of the betrayal of trust, after I have total trust on you more than everyone……I am quite confident that this is a recently developed habit. Greed is the key to hardship. Your house will not be looted, but from now, I do not want to see you anymore! You are therefore extradited from my territorial domain!***

The conventional status which Marx refers to as thesis recognizes slave raid and slave trade as normal economic activities, therefore the strong can capture the weak and dispose him off to slave merchants:

> ***Saura 'yan kwanaki a tafi da ni Kagara, sai wasu baƒi bisa dawakansu suka bayyana, suka nufo wajenmu suna gaishe mu. Gaisuwarsu a fuska take don kafin ai haka sun auka mana, suka kame mu..... Ashe, ashe mutanen nan'yan hari ne masu kama mutanenmu suna sayar wa Larabawa da ke fataucin bayi a ɗasar Hausa.***

And:

> ***Kiran da na yi muku za mu kai hari ne kurmin arnan nan yanzu nan. Ko bawa nawa mutum ya kama nasa ne, ni kuma a shirye nake in tafi tare da ku.***
>
> ***I summoned you because I want us to embark on a slave raid at the valley of those infidels now. Whatever the number of slaves one captures, that remains his proceeds. I am ready to go along with you.***

Slave trade is a business that receives the blessings of the society as a legal economic activity that does not only attract stalwartship from within but even from the far Maghreb states of North Africa. The Arabs come to Hausaland on slave merchandise:

> ***Ahlan wa sahlan ya sayyid. Wa]annan su ne albarkar girbin da aka samu, amma akwai saura da yawa a waje.***
>
> ***Welcome indeed, my lord. These, are the proceeds of the harvest; however, there are more outside***

The slave merchants both from within and outside do not mind whatever may arise while they are on their merchandise activity. They feel quite at home and always justify their business as a legal one:

> ***Wata baiwa gare ni Bahausa, wadda na sayo daga Murzu} bara…..***
>
> ***I have a lady slave whom I purchased at Murzu} last year…..***

Quite prohibitive is deception in both the Hausa normal and the Islamic systems. Yet the society accepts it as a conventional way of life. The play depicts how Ado and Gumuzu tactfully deceived Fatima who wants to be taken to Ber Kufa where her son, Umar is, but to her dismay, Ado wants to make her a concubine:

Shiru! A Murzu} kike, kuma ke baiwata ce.
Sayenki na yi daga hannun Gumuzu.

Quite! You are in Murzu}, you should know that
you are my slave. I paid Gumuzu well for you.

In the same vein, the society legalizes corruption despite the Islamic sanctions against it. The corrupt judicial officers who received bribe from Ado are all motivated to do so because they want to have economic enhancement:

Na fito garin neman]ana, amma sai na fa]a

hannun muggan mutane wa]anda ba abin da suke

gani da daraja in ba ku]i ba.

I am out of home in search of my son, but I fell into the

hands of some wicked souls who do not value anything but money.

As one of the relatively modern Hausa plays, ***AI GA Irinta Nan*** is the second artistic child of the famous Hausa Television comedian, Umaru Danjuma Katsina otherwise Kasagi. The year 1988, is noted as the birth day of this child with the much celebrated Northern Nigerian Publishing Company Limited, Zaria (NNPC) as its hatchery.

As a five act avant-garde, the play is fashioned in such a way that act one has three scenes; act two goes with four scenes; the third act carries five scenes while the fourth and fifth

have four and five scenes respectively.

In its attempt to create a mirror for the society, the play centres on the mishap of a young and intelligent girl, Baturiya, the daughter of Yalla~ai. While integrating Baturiya into the conventional society, the play then brings out two contrasting societies that have members who are antagonistic to one another. The Gemeinschaft society has the traditionalists who are uneducated and are therefore not willing to change despite the obvious changes in the society. The adherents of this school of thought are people like Yalla~ai, his wife Ballagaza, Tugande and some flat characters like Tsegumi. The other society is the Gesselschaft. This is a modern society which allows changes; it therefore encourages the quest for knowledge for both the male and female children. The Hakimi is its champion; other members are the Hedimasta, Malam Holo}o, later [an Wanzan and Baturiya.

Admiringly hopeful in her educational career, the misadventured Baturiya returns home quite euphoric and ecstatic. This is a mark of success at the last examination:

Ba kome, da ma rahotona ne watau sakamakon jarrabawar da muka yi.

Not much, but the statement of my last examination result.

On hearing that it is a statement of result, the father of Baturiya, Yalla~ai asks her to read the details for his consumption**….**

Turanci, da kyau }warai da gaske. Lissafi,
da kyau }warai. Tarihi, da kyau }warai.
Sanin abubuwa, da kyau . Baturiya tana da }o}ari.
A yaba mata, domin ita ta yi na]aya a ajinsu.

English excellent. Mathematics very good. History

very good General Knowledge excellent. Geography

good. Baturiya is Intelligent. She deserves commendation

because she came first in the class.

The misadventure starts no sooner had Baturiya finished reading her statement of result to Yalla~ai. There and then, he opened up by telling her that her educational pursuit terminates at that level:

> ***To, ko kin ci jarrabawa ko ba ki ci ba, ba za ki tafi ba. Aure za a yi miki.***
>
> ***Well, whether you pass the entrance examination or not you are proceeding to***

The introductory part of ***Ai Ga Irinta Nan*** indicates the kind of conflicting societies found in the play. These societies are the *gemeinschaft* which is the traditional society that maintains its orthodox and unchanged pattern of life. And the *gesselschaft,* which required changes for better life. These societies did form the bedrock for the analysis of the play using the theory of economic determinism to ascertain the conflicts at various levels and magnitude and lastly, its resultant effect on the society.

The plot depicts a simple society where most of its dwellers operate on poor economic continuum due largely to inexposure and traditionalism. Senior citizens like Yalla~ai only rely on poor subsistent farming as a major source of income and the little royalties that may accrue from good will. Generally, the society is agrarian, the natives however partake in other menial jobs to make up in addition to the subsistent farming. [anwanzan serves as the chief of barbers as well as the native doctor. And Magajin Kotso is the cheif of drummers in the palace of the Hakimi.

In furtherance to the study of our thesis, the Government in its wisdom blows the trumpet for free education expecting commendations and good response from the citizens:

Bayan mai garaya ya }are ki∫ansa, sai aka yi labaran duniya, har ma cikin labaran na ji an ce Gwamnati za ta ba da ilimi kyauta.

After the garaya musician had finished, then comes the world news. In the news, I heard that the Government will give free education.

And:

Na fa∫a musu cewa an soke ku∫in jangali daga bana, kuma za a ba da ilimi kyauta daga ba∫i…..

I have informed them that the cattle tax has been abolished from this year. And there will be free education from next year.

Regrettably, the society in question would not measure up to the required standard due to timidity and apathy most especially towards girl-child education:

Zancen banza. Su dai bai wa maza ilimi, amma ina amfanin ilimin ∫iya mace?

Foolish talk. Let them educate the males, but of what importance is girl-child education?

And:

Karatun boko, karatun banza. Ka ta~a ganin wani ya sauke an yanka masa rago, ko kuwa ka ga an yi rubutun sha da karatun boko?

Western education, the useless education. Have you ever seen on whom a ram was slaughtered on his graduation, or have you seen where it is written (on a slate) for oral consumption?

With the rejection of education for the girl-child by the overwhelming majority of the folks, the society can be described as Gemeinschaft. It may therefore not be in peace with the other society which is the Gesselschaft. The Hakimi has for instance become a subject of scorn by some of those who do not desire Western education:

Na ji dai Hakimi yana cewa ko nawa ake biya, zai biya mata ta }aro karatu.

I heard the Hakimi saying that he will not mind paying whatever the amount is required for her to pursue her further studies.

And:

> ***I, yau to yana so ta gaji gadonsa ke nan. So yake idan ya mutu a ba ta sarautar ko?***
>
> ***Yes, he wants her to be the heir to the throne. What he wants is that when he dies she should be enthroned, isn't it?***

As the Gemeinschaft society is characterized by ignorance, poverty and conservativeness, so are the people. The social problems besieging the people culminate to make them aggressive and rivals to those in the Gesselschaft society. Yalla~ai presents himself as a rival to the Hakimi because of his poor socio-economic and political status:

> ***Ina amfanin neman da yake yi mini. Idan yana so na ne don me ya ¸i ya na∫a ni wata sarauta?***
>
> ***Of what significance is he looking for me? If he cares and likes me, why would he not turban me as a chief?***

One would wonder why Yalla~ai rejects anything that has to do with his younger brother, Hakimi. No matter how laudable an issue is, provided it has a link with Hakimi then it is bad before the eyes of Yalla~ai. He even thinks that it is bad for his children to associate with anything Hakimi:

> ***Ashe ban hana ki zuwa gidan Hakimin nan ba……? Daga yau, ka da in sake jin kin tafi gidansa. Kuma ka da in sake ganin ki tare da yaran gidansa.***
>
> ***Have I not asked you to stop going to Hakimi's house? Now, from today, I do not want to hear that you have been to his house. I also do not want to see you associate with his children.***

This transfer of aggression and further aggressive behaviour are economically based. As Yalla~ai

will not have his way with Hakimi, so is the transfer of conflict made on Baturiya because she has not remitted any amount since her marriage:

> ***Wai shin Ballagaza yarinyar nan ba ta son albarka ne. Yarinya yau da yin aure wata biyar amma har yanzu ba ki yi }o}arin aiko da wa]ansu 'yan ku]i gida ba. Duk ga danginta kowace sai taimako take yi.***
>
> ***I wonder, Ballagaza, whether Baturiya wants our blessings. This is five months since her marriage but she never tried sending any amount home.***

Although those in the conservative society are not finding it easy, yet they have accepted it like that as a true way of life and nothing should change it. Gimbiya like her brother Yalla~ai is in abject poverty therefore she can be mischievous and shrewd to make ends meet. She mortgages the family's prestige by getting Baturiya married to [an Sifikin who does not regard them as anything:

> ***Ba ni na ce ina son ki ba. Gimbiya ce don kwa]ayi, ta ba ni ke kyauta.***
>
> ***I did not say that I am in love with you. It is Gimbiya's greed that made her to give you to me as a token.***

Gimbiya's egoism and indifference towards the family's name indicates how illiteracy has a greet influence on her. She is only proud of the pedigree but unmindful of how it will be looked at by the society. Considering the fact that a promise entailing betrothal was earlier made between the two families

> ***Kai tsaya in gaya maka Hakimi, wannan yaron da zai ba wa Baturiya, ai bawa ne. mu kuwa]iyarmu ba a haife ta baiwa ba, ba ta zuwa ta auri bawa matu}ar dai ina da rai, wallahi ba ta auren wannan yaron***
>
> ***Now let me tell you Hakimi, this boy, he wants Baturiya to marry is a slave. Our daughter was never born a slave, therefore she will not marry a slave so long as I remain alive, I swear to God, she will not marry that boy.***

Quite at home with her despicable situation, Gimbiya would rather remain in it with illusioned

hope that things would improve than allow and encourage girl-child education. She is among those who are at total war with education:

> ***Ka ji Hakimi da wani zance. Yaushe yarinya za ta isa aure, kuma a ce a bar ta ta yi wani karatu***
>
> ***Just imagine what Hakimi is saying. How would a girl attain the age of marriage and will be allowed to continue schooling***.

Other peasants like Magajin Kotso, [anwanzan and Tugande are surely not satisfied with their conditions but they want things to remain like they are because of their dogmatism. [anwanzan for instance is in conflict with girl-child education because to him any girl that acquires western education will be of bad behaviour:

> ***Abin da na ji, wai maza masu ilimi suna cewa dalilin da ya sa ba su son mai ilimi, saboda rena su suke yi. Zurfin ilimi nan ga mata cuta ne.***
>
> ***I heard that educated men do not like educated women because they do not respect them. That further education is a cankerworm to women.***

Magajin Kotso too is not different from his other cohort [anwanzan. He too is not in support of girl-child education. While buttressing what Yalla~ai says about how he dislikes the idea, Magaji Kotso condemns it completely:

> ***Yawwa ranka ya daJe. Ai ko kusa ba ya da amfani.***
>
> ***Indeed your Highness. It is completely useless.***

On the whole therefore, the Gemeinschaft society of our play *Ai Ga Irinta Nan* is in conflict with girl-child education principally because of its poor economic status. Gimbiya for instance blinded by avarice did not know that by annulling Baturiya's betrothal with Kaboyi a kind of permanent conflict and perhaps enmity could ensue among the families of Yalla~ai and that of his friend, Malam Mai Gemu:

Tsaya dai ki ji zance mana Tsegumi. Shi ke nan ta ci gaba da cewa wai Yalla~ai ya ce ko yaron bai auri Batiuriya ba, }anwar Baturiya tana nan ta girma. Ashe abin da suke nufi ba za a Jaura aure da wannan yaron ba.

Hold on, and let me tell you Tsegumi. She continued narrating from Yalla~ai that her younger sister is growing up. Analogically, they mean that the solemnisation will not take place with this boy.

And:

Kai jama'a, amma dai an ji kunya. Wallahi an ji kunya {orama.

Oh dear, what a shameful thing. {orama, I swear by God that it is shameful.

The same avarice of Gimbiya has put the younger bride Baturiya into perpetual conflict with life, basically with her wastrel husband:

Ina kuka ne saboda kana fita ka bar ni har kwana biyu, ba ni ganin ka. ….Malam ka daina bari na da yunwa har kwana biyu. Kuma ..ka rage shan giya.

I am crying because you get out and leave for as long as two days without me seeing you….Malam please stop starving me for up to two days. And…minimize the alcoholism

Furthermore, Yalla~ai's dignity is put into shame and jeopardy. {orama does not see him as anything, though a friend of her husband, Malam Mai Gemu:

Idan kin ga mutuminki a }ofar gida, don Allah ki gayar mini da shi.

If you are able to see your man outside, please for God's sake do extend my regards to him.

The society is so corrupt in such a way that it is at home with alcoholism despite the obvious Islamic repulsion against it. [ansifikin as an alcoholic is well admired by Gimbiya, that could be one of the reasons why she instigate Baturiya's marriage with him:

To, idan na sha giya in sha mana, ina ruwanki?

And so what if I drink alcohol, what is your business with that?

Hunger, deprivation and abuse of women are not an offence in this society. The alcoholic, [ansifikin is a an example of a man who deprives his wife, Baturiya, leaving her with hunger and abject poverty:

> ***… wani lokaci abinci ma sai na aika gidan Inna Gimbiya, sa'an nan na cika cikina.***
>
> ***….sometimes, I have to sent to the house of Inna Gimbiya before I could get enough to feed on.***

The way Baturiya is treated indicates how wives could be abused by their husbands. Despite her patience, [ansifikin could not spare her because of the simple appeal she makes:

> ***… tun da ba ki zuwa ko'ina, sai ki daure da wula}anci kenan…..***
>
> ***….. since you would go nowhere, then you have to be at home with the disgrace….***

To confirm how much he can disgrace her, [ansifikin outrightly divorces her:

> ***Mijin Baturiya ya sake ta saki uku. Ya ce idan ta sami miji ta yi aure.***
>
> ***Baturiya`s husband has irrevocably divorced her and asked her to get married when she gets a suitor***

The way people siphon the resources of the Government is also presented in this society. [ansifikin is one of such characters that lives far above his income. Little wonder, he is always at the brothel drinking with the excess gets through fraud:

> ***To, giyar da nake sha ai ba ku[inki ba ne, ku[ina ne…***
>
> ***Well, I drink alcohol with my money not yours…..***

In 1968, the Northern Nigerian Publishing Company Limited, Zaria celebrates the conclusion of the hatchery of the play, ***Uwar Gulma.*** Alhaji Mohammed Sada is the playwright of this middle period play. A six act play, ***Uwar Gulma`s*** act one has two scenes; act two has only a

scene; act three is blessed with two scenes; act four is like act two with only a scene while acts five and six go with two and one scenes respectively.

With a modest plot, ***Uwar Gulma*** opens with a home setting where Halima serves as the wife of Hayatu. Back home from the office, Hayatu is tired and hungry; he therefore would not listen to anything until he eats. He blindly asks for his food in a seemingly angry way:

> ***Sannu kadai. Ke ba ki gajiya da tambaye-tambaye…***
> ***Ni yunwa ma nake ji. Ina abincina?***
>
> ***Salutations to you too. You do not get tired of asking***
> ***questions… I am hungry where is my food?***

In the play, ***Uwar Gulma***, we are presented with a society whose conventional economic system (thesis) is characterized by poverty, usury, bribery and corruption. Others include alcoholism, the ill effect of gossips, and the effect of forced marrrriage and drug abuse.

The level of proverty and unemployment is so high in this society; this therefore forces some people to become slaves to others. Uban Ba'u has undoubtedly domesticated and enslaved a character called Mudi. Mudi explains that he does so much for his master but for too meagre, an amount:

> ***… Amma hidda kwabo daga jikin wannan }e}asasshe***
> ***ai tashin duniya ne. Ka ga duk shafen sumuntin da***
> ***aka yi gidan nan, da ni aka yi shi, amma kowace rana***
> ***sisi shike ba ni na sayen fura. Ka ga ko da aikin***
> ***leburancin hanya zan je in yi da sule bakwai da sisi za***
> ***a ri}a biya na kowace rana. To, ka san abin yadda shike,***
> ***samun aiki wuya ke gare shi in mutum ba hanya ke***
> ***gare shi ba…***
>
> ***… It is a tug of war for you to think of taking away a penny***
> ***from that lean man. You know, I participated in all the***
> ***cement work of this house, but he pays me only six pence***
> ***for the purchase of fura daily. It if were a labourer's work I was doing,***
> ***I would have been earning seven shillings and six pence***
> ***daily. Well, you know things are difficult these days,***

it is not easy for one to be employed as a labourer if one
does not have the required connection…

For an old woman of Uwar Gulma's age, the ideal thing for her is to be at home well fended for. But the proverty level in the society forces her out to hawk and gossip for a stipend:

… Ke ni da ma tallar tafasa na kawo maki,
in ko ba ki saye in juya…

… I have come to you with tafasa leaves for sale,
but if you are not buying it, I will turn back..

So happy is the old lady, Uwar Gulma when she gets half of a penny (]*ari)* from Halima after the gossips:

… Yanzu ko na je bakin kasuwa in sayi
}uli-}uli in yi kwa]o da]arin nan da ta ba ni.

… With this half penny she gave me,
I will hurriedly go the market and buy
}uli-}uli so that I can mix it up.

The religion of Islam happens to be the dominant religion in Hausaland and professed by most Hausa. Islam strictly forbids any trade that involves usury. In ***Uwar Gulma***, we are presented with a usurious form of trade, which is quite accepted by the society and well patronized by many. The protagonist of this trade is Uban Ba'u. Hayatu, the wastrel is one of his customers; he tells how exploitative Uban Ba'u is:

… a ba mutum bashin fam]aya shi biya
sule talatin }arshen wata.

… you will be given one pound and you
will pay back with one pound and ten
shillings (thirty shillings) at the end of the month.

