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## The Significance of Modern Arabo-Islamic Drama in Nigeria: The Case of Alabi's *Almajaa* (Starvation)

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### **Abstract:**

*Drama Continues to be a tool used for projecting the image and historical antecedents of a people and as well used for the unveiling the socio-economic and political ills of a society. It brings out the realities of negative and positive acts of the society. The evil acts perpetrated by some undesirable elements in the society. The medium which has the capacity to inform and address these social ills is the modern Drama and theatre, because it mirrors every phase of life and embraces every strata of Society. It is against this backdrop that this study set to examine the predicaments of civil servants in some states in Nigeria through the modern Arabo-Islamic Drama. The paper looks at how the playwright Abdulganiyi Alabi has captured the challenges of civil servants in our society. The paper adopted case study and content analysis approaches of the qualitative research method. The paper therefore suggest that Arabic and Islamic playwrights in Nigeria should focus more on contemporary social matters by using Drama to educate, inform and correct socio-economic ills. The study concludes that the learning of Drama should be given more priority in the syllabus and curriculum of Arabic literature in Nigeria right from primary school to the tertiary institution.*

**Keywords:** Social significance, modern Arabic drama

### **1. Introduction**

Drama as a genre of literature which refers to performance has since its inception continued to mirror and contributes to the socio-economic and political structure of all societies in the globe. It has serves as a means for promoting peace and transformation of societies. It presents a story realistically through the characters to the audience or the reader. Drama is therefore used to entertain, inform and educate people. This is why Folorunsho, M. A. asserts that: Thus, Drama mirrors life and by this means it has to do with life. With man and society, drama is the enactment of life or mirror of life in a society. It is the enactment of the cultural traits of the society that presents it. Thus it is hard to separate drama from the society. The source of drama of a society is obtained from the society, it functions to entertain, instruct and warn the society. It records the cultural traits of that has it. (99)

The pedagogical function of drama in Nigeria today cannot be over emphasized considering the present situation of the country ranging from democratic challenges, insecurity, social vices, educational backwardness, starvation, non-payments of salaries to the civil servants etc. The dramatist is therefore in the best position to mirror his society and to effect social reforms. And this explains why Aristophanes opines that: "The dramatist should not only offer pleasure but should, besides that, be a teacher of morality and political adviser". (xiii)

Nigerian scholars of theatre arts and English literature has really done well in educating, informing, criticising and correcting the society through their playwriting. In spite of the limited numbers of Nigerian Arabic playwrights and lack of professionalism in this aspect of literature, efforts have been intensified by some modern Arabo-Islamic literary scholars in Nigeria to write in that reality. Although, they could still be literary appreciated for message about life and predicament of the society they represent.

The Nigerian Arabo-Islamic playwrights are not relenting in using drama as a medium of informing, educating, redirecting and proffering solutions to the society on the correct steps to take in bringing peace and transformation to Nigerian society. It is in this light that this paper attempts to pick one of the Nigeria Arabic plays, *Almajaa* (*Starvation*) as paradigm for the study. The paper shall also look at the art of Arabo-Islamic Drama in Nigeria between yesterday and today, brief biography of the playwright.

### **2. The Art of Arabic Drama in Nigeria between yesterday and today**

Drama and theatre in Nigeria has been part of the people's culture at all level of life. They require no difficulty or long time practice as most people learnt singing and dancing naturally and engage in dramatic shows whenever the occasion called for such activities, such as traditional festivals, receptions for personalities like governor, president and special visitors. With time drama and theatre continue to grow from one stage to another and today it has become a booming industry in Nigeria. In spite of the numerous functions of drama and theatre in educating, assessing, criticising and developing human values and needs in Nigeria, Arabo-Islamic literary scholars have not really done well in this aspect.