Hayatu further laments how corrupt the society is because it accepts the misdeeds of Uban Ba'u:

> ***Ka san duniyar nan ana rashin gaskiya, a kama 'yan caca da masu shan giya a]aure, wa]anda komi suka yi da ku]insu suke yi, ga ~arawo a fili an }yale. Da akwai kafircin da ya fi mutum ya cuci jama'a?***
>
> ***Injustice has become a common phenomenon in the society. The gambler and the alcoholic who partake in their activities with their own earnings will be arrested. But here is a thief whom the law pardons. What is more sacreligious than exploiting the masses?***

The society is so pleased with the way government officials extort money from the populace as bribes. The cotton inspectors or *Malaman Auduga* are a good example of this. Mama the brothel mistress narrates the way this class of public officers follow the farmers down to the interior to collect bribes before their products are properly graded at the cotton buying season:

> ***In ma ba kai ba, wane ne bai san inda Malaman auduga ke samun ku]insu ba. Ba dai kaka ta kusa ba… ai yanzu suna nan sun fara kar~ar hanci daga wajen manoma.***
>
> ***Other than you, who does not know from where Malam auduga get their money. Since the dry season is approaching, they must have started taking bribes from the farmers.***

Hayatu too corroborates what his whore friend said:

> ***Ku]in sata ku]in talakawa…… .manoma. Mutane sun shekara suna wahala a kan gonakinsu, domin su sami abin da za su ci, wai kai ma'aikaci da albashinka sai ka amshi hanci daga hannunsu.***
>
> ***Ill-gotten wealth; people's wealth; peasant farmers. The people who have spent a whole year suffering on their farms trying to get a means of subsistence, but because you are a public officer on a salary, you would exploit them by taking bribes.***

As bribery and corruption have permeated into every sector of the economy, so is it that nothing works as orderly as expected. The Native Authority (N.A.) Police are guilty of corruption. Mama presents how she fears any deal with them because of their exploitative nature:

> ***Kar ku jawo mani 'Yan doka kun san ko halinsu…***
> ***in ba hanci na ba su ba har lasisi]ina sai su }wace.***
>
> ***Do not invite for me the Native Authority Police.***
> ***You know who they are… if I do not bribe them,***
> ***they can cease my licence.***

The courts should in ideal situation be an independent and honest tier of the government. All cases of corruption are to be reported to the judicial officers in the courts for just and proper adjudication. In ***Uwar Gulma*** however, the judicial officers are among the most corrupt officers in the society. The *Al}ali* or Judge stands as a conspicuous libertine in addition to taking bribes from plantiffs and defendants. Uwar Gulma testifies about who *Al}ali* is:

> ***Amma kin ci sa'a na ji ana cewa sabon Al}alin***
> ***da aka kawo wai dattijon burgu ne… shi kansa***
> ***aurensa wajen tara.***
>
> ***You are indeed lucky. I heard that the new Judge***
> ***(Al}ali) is an uncomported old man… he got***
> ***married up to nine times.***

Yaron Al}ali did not mince his words when he tells us how the deal is done:

> ***… mi za ka ba da na hasafi a kai ma Al}ali?***
> ***Ka iya ba da sule arba'in… ka san fa wannan***
> ***babbar magana ce.***
>
> ***… what would you give as a token to the Al}ali?***
> ***Would you be able to give forty shillings, you know***
> ***that this is a serious issue.***

In a corrupt setting like that of the court, everyone is interested in having an edge over the other so that he can make as much gain as possible. *Yaron Al}ali* is guilty of receiving thirty

shillings from Hayatu as the bribe he will take to *Al}ali*, but he delivered only fifteen shillings to the *Al}ali*:

> ***Hayatu masinjan gidan waya ne ke son a taimake shi,***
> ***a mai da mashi matarshi. Shi ne ya ba ni sule goma-sha-biyar in kawo maka.***
>
> ***Hayatu, the Post and Telecommunications messenger wants a favour.***
> ***He wants his wife back to her matrimonial home. He asked me to give you these fifteen shillings.***

Corruption is entrenched as a laudbale value in the society, and this has affected almost all the spheres of life. Halima presents how her life is affected by the way both her parents and the judicial officers treat her case with prejudice:

> ***Mutum ba abinci ake ba shi ba, da ka yi 'yar magana sai***
> ***a tasar maka da zagi… }arshe a far ma da duka.***
> ***Ka je gidan iyayen da kake ta}ama da su, su far ma da***
> ***zagi… ka je wajen Al}ali inda kake zaton za ka samu]an sau}i, nan kuma mur]iya ne za a yi maka.***
>
> ***One is poorly fed and one is scolded or even beaten for***
> ***voicing out. When one goes to one`s parents where one feels he will find some solace, he will be scolded… the court where the Al}ali will expectedly adjudicate without predudice, the worst happens there.***

So rotten is the society under review that alcoholism is accepted as a conventional norm, nobody feels that the alcoholics should be punished. The authorities have even licensed the operation of an alcohol selling centre. Mama testifies that she has a licence, which she would not want to forfeit to the Native Authority Police:

> ***Kar ku jawo mani 'Yan doka kun san ko halinsu…***
> ***in ba hanci na ba su ba har lasisi]ina sai su }wace.***
>
> ***Do not invite for me the Native Authority Police.***
> ***You know who they are… if I do not bribe them,***
> ***they can cease my licence.***

Those who drink are not stigmatized by the generality of the populace; rather, they are accepted like everyone. Halima's parents are aware of what Hayatu does, but they insist that she must be patient and remain his loyal wife. She should not dream of running back home, no matter what:

> ***Kin dai san halin tsohonki, yana shigowa ya tarar da ke nan da sunan yaji kika wo, ke ma kin san sauran.***
>
> ***You know the personality of your father. As soon as he comes inside and discovers that you have run back home, you know what will happen.***

As Halima's father returns, he never bothered to listen to Halima's side of the story. His concern is that Halima must remain a loyal wife of the drunkard, Hayatu:

> ***Sai yaushe za ki san halin Halima… ba ta gajiya da 'yan }aryace-}aryace… wannan karon ko, sai mun haJu sosai da ita. Shin tana ina ma ne?***
>
> ***When would you know that Halima does not get tired of telling stupid lies… this time, I will not condone her deeds. Where is she?***

In a good and orderly society, gossips are neither encouraged nor accepted. But in this society, an old woman is seemingly commissioned to pedal gossips in the society. Uwar Gulma as the peddler of malicious gossips did tell Halima that her husband takes alcohol. He also bribed her parents with a lot of money that is why she is being forced to marry and stay with Hayatu:

> ***Kin san ko ran nan na ga mijinki za shi gidan Mama mai sai da abin.***
>
> ***You know, I saw your husband that day going to the house of Mama the liquor seller.***

And:

> ***To, mi zai hana tsohonki shi Jau aure wani abu ba bauta ba? KuJin da suka amsa daga***

hannun mijinki kamin a yi bukin ai suna da yawa.

Well, what stops your father from equating marriage with slavery? The amount of money your parents collected from your husband before the marriage is large.

If it were not for the malicious gossip of Uwar Gulma, Halima would not have gone to her parents because of the obvious fear of at least her father. But the gossip and the treacherous plan gave her the courage:

Bari in nuna maki dabararmu ta tsoffi. Kware bayanki in shafa maki]anyen man shanu, kamin ki isa gidanku duk bayan ya kumbura da yake rana na zafi }warai yanzu. Da kin isa gida sai ki nuna ma iyayenki, ki ce bugun da mijinki ne ya yi maki ya kumbura haka.

Let me show you a little trick that we old folks know. Uncover your back and I will rub it with fresh butter, and before you reach home your back will be all swollen up, since the sun is very hot now.When you get home, show your parents and tell them that the heavy beating your husband gave you caused the swell (on your back).

Family and familial relationship are not reprieved because corruption has permeated into all the domains of the society. In this society, forced marriage is the bane that informs the perpetual sufferings of Halima and the eventual termination of her life in death:

Ita]iya mace da]in me ta ji cikin duniyar nan, an tashi an yi maka aure ba da son ranka ba…

What joy has a female child driven from this world? You are being given out in marriage without your interest and consent.

Drug abuse otherwise addiction is a social vice that is found in a corrupt society like the one in ***Uwar Gulma***. Hayatu for instance relies so much on tranquilising pills perhaps before he sleeps and or the drug makes him intoxicated that is why his house is well stocked with it. As Halima gets so frustrated, she thinks of the tranquilising pills as the best option to the nagging worries that would not allow her to sleep:

> ***Ni barci nike ji. Ka ga ma sai da na sha maganin barcinka.***
>
> ***I am sleepy. You know I had to administer your sleeping pills.***

The thesis so far presented is a true depiction of a society bedevilled by injustice, which offers a liable tendency for conflict(s) when and where it gets to a point of total decay. As the theory postulates, the thesis leads to antithesis and finally to synthesis. After which the circle may begin again and so it continues.

A 1959 published Hausa play, ***Jatau Na Kyallu*** is one of the many of its like published by the indefatigable Northern Nigerian Publishing Company Limited, Zaria. The playwright stands as Malam Shu'aibu Ma}arfi.

A little different from many plays, ***Jatau Na Kyallu*** has a style that contains nine acts only without any scene.

Quite modest in plot, ***Jatau Na Kyallu*** begins by introducing the bride, Kyallu and the bridegroom, Malam Jatau in the matrimonial room of the bride in a tete-a-tete mood as they, together, relive the past:

> ***Yanzu Kyallu kin ga shiryarwar Ubangiji da rahamarsa suna neman shigarki, tun da cikin yardarsa, kin yi aure, abin da ake son dukan 'ya mace ta yi. Ba ki sani ba, mutane da yawa,tun ba irin wa}anda muka yi karon Badar a gidanki ba, sai wani zancen banza suke yi, wai yaudara ce kawai,ba za ki zauna a gidan nan ba.***

Kyallu, you now discover that the guidance and mercy of God are amenable to you. With His permission you are now married, a thing desirable of all the female folk. You may not be aware that so many people, especially those I had competed with in soliciting for your hands in marriage are saying that you are only being deceptive, you will not stay long in this house.

Although she is not heedless of whom she is and what she means to her dear husband, yet Kyallu uses a ploy to entrap and lure her husband, Malam Jatau to her side. She starts by asking him not to leave her alone in the room to attend to his guest outside:

Yanzu haka fa Malam fita za ka yi cikin daren nan. A ce dattijo kamar ka ba shi son zaman gida wurin iyalansa…

You now intend to get out Malam this night. I wonder why A gentleman like you would not want to stay at home amidst his family…

In the play ***Jatau Na Kyallu,*** a society whose thesis is championed by fraud, launder, segregation of wives, adultery, prostitution, alcoholism, insincerity, sacrilege and slanderous friendship is presented.

Ordinarily, one would assume that the play in question only portrays the ills of marrying a prostitute, but that apart, it depicts how Malam Jatau defrauds his wife, *Uwargida* (first wife) of her four hundred Naira and the house she inherited from her father, Sarkin Noma Daudu. She tells us that she surrenders everything to him but he uses it for his selfish agrandisement forgetting about its source:

Wane ya ce babu bashi tsakaninmu da kai! Ina gidana na Bakin kasuwa wanda na gada daga wurin ubanmu? Ina kuJina Naira arbaminya…?

Who said that there is no loan in between us? Where is

my house that is at Bakin kasuwa, the one I inherited from our father? Where is my four hundred Naira…?

Malam Jatau's confirmatory statement about the money and the house his *Uwargida* is claiming certifies the claim that fraud is a normal order in this society:

Ba ni da wata magana… Malam … duk irin abinta da ke cikin hannuna na san su, haka ne. amma ku]inta kam sun halaka, sai dai a nema, a biya ta. Gida kuma na riga na sayar da shi…

I do not have anything to say… My Lord…I am very much aware of what she has, that are in my custody. But as for her liquid cash, I had expended it. I will however look for that and pay her back. The house too is gone, because I have sold it out…

The fraud in this society is not limited to the family where a husband swindles what his wife owns. It has gone far beyond that because we are presented with a situation where Malam Jatau happily launders the trust bestowed on him by his business friend, Malam [an'auta Cadi for his personal usage only. This economic fraud became obvious only when Malam [an'auta sued the fraudstar before the Al}ali of Dakata:

Takarda daga hannun Malam [an'auta Cadi zuwa ga Al}alin Dakata… ina sanar da ku da aka ajiye domin ku bi hakkin wanda aka cuta, ina kawo }arata zuwa gare ka cewa abokina ya ri}e mini ku]i tun lokacin da muke zaune da shi a Kurmi, Naira arbaminya da goma-sha-biyu da kobo saba'in.

The letter is from Malam [an'auta Cadi to the Al}ali of Dakata… Sir, I am alerting you, who have been assigned with the task of redeeming those who have been cheated. I am forwarding a complaint against my friend who has defrauded me of the sum of four hundred and twelve Naira and seventy kobo only since we were together in Kurmi.

Kyallu alias Madam Jiniya is at par with her husband Malam Jatau in planning and executing fraudulent activities. She cunningly tells her friend, Madam Shamuwa what she intends to do as Jatau's wife:

> ***Shamuwa kina zaton waJannan da suke cewa wai kansu ya waye idan ba kana yi, kana waina su ba, za ka sami wani abu daga hannunsu ne, muddin kana aurensu? Mene ne sadakin auren irin waJannan idan ba za ka cuce su ba? Na zo ne, in ci in sha, in yi Jumuimui da ni…***
>
> ***Shamuwa, what do you think about these men who think that they are wise if you do not toss them about? Do you think you will get anything from them so long as you remain married to them? How much is the dowry paid by their kind if you will not cheat them? I have only come to eat and drink and be well fattened…***

Since fraud is an unscathed norm in this society, little wonder, accomplices are found at different nooks and crannies of the community. One of such is Malam Mainu'ara who is a marabout to the prostitutes:

> ***…Ina so maza, ki garzaya zuwa wurin Malam Mainu'ara ya Jaure bakinsa, ka da maganar sabon shagon nan nawa ta zo bakinsa, ko sabon gidana na Sabon Fegi.***
>
> ***… I want you to hurriedly go and meet Malam Mainu'ara and tell him to spiritually shut his (Jatau's) mouth from mentioning my new shop or the new house at Sabon Fegi.***

And Akawu-Gashin-Baki is a corrupt Lands Officer who takes bribes to change certificates of occupancy. Shamuwa explains how it is done:

> ***Kawo abin sayen goro kawai in kai Akawu Gashin-Baki ya canja sunanki cikin fulotin Jaya, ya sa sunan }anenki, Jayan kuma na 'yarki….***
>
> ***Just bring some token of bribe and let me meet Akawu***

Gashin-Baki who will change the names on the certificates. One would bear the name of your younger brother, while the other bears the name of your daughter…

With the realization of fraudulent wealth by the members of the community, it then becomes a normal convention for the said members to engage in wastrel activities. Alchoholism and the extra marital affairs are never stigmatized despite their obnoxiousness in Islam and even the Hausa culture. Shamuwa narrates how wastrel activities are carried out every day:

Shi fa sha'anin arziki irin wannan za a daina shi ne, muddin 'yan banza suna samun arziki, muddin gya∫a da auduga suna kasuwa a }auyuka da birane, ai sai shagalin duniya…

That kind of wastrel life will never cease to exist so long as the wastrels are economically empowered. And provided the groundnut and cotton have a very good market in both the rural and urban centres, wastrel life would ever continue…

Jarmai {osau's corroboration of how useless the natives of this society are, when it comes to adultery knows no bound. He reveals how Jamanu, a friend of Malam Jatau cunningly lures Jatau's wife into an affair when she visits home on vacation:

… A lokacin da ita kanta ta zo ganin gida tana gidan nasa, irin kir~in arziki da kuka yi da ita. Ashe ba kai ka ce mata ya kamata ta koma gidan mijinta haka ba?

… When she visited home on vacation from her matrimonial home with the kind of s fun the two of you had. Was it not you that urged her to go back to her matrimonial home?

With adultery, fornication and many other vices becoming the order of the society, so is Malam Jatau lured by Kyallu to present a skewed depiction of love to the other co-wives. With this, as an obvious culture in Malam Jatau's house, Kyallu is the only wife that enjoys the

affluence of the husband.The affected co-wives: Uwargida (first wife) and Ma-bi-Uwargida (second wife) reveal their feelings:

> ***Ni dai kin gan ni nan, cin mutuncin da]an tailikin nan yake yi mini ya yi yawa. Ran da duk aka ce, ni ce da girki a gidan nan,shi kuwa ran nan ya]auki ciccika yana batsewa ke nan, kamar wanda aka aiko wa da manzon mutuwa.***
>
> ***As you see me, I am surely tired of what this man is doing to me. His excesses to me are so much. Whenever I take over the duties in this house, he would start behaving so nastily and looking so tetchy as if the messenger of death were sent to him.***

And:

> ***Ni ba abin da ya dame ni illa }e}asasshiyar banzan nan mai kama da a hure ta … a ce wai domin ta ne, yake ta cin mutuncin mutane…***
>
> ***What disturbs me most is this skinny and foolish woman that looks like somebody who would be blown away (by the wind)… that he disgraces people because of …***

The society in our thesis is said to have Islam as its religion but the traditional *bori* medium is still accepted as an alternative to so many problems ranging from indisposition to seeking for some remedies from the *iskoki* that are worshipped. Sacrilege therefore is not anything new or bad. Shamuwa describes their belief about the *iskoki* when she tells Malam Jatau who also consents:

> ***Wa]ansu irin mabiya ne take da su gadaddu, masu hana cikinta ya tsaya, wa]anda in sun motsa, sai an kira su]angaladima tukunna.***
>
> ***She is possessed by some hereditary (mabiya) spirits that would not allow her pregnancy to stay. Whenever they are at work, the]angaladima spirits would have to be invoked.***

The separation of marriage otherwise divorce is religiously a permissible act but it is regarded as loathsome, therefore discouraged. In this society, Kyallu tactfully exhorts Malam Jatau to divorce his two other wives,one after the other for her economic advantage:

> ***Yi tsiyarki duka ki gama, kwashe tarkacenki ki bar mini gidana, na gaji da halayen tsiyarki…….***
>
> ***Go on with your nasty behaviour to conclusion, you should at the end pack your belongins and leave my house. I am sick of your nasty behaviour***

And:

> ***Jiya-jiyan nan wani mummunar labari ya zo mini, wai ka saki matarka 'yar wajen Sarkin Noma Daudu don abin da bai taka kara ya karya ba…***
>
> ***It was just yesterday that a bad news came to me that you had divorced your wife, the daughter of Sarkin Noma Daudu over a trivial issue…***

Insincerity is not an unconventional attitude in this society, in as much as some economic gain is involved. Shamuwa for instance tells us how she intends to get married to a richman for just a period of time, after which she will find someone else. And so she intends to be doing perhaps until she is no longer marriageable:

> ***Ni ma kin gan ni]in nan, ina samun makauniyar masaya, tayin farko sai in sallama, mu yi ko da zaman kaka. In sake duba wani mai tsautsayi in hau da bazara. Na zaman damina kuma ba sai na gaya miki ba.***
>
> ***Just as I am, if I would get an unsuspecting suitor, I will at his first move agree. With him, I can stay for the period of harvest. I will then look for another suitor whom I will marry for the hot season. And the man with whom I will spend the rainy season, you know, I do not have to mention.***

And Malam Nago]i is not different from Shamuwa. He refuses to alert Malam Jatau about his financial and social misdeeds rather, he incites him to sell the house he intends to, so that he could have some commission out of the deal:

> ***Wannan abu ai duk mai sau}i ne idan mun je wajen Sabon ku]i, wanda a kwanan nan na ji yake son tasowa daga Tankari zuwa birni… idan zai sami wuri mai kyau. Watau ka ga abin ya zo daidai kenan cikin ruwan sanyi. Cikin hira, sai in tsegunta masa domin gidan ya yi daraja.***
>
> ***This is going to be a simple issue if we will contact Sabon ku]i, whom I learnt intends to migrate to the urban centre from Tankari if he will get a good site. You see, the whole thing will be simple. I would chip in the idea to him while we are having tete – a – tete so that the house could have some value.***

In attempting to celebete the applicability of Marx's theory of base and super structure, the foregoing discussion has pointed out what the thesis really depicts. In this segment, the research wants to establish that the intricacies presented in the plot are a revelation of the activities informed by the economy.

The kind of wastrel life led by a number of the characters like Jamanu, Jarmai {osau and others is elicited by the fact that they realize a fortune from the sale of cotton and groundnut. If the economy were in shambles, that kind of life would not have been possible because it is capital intensive. Shamuwa corroborates the happenings at the wastrel centres:

> ***Ko jiya-jiyan nan, kan takenki da aka ka]a, sai da Jamanu Sarkin garari ya kashe Naira]ari cir.***
>
> ***Just yesterday, Jamanu, the extravagant expended one solid hundred Naira because your epithet was sung.***

What would bring Shamuwa and her cohorts into prostitution other than the search for a better economy? Certainly nothing, because she confessionally states that she would have remained at home with her parents who would have got her married:

… Kowa ya aure mu ya san za mu yi masa kaca-kaca in ya sakar mana. Ko ta yaya muke son sa, ba mu fi son iyayenmu ba? To, idan lada muke nema, mu zauna can wurinsu mana, su yi mana aure mu sami ladar auren…

… whoever marries us knows that if the allows us (into his wealth), we would surely destroy it optimally. No matter how much we love someone, we love our parents more. Therefore, if it is a question of spiritual reward, we would have remained with our parents who would have given our hands in marriage, so that we can have that reward…

Kyallu's marriage to Malam Jatau is not borne out of nothing. She knows how much she gets from him and the other wastrels like Jamanu while she was a prostitute. Yet, she succumbs to what she calls the bondage and imprisonment of marriage. This, she embarks on, because she hopes to make a gigantic take before she sets herself free:

… in tambaye ka irin abubuwan da kake yi mini muna tare a lokacin zaman banza da irin abin da kake yi mini yanzu. Irin abubuwan da ka tsare mini da waJanda yanzu ka kasa tsare mini. Mene ne sadakin auren mai arziki irinka,in mace ba za ta huce gararin kome na duniya ba!