Since the beginning of literary drama in Nigeria, there have been so many plays written in English language and acted on stage and screen. However, in recent time Arabic playwrights have begun to come up with play writings of different kinds. Arabic play writing is now getting its way into the Nigerian society gradually. Sirajudeen Adam stated that: "Arabic literary works of Nigerian authorship have witnessed a tremendous development since it started some nine centuries ago and continue to develop with Islam as its focus" (1)

The truth is that Nigerian Arabo-Islamic scholars have done well in the area of poetry and prose but have not really done well or explore the potential of drama and theatre in their literary activities if not recently that few persons are coming up. Though lack of professionalism can still be felt in most of the plays. Zekeriyau Oseni points that:

In spite of the booming theatre in Nigeria, scholars of Arabic have not taken advantage of the situation. The reason for that is probably because of some aspects of the theatre which Islam frown at e.g. indiscriminate mixture of men and women, and the polytheist contents of play (which makes it attractive to west but unattractive to Arabic and Islamic audience). (28)

Though the history of Arabic literature in the Arab world shows that drama was not originally part of the Arab literature. It was majorly poetry and oratory. Muslihu Yahaya asserts that:

In the classical Arabic literature poetry was the most outstanding feature, followed by oratory. Much later as a result of contact with other parts of the world, other forms of literary expression came in. the first formal prose in Arabic was the collection of animal fables in Persian, translated as *kalila wa Dimna* by Ibn Muqaffa (d. 139A.H/757CE). Literary genres such as Novel, Drama, Short Story and the like came much later when the Arab world came under tremendous influence of the West in the late nineteenth and early twentieth centuries. (3)

Critical reflection on the above assertion can be said to be the reason for lack of exploitation of the potentials of drama by Nigerian Arabo-Islamic literary scholars until recent time. Muslihu further noted that: "Arabic literature in West Africa in general and in Nigeria in particular was influenced by this historical developments and today something has emerged that can be described as "Nigerian Literature in Arabic". (3)

Although in Nigeria the use of drama in entertainment, educating and promoting the culture of Islam was developed in some private and government Arabic and Islamic schools especially in Yoruba and Hausa lands where the learning of Arabic language was so vibrant. Short plays written in Arabic language were staged by these schools on ceremonial occasions such as the *Mawlud Nabiyyi* (The Prophet's birthday Celebration), *laylatul-qadri* (The Night of Majesty); a night in the month of Ramadan, graduation ceremony days in the schools and other occasions such as naming ceremony and marriage ceremony. In support of the above Zekeriyau Oseni said:

The only area where drama was developed had been in the private and government Arabic Schools. Short Arabic plays were staged by these schools during festivities like *laylatul Qadri* (27<sup>th</sup> night of Ramadan) and *Mawlud al-Nabiyyi* (i.e the birthday of Prophet Muhammad). (28)

However, Arabo-Islamic Playwrights are seriously coming up in Nigeria especially as social critics. In the modern era of Arabic literature in Nigeria so many plays has come up which are tagged as Nigerian Dramas in Arabic. This is because the plays discuss the culture, socio-economic and political setting in Nigeria in Arabic language for the users of the language to read. The Modern Nigerian Drama in Arabic has also served as medium of crusade and political mobilization. It equally assumes the role of teaching values as well as criticizing the social ills. The new Nigeria Arabic Dramas have contributed to the understanding of the contemporary Nigerian Society. A number of the plays have focused on moralities, ethics, norms and values.

Apparently, the first published Arabic play in Nigeria is *Al- Amid Al-Mubajal* (The Honourable Dean) in 1994 by Prof Z.I. Oseni. Adam Sirajudeen state that: "in Nigeria today there is what a writer describes as culture of corruption which eats deep into the fabrics of the nation with negative consequences on national growth and development". (2)

In this play the playwright used the potential of Drama to demonstrate how a playwright can educate the society on culture and morality through the medium of Drama. The play is a satire of the corruption scandal in the Nigerian Universities admission system. It portray the story of a university lecturer, whose corruptive lifestyle has been describe as a bad egg among the serious committed and humane lecturers in an imaginary faculty of arts, *Kakadu* University. *Kakadu*. Professor *Akuli* the leading character in this play was oppressive not only to the staff but also to the students as well as people of his village. His evil attitude was illustrated in his selling of hand out to students. He also threatens to deal with any student who refuses to by his hand out with failure in his course. Down in his village where he hails from and whose education was sponsored by the community, he collect money from them all in the name of getting admission for their children which he didn't. his corruptive attitudes lead him to meet his waterloo when some influential students seek recourse of the security service the get the lecturer arrested and prosecuted.