… Let me ask you, the kind of things you were doing to me while I was only your mistress and what you do to me now. And what you were able to take care of then and what you are not able to take care of now. Of what essence is a woman's marriage to a richman like you if she will not live a life of affluence?

Kyallu re-iterates her stand by telling her friend, Shamuwa that *karuwanci* or prostitution is all about deceit. This should be done to enhance the economic well being of the deceiver:

Wani abu ne karuwanci ba yaudara ba? Daga kan maigidan na fara da wata rana, ran girkina ya bar rigunansa a Jakina, na sanya aka kai wa washiman na Layin Kwara ya kwanta… ya wanke su fes, ya yi musu irin gugar nan da ya saba… Da ganin haka sai ya fashe da dariya, ya sanya hannu a aljifu, ya jefe ni da.. Naira goma.. na ce da shi a zuci, na ci ribar Naira tara kenan a jikinka.

> ***What is prostitution other than deceit? I started it all with the head of the family when one day, when I was on duty, he left his dirty clothes in my room and I ordered that they should be taken to the launderer at Layin Kwara who in his normal way washed them thoroughly and ironed them as usual… when he saw that, he bursted out into laughter and dipped his hand into his pocket and brought out a ten Naira note which he dashed at me... I said to myself that I have a gain of nine Naira through you.***

Having fathom out Malam Jatau's frivolous and biddable nature in addition to his lovey-doveyness, Kyallu insidiously goads him to get rid of his wives one after the other so that she can maximize her earnings from him. She starts with the Uwargida's case where she tells blatant lies against her:

> ***… Ta yaya Maigida zai yi wo cefanensa mai kyau haka, duk a ri}a]auka ana sayarwa, in ba a sami masu saye ba, a ri}a kyauta da shi ga ma}wabta? … In ku]in cefane ne Maigida ya bayar a hannu, duk a bi shi a]ebe.***
>
> ***… How would Maigida buy some excellent groceries for the house, just for it to be taken out and sold? Where a buyer is not found, it will be given out free.***

With the exit of the Uwargida, Kyallu's attention then turns to Baranya who takes over the mantle of leadership from the divorced elder wife. In her own case, the lies labelled against her is that of her role in terminating Kyallu's two months old pregnancy through the use of marabouts and their concoctions:

> ***Wai matarka mai bi wa Uwargida ce don ganin tun shigowarta gidan nan ko ~atar wata ba ta ta~a yi ba, ita ce uwargijiyar yi mini magani cikin nan nawa ya kwanta.***
>
> ***Anyway, your wife who is the next to the Uwargida is the one responsible for the termination of my pregnancy simply because she has never missed her menstural cycle.***

Quite confortable with Baranya's divorce, Kyallu is all out not to allow Malam Jatau to have even a sou from what she has got from him since he is economically down. From her discourse with him, we are able to know that she does not want to give him anything as a loan that he would use as a capital for their up- keep. In fact, she has packed her property out of his house in preparation for divorce:

> ***Ai kuwa gaskiya ne, amma kash! Malam da kamar a jiya ne ka yi mini maganar nan da na ba ka. Ita Shamuwar da na kai ajiyar kayana gidanta, ka san tun da muka koma gidan haya na ce da kai zan kai kayana unguwa, to, na ji ta tafi Anaca. Tabazanga kuma, wadda na ajiye kwanonina a wurinta, sun koma Ankara.***
>
> ***It is right, but what! Malam, if you had talked yesterday***
>
> ***I would have given you. I told you that I took my property to Shamuwa***
>
> ***since we relocated to a rented apartment and now she is away to***
>
> ***Onitcha. And Tabazanga to whom I took my***
>
> ***dishes is on transfer (with her husband) to Accra.***

Having heard from Malam Jatau himself that he had disposed off the house they are living inside, Kyallu's deceptive mind becomes homely with the situation. But she cunningly uses a satire to pacify him that she would remain his, no matter what happens:

> ***Ka ga ni kuwa Malam, ba wai ina ko∫a kaina ba ne, na rantse, abin… har ta kai ka zama tsumma, to ni kuwa na zama }war}wata mu yi ta cu∫anyar juna.***
>
> ***You see Malam, I am not praising myself, but I am swearing… supposing you will become rags, I will turn into a louse so that we would remain together.***

Becoming more at home with what really happened to Malam Jatau, Kyallu knows that her dream would soon be true. Unfortunately for Malam Jatau, no sooner had he gone into sleep than he unknowingly let the cat out of the adage through his dream. In the dream, he reveals his

true economic position, by presenting how poor he has become in anattempt to satisfy his dear, Kyallu:

> ***Yanzu ni ke nan, babu kome a hannuna, dukiyata ta }are, sai Naira goma kacal]in nan da shari'a ta ba ni. Matana duka sun watse, sai]ayan nan da na auro daga baya. Yarana ba su, abokaina sun guje mini, wai don auren Kyallu… 'Yan'uwana sun guje mini, gidajena duka babu su. Motoci sun }are, ba su… ko taya ba a bar mini ba… Na ji an ce matata, Kyallu ta yi samun gaske da ni.***
>
> ***Here I am without anything in my possession. My wealth is finished but this ten Naira only that was given to me by the law. My wives are all gone but this one whom I married of recent. My houseboys and friends have all deserted me because I have taken Kyallu as a wife. My relatives have all left me, my houses are no longer mine. My motor vehicles are all gone, … I am not left with even a tyre… well, I have heard that my wife, Kyallu has made a real fortune out of me…***

Kyallu's reaction towards what she heard from her husband's dream is a true depiction of our thesis. She analogously tells us that she has made the required fortune from Malam Jatau leaving him with nothing. Therefore, she will sue him the following day so that she could be set free from the bondage and imprisonment of marriage:

> ***Wannan fa ya fara zautuwa, tun da ya fara sambatu irin haka nan… Gobe }ararsa zan yi, mu rabu, ka da kawai-kawai ya mutu a hannuna, a sanya ni takabar da ba ta da mai}o.***
>
> ***This one is beginning to go crazy, since he has started this kind of incantations…. I will sue him tomorrow so that the marriage can be dissolved. I do not want to observe a four months and ten days truce period without any benefit.***

From the myriad of devices that an old prostitute, now a wife can use to elicit divorce from a husband is to intimidate him, by asking him to give what he does not have. Kyallu knows very well that Malam Jatau is only struggling to survive the misery he is into, but she mercilessly initimidates him:

Ni kuma yau Malam ni ce na zama abar a guje mata, kwana da kwananki babu labarin inda za ka. Babu ku]in ~atarwa balle na su turare da lalle, ka mayar da ni 'yar banza.

Today Malam, I am the one you abstain from. You spend days without letting me to know your whereabouts. You did not give me any pocket money, nor did you give me allowance for perfumes and henna, you have relegated me to a useless person.

Since Kyallu is neither married to Malam Jatau for the sake of the Islamic reward nor for the sake of the culture or love but for the financial benefit she expects, no sooner had Malam Jatau gone to jail because of four hundred and twelve Naira and seventy kobo only than she sued him, asking for divorce:

Lokacin da Kyallu ta ga abin da ya zama

}arshen Malam Jatau, an]aure shi, ita kuma

shagargari sai ta sake yin }ararsa gaban Al}ali…..

sai su rabu. ita ta kama gabanta, shi kuma

ya ci gaba cikin sar}arsa!

When Kyallu realized what had become the

ruinous end of Malam Jatau, he has been imprisoned,

she sued him before the judge on the next day asking

for divorce.She wants to have her way while he continues

with his prison term!

The Hausa literary as well as the performing arts certainly have to doff their caps for the immeasurable contribution of Professor Umaru Balarabe Ahmed in the field of Hausa play writing.

The U.B. Ahmed's ***Bora Da Mowa*** is a middle classic play whose date of birth was warmly celebrated in 1972. The famous Northern Nigerian Publishing Company Limited, Zaria undertook the task of its publication. The play is styled in three acts with acts one and two having six scenes each while act three contains three scenes only.

With its simple plot, ***Bora Da Mowa*** is introduced by the question of a pathetic young man, Ilu who wants to pacify and have the hands of a young lady, Umma in marriage, despite the presence of the rich old man, Daudu as a suitor:

> ***Umma, kin san irin tsananin son da nake maki. Yanzun saboda tsohon nan tukuf, Daudu, za ki ƴi ni, don shi Allah ya yi mashi arziki?***
>
> ***Umma, do you know how deeply in love I am with you? You want to deny me your love because of this very old man, Daudu who God has bestowed with riches.***

As the plot begins, it overtly looks like intricate romantic verisimilitude would form the episodes in ***Bora Da Mowa***. Ilu and Umma are quite convinced that they are in love with one another. What is left is for Umma to force her way through her difficult parents who have been promised so much goodies by the rich suitor, Daudu. She then promises that she would insist until they succumb:

> ***Kamar yadda na gaya maka dai zan nace har sai sun yarda.***
>
> ***As I told you, I would insist until they succumb.***

In the play ***Bora Da Mowa,*** we are presented with a society whose thesis is charactertised by poverty, corruption, wastrel type of life and polytheism.

In the society bedeviled by poverty, we come to see how parents do not mind giving their daughters out to anybody, no matter what his habits are. Uba and Uwa are so unmindful of who

Daudu is, provided he will satisfy their material requirements, their daughter is there for him as a wife. Umma's father, Uba corroborates:

> ***Haba Umma, ki tunani man. Ba ki san }o}ari muke mu ga kin samu gidan hutawa ba, da muka dage ki auri Daudu? Kin san ba sai na gaya maki ba wanda ya kama }afar arzikin Daudu a garin nan ba, ki tunanin irin farin cikin da za mu yi, mu ga'yarmu na auren mai mu}ami kamar Daudu.***
>
> ***Oh Umma why don't you think? Don't you know that we are trying to see that you get an affluent home? That is why we insist on you marrying Daudu. I do not have to tell you, you know that nobody is as rich as Daudu in this town. Think of the happiness that will be entrenched in us when our daughter is married to a man with a social position such as Daudu's.***

Although Umma tries to convince her parents with regard to, who Daudu is and what he does to women, her parents would not listen. Their focal point is material acquisition. They do not mind the conflict that may arise in the future. Her father, Uba replies her in anger:

> ***Shi ke nan, je ki ki duk abin da kike so! Amma akwai shara}i guda, kar ki kuskura ki nufo mu kadan zamanki gidan }an iskan nan yana neman gagara.***
>
> ***Now it is alright. Go and do whatever you feel like doing. But note that you are not to come near us, whenever your stay in the house of that oaf becomes threatened.***

In this same society, the rich are allowed to do what pleases them. Daudu for instance tells us that he, through the use of charms, destroyed a young man who once contested with him and won. Therefore, to Ilu is a good signal and warning that he should not contest with Daudu and if he does not heed to that, he should have himself to blame:

> ***Ga wata shawara kuma. In har ka yi nasara aka ba ka Umma, ka da ka kuskura ka zo guna neman ahuwa, don ko da ka aure ta, da ka bar mazakutar }a namiji. Wannan ba ko shakka! Saboda haka sai kai tunani sosai.***

Here is a piece of advice. If you are lucky to win the contest and have Umma as a wife, you should not in any way come near me asking for clemency. Even if you marry her, you would not be a man because you will lose your manhood. Do not doubt what I said, therefore go and think over it.

It is an acceptable norm in this society for a man to flirt around with prostitutes if he so wishes to. Ilu for instance would not have married Ziza if they had not been together, perhaps for a while. In the same vein, Lami, Habu and others have friends among the prostitutes:

Na san dai kai ma kana taya ni murna da na auri Ziza, wacce take ba wadda ta fi ta duk cikin kilakawan garin nan!

I know you would also congratulate me on my marriage with Ziza who is the most elegant prostitute in this town!

Habu had without mincing his word confessed to Audu that even when he had four wives, he was not left behind in going about with whores:

Ko lokacin da nake da mata huJu ma, nakan Jan zagaya gari.

Even when I had four wives, I was not left behind in flirting around in town.

Since married men are allowed to flirt around so are married women too in this society. Ziza, who is now a wife to Ilu, did not even bother to seek for his permission to get out on vacation so as to enjoy, perhaps with her male funs:

Za ni in Jan hole ne, ka san yau take sallah.

I will go on vacation and enjoy myself, you know it is a time for merriment.

While on her seven day vacation, Ziza's presence was noticed in Alatu Hotel:

Yau kuma me ya kawo ta otel, don rabona da ganinta a otel an daJe.

What brought her to the hotel today? It is a long time since last I saw her in the hotel.

The society illuminated in the play, ***Bora da Mowa*** permits a prostitute to marry for the sake of the material gains she intends to get. Nobody seemed to frown at that. Ziza is a fine exemplication of how whores extort their husbands, thereby leaving them in abject poverty:

Ka san lokacin da na aure ta, ban da jari mai gwa~i da nake da shi, ina da kiya-kiya bos guda uku da kuma }ananan motoci biyu na shiga. Amma tun da na aure ta dukiyata sai raunana take. Da]ai-]ai da]ai-]ai na sai da motocina a kan tilas, yanzu ga shi basukur kawai ya rage man.

You know, as at the time I took her as a wife, I had apart from a substantial capital, three commuter buses and two private cars. But since I married her, my wealth has been going down the drain. I had compulsorily sold those motor vehicles one after the other. I am now left with only a bicycle.

As part of the many disorders found in this society is the election malpratices. The rigging is done to perpetuate economic gains. Habu as a member of the parliament got his way to the parliament through the rigging of elections and deception. Audu tells us how it happened:

{uri'ata ta masu gaskiya ce, ba ta]an siyasan da ya dogara da ya ci za~e ta bayan gida ba ne. Ina fata ka gane cewa da }yar za ka ci wannan za~en don wannan karon zaben fallen-]aya za a yi ba gurguwar hanyar za~en da ba.

My vote is for honest policians not a politician who relies on wining election through dubious means. I hope you have realized that you will hardly win elections this time because a secret ballot voting system will be adopted not the previous dubious and devious system.

Habu himself confirms how he has expended a lot of his money on the electioneering campaigns through bribes and other forms of malpractices so as to be victorious. This he knows would attract some form of prestige and economic advantages:

Ka san kusan rabin abin duk da na tara ya salwance wajen za~en nan.

I have expended almost a half of what I have on this election.

Remembering the amount expended and the thought of getting something better makes Habu to say:

Abadan! Wannan ba shi yiwuwa. Dole in ci za~en nan ka san kullum addu'ata ita ce in zama Ministа…

Never! This will not happen. I must win this election. You know that my prayer and ambition is to become a Minister.

Furthermore, bribery and corruption are well entrenched in this society. Government officials are practically corrupt; Habu is one of such officials who takes a lot of bribes before he discharges his official functions. The discourse between Ilu and Habu exemplifies:

Oh, Dujal! Waɗancan kajin fa, ba ka sa su a akurki?

You wicked one! What of those chickens, can't you put them in the aviary?

And:

Oh, wani ne ya kawo man gaisuwa.

Oh, somebody brought them to me as a present (bribe).

As murder through any means is not considered a heinous crime in this society, so does Ziza take that advantage by trying to kill Ilu because she wants to cart away with the little he has:

Tun da yake ya ƙi ya biya man bukatata, to ya ko gani. Zan kashe shi, in kwashe wa ɗana duk sauran dukiyarshi. Dole ne ɗana ya tashi mai arziki.

Since he will not satisfy my material needs, he will surely see. I will kill him and cart away with the remains of what he has for my son. It is mandatory that my son grows up in affluence.

Indeed a die-hard, Ziza becomes more and more committed to her plans, as she will not rescind her decision:

A'a ba abin da zai sa in warware wannan shiri.

No, not at all, nothing will thwart this plan.

An N.N.P.C Zaria published Hausa play, ***Mai Wasa Da Maza Karya*** owes its allegiance and total submissiveness to its playwright, Alhaji Yusufu Ladan. A 1980 publication, the play originates from the 1968 – 1970 Hausa Radio drama series of ***Zaman Duniya Iyawa Ne*** aired by the Radio Television, Kaduna (RTK). The other two plays in the compendium are ***Kamar Da Gaske*** and ***Bari Ba Shegiya Ba Ce.***

Styled in three acts and twelve scenes, the first act pulls four scenes while the second and third acts have with three and five scenes respectively.

Blessed with a homely plot, ***Mai Wasa Da Maza Karya*** opens with an office setting where two young women are employed as clerical staff after their secondary school education. Quite normal is it for colleagues to embark on periodic gossips, jokes and discussions in the office when they are less busy. It was one of such discussions that introduces the play:

Zuwaira tunanin me kike yi?

Zuwaira, what are you thinking about?

As the discussion continues between Ladidi and Zuwaira, so do the two friends and colleagues tell us how and what they think about life. On his part, Ladan, the playwright would not take chances; he exploits the discussion to develop the plot of ***Mai Wasa Da Maza Karya.*** The play reveals the intrigues of two friends who happen to leave their country home for an

urban centre in search of livelihood. To their luck, the two of them were able to take up appointment as clerical staff in Government Department.

The play, ***Mai Wasa Da Maza Karya*** is built on the life of the central character, Ladidi whose life style represents the thesis of the society under analysis. In this society, we come across abuse of office, alcoholism, fornication, deception and poverty.

Quite satisfied with life and his social position, Malam Tanko deems it right to use his position as the Head of the office to make his subordinate, Ladidi his mistress. As he calls her into his office so does he show his true lust. There and then, he asks her to tell him the kind of adorable dress she is wearing:

> ***A'a yau kuma, wace irin shiga aka yi haka?***
>
> ***Oh what kind of dressing is this today?***

Knowing fully that he is interested in her, she tells him the type of dressing:

> ***… Wanana shigar ita ce ake kira "yaro sai ka zo"***
>
> ***… It is called "boy until you come"***

He lastly concludes by aksing her to meet him in the office after the office hours in the evening:

> ***Yanzu zan tafi wani wuri. Sai ki kasa kunne idan an yiwo mini waya sai ki Jauka. … Amma ina so kamar da La'asar sakaliya ki zo nan ofis ki same ni.***
>
> ***I will at the moment go to somewhere. You should however listen attentively in case somebody calls me on telephone, you can go ahead and receive the call. .. But I want you to come back to the office at late evening to meet me.***

To further show how committed Malam Tanko is to the abuse of office, he legally allows Ladidi to go to the office at will and leaves at will. The dialogue between Malam Tanko and Zuwaira testifies:

Zuwaira, ina Ladidi ne?

Zuwaira where is Ladidi?

And:

Ai ba ta zo ba tukuna.

She has not come yet.

On Ladidi's arrival to the office, her lover boy, Malam Tanko could not ask her in a harsh tone why she was late. He politely equiries:

Yaya Ladidi, lafiya dai yau ba a zo da wuri ba?

Hello Ladidi, you did not come early today,
I hope all is well.

Knowing the kind of relationship she has with the Head of Department, Ladidi casually told him why she was late. She further told him that she was only there to report and take excuse to go back home and sleep:

Shi ya sa na ce bari in zo in faƒa maka in
koma in ci gaba da barcin.

That is why I said, I should come and tell you
so that I can go back and sleep.