The second published play is *Ustadh Ragima Anfih* (A Teacher in Deviance of him) by Shayk Abdulganiyi Adebayo in 2003. Oseni has also published two other plays captioned *Al-Tajir wa- Sahibul al- mat'am* (The Trader and the Restauraneure) in 2005 and *Al- Tabaqat Al- Ulya* (The Upper Class) in 2006. Dr Abdulbarri Adetunji also published another interesting play title *Baqoun - Muqadarun* (Born to Survive) in 2005. The is about the evil deed of a wicked step mother called Bilqis who nearly sniffed life out of Bashir the leading character. A child who is caught in the web of matrimonial rivalry and chicanery. He lost his mother at birth and he is brought up by his father, but unfortunately he is disappointed in his father who from all indications is supposed to be the only hope for his success in life. The father marries a woman who is very wicked. She controls the husband and she tries all means to make Bashir join his mother but Bashir is destined to survive. (Abdulganiyi Musa and Abubakar Salisu 6)

The leading Arabo-Islamic playwright in Nigeria is Abdulganiyi Adebayo Alabi who is having almost ten plays; the first of it is title *Qad Gharat al-Nujum* (The Stars had set) in 2005. One of his plays is *Al-Majaah* (The Starvation) in 2016

which is the paradigm of this study. There are other playwrights who had also done well in this direction and they are still coming up. Although most of these plays lacks performance aesthetics. Critical study of most of these plays show that, they are not majorly for stage performance, rather they were for mental performance, they were majorly for publication and reading. The modes of character presentation and other elements of Drama in some of these plays were such that they would be almost impossible or difficult to represent physically except with the help of an expert in film directing. Another major problem for the Nigerian Drama in Arabic is limited audience and readership. Sirajudeen stated that: "The reason is not too far to fetch. Arabic is mostly seen as a sacred language of religion then not many people expected that it could be used for any profane writing." (5)

However, these Nigerian Arabo-Islamic playwrights deserve commendation and encouragement for not relenting in their artistic innovation and not allowing this aspect of Arabic literature to go into extinct on surface of Nigeria academic research, and also for their effort in educating and informing the society through their plays, because it all have socio-ethical themes rooted in Islam.

### 2.1. Synopsis of the Play *Almajaah (Starvation)*

This play is an Arabic Drama written by a Nigerian playwright (Abdulganiyi Adebayo Alabi). The drama portrays Nigeria society. It mirrors the tribulation of civil servants in Nigeria due to none payment of their monthly salaries and other entitlements. It has eight scenes; it is set in imaginary communities called Gargaji and Sekoni. It majorly captioned the suffering of teachers in most part of Nigeria, Kogi state where the author stay and work though a federal civil servant is an example of those parts of the country where teachers are experiencing bitterness and acrimonies.

The playwright used two imaginary schools to represent schools in reality, they are: Government Institute Gargaji and Government secondary school Sekoni. He also mirrored how the market people and other people in the society are also affected in these tribulations. The play has many characters but the principal character in the play is *Akin*. Akin is a teacher at the Government Institute Gargaji who normally comes to school very late due to lack of transportation fee. The same thing is also applicable to other teachers in the institute. The character also had the problem of how to feed his family due to this predicament; he had no option than to become a labourer working with those who build houses around his community in other to feed his family and as well meet other demands. The play opens with Mr Akin of Government Institute Gargaji coming to school late while entering into the staff room. The principal quickly rushed to Mr Akin asking him to look at the he is coming to school, but he replied him saying: if you know how I managed to come to school today you will have mercy on me, because I have to take short cuts to the school, can't you see how am dusty? Other teachers in the staff room quickly joined him in telling the principal their tribulations due to none payment of salaries for months.

The principal had no option but advise and encourages them saying: let us be steadfast with our responsibility just for the sake of almighty God while returning back his office. But one of the teachers Mrs Monica told her colleagues that, the principal is telling us to be steadfast with our responsibility for the sake of God and he cannot tell his masters to pay our salaries also for the sake of God. Who is that person that will kill himself for the government that doesn't know rights of her citizens?