Despite her lateness to work, Ladidi will not sit and do her work. Malam Tanko, the Head of Department does not feel it offensive to transfer her schedule to her collegue, Zuwaira because he encourages her to do it for a price. He exemplifies by telling Zuwaira what he wants her to do:

> ***To, ga wannan ki haƙa ki yi. Na sani wannan ya ishe ki har a tashi ofis.***
>
> ***Well, here is an additional schedule for you to accomplish. I know it wil keep you busy through out the office hours.***

When Zuwaira tries to protest, he made it an order that she must do it:

> ***Amma, ranka ya daƙe, ai da safe ka ce Ladidi za ta yi wannan aikin.***
>
> ***But, Sir, you had in the morning said that this work will be done by Ladidi.***

And:

> ***To, yanzu na ce ki yi. Ita na sa ta wani aikin***
>
> ***Well, I said you should do it now. I have given her another work.***

Deception is an entrenched value in this society; it therefore can be practised by anybody. The traditional medicine vendor is one of such people. Perhaps, all he knows is that he has conglomerated some herbs into concoctions for the monetary value it would attract. He then goes about advertising:

> ***Aaa! A sha magani, ga jikan Bakaba. Sai an gwada akan san daidai.***
>
> ***Aaa! Here is medicine, from the grandson of the Kebbi woman. Its worth cannot be ascertained until it is tested.***

As so many boyfriends are after Ladidi, one may swear that they are all in love with her. But when she becomes pregnant and tries to commit the responsibility to any of them, they deceptively run away. Nobody dares agree to be the father of what is in the womb. Ado for instance tells us how he loves her:

> ***Tun da sunanki Ladidi ne, ai ko a birnin Sin ne***
> ***na binciko gidan da kike, saboda mayawaicin***
> ***son da nake miki.***
>
> ***Since your name is Ladidi, I will trace your residence***
> ***even if it is in China. This is because of the intense love***
> ***I have for you.***

When she tells him of her condition, this is the contradictory statement he made confirming to her that he was only beguiling her:

> ***To, in dai ciki ne, ka da ki ɓara ambatar sunana.***
>
> ***Well, if it is a matter of pregnmancy, please***
> ***do not mention my name again.***

Malam Tanko, the chief architect of how spoilt Ladidi becomes, is the first to show her that all was deceptive not the true love she had ever imagined:

> ***Haba, Ladidi. Ai ba zai yiwu ya zama nawa ba.***
>
> ***Oh no Ladidi. It cannot possibly be mine.***

The society under examination is quite charactersied by other social vices like alcoholism and fornication. Ladidi is the principal victim whose deceptive boyfriends take to the brothel to take alcohol. Those friends include the Head of Department, Malam Tanko, Ado and Sa'idu. Malam Tanko confesses:

To, bari in tambayo mana sha. Ke sabis kawo kwalba shida.

Well, let me give an order for the supply of some alcoholic drinks. Hey you waiter, brings six bottles.

Ado too promised taking Ladidi out in the evening for the recretion that takes place in the brothel:

Ladidi da ma na zo ne in ga gidanki kuma in faƙa miki zan zo da yamma mu tafi shan iska.

Ladidi, I have come purposely to locate your residence and to tell you that I will come and take you out for some recretion in the evening.

Sa'idu is not left behind in alcoholism, he was found in Ladidi's residence urging her to get ready so that they could go to the brothel for their alcoholic drinks:

To, ki tashi mu tafi hotel. Tun da zan zo nan na haƙu da Bature zai tafi, na ce idan ya je, ya kama mana tebur a inda 'yan iska ba za su dame mu ba.

Well, you should get ready so that we can go to the hotel. I met Bature while I was coming here on his way there. I asked him to get us a table at a secluded area where hooligans will not disturb us.

With regards to the fornicative type of life depicted in this society, Ladidi tells us who and who may be responsible for her pregnancy and those she may not even remember because of their numerical strength:

[azu Ado ya fita. Shi ma ya ɗi. Sauran kuma ba wanda muka daƙe da shi kamar Ado da Malam Tanko. Sa'idu kuwa ba za a yi maganarsa ba.

Ado left this place just a while a go. He too has declined to accept responsibility. As for the rest, I have been with none for as long as Ado and Malam Tanko. But for Sa'idu, one should not even count on him.

In terms of the economy, although Ladidi and Zuwaira are employed by the civil service, yet Ladidi is greedy. She narrates how and why she has to move about with the likes of Malam Tanko:

> ***Kuɗi! Kin sani kuwa ba don neman kuɗi ba, ba za mu baro garinmu ba mu zo nan!***
>
> ***Money! You know that if it were not for the monetary aspect of it, we would not have left our native town for this town!***

Ladidi's income seems to be inadequate to cater for her material lust; she therefore feels that the income has to be supplemented with another source. The only source she could readily think of is flirting around with men for the token she will get. This is exemplified from what she told Zuwaira when the latter asked her why she flirts around with Malam Tanko.

On the whole therefore, the thesis depicts a very bad society where the constituted authorites are seemingly happy with the ills that prevail**.**

3.3 SUMMARY

In this chapter, the research was able to note the different dates the Hausa plays under discussion were published. ***Turbar Tarabulus*** for example is a pre-colonial play, ***Shaihu Umar*** as a post independence play is adapted from a colonial prose. ***Ai Ga Irinta , Uwar Gulma, Jatau Na Kyallu, Bora Da Mowa*** and ***Mai Wasa Da Maza Karya*** are all post colonial plays. What is worth examining here is the way they differently present the thesis that are characterized by social vices such as: slave trade, theft, armed banditry, adultery, alcoholism, illegal extortion of money, witchcraft, illiteracy, bribery and corruption to name but a few. These superstructural vices are not elicited by anything but the base which the theory regards as the economy. In exemplifying this claim, we would say that ***Turbar Tarabulus*** is play that centres on the trans-Saharan trade and the armed

banditry against the the traders that use the trans-Saharan route by the natives like the Shamba Arabs, the Tubawa and others that may care to there.

Shaihu Umar`s intrigues became obvious because the *Sarki* of Kagara had charged his warriors with the good news of his intention to raid and capture the heathen Gwari so that he could use the proceeds for the purchase of muskets and saddleries. In addition, each of the warriors was told to cart away with one-fourth of the booty he gets. In addition, the courtiers would not allow Makau to remain in Kagara because of his close contact with the *Sarki*. To them, if they are able to do away with him, they could have more economic and social enhancement from the royal court and society at large.

Ai Ga Irinta Nan illuminates how the uneducated can be envious and enigmatic. Yalla~ai thought that by going against his brother, Hakimi he could win the battle economically and politically and socially. Unfortunately for him, political office in the society of ***Ai Ga Irinta Nan*** is for the learned people. In addition, the distribution of wealth through employment recognizes education which he lacks. The culmination of these made him to see everything bad in what Hakimi does. His sister, Gimbiya is not any different from him. She thwarted the betrothal of Baturiya and Kaboyi on the assumption that by asking Baturiya to marry [ansifikin she could make some economic fortune but she fell into the hands of a wastrel who cares for alcohol only.

In ***Uwar Gulma,*** we are presented with a society that does not frown at those parents who sale their daughters out to irresponsible men through forced marriage. Malam Haruna is guilty of this heinous crime. The same corrupt society is happy to have characters like Uwar Gulma, Al}ali with his cohorts, Uban Ba`u, Mato, Hayatu, Dujal and Mama (mai giya). These *dramatis personae* do not think that anything is good other

than wealth and fun. Therefore, they will do whatever it takes to actualize their game plans.

Economic upliftment is an important aspect in the lives of both the individual and the society, little wonder, when people are seen doing whatever they can, be it good or bad, to achieve the objective of their material desire. In ***Jatau Na Kyallu,*** we come across the life pattern of prostitutes who marry unsuspecting suitors just because they want to extort them as maximally as they can. In attempting to attain the stated goal, such prostitute wives like Kyallu do not mind being cuckoldic, they instigate the divorce of the co-wives they met in the house. And to the husband, they make sure that no one goes near him other than them.

Bora da Mowa reveals how Ziza cunningly married Ilu because of his riches. This is obvious as she siphoned what he had both as capital and profit. What she did to him was unsatisfactory to her. Therefore, she thought of the best way to enrich herself and her dear one, Dogara. The finest option in this respect would be to eliminate him as he could not meet up with her monetary demands.

Mai Wasa Da Maza Karya illuminates how the lust for material acquisition beguiles a young lady that finds herself at the urban centre as a clerical officer. Ladidi thought that she would make as much money as she could through whatever means. To her, the clerical work she is doing would not cater for her teeming demands; there and then she unmindfully became engrossed in wastrel type of life. No sooner had she gone deep than she became pregnant and the attempt to abort it marked the end of her life.

4.0 CHAPTER FOUR: AN ANALYSIS OF ANTITHESIS AND SYNTHESIS IN THE PLAYS UNDER EXAMINATION

4.1 INTRODUCTION

In the previous chapter, the research was able to examine the thesis under the Marx`s theory of economic determinism. In it, the economic systems of the various societies (the plays) were looked at. In this chapter, the focus will be on the two other components of the theory. These components are the antithesis and the synthesis. The antithesis is the challenge on the thesis. In trying to analyse the theory of economic determinism from the plays that form the corpus for discussion, it is worthy to note that a recapitulation of the theory is important. Basically, Karl Marx in Tucker, R.C (ed) (1972) views man as a being that is controlled and conditioned by economic factors. This therefore underscores the fact that human activities are economically based. Marx further argues that social change comes about as one economic system becomes entrenched in society (thesis) and another, championed by a dominant class offers a challenge to it (antithesis). The resultant effect is what Marx describes as synthesis. This is the expected revolution which will bring about the desired changes.

The Marx's theory of economic determinism is characterized by a base, which is the material means of production, distribution and exchange and a superstructure, which is the cultural world of ideas, art, religion, law etc. The latter things (superstructure) are not innocent but are determined by the nature of the economic base.

As pointed out by Marx that literature as a superstructure is not innocent, then, what can it do? Various scholars have come up with ideas with regard to the position of literature in the

struggle for human emancipation. The literary artist, according to Achebe (1975) does not only delight when he writes, the society looks at his work and judges him as its eye-opener:

> ***……that a writer or artist lives on the fringe of society- wearing a beard and a peculiar dress generally behaving in a strange, unpredictable way. He is in revolt against society, which in turn looks on him with suspicion if not hostility. .***

As a literary artist aims at changing the society from its derogatory state to an adorable one, Achebe (1985) states:

> ***…..we invent different fictions to help us out of particular problems we encounter in living.***

With regards to some of the powers of literature, the Marxist critic, Onoge (2007) relates that a work of art may decide to go revolutionary thereby intimating its audience with the desired tools for change. On the contrary however, it could remain passive and allow the convention to perpetuate:

> ***In class societies, culture, art and literature take on a class character. Literature in such circumstances is fully implicated in the class struggle. It can either evince a consciousness that seems to conserve the society on behalf of privileged interest or exude a revolutionary consciousness congruent with the desired objective interests of the oppressed class which is engaged in the struggle to change the social status quo.***

While talking about the relevance of literature in the society`s daily struggle for the right and security to bread, shelter, clothes and the rights of people to the product of their sweat, Ngugi (2007) is not dismissing the fact that the writer should be honest in capturing and reflecting the struggle around him, but also his attitude to those big social and political issues. He maintains that:

> ***The extent to which the writer can get will help in not only explaining the world but in changing it will depend on his appreciation of the classes and values that are struggling for a new order, a new society, a more humble future…***

In further explaining how a change can be obtained through the use of literature, as is found in antithesis on thesis and the aftermath-synthesis, Ngugi (1985) examines how the Government sends him to Kamiti Maximum Security Prison because of the use of words:

> ***When I used to write plays and novels that were critical of the racism in the colonial system, I was praised, I was awarded prizes…..But when toward the seventies, I started writing in a language understood by peasants, and in an idiom understood by them, and I started questioning the very foundation of imperialism and of foreign domination of Kenyan economy and culture, I was sent to ….prison.***

The base–superstructure is examined as a branch of critical realism by scholars like Holman (1978: 130) in Udenta (1993:4) who feels that:

> ***Critical realism refers to the tendency applied to the methods of realist fiction to the criticism of society and the examination of social values.***

Grant (1970:76) in Udenta (1993:4) sees:

> ***art inspired by socialism as the regidification of critical realism.***

The definition of Frolov (1984:35) however examines critical realism from a broader perspective:

> ***The paths of the works of critical realism (Stendhal, Balza, Tolstory-) unmasked the evils of feudal and bourgeois societies, played an important part in shaping the ideas of man`s social and spiritual emancipation, and helped to cultivate democratic social ideas .Critical realism is alive at present in the works of many progressive writers and artists ----- and is opposed to modern bourgeois formalist and naturalist art.***

If properly understood, critical realism as thought of by Udenta (1993) as the merciless and comprehensive criticism of the existing reality from a position where the artist negates the

essential values of that world order or socio-economic formation. He adds that, it goes with a thorough analysis of society, especially the base (social being: economic foundation) and the superstructural categories (politics, ethics, legal system etc). The class struggle is depicted, though in a distorted, undialectical manner. While noting how critical realism is both analytic and synthetic in its approach to real issues, Ngugi (1981) in Udenta (1993:5) argues that the society`s economic structure, its class formation; its conflicts and contradictions; its class power –political and cultural struggles; structures of values –the conflict between those which are crying and to those which are pointing to the future are all part of the critical realist field of investigation.

Lukacs (1963:109) feels that despite its inability to present revolutionary change from the inside; and beside its essential petty bourgeois characteristics and nature, it could still serve a useful purpose as an ally of revolutionary art:

> ***The fight against the common enemy (oppressor/oppression)***
> ***which has led to close political alliances in our age,***
> ***enables the critical realist to allow for the revolutionary***
> ***perspective of history without relinquishing his own***
> ***ideological position.***

In realising how the work of art- literature can penetrate and change the masses for a better cause, Tse-tung (1942) states:

> ***In the world today, all culture, all literature and art***
> ***belong to definite classes and are geared to definite***
> ***political lines. There is in fact no such thing as art for art`s***

sake, art that stands above classes or art that is detached from or independent of politics.

Furthermore, Tse-Tung (1942) notes that the content of literature should be revolutionary in its nature- it ought to expose the inadequacies of the society so that the society can benefit:

Revolutionary literature and art should create a variety of characters out of real life and help the masses to propel history forward. For example, there is suffering from hunger, cold and oppression on the one hand, and exploitation and oppression of man by man everywhere and people look upon them as commonplace.Writers and artists concentrate such everyday phenomena, typify the contradictions and struggles within them and produce works which awakes the masses, fire them with enthusiasm and impel them, to unite and struggle to transform their environment.

The Marxist criticism which amalgamates the base –superstructure theory so believes in the class struggle. The connections between literature and the economic structure of the society in which the text was written must be obvious. Its class formations, conflicts, contradictions, the values system, political and cultural struggles what Shakespeare calls ``mirror unto nature`` becomes a reflection of society: its economic structure, its class formations, conflicts, contradictions, political and cultural struggles, and its structure of values—particularly the conflict and tensions arising from the antagonism between those which are dying and those which are pointing to the future. Hence literature has often given us more and sharper insights into the moving spirit of an era than all the historical and political documents treating the same moments.

The research seeks to examine the main tenet of Marxist criticism and illuminate how literature is influenced by the social and political circumstances in which it is produced. The main difficulty lies entirely in deciding how close the influence is. This then brings us to the issue of methodological choice, one may adopt the determinist position, and argue that literature is the passive product of socio- economic forces, and or one takes the liberal tangent that sees the socio-economic influence as much more distant and subtle.

Importantly therefore, the antithesis and synthesis of how the struggle starts and its conclusion are brought to light in this chapter.

4.2 *ANTITHESIS*

On turning to what Karl Marx refers to antithesis, we would see that in the play ***Turbar Tarabulus,*** the antithesis may not look as obvious as one would imagine it would.

Armed banditry is quite a common social vice in the arid and desert areas of North Africa and the Middle-East. The unfortunate phenomenon forces whoever intends to follow the routes to get well armed and carry along, charms, for protection and defence:

> ***Larabawan Shamba suna can bayan dutsi.]ayansu ya zo mana; saura ba su gan mu ba; suna da nisa. Wannan kuwa zai mana gigiwa. Ni kuwa na sani; in mun bar shi da 'yan'uwansa, zai koma ya kirawo su. Na ce wa yara,"ku kashe shi"! Suka tura masa wuta; muka kama ra}uminsa.Saboda wannan muka da]e. Amma ku yi mini aikin gafara. Amma ina tsoro, ka da su biyo sawunmu.***
>
> ***The Shamba Arabs were behind the mountain and then one of them came to us, but the rest of them did not spot us because they were far. The one who came to us wanted to be mischievous. I know very well that if we allow him to meet his brothers, he well, would ask them to come (and rob us). I therefore ordered the boys to kill him. They gunned him down, and here we are with his camel. That is why we stayed for quite long. But please pardon me. I am afraid, they may chase us.***

As Yaran Agigi became charged to fight the Shamba Arabs, they started chanting their slogan that contained eulogy and innuendo:

Wa bai san mu ba? Sai wawa, sai ba}o,
sai]an garin da ba shi da gata.

Who does not know us? Only an oaf, a visitor,
or down trodden native.

The use of simile as a device of comparison by Agigi further boosts the ego of his boys:

To samari, ku dur}usa! Ku tsai da ra}uma gu
]aya ku mai da nan ita ce Tarabulus.

Oh you young men, bend down! Get the camels
bonded in one place. Take this place as Tarabulus.

By inference, we can say that a real revolt against the Shamba Arabs was made by the Agigis. With this revolt, the Shamba Arabs were defeated, some were killed, some were captured and sold as slaves and a few ran away:

Ku kwanta }as, ku ba su wuta. Ko a mu, ko a su!
(suka buge mutan Shamba, goma-sha-biyu, suka

gudu)

Just lie down a little, and then you open fire.

We either succeed or they succeed! (They were able to

get twelve Shamba Arabs and some ran away)

Some of the wounded Shambas lost their lives:

Kai kana da sauran shan ruwa? Ku kashe shi!

You are still alive? Get him killed!

Another merchant and a leader of caravan that leaves Kano and was realized at around Ghat is Esule. Esule is an Azben who similarly engages in the trans-Saharan trade. Like Agigi, he adequately prepares for the trans-Saharan trade; he is along with his charms, amulets and the necessary arms and ammunitions. This signals how the society intends to revolt against the armed bandits that are found on the routes:

….mu kuwa muna da kibiya, muna da bindiga, muna da takobi, muna da mashi. Ka bar ta bindiga kam; mun]amre ta. Tamu bat ta tashi, tasu ma bat ta tashi. Muka fa]a su; }arfe bay ya cin mu….

…we, ideed have arrows, we have guns, we have swords and we have spears. Forget about the guns, none of ours or theirs fires. That was charmly taken care of. We pounced at them, and you know nothing metallic injures us.

The Tubawa did not find it easy with the Esules, they were terribly defeated, a number were killed and others were captured and sold as slaves:

….ba komi, sai dai mun yi gamo da Tubawa.

….all is well; however, we had an encounter with the Tubawa.

And:

{a}a kuka iya musu?

How did you face them?

And:

…….mun karkashe su; mun kamo wa]ansu; mun kawo Ghat mun sayes. Ga sauran za mu kai Ghademes mu sayes.

…..we killed as many as we could. We captured some and brought to Ghat and sold out. The rest of them are here. We are taking them to Ghademes for sell

Esule tells us that he is a worthy believer of God, who surely knows that God is with those on a just course:

Allah ya taya mu. Allah bay ya taya azzalumai. Mun karkashe su; mun kamo wa]ansu mun kawo Ghat mun sayes.

God did help us. God does not help the tyrants. We killed them; we captured some of them and sold them out in Ghat.

Generally, Esule is a depiction of a brave merchant who is always combat ready:

Mu ba ma tsoron wa]annan. Tun da muka wuce nan, ba ma tsoron gaba.

We are not afraid of those ones. Since we passed by this place, we are not afraid of what is ahead.

As the society continues to grow politically, economically, socially and even demographically, so does it anticipate the occurence of changes that would affect its structure.The changes that go down with the authorities are normally tagged as being positive while those that tamper with the wishes of the authorities are thought of as inimical to the society, no matter how good they are to the rest of the populace.

Shaihu Umar`s *antithesis* presents Kagara, as a dynasty under the Hausa Empire whose populace is not very much at home with the deeds of {watau and his cohorts, but they could not revolt because {watau is the younger brother of the Sarki. The major fear
is that the authorities could crush whoever makes obvious noise; therefore gossips are prevalent about people's dissatisfaction:

{watau! I, lallai kam , ina da labarin {watan nan, labarin da bai shige assha da alatsine ba. Ya sa~a da mutane da yawa saboda ba}ar zuciyarsa.

{watau! Yes, I have heard about that {watau. The story about him is that of curses and yells. His evil heart has won for him a lot of enemies.

And

Amma kuma Fatu ina tsoron {watau…….. sa'an nan kuma ga shi da ba}in mulkin da zai iya }as}anta duk mutumin da ya sa~a masa.

But Fatu I have reservations about {watau…….besides, he inimically commands so much power that he can crush whoever stands on his way.

And:

***Na yarda cewa adalcin wansa ne ke hana nasarar
}ulle-}ullen sharrin {watau.***

***I agree. It is his brother's good omen that
usually stands against the hidden intention of {watau.***

The growth of the society signals the occurrence of changes. The famous *Sarkin* Kagara under whom Makau served as *Sarkin Ya}i* later died and was succeeded by his younger brother, {watau. {watau actualizes his real self by being a terror that spares nobody no matter how close one is to the royal house. The subjects therefore become tensed and worried about his misdeeds as the leader of the society. The Wawan Sarki testifies:

Shi kafiri wanda ya }i sanin Allah, Annabi
Ya bau]e wa hanya wadda ba ta da fa'ida.
Hadari ba}i, }ato, ya rufe duniya.
Sai ridda, sharri wanda ba su da fa'ida.
Allah ya shirye ka, ya kai ~atacce.
Daga wanga }angi wanda ba shi da fa'ida.
Talaka mutum ne abin girmamawa.
Aboki, masoyi wanda ya wuce tsangwama.

This infidel who denies God and His Prophet
Has indeed taken the path to the wrong destination.
A vast, black cloud now covers the world.
And only self-rewarding apostasy and evil prevail.
May God deliver us unto the right path.
Away from this great, unprofitable shackle!
As a trusted friend, the peasant should be respected,
not oppressed.

Furthermore, the peasants had in a gradual manner began to refute the orders of their cruel leader, {watau. This repugnance is in itself a real challenge to the constituted authorities:

Ka yi hauka ne! Ina magana kana magana!

Are you mad to talk while I am talking!

The disobedience of Hauni to, at once, behead*Wawan Sarki* after been commanded to do so by *Sarki* {watau is another testimony to the challenge:

In ce ba ka cika… A'a Allah ya ba ka nasara.

I hope you have not actualized…. No, may God
make you victorious.

The biggest blow to the authorities is the way the subjects become lackadaisical at the raid against the pagan Gwari after been gingered by *Sarki* {watau, who even enticed them by telling each to cart away with all the proceeds he realizes:

> ***Kiran da na yi muku za mu kai hari ne kurmin arnan nan yanzun nan. Ko bawa nawa mutum ya kama nasa ne. Ni kuma a shirye nake in tafi tare da ku.***
>
> ***I have summoned you because I want us to undertake a raid at the valley of those infidels right now. One carts away with whatever number of slaves he captures. I am equally ready to go with you.***

On arrival at the valley, despite the huge economic promise, the courtiers of {watau left him alone at the front of the battle field when he said:

> ***Kai arna, maza bisa kanku***
>
> ***You infidels, here are superior warriors against you.***

He immediately became confused and knew that his subjects were not with him. There and then, the infidels pounced on {watau with one of their leaders wounding him on the fore-head before Shaihu Umar intervenes.

With the Shaihu's intervention, a thorough sermon was thus delivered by the intervener, Shaihu Umar. He points out in clear terms that the populace should stay in peace with each other and should learn to forgive one another. The raids they embark on are for economic sake only not for the sake of God and His Prophet, therefore that too should cease:

> ***Ya ku jama'a, 'yan'uwana, ina mai jawo hankalinku ga sanin cewa shi fa abin duniya mai sau}i ne, mai zuwa ne, kuma mai wucewa. …ina mai muku bushara da gafarta wa junanku ko da ba sa~awa tsakaninku. Hari da kuke kai musu domin kwa]ayin abin duniya ne kawai ba domin Allah da Annabinsa ba….***
>
> ***Oh you people my brothers, I implore you to know that these worldly matters are not insurmountable, they are occasional, I therefore exhort you to forgive one another even if there is no squable inbetween…. You should also know that these raids you***

The socio-economic system that obtains in any society is by law dynamic; however the society in ***Ai Ga Irinta Nan_*** is fighting that dynamism. The question here is that, would it succeed, despite its continuity and growth? As the society continues to grow socially, politically and otherwise, so are the people likely to change, even if, minimally.

Although people like Yalla~ai and Gimbiya remain die-hard on their ideas; others in their camp would not remain like that considerinmg the obvious progress noticeable in the educated girls. Barira is a practical example. [anwanzan and Magajin Kotso have decamped to join the modern society that promotes girl-child education:

> ***Ranka ya daJe, na ji daJi da aka ce mini***
> ***ka biya wa Barira kuJi ta }aro ilimi a Jami'a.***
>
> ***Your Higness, I am pleased to be informed that***
> ***you are sponsoring Barira for University education.***

In the same vein, Magajin Kotso implores Hakimi to kindly pacify Yalla~ai to rescind his decision and allow Baturiya to continue with her schooling:

> ***Yanzu ranka ya daJe, ba ka tafi ka sami Yalla~ai***
> ***ka yi masa shawara ba?***
>
> ***Now your Highness, don't you feel it alright to go and***
> ***give Yalla~ai the necessary pieces of advice?***

As the wind of change continues to blow, so does [anwanzan appreciate the rapid progress of Hakimi' s children, he then quickly changes from what he was to to a modern person who would allow his female child to continue with her educational pursuit:

To, ka gani. Ni ma da niyyata in fitar da]iyata daga aji bakwai in yi mata aure. To amma, ranka ya da]e ba zan fitar da ita ba. Duk wanda ke son ta, tilas dai ya jira ta }are karatun tukuna.

Well, you see. Earlier on, my intention was to terminate my daughter's schooling from primary seven so that she could get married. But now, your Highness, I will not terminate her schooling until she finishes. Whoever is interested in marrying her should wait until she finishes her schooling.

The pitiful Baturiya continues to live in her sordid environment with total resignation to fate since that is the wish of her parents saying that she will go nowhere:

Ni ban tafiya ko'ina, ina nan sai dai in mutu.

I am going nowhere; I will remain here even if I will die.

But as her luck shines, her wastrel husband decides to divorce her, giving her the irrevocable type of divorce:

Mijin Baturiya ya sake ta, saki uku. Ya ce idan ta sami miji ta yi aure.

Baturiya's husband has divorced her, the irrevocable (three) divorce. He said she is free to get married when she gets a husband.

This is a moment of grandeur for Baturiya. It also marks the end of Yalla~ai's sordid way of thinking. As he has no solution to Baturiya's problem, he resorted to consulting his younger brother, Hakimi for possible remedy:

To, tafi maza ki shaida wa Hakimi.

Well, hurry up and go and tell the Hakimi.

And:

Zancen]iyarka ne da ma da aka sake ta, shi

na ce a fa]a maka, ko za ka yi wani abu a kai.

It is all about your niece that was divorced.

I said you should be informed, may be you will

do something about it.

The conservative Yalla~ai and his cohorts are no longer themselves; they want to join the new group. This is what Karl Marx refers to as *antithesis*.

The *antithesis* in ***Uwar Gulma*** is the revolt against the entrenched economic system found in the society. This revolt can take the form of verbal attacks and objections to the conventional rules through to violent conflicts that may lead to sophisticated warfares.

Although not interested in her husband, Halima has through the liturgies of her parents accepted Hayatu as a matrimonial partner that she respects. As he would not live up to the required expectation so he opens a way for her to revolt.

Hayatu starves his wife and tries to force her to give him what he has not given her:

Ni yunwa nake ji. Ina abincina?

I am indeed hungry, where is my food?

She reacts furiously by telling him that he fully knows the position of the stock of his food in the house, since she had told him the previous day:

Kar dai ka ce man ka manta da cewa yau ba
ka ba da ku]in cefane ba… kuma ai jiyan
nan nake gaya maka dawar tuwonmu ta }are.

Have you forgotten that you did not leave
any amount of money for grocery with me
today? And I told you just yesterday that our
guinea-corn flour is finished.

Halima further shows how feministic she could be when pushed to the wall. She responds to his threatened slap by using her tongue and a bludgeon to browbeat him:

Yau ka san wanda ka mara…
… duk ka }are kewayen]akin nan sai
muciyar nan ta hau kanka.[an dagizge
wanda ba shi amfana wa kowa komi…

You would know the person you slapped today…
you would finish circling the room and I will
use this bludgeon in beating you. Skinny fool,
who is not worth anything to anybody.

The expression of her total disappointment to the way Hayatu handles her make her to say that as soon as the squablle is over, she would run away to her parents house:

Ni na gaji da irin wannan aure… mu }are
wannan in kwashe kayana in tafi gidanmu.

I am tired of this kind of marriage … after this,
I will pack out to my father's house.

Halima actualizes her threat by running away to her parent's house as a mark of protest:

{anwarki ce ta gaya mini wai ga ki kin zo…

Hala yaji kika wo?

Your younger sister told me of your arrival…
Are you on the run?

From all evidences, Uwar Halima is a subservient wife to her husband, Malam Haruna. The wife that scarcely argues with her husband is turning against him because of her daughter's predicament. She forces her husband to allow Halima to stay at home while he goes out to investigate the allegations lebelled against Hayatu:

… ka shafa ma yarinya lafiya. In da wani
abu kake da niyyar yi mata, sai dai ka fara
ta kaina, domin ba zan }yale ka ba ka doke ta.

… you should leave the child alone. If you intend to do anything, you would better start from me because I will not allow you to beat her.

It is a protest or revolt for a daughter to expose how her parents swindled her dowry and bride price leaving her with nothing but didactic discourse:

Kin san ko, ba su ba ni ko kwabo ba.
Sai dai damuwa ta da wa'azi da aka yi…
wai in na je gidan miji in yi ladabi.

You know that they never gave me even a nickel. They persistently asked me to be of good behaviour when I get to the matrimonial home.

As the revolt against Hayatu's corrupt practices reaches its zenith, the case becomes that of the law court. Halima files a suit before the *Al}ali* seeking for divorce because of Hayatu's nefarious activities:

Malam, ni dai a sawwa}e man da wannan auren. Duk unguwarmu ba wanda bai ji sa'ad da shike buguna ba.

Malam, I want to be set free (through divorce) from this marriage. Nobody had not heard in our quarters., when he was beating me.

Oblivious of their dissatisfaction with the entrenched corrupt economic system, Hayatu cum Mato with Dujal expose the various unscrupulous activities of one another. This too, is a revolt against the thesis:

… Wai mai barin matarsa gida ba abinci, shi zo nan ya shanye giya da ku]insa har ya kira wani]an iska!

… This is a situation where somebody would call someone a wastrel, when he himself would leave his wife without food. And come to the brothel to take alcholol with all the money he has!

And:

Yau don Mato ya sai mana giya wani abin kirki ya yi? Ku∫in sata, ku∫in talakawa… manoma. Mutane sun shekara suna wahala a kan gonakinsu, domin su sami abin da za su ci, wai ma'aikaci da albashinka sai ka amshi hanci daga hannunsu.

Is it anything worthy because Mato has bought alcohol for us? Ill-gotten wealth, people's wealth, peasant farmers. The people who have spent a whole year suffering on their farms trying to get a means of subsistence, but because you as a public officer on a salary, would exploit them by taking bribes.

And:

Ai ku ne ~arayi… kuna aikin sa'a biyu a rana, sauran lokacin ko duk kuna barci.

You are the thiefts … you work for only two hours in a day and for the rest of the hours, you are busy sleeping.

The reprimand Hayatu gets from the *Al}ali* in the court is a signal that should he continue with his wastrel activities, he would one day find it very tough with the authorities. The *Al}ali* testifies:

Tashi ka ba ni wuri mutumin banza, yanzu na sa a ∫aure ka. Ka bar matarka, kana can kana iskanci. In ka sake, ta }ara kawo }ararka.. sai mun ha∫u da kai.

Get up and leave this place you wastrel, otherwise I will get you imprisoned.You leave your wife just to engage yourself in nefarious activities. When

next she sues you, … you will see what will happen.

It should be borne in mind that a corruptly entrenched economy forms the thesis of ***Uwar Gulma***. As it reaches its pinnacle, a revolt that ensues the *antithesis* ensures. The aftermath of the *antithesis* will be our *synthesis.*

The revolt against the entrenched economic system prevalent in the society is what forms the antithesis in ***Jatau Na Kyallu***. This revolt manifests in different shapes ranging from verbal attacks to violent warfares.

Malam Jatau's family is analogously an adorable one prior to Kyallu's entry. This is evident in the way Baranya respects Uwargida as a senior wife. With Kyallu becoming a member of the family, Malam Jatau's attention then becomes skewed towards his bride, Kyallu. This unfair treatment against the two other wives automatically elicts some kind of grumblings in the family circle:

> ***… Ku jiye mana tsofaffin tsiyan can. Sai ka ce ba ita ce Jazun can, ta ce wa Maigidan ba ta da lafiya ba.***
>
> ***… Listen to those old drabs, as if she was not the one that complained to Maigida of her sickness.***

And so do the wives narrate their individual complaints to one another about the unfair treatment Malam Jatau metes out to them as his wives:

> ***Ni dai kin gan ni nan, cin mutuncin da Jan talikin nan yake mini, ya yi yawa. Ran da duk aka ce, ni ce da girki.. shi kuwa ran nan ya Jauki ciccika yana batsewa ke nan kamar wanda aka aiko wa da manzon mutuwa.***
>
> ***As you see me, I am surely tired of what this man is doing to me. His excesses to me are so much. Whenever I take over duty … he would start behaving so nastily and looking so tetchy as if the messenger of death were sent to him.***

In her preparation for the worse that may happen, the Ma-bi-Uwargida (second wife) puts her complaint this way:

> ***Ni ba abin da ya dame ni illa }e}asasshiyar banzan nan mai kama da a hure ta… a ce wai dominta, ne yake ta cin mutuncin mutane.***
>
> ***What disturbs me most is this skinny fool that looks like somebody who would be blown away (by the wind) … that he disgraces people because of ….***

With Kyallu having an upper hand over Malam Jatau, the community seems to be pleased with the situation. However, Malam Cindo will not allow things to continue that way. He feels that Malam Jatau needs to be called to order:

> ***Jiya-jiyan nan wani mummunan labari ya zo mini wai ka saki matarka 'yar wajen Sarkin Noma Daudu don abin da bai taka kara ya karya ba… A'a tsaya Malam Jatau, ina son ka gane girma kake }ara yi, kome na duniya]an marmari ne… ka da shagalin duniya ya ru]e ka, ka shuka abin da ba shi da amafani…***
>
> ***It was just yesterday that the bad news of you having divorced your wife, the daughter of Sarkin Noma Daudu came to me over a trivial issue… Now listen, Malam Jatau, you need to know that you are not getting younger and the fancies of this world are ephemeral… Do not allow the lusts of this world to pacify you into doing what is wrong…***

Since Jatau's eyes are totally blind to the realities of the situation, he would rather follow the insinuations of the devils around him. His divorced wife would equally not spare him when he asked her to go home:

> ***Na tattara 'yan kayana, kuma ni yanzun nan ne nake shirin barin gidanka… amma sai ka biya ni ku]in gidana na gado tukuna, wanda ka sayar ka fara sayen motarka ta farko da su … ina yi maka ha}uri, amma sai ka je ka]ebo tsohuwar bariki, ku soye nama da dukiyar***

iyayenmu. Sakamakon da za ka yi mana shi ne kuma ka kore mu saboda wata tsohuwar bariki! Sannu! Ba ni fita, }afata ba ta cirawa daga gidan nan sai ka biya ni…

I have packed my belongings and I want to leave your house now… but I will not leave until you pay me the money for my inherited house you sold and used the money in buying your first car… I have been patient, but you went and married that old drab with whom you enjoy our wealth. So the end result of your action will be to divorce us because of the useless whore! You are welcome! I will not go, my legs will not move an inch from here until you pay me back…

The nasty words the wife of Malam Jatau showered on him were nothing in comparison to the action she took. As she could not pinch anything from what she claims he owes her, so she got him sued before the Judge:

… Ai ba sa hannu ne ka∫ai ya kawo ni wurinka ba.
Na yi }ara ne domin dukiyata ta gado wadda wancan
Al}alin ya raba mana tsakanin 'yan'uwana, da ubanmu
ya mutu. Gidana na Bakin kasuwa, ya sayar Naira
dubu uku, ya ri}a ku∫in a hannunsa. In Malam ya
ce }arya nake yi, sai a duba littafi, ai ba ya }arya.

…I am not here for the purpose of endorsement alone.
I am also suing him because my wealth, which I inherited,
that was shared to us by the former Judge is with him. My house at Bakin kasuwa was sold by him at the rate of three thousand Naira and the money is with him. If Malam does not agree with my submission, he can check the book because it speaks the truth.

In his contribution towards checking the soci-economic ills of the society (antithesis), Malam [an'auta Cadi is not left behind in suing Malam Jatau before the *Al}ali* (Judge) of Dakata through a letter he wrote:

Takarda daga hannun Malam [an'auta Cadi zuwa ga
Al}alin Dakata… ina kawo }arata zuwa gare ka, cewa
abokina ya ri}e mini ku∫i tun lokacin da muke zaune
da shi a Kurmi, Naira arbaminya da goma-sha-biyu da
kobo saba'in.

The letter is from Malam [an'auta Cadi to the Al}ali of Dakata… I am suing my friend on the grounds that he is holding my money amounting to four hundred and twelve Naira and seventy kobo only.

The socio-economic life of the recalcitrant, one time richman, Malam Jatau is in total jeopardy. Having realised that, he narrates his ordeal to whoever would bother to listen. It was in course of this that he goes to beg for the hands of his former Uwargida in marriage once again:

Na zo neman biko ne. Ki yi ha}uri, ki koma gidana.

I have come to seek for your hands in marriage once again. Please be kind and return to my house.

Uwargida's refusal to accept his request is an excellent way of checking his excesses. She unremorsefully tells him that she will not go back to his house as a wife:

Sai ka ce tsinanniya! Wadda aka kora saboda gwangwanin bariki, wadda aka ce tana satar kayan cefane ita ce za a ce ta koma! Malam, sai ka sha kan wata sakaran, amma ba ni ba.

Just like a cursed one! The one divorced because of an old drab, the one accused of stealing groceries is the one you are asking to return to your house. Malam, you go and ask some foolish lady to go back to your house but not me.

In the foregoing analysis, we are able to see how a corruptly entrenched economy forms the thesis. Its apex elicits a challenge thereby presenting the antithesis.

In its expostulation towards what really obtains in ***Bora Da Mowa***, the play then brings its approach radically by checking what it regards as obnoxious.