As usual in Nigeria when election is approaching the same leaders will start coming close to the masses for campaigns with all sorts of promise and deceits but this time around the masses refuse to listen to their fake promises and mobilised themselves to send them away using all kinds of insulting words such as: thieves, robbers, deceits, enough is enough, we are tired of your fake promises, throwing stones and sachets water on them.

### 3. Analysis and Interpretation

It is very obvious in most part of our community today especially in Kogi state where education is neglected by the government ling the responsibility to the private sectors. So many schools has dilapidate due to negligence of the government, no science equipment, no conducive class rooms and worst of all is none payment of teachers salary for months making difficult for them to even transport to school.

Mr Akin: Things are very difficult these days

Principal: (Mr Akin) look at your wristwatch, what is the time now?

Principal: Speak (pointing at the wall clock) the time now is nine O'clock and you are just coming to school.

Mr Akin: O my boss, if you know how I managed to attend the School today, you will have mercy on me. I have to come to school through lounges like someone hiding From people due to lack of money to transport than to school, can't you see the dust on me, breathing like someone who is affected with asthma? (The Starvation (9 - 10)

This conversation between the principal and his staff Mr Akin shows how the civil servants are suffering to the extent that they cannot even afford money to transport to their places of work. Some have motorbike while some have cars but cannot fuel it due to lack of payment of salaries for months.

Principal: But Mrs Falilatu came to school very early

Mrs Falilatu: No, O Mr don't use me as an example, if not for my neighbour who lifted me in her car I would have also come to the school late, things are not that easy as you think. No body shall write his or her name in the late comers register as from today until our salaries are paid.

Mrs Mariya: O Principal you have heard the truth, is either you bury the exercise book at a place far from you site or you tear it, and you should return to your office and have your rest you don't have blame, don't burst your head because of the government that doesn't care if you exist or not. (10 - 11)

This is exactly what is happening in most government schools; the principal can no longer give executive order and if he or she does nobody obey because they are working without salaries. In some schools teachers comes to school at

any time of their choice, while some teachers have become traders bringing some kinds of food and materials to school for sale even given to students to help them sale. This predicament is affecting many schools. Similar scene is also captioned by the playwright in another school.

Principal: (Mrs Moji) Indeed, the student of class two are there waiting for you and you are here doing nothing.

Mrs Moji: O Mr, I walked to school today and I have not eating anything since morning. Do you want me to fall down in front of the students like someone suffering from paroxysm? Give me fifty naira first so that I can buy rice with it.

Principal: where do get it from? Myself i borrowed transport fare from one of my neighbours to come to school, after school I have to find my way back home.

Mrs Saratu: is there any trick than to trek with your legs and passing through the hidden road to your house so that people don't see you like a demon to his people?

Other Teachers: (laughing)

Mrs Moni: O Mr, live us with our matters, todays work has closed, we are saving our energy so that we can trek back home, talk to your leaders to pay our salaries.

Principal: (returning to his office) this issue that affects us equally. (11-12)

Obviously, the civil servants in most states in Nigeria are facing difficulty. Imagine how a teacher is coming to school to teach without breakfast and yet has to trek to school. Meanwhile, the government and the politicians never care about this situation because their own children are in better private and costly schools.

This tribulation is not only affecting the civil servants alone, it also affects the traders, builders and mechanic engineers because the money is not circulating. The workers don't have money to go to the market to buy food stuffs neither can they repair their cars or motorbikes. Everywhere you go people complains of hardship.

Lukman: Ade how is your shop?

Ade: As you can see, everywhere is dried, we are not seeing our customers, is like they have parked their cars and now using their foots due to the none payment of their salaries for months, do you know that I have not eating any food today.

Lukman: would it be possible for you to attend the graduation ceremony of Seyi's trainee tomorrow morning?

Ade: why not? This will not affect me in any way, but my breakfast is guaranteed there if our life is spared till then. (16)

From the above lines, we can also see that the other people apart from civil servants in the society are also affected. In reality, especially in Kogi state many persons have sold their cars while others parked their cars and you see them using their foots. You come to the mechanic workshops and you see them sitting down discussing because there is no work. This is exactly what we are facing in our society today.

Ummu Mairo: O my friend, how are you and the market?

Trader: As usual these days, no one has stand in my front since morning not even to bargain.