As the play presents Uba and Uwa trying to give out their daughter, Umma in marriage to Daudu, the richman, in place of the money he gave them, so does it allow Umma to have a counter

view with that of her parents. Umma stands out and maintains her position of not intending to marry Daudu. She supports her arguments with facts:

> ***Na sha gaya muku, ni ba abin da ya sha man kai da Daudu ko dukiyarshi. Ni dai Ilu nake so. In kuma ba ku yarda ba, oho.***
>
> ***I had on severall occasions told you that I have nothing to do with Daudu or his riches. As for me, I am in love with Ilu. And if you do not consent, it is your problem.***

Umma arguably points to her parents that they only intend to sell her out to a richman who will enrich them:

> ***Yanzu ashe ba ku da wani guri sai ku aurar da ni ga mutumin da zai wadatar da ku? Ni a ganina ba ku kula da ni ba. A'a, maimakon haka, nema kawai kuke ku ba da ni duk inda za ku sami dukiya.***
>
> ***So, you all this while, do not nurse any ambition but to get me married to the man that would enrich you. From my own assertion, you do not care about me. In place of the care, you only want to give me out to wherever you will be enriched.***

She further reiterates how Daudu treats his wives:

> ***To, im ba haka ba, me zai sa ku nace sai in ɗi son mai so na, kuma wanda nake so, in auri za~enku don kurum za~en naku Allah ya ba shi dukiya, la'ananne kamar Daudu… shin ba ku san mugu ne ba, mara tausayi, wanda kowace shekara sai ya saki aɗalla mace ƭaya don dai gadarar shi mai kuƭi ne? Ka da dai ku ji kunya in ya fatattako ni bayan na yi wata biyu ko uku a gidanshi. Ku lura fa da ɗasɗancin da wannan zai kawo… ina jin mamakin yadda son abu yake neman ya hana maku sanin ya-kamata.***
>
> ***If it were not so, why should you insist that I should drop the idea of loving the person that loves me and the one I love too. You want me to marry the man of your choice because God has bestowed him with riches, a cursed personality like Daudu … Now don't you know that he is a wicked soul who lacks sympathy at heart? He divorces at least a wife every year resulting from his exuberance as a richman. I hope it will not be a shameful thing on you if he divorces me after some***

two or three months of the marriage. Think of how shameful and disagraceful it will be…. I wonder how the love of materialism is thwarting your foresight.

As noticed in the analysis of our society that everyone does as he likes, we would recall that Habu wanted to have government vehicles for his electioneering campaigns. As part of the revolt against the prevailing economic and social ills that sorround the society, Audu simply and plainly tells him that the government vehicles are meant for official usage:

Ayya Habu, ai motocin amfaninsu wajen raya }asa ne ba don irinku gogaggun 'yan siyasa aka saye su ba.

Oh no Habu, the vehicles are meant for government usage not for partisan politicians like you.

Disturbed by the entrenched corrupt economic system, Audu and his likes will not cast their votes for corrupt politicians like Habu who believe in winning elections through the regular malpractices:

{uri'ata ta masu gaskiya ce, ba ta]an siyasan da ya dogara da ya ci za~e ta bayan gida ba ne.

My vote is for honest people, not a contestant who relies on winning elections through malpractices.

Audu then radically tells Habu the simple truth as he sees it. To him, Habu is not likely to win the forthcoming elections:

Ina fata ka gane cewa da }yar za ka ci wannan za~en don wannan karon za~en fallen-]aya za a yi, ba gurguwar hanyar za~en da ba.

I hope you know that you will hardly win the forthcoming elections, this is because the secret balloting system will be adopted not the previous devious system.

The masses, quite aware of how the dishonest politicians beguile them with sugar-coated rhetorics to cast their votes for them and at the end run away from the electorate, decide this time to be firm and go with the truth. In this respect, we come to know that Habu could not win the elections despite the huge amount he sank:

> ***Mhm, ni da na ga ka zo ma, ina ce ka zo kai man jaje ne saboda fa∫in da na yi a za~en nan … bayan rabin duk abin da na mallaka ya salwance a wajen za~en banzan nan….***
>
> ***Mhm, when I noticed your presence, I assumed you have come to condole me on the loss of elections … After I spent an amount of anything around a half of what I possessed on that useless elections…***

In his attempt to contribute to the revolt against corrupt practices in the society, Ilu advises Habu to shun away from such practices otherwise he will be arrested one day:

> ***Wai shin yaushe za ka bar cin hanci? In kana jin tawa ka daina wannan muguwar ∫abi'a, in ko ba haka ba, wata rana sai ta kai ka gaban shari'a.***
>
> ***When would you desist from taking bribes? If you would listen to my piece of advice, you should better abhore this bad habit otherwise you will one day find yourself standing before trial.***

In the *antithesis* of ***Mai Wasa Da Maza Karya***, no violence has really taken place as a means of countering the *thesis*. However, the society is not in support of the entrenched social vices and office abuse. In their effort to nullify and straighten what obtains, Zuwaira and Gwaggo Kumbo had at different fora asked Ladidi to be wary of her nefarious activites.

Incipiently, Zuwaira had with utmost sincerity advised that the two of them should think of getting married so as to maintain a decent and honourable life. She starts by courting and telling Ladidi the simple truth:

> ***Kin ga dai nan ba garinmu ba ne, aiki ne ya kawo mu, muka baro garinmu inda aka san mutuncinmu da iyayenmu, muka zo nan inda babu wanda ya san mu. Kowa kallon 'yan iska zai ri}a yi mana.***
>
> ***You know that this is not our home town. We are here as employees, we left our home town where everyone knows our parents and our value. We are here, where nobody knows who we are. Everyone will therefore think of us as mavericks.***

Ladidi pretends she did not understand where Zuwaira is heading to. She therefore insists that her friend should make herself clearer:

> ***… Ban gane irin wannan dogon surutu da kike yi ba. Ina kika dosa da maganar taki? Bi yanke.***
> ***… I do not understand what you mean by this long discourse. Where are you heading to? Go stratight to the point.***

Zuwaira will not allow herself to get angry with her friend, Ladidi. She therfore told her what she means:

> ***To, tun da kin ce in bi yanke, bari in bi. Abin da nake nufi shi ne mu yi aure, ko ma fi mutunci a idon mutane…***
>
> ***Well, since you said I should go straight to the point, I would. What I mean is that we should get married so that we would appear more prestigious before everyone.***

Ladidi's outright condemnation of the idea did not stop Zuwaira from pushing further to see whether she could pacify her friend to agree:

> ***Auren ne wahala? Yanzu me ya fi da}i kina aikinki***

an san kuma ke matar wani ce?

Is marriage a nasty thing? What is better than you are known as somebody's wife and yet an employee?

Zuwaira does not see a bright future in what her friend, Ladidi is doing. She knows that it is a sacrilege therefore, she would not allow her. She will continue to advise her so long as the chance exists. Zuwaira unequivocally told her that Ado is not someone that loves her:

Ma}iyanki dai, gama na san duk cikin wa]anda kike cewa masoyanki ne, ba wanda yake son ki da aure.

Indeed your enemies I surely know that none of those you call your darlings would endevour to marry you.

Even in time of crisis, Zuwaira would not abandon her friend, Ladidi despite the latter's uncouth behaviour. She cautions Ladidi against the idea of aborting the preganancy for the fear of what may be the repercussion:

Sai ki ha}ura har Allah ya sauke ki lafiya.

You should be patient until God makes you to deliver safety.

Although, Ladidi insists that she does not want the pregnancy, yet Zuwaira points to her the likely implications of what she intends to do:

Ki zubar, kina so ki mutu ne ko?

To,ka da ki fara.

You dare not abort it, do you want to die? Do not even attempt that.

In a similar vein, Gwaggo Kumbo, the mother of Ladidi had made her attempt to make Ladidi see the reasons why she should get married:

> ***To, Ladidi abin da ya kawo ni, babanki ne ya turo ni, ya ce in tambaye ki, me kike ciki?***
>
> ***Well, Ladidi, what purposely brought me is that your father asked me to come and find out about your intention.***

Quite aware of where the mother is heading to, Ladidi pretends she did not understand. But Gwaggo Kumbo chewed the required courage and told her in black and white what she means:

> ***Ke ba na son shegantaka. Batun aure aka ce. Ga ɗawarki ta yi. Ke kuma sai shiru, ba labari.***
>
> ***Hey you, I do not want that stupidity. I am talking about marriage. Your friend is married, but you are still adamant. You do not talk about it.***

As Ladidi tries to show her mother that she does not have a suitor so does the mother asked her to flash back and remember those in love with her in ther native town:

> ***Ke kya ce ba ki da masoya? [an'asabe da yake ta son ki fa? Tun kina makaranta yake ba ki 'yan kayayyakinsa kina kar~ewa. Ga shi yanzu kin zo birni kin kama aiki kin manta da shi.***
>
> ***Would you dare say that you do not have suitors? What of [an'asabe who has been very much in love with you? You had always collected his gifts when you were a student. Now that you are employed in the urban centre, you have forgotten about him.***

Furthermore, in her bid to check the excesses of her daugher, Gwaggo Kumbo had no option but to shout at her:

> ***Ba na son rashin kunya! Ba kya son shi kike kar~e mashi ku[i?***

Do not be nasty! You were not in love with him, why then did you collect his money?

With Ladidi's uncompromising behaviour, Gwaggo Kumbo then tries to show her that if she does not have anybody at heart in their locality, she is free to marry anybody there in the urban centre:

To, idan duk fa[in garinmu ba ki ga wanda kike so ba,wannan garin fa?

Well, if you do not have anybody at heart in our locality, what of this town?

With the said submission, the research feels it convincing that the *antithesis* of the corpus have really challenged the desired societies.

4.3 *SYNTHESIS*

On turning to what Karl Marx refers to as *synthesis*, we would see that in the play ***Turbar Tarabulus***, the desert routes would largely be safe. A sort of a revolution has taken place because the caravans were able to rise up against the so-called entrenched armed banditry that has been institutionalised against the wish of the community. This revolution marks the liberation to be enjoyed by all. It is in itself a new economic order which is our *synthesis*.

The changes expected after the revolt in our antithesis will be our synthesis. In the play ***Shaihu Umar,*** we are presented with the revolts by both the courties and the infidels coupled with the Shaihu's long and interesting sermon. The changes therefore are that the society will no longer embark on economic raids against the infidel Gwari.

{watau hopes to remain an emir worthy of emulation whose ego will never drive away from realities. His cruelty would equally cease to exist henceforth. He becomes repentant and thankful to God:

> ***Allah na gode maka. Ka gafarce mu daga dukkan zunubanmu.***
>
> ***I remain thankful to God I implore You to forgive us and wipe away our sins.***

In addition, since {watau has repented then slave trade too and kidnaps would cease to be part of the normal society.

In ***Ai Ga Irinta Nan***, the *synthesis* that will be noticed is Baturiya's return to school after her annulled marriage.

On the other side, the changes that are obvious are that Barira, the University undergraduate is on vacation job and she is able to buy for her father some yards of the *shadda* cloth as a gift:

> ***Ai ka san an yi hutu. To da ta sami hutu ne, suka sami irin Jan aikin nan na tamforare. Shi ne da aka biya su albashi, ta saya wa iyayen turamen atamfa. Ni kuma ta yanka mini yadin shadda.***
>
> ***You know that they are on holiday now. It is when they came on holiday that she got a temporary job. As she got her salary, she bought for her mothers some atamfa wrappers and got me some yards of shadda***

Furthermore, Barira is able to make a big catch. The District Officer otherwise Di' o who ideally will be the senior most officer in the District is in love with her and wants to marry her:

> ***Barira ta sami zuwa jami' a sai dai akwai wani Di'o wanda ya ce yana son ta, ko da yake ya ce a yi musu aure.***
>
> ***Barira has gained admission into the university. But there is one Di'o who said he loves her. He said they should get married.***

The society is now a changed society since people like Yalla~ai are ready to accept girl-child education; he wants Baturiya back to school and not marriage, at least for that period:

> ***Ranka ya daʃe babu yadda za a yi Baturiya ta ci gaba da karatun?***
>
> ***Your Highness, is there no way Baturiya could go back to school and continue?***

Yalla~ai has totally surrendered and wants to go with today:

> ***Ai ba zan ʒara ba in Allah ya so.***
>
> ***By the grace of God, I will not repeat it.***

[ansifikin is not left unchecked by the government, his fraudulent practice was uncovered in the office and the police were sent to apprehend him:

> ***Kuma bayan ya sake ta, aka zo aka kama shi,***
>
> ***wai ya ci kuʃi a wurin aiki.***
>
> ***After he had divorced her, he was arrested on***
>
> ***the grounds of fraud at his place of work.***

The *synthesis* in ***Uwar Gulma*** presents the demise of Halima after the administration of drugs. What precipitated that was the way Halima's father collected a large sum of money from Hayatu before his marriage with Halima.

Secondly, Hayatu is socially, economically and morally bankrupt, the culmination of which would not allow him to discharge his responsibilities as a husband.

With Uwar Gulma jumping from one house to the other pedalling malicious gossips, we come to see how she trickishly incites Halima to run home with the aim of seeking for divorce.

Corrupt judicial officers are not left behind in ensuring an intriguing plot.

As the revolt reaches its apex we are confronted with Halima's return to her matrimonial home. Halima's efforts to sleep and forget her sorrows proved abortive, she therefore resorts to the administration of some sleeping pills:

> ***(… daga inda take zaune sai ta hango }wayoyin maganin da ke sa mutum barci wa]anda Hayatu ya aje a kan tebur).Ta yi wuf ta zabura ta nufi tebur]in. (Ta]ebi }wara biyar na maganin ta ha]iya). Ta yiwu su sa ni barci. (Ta]an jira ka]an sai ta ji har yanzu ba ta jin barci… sai ta]auki sauran maganin da ya rage, wajen }wara ashirin ta ha]iya. Ta koma kan gado ta kwanta).***
>
> ***(… from where she sat down, she saw the drug the sedates an individual lying on the table as Hayatu kept it). Without any hesitation, she quickly went for it on the table. (She took five tablets and aministered). May be, they would make me to sleep. (She waited, but she could not sleep. She then took the remaining tablets numbering around twenty and administered. She then went back to bed and lied down).***

The drugs proved too much for Halima's physiological control, she could only utter a few words to her husband before the eventual termination of her life in death:

Ga su nan sun zo Hayatu… sai mu yi sallama.
Ga su nan … Na gafarce ka. Allah na gode da
za ka raba ni duniya daga ba}in ciki, sai ba}in ciki…

They are coming Hayatu… we should bid each
other good bye. They are here… I have forgiven
you. I thank God for taking my life away from
this world that is characterized by frustration
and frustration…

Back to Halima's parents, we would by inference say that they would be full of regrets since their action is the impetus of Halima's sorrowful life and subsequent demise.

On Hayatu's part, we may think that his confessional regrets before Halima's death and the psychological imbalance that besieges him after her death may change him to a better person. This is what he kept on saying:

Halima… Halima … Da ranki…
ba ki mutu ba. Yau Halima na mutuwa?

Halima… Halima .. You are alive…
you are not dead. Is Halima dying today?

And for the corrupt judicial officers, they will see their handiwork since they forced Halima back to her matrimonial home after taking bribe from Hayatu, her husband.

In this segment, the research would look at the culminative effect of what happens to Malam Jatau in the play, ***Jatau Na Kyallu***, as a result of his uncouth and sacrilegious activities. As he is determined to satisfy the socio-economic lusts of his wife, Malam Jatau would not listen to any piece of advice from anybody so long as it goes contrary to what he wants.

Acting under the spell of Kyallu, Malam Jatau divorces his two wives, one after the other. His houseboys were not spared as well.

With the exit of everyone around him but Kyallu, Malam Jatau's economy got to its lowest ebb.

Determined to maintain his whore wife, Malam Jatau has forgotten that he owes his Uwargida a large sum of money. As she sues him in court so does he become obliged to pay her back. As he has anything to pay with, Malam Jatau disposes off his houses to pay her. In his wisdom, he did so to please his beloved Kyallu:

> ***Ba komai illa lalatacciyar Uwargidan nan tawa wadda ta yi }arata a gaban Al}ali, wai tana bi na wa]ansu tsiya nata, wai ku]in gidan ubanta da kuma wa]ansu 'yan aninai nata Naira arbaminya. Don haka na karyar da gidan nan da muke ciki, na kuma sayar da wancan }aramin gidan na tsira da mutuncina da kuma naki…***
>
> ***There is nothing alarming but my recalcitrant Uwargida (first wife) who sued me before the Al}ali. The charges are that I owe her the sum of four hundred Naira and the money for the house which she inherited from her father. I have therefore sold this house that we are inhabiting and that small one so as to pay her the stupid amount she is claiming. This, I did just to preserve my honour and yours…***

Quite tired and frustrated, Malam Jatau settles down to relax on a mat, but he fell asleep. No sooner had he slept than he began to dream about his misdeeds that he assumes are misfortunes:

> ***Yanzu ni kenan, babu komai a hannuna, dukiyata ta }are sai Naira goma kacal]in nan da shari'a ta ba ni. Matana duka sun watse sai]ayan nan da na auro daga baya, yarana ba su, abokaina sun guje mini, wai don auren Kyallu… 'Yan'uwana sun guje mini, gidajena duka babu su. Motoci sun }are, ba su babu dalilinsu, ko taya ba a bar mini ba.. Na ji an ce matata, Kyallu ta yi samun gaske da ni…***
>
> ***Here I am without anything in my possession. My wealth is finished but this ten Naira only that was***

givento me by the law. My wives are all gone but this one whom I married of recent. My houseboys and friends have all deserted me because I have taken Kyallu as a wife. My relatives have all left me. My houses are no longer mine. My motor vehicles are all gone,.. I am not left with even a tyre… well, I have heard that my wife, Kyallu has made a real fortune out of me…

In his attempt to put himself back to what he was, Malam Jatau accepts the piece of advice given to him by his friends to sell his big gown and add the money to his ten Naira so that his capital could be a little better. The trade he is to engage in is the hawking of the mango fruit, from Dakata to Nguru. Quite promising as it looks, but Malam Jatau could not succeed in the mango business, he neither got any profit nor could he realize his capital back. Unfortunately, he could only escape with three Naira out of what he had invested:

Can dai wajen yamma, bayan mangwaro duk ya }are, ya kai Naira uku, ya sallama domin idan ya kai gobe zai fi haka nan ~aci…

In the evening, when there was no mango left (but his), the price jumped to three Naira only. He agreed and sold it at that rate lest it becomes more rotten if it reaches the following day…

Angst and contritive, Malam Jatau relives how mawkishly he has been by taking Kyallu as a spouse. Her presence, coupled with his maverick nature hoodwinked him to take a cavalier attitude towards his wealth, family, friends and relatives:

Na cuci kaina, Kyallu kuma ta yi mini yankar rashin }auna, ta yaudare ni, ta yi mini karuwanci, ta raba ni da abokaina da 'yan'uwana, arzikina ya gudu, matan aurena sun bar ni, duniya ta yi mini shewar dila. Ina zaton na yi wa kaina nasiha ne wajen auren Kyallu, ban ku~uta ba, na fa]a cikin

wula}anci da mummunar ∫abi'a. Ni kam, idan … na sake yin arziki, ba zan yarda ko ni, ko wanina ba, ya auri duddugar }ayar bariki ba.

I have doomed myself and Kyallu has shown me hatred, and has beguiled me. She deceptively made me to desert my friends and relatives. My wealth is gone, my wives have run away and the world is at polarity with me. I thought I had done something good to myself by marrying Kyallu, oblivious of the shame and mendacity. As for me, if I should recapitalise, I will neither nor allow anybody around me to marry an old whore, the remains of the gutter.

Oblivious of what to do next, Malam Jatau's sudden inperfidiousity makes him mettlesome in trying to recapitalize. Then a sudden sermon from the court requires his presence before the *Al}ali*. The charge read against him is that of duping a friend called Malam [an'auta Cadi to the tune of four hundred and twelve Naira and seventy kobo only. Due to his inability to pay the said amount, the *Al}ali* sends him to a prison term of six months after which he should look for the money and pay back:

Babu lamuni ga mutumin da ya zambaci wani. Don mutumin nan ya nuna mana a cikin takardar nan tasa cewa amana ya ba ka ta dukiyarsa, ka je ka sayar masa, sai ka cinye masa. Muhuti, idan babu ku∫in nan, sai a rubuta masa waranti wata shida, in ya fito kuma ya sami ku∫i ya biya.

There will not be any concession to a cheat. This man has shown in his letter that he trusted you with his wealth and you sold and did away with the money. Deputy Judge, you should prepare a six months prison term for him if he does not have the required amount to pay. After that, he should look for the money and pay back.

In her efforts to upbraid him not to even betroth a woman like her again, Kyallu with all sublimity sues Malam Jatau before the *Al}ali* when she learns that he does not own a sou to pay his debt and is therefore imprisoned for six months:

Lokacin da Kyallu ta ga abin da ya zama }arshen

Malam Jatau, an]aure shi, ita kuma shagargari sai ta sake yin }ararsa gaban Al}ali cewar ita… ba ta yi takabar da babu mutuwa ba. Sai su rabu, ita ta kama gabanta….

When Kyallu saw what had become the ruinous end of Malam Jatau, she sued him before the Al}ali the following day, seeking for divorce, saying that she will not observe a truce period for four months when it is not enforced by death. She wants a divorce, so that she can find her way…

In this part, the analysis would take a look at what really happened to the perpetrators of an economically entrenched corrupt society presented in the play, ***Bora Da Mowa.***

It would look a grotesque for a richman like Daudu to imagine that he would ever fail whenever he desires to have a thing. In this case, despite the promises he has made to the parents of Umma and the threats metted on Ilu, yet Daudu concedes defeat. Umma argues and wins, therefore, her parents abhorred the goodies promised by Daudu and fulfilled Umma's wish:

Ga shi kuma ina ganin dalilan da ta bayar }warara ne. Lallai gaskiyarta, ba mu yi tunani ba a da. Yanzu wajibi ne mu ga mun ba da ita ga Ilu ba tare da wani jinkiri ba.

From what I see, the reasons she has advanced are cogent. Indeed, she is quite right. We did not sit and think carefully. It is now imperative on us to see that we get her married to Ilu without any waste of time.

The aftermath of flirting around with a prostitute led Ilu to proudly marry Ziza. Happily he looks, but quite oblivious of the Hausa witty proverb:

Auren karuwa sarin }osai.

Marrying a whore is a worthless venture.

Ilu could not realise a successful partner in his applauded and elegant Ziza. His marriage with her only ensues a ruinous life to him. He woke up to find that he had lost everything in his bid to please and accommodate her demands. He cannot boast of the cars and commuter buses; his capital is at the verge of getting to the zero level. And his happiness with his Umma and child, Aliyu is destroyed. Nobody looks at him as a responsible person in the society. He explicitly gives the picture:

> ***Ziza ce ta tambaye ni wasu kuɗi, ni ko na san in har na ba ta jarina zai karye. Ka san lokacin da na aure ta ban da jari mai gwa~i da nake da shi, ina da kiya-kiya bos guda uku da kuma ɗananan motoci biyu na shiga. Amma tun da na aure ta dukiyata sai raunana take. Da ɗai-ɗai da ɗai-ɗai na sai da motocina a kan tilas, Yanzu ga shi basukur kawai ya rage man.***
>
> ***Ziza asked me to give her some amount of money, but I do know that if I give that amount, I would ruin my capital. You know that I had, apart from a good capital base, three commuter buses and two private cars when I married her. But my wealth and assets are on the ruin since I married her. I have compulsorily disposed off the motor vehicles one after the other . I am only proud of a bicycle now.***

To further show us that *synthesis* is the culminative effect of antithesis on thesis, we are presented with Ilu about being killed by who he assumes is his dearest, Ziza. But as luck runs out of her, so does her dearest Dogara die from the poision he drank that was intended for his father. Effectively, we come to see how Ilu lost his son, Dogara and how Ziza will face trial. Meanwhile, Umma and Ali are no longer his. Furthermore, how does he face the gossips that would emanate from all the nooks and crannies of the society? The following dialogues exemplify:

> ***Mhm! Wato kin so ki kashe ni ko Ziza?***
>
> ***Mhm! Ziza do you really wanted to kill me?***

And:

> ***E, Ilu. Gubar an shirya don kai ne. yanzu tun da yake abin da na }allafa wa rai ya wanye, yanzu ba abin da nake so duk duniyar nan. A kai ni makwancina in wanye can. ….. Na mutu da raina, na bar abin magana uwar da ta kashe]anta.***
>
> ***Yes, Ilu. The poison was concocted because of you. But now since I have lost what I dearly love, I no longer cherish anything in this world. You may now take me to my final destination, where I would remain… I am dead though alive. I have left behind a serious scandal, the mother than had killed her son.***

Habu the corrupt government official cum parliamentarian is not left unchecked by the wind of the revolution. On gathering adequate facts about his misdeeds, the law enforcement officers otherwise police men were sent to apprend him:

> ***… awarmu biyu ke nan muna ta nemanka ruwa a jallo.***
>
> ***… we have been looking for you desperately for the last two hours.***

And:

> ***Ana tuhumarka ne game da }age-}agen cin-hanci.***
>
> ***Ran-kai-da]e, manyan majali*s.**
>
> ***Honourable, the big parliamentarian, you are being charged on the allegation of corrupt practices,***

In ***Mai Wasa Da Maza Karya***, the effect is solely on the central character, Ladidi. Other characters who have contributed in one way or the other towards making her what she is are left unjudged by the playwright.

Growling in pain is Ladidi; her indisposed condition would not allow her to follow her deceptive lover, Malam Tanko to the brothel:

Wash, wayyo. (Amai) wayyo
cikina, wash. (Amai) Wayyo, wash.

Wash, wayyo (Vomiting). Wayyo,
my stomach, wash(Vomitting). Wayyo,
wash.

As Zuwaira entres to see her sick friend, Ladidi, so was she able to make a diagnosis of an early pregenancy in her uncouth friend:

To, Ladidi kina da juna biyu.

Well, Ladidi you are pregnant.

Although Ladidi did not want to accept it, but Zuwaira proves herself right by saying:

Ban da shigar ciki, ba abin da zai sa ki amai da ciwon ciki. Ki dubi fatar jikinki ma mana, ba kya ganin ta surka? Kuma ga shi yanzu a kwance na tarar da ke; kuma ga bakinki nan cike da yawu.

It is only the sympotoms of early pregnancy that would inform stomach ache and vomiting. Haven't you looked at your skin, don't you notice the change on its texture? And now, I met you lying down drowsy, and your mouth is filled up with saliva.

Becoming so dejected and tetchy, Ladidi bursts into tears crying:

Wai ni 'yasu, yaya zan yi?

Oh dear me, what will I do?

As she becomes palliatively relieved because of Zuwaira's plan for her, Ladidi did not think that it may not work out. As Malam Tanko walks into her room, she receives him warmly answering his salutation:

Da sau}i.

I am getting better

Calmly Ladidi behaves, as she tries to make Malam Tanko understand her troubles of which he is responsible:

Malam ka san dai kana zuwa gidan nan ko?

Malam you know that you come to this house, don't you?

Admittedly he agrees, as if he would accept her submission:

I, ina zuwa.

Yes, I do come.

She then submits that she is pregnant:

… ina so in fa]a maka ne ban ga wata ba.

… I want to tell you that I have not observed my mensural period.

On hearing that, he eludes by saying that she cannot see that moon when it is on its twentieth day. But as she becomes blunt to him, so does she understand her mistake, because he denies it by asking her to get somebody else responsible for it among her many darlings:

Haba, Ladidi. Ai ba zai yiwu ya zama nawa ba. Don ba ni ka]ai nake zuwa wajenki ba. Ni kaina na sha zuwa nan in sami samari ba sau]aya ba, ba sau biyu ba. Ki san wanda za ki kama a cikin yaran nan masu zuwa wurinki.

Oh, no Ladidi, it cannot possibly be mine, this

is because I am not the only one that comes here.
I had on several occasions met many young men here.
Therefore, you should hold one of those youngmen that comes to you responsible for it.

Indirectly, Malam Tanko threatens the employment status of his whore, Ladidi because of her pregnant position. Hitherto, she was the pet of the Department. He promises her that if she is able to hook someone, he will not get her flushed out of the office because of her misdeed:

Abu ʃaya ni zan iya miki shi ne, idan kika yi ʒoʒari kika sami wanda ya yarda zai aure ki, ba zan kore ki ba a ofis. Kin dai sani dokar ofishinmu ce a kori duk yarinyar da ta yi ciki idan ba ta da miji.

The only favour I will do to you is that if you are able to get someone that will marry you, I will ensure that you are not dismissed from the service. You know that the law stipulates that dismissal of appointment should be meted out to any female employee who becomes pregenant while unmarried.

Ado too will not accept the responsibility of the pregnancy. He denies it, telling her that he is not the only one that flirts around with her:

To, in dai ciki ne, ka da ki ʒara ambatar sunana. Ai ba ni kaʃai nake zuwa ba.

Well, if it is a matter of pregnancy, please do not mention my name again. I am not the only one that flirts around with you.

Ladidi tries all in vain, she could not get any man to hold responsible for her pregnancy. She then feels that the best solution to her predicament is to terminate the unwanted preganancy through any means:

Ta~ʃi, Allah ya tsare ni in haifi shege.

What, may God save me from delivering a bastard.

And:

Zub da abin banza zan yi.

I will abort the useless thing.

She clearly defies all pieces of advice given to her by her friend, Zuwaira. As soon as she calls the traditional medicine vendor, Gorau, she bought the required drug and administered it without any delay:

Yawwa, bari in sha maganin.
Yawwa kai ai kuwa maganin da Jaci.

That is right, let me administer the medicine.
Right, this medicine is bitter.

The administration of the drug marks the end of Ladidi's existence, which is serving as the synthesis or the resultant effect of revolution in a decayed society entrenched by socio-economic problems:

Wash! U'uu! Wayyo!
In ji dai ba na sha abin
da zai kashe ni ba?…
Wayyo cikina!… Na mutu,
Wayyo na mutu.

Wash! U'uu! Wayyo!
I hope I have not administered
what will kill me… Wayyo
my stomach! … I am dying,
wayyo I am dead.

4.4 SUMMARY

This chapter discusses the crux of the research. The base superstructure model

is assumed to be universal because of its application on a genre of Hausa literature. Societies that accept armed banditry, slave raid and slave trade are depicted in ***Turbar Tarabulus*** and ***Shaihu Umar.***

Ignorance, forced marriage, and injustice are prevalent in the societies of ***Ai Ga Irinta Nan*** and ***Uwar Gulma***.

The problem of prostitution, segregation of wives and insincerity of husbands towards the earlier wives is a common feature in ***Jatau Na Kyallu*** and ***Bora Da Mowa.***

The way Departmental Heads lure their subordinates into a wastrel life is what the society accepts in ***Mai Wasa Da Maza Karya.*** Wastrel activities are therefore not stigmatized.

The way the armed bandits are being challenged and the refusal of the warriors to raid the heathen Gwari form the antithesis in ***Turbar Tarabalus*** and ***Shaihu Umar.***

In ***Ai Ga Irinta Nan,*** different people including those that were earlier in support of Yalla~ai decamped to challenge his action either directly or otherwise.

Halima's resistance to the obvious male chauvinism from her husband and her confessional statement towards what her parents did in favour of her marriage to Hayatu is an antithesis in ***Uwar Gulma.***

Malam Jatau never thought anybody could challenge whatever he does, surprisingly, his two earlier wives, the Uwargida (first wife) and Ma-bi-Uwargida (second wife) would not leave him to go scot free. Furthermore, ***Jatau Na Kyallu*** reveals how the just *Al}ali* forces Malam Jatau to pay what he owes his wife and Malam [an'auta Cadi.

Friends and relatives would not spare Ilu in ***Bora Da Mowa,*** this is because of the preferential treatment he shows to Ziza against Umma. Habu too is upbraided because of his corrupt nature.

In ***Mai Wasa Da Maza Karya***, the wastrel Ladidi did not find it easy from her friend, Zuwaira and mother, Gwaggo Kumbo. Malam Tanko too is not left unchecked by Malam Bala Masinja.

The loss the Shamba Arabs and the Tubawa conceeded is a good example of a synthesis in ***Turbar Tarabalus.*** In ***Shaihu Umar,*** the way {watau is subdued by a heathen Gwari against his misleads is an example of a synthesis in the play.

Baturiya`s divorce and [ansifikin's arrest as a result of corruption are a good synthesis in ***Ai Ga Irinta Nan.*** Halima's demise is another synthesis in ***Uwar Gulma.*** Parents with minds like that of Malam Haruna are warned.

Jatau Na Kyallu reveals how Malam Jatau loses everything and lastly finds himself in jail for six months. In ***Bora Da Mowa***, Ilu looses his dear wife, Ziza and her son, Ali. Umma and her son, Dogara had taken to their heels. With these, he is to start all over.

Ladidi would not live to observe wastrel type of life again. The play ***Mai Wasa Da Maza Karya*** reveals how an attempted abortion terminates her life.

5.0 CHAPTER FIVE: SUMMARY

5.1 INTRODUCTION

In the previous chapter, the analysis of the Marx's base-superstructure model otherwise Economic Determinism was done. In it, we were able to see how the various societies that featured in the corpus present their various unlawful *thesis* which attracted the desired check by the populace. The aftermath of this check is what we would finally call our *synthesis*.

This chapter firstly presents in brief a summary of literary analysis. It then goes to the analysis of the theory of economic determinism. The last part of the chapter makes a conclusion of the work.

5.2 SUMMARY OF THE WORK

It is an established fact that man uses his unparalleled and impeccable artifact otherwise language to depict his inner thoughts and conviction about life. These conceivable thoughts or impressions are to a large extent presented in literature. Literature, as generally agreed, uses language to artistically present life as best imagined by a being. In the previous chapters, we were able to understand that man's conviction about life revolve around his economy, social set-up, government, religion, education to mention but a few. These important aspects of life are not only discussed in the real world but are stored in literature for not only the purpose of

entertainment but social change. As an indefatigable branch, literature goes with genres. This study however limits itself to the plays as a sub-genre of the drama. In the plays, the characters or *dramatis personae* are made to view and make a mirror of life through their deeds, speeches and the analogy of others about them.

In the plays, the *dramatis personae* have in all the plays actualized their names and the roles assigned to them by their respective playwrights. ***Turbar Tarabulus*** depicts Muhammadu Agigi as a merchant whose merchandise activity takes to Tarabulus, Ghadames and Ghat all in Libya from Kano. His language style is that of a merchant who reveals how capital accumulation supersedes whatever may come around him:

Ni yanzu, ina so in ji labarin abin da yake tsada.

At the moment, I want to know what sells expensively.

And:

Ku ƙora shi kan raƶumi, mu tafi da shi, mu sai da shi
a Ghat, mu ƶara guzuri.

Put him on the camel back so that we will go with him.
We would sell him out in Ghat and add to what we have.

Similarly, the other *dramatis personae* whether round or flat are as good as Muhammadu Agigi because their roles and speeches are analytically a depiction of who and what they are.

Furthermore, a revealation of the trans-Saharan trade that is characterized by the difficulties of the journeys-basically informed by armed banditry of native dwellers like the Shamba Arabs and the Tubawa is what could be noted as the theme of the play, ***Turbar Tarabulus.***

Shaihu Umar immortalizes the name of its eponymous hero, Shaihu Umar. As a presentation of the virtues of a good man worthy of emulation, the play traces the intrigues of the royal courts in Hausaland which ensues Makau's extradition from Kagara to Ma}arfi. The survivial of the fittest type of life is quite prevalent in the society; so much that slave trade and slave raids are the natural order. Little wonder, when Taiwo (1976) observes that:

> ***|alewa did not in any way display moral***
> ***indignation against a system as iniquitous***
> ***as the slave trade.***

With its setting in different parts of Hausaland and the Maghreb states, ***Shaihu Umar*** has a large number of characters whose roles and language styles are an excellent revelation of who they are. The central character, Umar and later Shaihu Umar could not betray himself as a child when he finds himself under the total abduction of *Sarkin* Zagi. On the arrival of the search team, Umar could have yelled despite the threats of his abductor, but being a child, he kept mute. In the later years, when Umar had become a learned man otherwise Shaihu, the character realized is that of a simple, patient, kind, learned and unavaracious person. These qualities have earned him the respect of everyone in the community. Shaihu Umar would have taken over the mantle of leadership of Kagara if he had allowed the heathen Gwari or *arna* to subdue {watau, but his interruption bailed the situation:

> ***Na dawo da Sarkin nan domin abin da ya gada***
> ***ke nan, saboda haka sai mu yi masa addu'a….***
>
> ***I am re-instating this Chief because he is a heir***
> ***to the throne, we should therefore pray for him…..***

The speech style of Shaihu Umar is typical of the man he is, civility and humility could be read:

Ya ku jama'a 'yan 'uwana, ina mai jawo
hankalinku ga sanin cewa shi fa abin duniya
mai sau}i ne, mai zuwa ne, kuma mai wucewa…

Oh you this crowd, my brethren, I am appealing
to you to know that this life is but a simple thing.
Whatever has a beginning surely has an end….

{watau as an antagonist character is typical of what he is, in both manner and speech. His extreme wickedness knows no bounds:

Shiru! Ka yi hauka ne! Ina magana kana
magana! Hauni, a kawo mini kansa yanzun nan!

Keep quite! Have you gone mad? How dare do you
talk, while I talk? Hauni, go right away and behead him!

The research is also able to know that the play ***Shaihu Umar*** presents two different speech communities, the *Fada* or Emirs court and the larger society. In the *Fada,* the Emir or Chief talks authoritatively without any civility:

Ba ni son rashin albarka!
Maza a wawashe gidansa kaf!

You are uncouth!
Quick now, go and loot his house!

In contrast, the idiolect of the larger society depicts humility and civility:

> ***A yau duk fa[in duniyar nan, ba ni da wanda ya shige ka. Kai ka rene ni, kuma ka nuna ni ga jama'a, har abada ba zan manta da kai ba.***
>
> ***Today, in this world, I have no parent better than you. You brought me up and got me exposed to the society. I will never forget who you are.***

The play, ***Ai Ga Irinta Nan*** exposes the ills of disallowing the girl-child from pursuing the Western type of education. In its place, such girls are forced into marriage to wastrel husbands. In his attempt to justify his theme, the playwright, Umaru [anjuma Katsina presents two contrasting societies, the gemeinschaft and the gesselschaft. The plot then portrays how opposed these societies are to one another in terms of their philosophy to girl-child education.

The central character, Baturiya is a young primary school girl whose parents, Yalla~ai and Ballagaza forced out of school in favour of forced marriage. Quite obedient, her resistance was not anything to look at, she therefore matched the role assigned to her by the playwright. Her speech style too depicts the same thing:

> ***Ni ba zan }i maganarku ba, tun da kun ce za a yi mini aure.***
> ***Tilas in yi ha}uri da karatun haka nan.***
>
> ***I will not go against your wish, since you said I will get married.***
> ***I have to forget that educational pursuit.***

In the same vein other characters like the dogmatic Yalla~ai are neither different in behaviour nor in speech.

The play ***Uwar Gulma*** traces the intricacies of forced marriage and its negative repercussion on the victim, who is usually the female. The effect of corruption is not left unestablished by the thesis, for instance, we are presented with the way the corrupt judicial officers took bribe from Malam Hayatu because he (Hayatu) wants an upper hand on the trial he

is facing. The impetus for Halima`s death is closely linked with the way the *Al}ali* and his deputy, Muhuti forced her back to her matrimonial home as Hayatu's spouse.

… ai ba bin da ya kyautu illa a sa yanzu a
mai da ta gidan mijinta.

… what is quite reasonable is for her to be sent
back to her matrimonial home.

The kind of idiolect wastrels like Hayatu, Mato, Dujal and Mama speak is surely akin to their roles. Nothing good is expected from their speeches while drunk:

… Hayatu yaya aka yi ne ka makara haka….
Mu ga mu har mun fara tsonewa.

…. You are wonderfully late Hayatu….
We here, are already getting drunk.

And:

Yo]iyar banza gare ka… na sake ta, saki dubu.

What is so special about your stupid daughter….
I hereby divorced her one thousand times.

Jatau Na Kyallu establishes the ills of associating and marrying a prostitute. Jatau is the victim of this unwholesome relationship that throws him into abject poverty and later a jail term for six solid months. However, with the help of his dear Uwargida (first wife), he manages to put himself together after learning a bitter lesson:

Bayan ya }are sar}a, ya fito, ya sami

jari hannun Uwargida, ya ci gaba da safara.
Kafin wani lokaci arzikinsa ya komo fiye
ma da na da.

After serving the jail term, he was able to get
some capital from the Uwargida which he uses
in his business. Before any long, he had fully
re-capitalized much more than what he was…

An excellent use of language is found in the play, ***Jatau Na Kyallu***. The different characters did not in any way deviate idiolectically. In justifying this claim, we can exemplify by citing the discourse of Kyallu as an old prostitute:

Ni kuma Kyallu… kakan nan ta bana
ba za a yi ta da ni ba, ina nan cikin gidan kulle.

Oh dear me, Kyallu… this harvest season
would be observed without my presence
because I am here secluded in purdah in a
matrimonial home.

As a character that is madly in love with his cuckoldic spouse, Kyallu, Malam Jatau is dearly convinced that with her around, his world is a new one. The speech of a lover testifies:

Gama tun lokacin da 'yar talikan nan…
ta taka gidan nan nawa, tun lokacin
nan kuwa raina ya daina ~aci.

Indeed, since that lady stepped her toes into my house,

I ceased to be having psychological upset.

The mid classic ***Bora Da Mowa*** establishes the preferential treatment husbands give to the new wives, specifically the old prostitutes they marry. This nefarious act could be seen from the way Ilu manages his home where Ziza is regarded as a wife, while Umma is not considered one:

Ba ka kula da sha'anin Umma da na Janta ba
ko misƁala-zarratin, amma ka mai da hankali
duk gun biye take-taken Ziza.

You do not care about Umma and her
son completely, rather your total attention
is on Ziza and her interests.

The roles and speech mannerism of the *dramatis personae* are largely in accordance with who they are in the play. To buttress this claim, Ziza's idiolect could exemplify how old drabs are good at destroying families whenever one marries them:

Kai, ji nan, na gaji da zama gida Jaya da matar
nan taka, ……Ko ta fita, ko in fita, ka ji?

Hey you, now listen, I am sick of living
in the same house with that your wife …….
She either leaves or I would leave, do you hear?

Mai Wasa Da Maza Karya originally a radio drama of the late 60s firmly believes that it is imperative on educated people to behave nicely and decently. On the contrary however, the play depicts the obnoxiousness of indecency. The obscene cum wastrel life Ladidi engages herself in with Malam Tanko, her superior officer and a group of others is detestable and inmodest in the Hausa-Islamic way:

Matsalar da aka gina wasan a kanta ita ce, wasa da maza da Ladidi ta
shiga yi, ba ji ba gani

The plot centres on the illicit relationship Ladidi engages herself in with the male folk as perpetually as possible .

Quite akin to their respective roles, the *dramatis personae* in ***Mai Wasa Da Maza Karya*** are neither a betrayal ideologically. Ladidi's speech pattern is a good example of the character that is deep in wastrel type of life:

Ai ban hana ki ki yi aure ba, in kina so Zuwaira.
Ni ce dai na ce ba zan yi ba yanzu. Sai na she}e
ayata ta ishe ni tukuna.

I did not stop you from getting married,
Zuwaira if you so wish. As for me, Iwill
not get into that now. I will have to enjoy
life to its fullest first.

Malam Tanko's language style is not bizarre from the old crook he is presented as. The way he lures Ladidi into his way and the betrayal on her conception are a testimony.

In this segment, a summary is made of how the theory of economic determinism is entrenched in the Hausa plays that formed the corpus for the research.

The society that hopes to have some economic strength is depicted in ***Turbar Tarabulus.*** This society is at home with the trans-Saharan trade despite its difficulties. In the course of the journeys between the Hausa state of Kano and the Maghreb states, we are presented with some societies that believe in nothing but armed banditry as a source of livelihood. These are the Shamba Arabs and the Tubawa. In Wadai, what prevails is anarchy.

In ***Shaihu Umar,*** an unjust government is well established in Kagara. In it, we come across a leader who sends his able warriors to go and raid a certain Gwari clan just because he wants to use the proceeds in buying muskets, saddlery and clothes. Although there wasn't an iota of opposition from the chief warrior, Makau, when he was asked to lead the cavalry on a raid, yet the *Sarki* could not sieve and ascertain the truth before he got him extradited from his domain.

Incessant slave raids were the normal order of the Hausa society at that time. The strong were generally allowed to raid and capture the weak as slaves.

With the demise of the late *Sarkin* Kagara and the emergence of {watau as the new *Sarki*, the community unequivocally witnessed the reign of terror and total injustice. Nobody dared expresses his opinion before the *Sarki* otherwise he stands to be slained.

Ai Ga Irinta Nan presents two different societies, the Gemeinschaft society believes in the old order where the girl-child is forced into marriage by her parents to any man of their choice despite his obvious inadequacies. In the same society, the non fulfilment of promise is never considered as an offence. We have an instance of how Yalla~ai thwarted the betrothal of his daughter, Baturiya with Kaboyi.

The culture in ***Uwar Gulma*** is that of forced marriage, corruption of government officials, alcoholism and injustice at the court of law by judicial officers.

Perhaps the joy of libertine life lures Malam Jatau into marrying the drab, Kyallu, in the play ***Jatau Na Kyallu***. True to herself, Kyallu did not allow the co-wives she met in the house to survive as Jatau's wives. She paved the way for their divorce. Furthermore, as an old whore, she engages in cuckoldic life with her lover, Jamanu whom she cherishes so much.

The play also depicts the insincerity of the principal character, Malam Jatau. This is exemplified in the way he cheats his friend Malam [an'auta Cadi of the amount of four hundred and twelve Naira and seventy Kobo only.

The thesis in ***Bora Da Mowa*** reveals the way richmen are unwary of marrying prostitutes. Ilu is a victim that marries Ziza who he assumes is the most beautiful of all the prostitutes in the community. Her presence as his wife ensues his hatred for his earlier wife, Umma and their son, Ali. As the life long journey continues, Umma's separation with Ilu

becomes inevitable, therefore, the honey moon continues with Ziza. Deep on her mind, Ziza hasn't an iota of love for Ilu, so the best alternative would be to eliminate him and cart away with the remains of what he has.

Mai Wasa Da Maza Karya demonstrates the way a young and faily educated lady, Ladidi wastes her life by engaging in illicit relationship with men from all nooks and crannies of the society. To her, this is a source of joy and an additional way of fattening her purse with more economic gains. Umpteen pieces of advice were showered on Ladidi by her mother, Gwaggo Kumbo and her friend, Zuwaira but she would not listen because she is at home with the Shaitanic ways.

As the summary moves down to antithesis of ***Turbar Tarabulus*** we come to see how the trans-Saharan travellers get themselves well armed for whatever armed banditry they may come across on their routes from the Maghreb states to Hausaland and vice-versa. The way Agigi and his troops were able to subdue the Shamba Arabs killing a number and capturing some exemplifies. Another instance is the battle between the Esules and the Tubawas, with the Esules having a serious advantage over the bandits.

In ***Shaihu Umar,*** the raids in Kagara have become ad nauseam to the warriors. The intensity of the cruelty of the leader, {watau is no longer tolerable. What then becomes obvious is the way people express their sadness on what prevails in the society. Wawan Sarki is one of such people who used a poem to tactfully send the message to {watau.

At the battle gorund, the refusal of the warriors of Kagara to pounce on the heathen Gwari despite {watau's order shows a good resistance. The way the Gwari leader pounces on {watau wounding him and with the intention of killing him presents how the society can revolt against a socio-economic system.

Ai Ga Irinta Nan reveals how a Gesselschaft society challenges the Gemeinchaft. In the earlier society, the adherents are interested in the western type of education for all, including the girl-child. While in the later, the girl-child is only assumed to be a tool that could be given out to anybody whenever the need arises. Those who challenged Yalla~ai, the adherent of the conservatives are the Hakimi, the Hedimasta, Holo}o, Baturiya herself and later [anwanzan.

It is indeed a serious affair for a child to reveal the corrupt practices of her parents in the Hausa society. This is the case in the play ***Uwar Gulma***. Halima did not mince her words when she told Uwar Gulma that her parents did not give her even a sou from what they collected from Hayatu, her husband. Furthermore, the corrupt practices of Government officials were revealed by Hayatu in the brothel. Halima too tells us how the judicial officers corruptly asked her to return to her matrimonial room.

Jatau Na Kyallu discusses how stupid husbands could be checked by their wives. Malam Jatau happens to be one of such men whose intellect would not allow to recast his mind back to the source of his capital (Uwargida's money). On becoming rich, his best resort was to marry the old drab and disgrace the promising wives at home.

The judiciary did not spare the recalcitrant Jatau on the grounds of [an'auta Cadi's money he swindled and the money he owes his wives.

The society did not relent in its efforts at upbraiding Ilu in the play ***Bora Da Mowa.*** His younger brother persistently cautions him about his misdeeds towards Umma in favour of Ziza. Even the uncouth politician, Habu did not allow Ilu to go unchecked. He too told him the blatant truth about his stay with the old prostitute whom he loves and fears offending.

Habu's arrest in the play signals how the society abhors corruptions. As a civil servant cum politician, Habu is presented as a very corrupt individual, so, little wonder, his arrest.

Ladidi never thought that she would ever be rejected by her lover boys in the play ***Mai Wasa Da Maza Karya***. On noticing that pregnancy had set in, nobody among her pseudo suitors was ready to go near her let alone the mind of claiming it.

The way and manner Ladidi proudly depicts an unsavoury behaviour despite all pieces of advice by Zuwaira and her mother, Gwaggo Kumbo could not be left unchecked. The unwanted pregnancy is enough a lesson.

The synthesis of ***Turbar Tarabulus*** portrays how some of the Shamba Arabs were killed by the Agigis and others taken as prisoners that would be sold out in Ghat. The Tubawas were not left either, some were killed and some captured as slaves by the Esules.

In ***Shaihu Umar***, {watau was vehemently disgraced by his troop who refused to consent to his orders. Secondly, the way he was hit by a heathen Gwari shows to the unjust rulers of what awaits them.

The divorce of Baturiya after the difficulties and sorrows she underwent is enough a synthesis in the play ***Ai Ga Irinta Nan.*** Surely, Yalla~ai was totally put to shame by his son-in-law, [ansifikin.

One may conclude by saying that the play ***Uwar Gulma*** is a tragedy, well, it may be. But Halima's death which signals the tradegy is certainly the synthesis in the play. Parents like the Harunas and corrupt judicial officers cum wastrel husbands are shown the repercussion of their actions.

Without mincing his words, Malam Jatau in **Jatau Na Kyallu** so believes that he would not allow even his enemy to marry an old drab. This is because the unsavoury character took away all that he possesses before she sets herself free from what she considers as bondage. His ultimate abode becomes the jail where he stayed for six months.

The ill-effect of marrying a prostitute and the negative way a dear wife is treated forms the synthesis in the play ***Bora Da Mowa***. Ilu, a one time happy richman looses all that he proudly had monetarily. Besides, Umma is no longer in his house; Ziza is whisked off by the police. The son he dearly loves is dead as a result of the poison he drank.

What looks like a tragic end is what constitutes the synthesis in the play ***Mai Wasa Da Maza Karya***. Ladidi's death is a good lesson to working class ladies who may like to engage in uncouth behaviour.

5.3 CONCLUSION

Through the Marxist methodology of analysis, the work is able to confirm that the plays are radically written by the playwrights to elicit changes in the society. In view of this, the research is able to eatablish in its third chapter what the Karl Marx regards as *thesis*. The *thesis* simply connotes an entrenched economic system in a society and from our study we are able to gather the kind of decay the corpus (plays) depicted. In its fourth chapter, the required revolution or *antithesis* is what features. The *synthesis* which simply means the effect of the revolution on the *thesis* then follows. With the application of the theory of economic determinism, popularly referred to as the base-superstructure theory on a select corpus of Hausa plays, the reseach is able to establish the universalism of the theory.

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APPENDIX

HISTORY OF PLAY WRITING IN HAUSA

Various scholars have come up with different findings with regards to the emergence of Hausa plays vis-à-vis their dating.

In his finding, Ahmed, U.B. (1987) is of the scholarly view that the first Hausa play whose name is Turbar Kudus was given birth to in 1898 by the German scholar Dr Rudolf Prietze.

In 1900, the same playwright Dr. R. Prietze wrote another play titled 'Yan Matan Gaya.

Quite mettle some, Dr. R. Prietze begot the plays Turbar Tarabulus and Tarihin Rabeh in 1902.

Ahmed, U.B. (2004: viii) further explains that these plays were adapted from the different stories R. Prietze got from the Tunis based Kano merchant, Ahmadu Kano in the years stated above. The plays, however, became published as follows:

i. Turbar Tarabulus and Tarihin Rabeh 1924

ii. 'Yan Matan Gaya 1926

iii. Turbar Kudus 1927

After the works of Dr Rudolf Prietze, no written evidence is obtained about the emergence of any Hausa play until 1930 when Dr. R.M. East wrote a collection of plays titled: The Six Hausa Plays. Surprisingly, Dr East never thought that any Hausa play had existed before his 1930 plays. In his introductory notes on the plays, he states:

> ***The objective of these short plays is to suggest to Northern Nigerians a possible way in which their folklore and other stories might be dramatized. If, when they have tried them, the idea appeals to them, it is hoped that they will then produce very much better plays on their own lines.***

After 1930, Alhaji Abubakar Tunau wrote a play in 1949. The play Wasan Marafa centres on the need for having a clean and healthy evironment.

Malam Inkuntum showed its face between 1953 and 1959 with Alhaji Alhaji Dogondaji as its playwrigt.

Shu'aibu Makarfi is another good playwright whose contribution in the early years of Hausa playwriting gave birth to Zamanin Nan Namu in 1959 and Jatau Na Kyallu in 1964.

Uwar Gulma's birth was celebrated in 1968. Its father is none other than Mohammed Sada.

In 1971, two plays were warmly received, although Daren Sha Biyu by Ibrahim Yaro Yahaya is a translation of the play Twelfth Night 1600-01 by the famous playwright William Shakespear. The twin brother of Daren Sha Biyu is Tabarmar Kunya whose playwrights are Adamu Dangogo and Malam Dauda Kano (David Hofstad).

The birth of Bora Da Mowa was announced in 1972. The playwright is Umaru Balarabe Ahmed.

Bello Muhammad's Malam Muhamman and Balewa's

Shaihu Umar saw the light of the day in 1974. The play Shaihu Umar was adapted from the novel by Umar Ladan and Dexter Lyndersay.

Mutanen Kogo a translation of Tawfiq Al-Hakeem's Ahlul Kahf by Ahmad Sabir appeared in 1978. And in 1979 Umaru Danjuma Katsina (Kasagi) gave his own contribution by introducing the play Kulba Na Barna.

In 1981, two good plays appeared. Matsolon Attajiri (a translation of Merchant of Venice by W. Shakespear) by Dahiru Idris and Zaman Duniya Iyawa Ne by Yusuf Ladan (Originally a Radio drama 1968-1969)

The Alkanci's Soyayya Ta Fi Kudi stepped its foot on the soil in 1982. And in 1984, Amina Sarauniyar Zazzau whose playwright is U.B. Ahmed made its appearance quite obvious.

Still, Umaru Danjuma Katsina felt the need for the writing of more plays, he therefore launched the famous Ai Ga Irnta Nan in 1988.

The year 1994 saw the emergence of the play Kukan Kurciya by Mahmud Barau Bambale. This play is the by-product of the KADFEST, 90 where it emerged as the overall winner in Hausa plays.

Since 1994 a serious truce in play writing was observed until 2004 when Ibrahim Muhammad Gandu translated a play he names Inna Delu from the English play Childless Mother. This play was first published in 2004 by System Business Ext., Kano.

In 2007, another break through was made in the adaptation of prose into plays. The famous Ruwan Bagaja (1934) by the late Dr Abubakar Imam became a play in 2006 and was printed in 2007. This heculian task was undertaken by Inuwa Dikko and published by Northern Nigeria Publishing Company Ltd, Zaria.

A CATALOGUE OF PUBLISHED HAUSA PLAYS

Based on what the research is able to gather, a total of twenty-six play compendiums with a culminating number of thirty-six different plays are what we can call the Hausa plays. These plays were published between 1924 and 2004. The list is as follows:

1. Ahmadu Kano (1898) Turbar {udus adapted by
   Dr Rudolf Prietze. First published 1927
2. Ahmadu Kano (1900) 'Yan Matan Gaya adapted by
   Dr Rudolf Prietze. First published 1926

3. Ahmadu Kano (1902) Turbar Tarabulus adapted by

   Dr Rudolf Prietze. First published 1924

4. Ahmadu Kano (1902) Tarihin Rabeh adapted by

   Dr Rudolf Prietze. First published 1924

5. Rupert M East (1930) Six Hausa plays the playwright adapted some folk tales into plays:

i. Gonar Zomo

ii. Gawa Hudu

iii. Larabgana

iv. Baki shi ke yanka Wuya

v. Masabka Sarki Bakon Sanau

vi. Makas Sarki

This compendium was first published in 1930 by the Translation Bureau, Zaria

6. Tunau, A. (1949) Wasan Marafa. First published in 1949 by Northern Regional Literature Agency, Zaria

7. Dogon Daji, A.A. (1954) Malam Inkuntum First published 1954 by the Northern Regional Literature Agency, Zaria

8. Ma}arfi, A.S. (1959) Zamanin Nan Namu First published 1959 by the N.N.P.C Ltd, Zaria. This is a compendium of two plays:

i. Malam Mai Dala'ilu

ii. 'Yar Masu Gida

9. Ma}arfi, A.S. (1964) Jatau Na Kyallu First published in 1964. The publisher is N.N. P.C, Zaria

10. Sada, A.M. (1968) Uwar Gulma. First published 1968 by N.N.P.C., Zaria

11. Yahaya, I.Y. (1971) Daren Sha-Biyu. This is a translation of Twelfth Night by W. Shakespear. The play was first published in 1971 by N.N.P.C, Zaria.

12. Kano, D. and Dangoggo, A. (1971) Tabaramar Kunya. It was first published in 1971 by N.N.P.C., Zaria.

13. Dembo, U. (1971) Wasannin Yara. First published in 1971 by N.N.P.C. Ltd, Zaria. The play consists of two different plays:

i. Ba Tsimi Ba Dabara

ii. Sufeto Tuje

14. Ahmed, U.B. (1972) Bora Da Mowa. This is a compendium of three plays, published in 1972. The publisher is N.N.P.C, Zaria

iii. Bora Da Mowa

iv. Kash!

v. Bule}e

15. Mohammed, B. (1974) Malam Mahamman. First published in (1974) by N.N.P.C., Zaria

16. Roukbah, B.F. (1974) Matar Mutum Kabarinsa. First published in 1974 by N.N.P.C, Zaria

17. Abubakar Tafawa Balewa (1934) Shaihu Umar adapted by Dexter Lyndersay and Umaru Ladan. First published in 1974 by NNPC, Zaria.

18. Sabir, A. (1978) Mutanen Kogo A translation of Tawfiq AL-Hakeem's Ahlul Kahf. First published in 1978 by O.U.P

19. [anjuma, U.D. (1979) Kulba Na Barna First published in 1979 by N.N.P.C, Zaria

20. Ladan, A.Y. (1980) Zaman Duniya Iyawa Ne. This is a compendium of three plays that were originally in the Radio Drama, cast between 1968 and 1969. The N.N.P.C, Zaria published these plays in 1980:

vi. Kamar Da Gaske.

vii. Mai Wasa Da Maza Karya.

viii. Bari Ba Shegiya Ba Ce.

21. Idris, D. (1981) Matsolon Attajiri. A translation of W. Shakespear's Merchant of Venice. It was first published in 1981 byN.N.P.C, Zaria.

22. Alkanci, A.H. (1982) Soyayya Ta Fi Ku]i. It was first published in 1982 by N.N.P.C, Zaria

23. Ahmed, U.B. (1982) Amina Sarauniyar Zazzau. First published in 1982 by Hud-huda Publishing Company Ltd, Zaria.

24. [anjuma, U.D. (1988) Ai Ga Irinta Nan. First published in 1988 by N.N.P.C, Zaria.

25. Barau, M.B. (1994) Kukan Kurciya. First published in 1994 by IBRAMUD/GASKIYA, Zaria

26. Gandu, J. M (2004) Inna Delu. A translation of the Childless Mother First Published in 2004 by System Business Ext., Kano.

27. ASOBELE, S. J. T. (2006) Gamji Translated by Adamu Ibrahim Malumfashi. The publisher is Upper Standard Publications, Iponri, Lagos

28. Imam, A. (1934) Ruwan Bagaja. Adapted in 2007 by Dikko, I. Published by N.N.P.C Ltd, Zaria.