Ummu Mairo: The condition is the same with me, except that I sold to some of my customers whom used to pay me their debts as at the time of their comforts, indeed, they are in state of difficulty due to none payment of their salaries for months. So I sold to them on credit. I just need to help them because it is a popular saying that your brother is that person who stood by you at the time of tribulation. (23)

This conversation between these two characters mirrored exactly the situation in most communities. Government workers can no longer purchase food items with their own earned money except to buy in debts. This also affects the traders because customers are no longer coming to the market while some are over indebted to their customers.

Indakwo: Good evening, how is market?

The Trader: Every things are on stand still as you can see.

Indakwo: How much is the price for a bag of semolina?

The Trader: Two thousand two hundred naira.

Indakwo: What if I should pay two thousand naira?

The Trader: No problem provided you are the first person who will buy from me since morning.

Indakwo: Give me a bag.

Trader: (The trader gave him the bag)

Indakwo: I will come and pay my debt whenever the government pay our salaries (the trader watching him with surprise) our condition is not hidden to you people. (He started going)

The Trader: (following him at his back) thief, hold him! Hold him, thief.

Indakwo: Am not a thief, am a civil servant. Our condition is not hidden from you people.

The Trader: Am I the government who is not paying your salaries?

Indakwo: You people should cooperate with us in protesting together.(23-24)

At this point other people in the market gathered to intervene while indakwo brought out his identity card to introduce himself, as they were there, a man in his car driving pass stopped and intervened. Then the trader was grabbing Mr Indakwo on his shirt.

The Rich Man: live him; live him, how much is the price of what he took?

The Trader: I used to sell it two thousand two hundred naira, but I agreed to give him at the rate of two thousand naira because he is the first person that is buying from me since morning. (25)

At this point the rich man now gave the woman the sum of two thousand naira to the trader and gives the same amount to Mr Indakwo to buy other food items. The entire persons who had come around to do jungle justice to Mr Indakwo now retuned back to their various shops, discussing the tribulation of civil servants in the state and it is leading some persons into stealing while others commit suicide. Some were saying these politicians are wicked; they sleep with their stomach

filled while the workers are hungry. O God! We put our matters in your hands; we relied upon you, no condition and no power except with you.

This situation is really a difficult one as Mr Akin had to look for a place where they are building houses in order to join them as a labourer, so he can get money to feed himself and his family.

Akin: Good morning.

Builders: Good morning, what service can we render to you?

Akin: No, but I need your help.

Builders: what type of help?

Akin: will you permit me to join you in the work so that I can get something to take care of myself and feed my family?

The leader: no problem, but will you be able to carry basin of mixed cement on your head without it pouring on your body?

We are seeing you as a big civil servant.

Akin: Yes, I am a teacher in one the government institute, but am with another cloth that I can put on for the work.

The leader: but our wages today is not plenty, it cannot be compare to what you are earning from the government.

Akin: you have no blame, little earning that is regular is better than much earning that is not regular. (27-28)

This lines of conversation shows how so many civil servants has returned to several labourer jobs in order to meet up family responsibilities, some has become motorcycle riders, some has returned to farming, while some has become beggars. Some civil servants had developed different kinds of sickness such as high blood pressure and stroke. Some have committed suicide and yet the government doesn't show concern.

The children of the civil servants cannot go to school due to none payment of school fees. All the cited excerpts in this paper show how the government of some state sabotage the efforts of civil servants towards developing the society. It equally revealed the extent of their suffering. The good thing is that people are beginning to know their rights and are ready to fight for it.

Master of Ceremony: All praises are due to Almighty God, lord of the heaven and earth, king of all kings, He give leadership to whom He wish. We are here today mark the one year anniversary of our great governor, your blessed son, your honourable servant. May God give him long life and elongate his tenure in governing the state. Let us rise up for national anthem.

Participants: (Rising up)

Master of Ceremony: After the count of three, one, two, three (stones started coming from various angles, while the participants started running for their lives)

Protesters: Thieves! Chase them! Chase them! Stone them! Beat them! (They were carrying placards written with different words of sensuousness such as: enough of deceit and betrayal, enough of oppression and starvation, enough, enough, enough .....) stone the deceivers, chase the thieves, stone the deceivers, and chase the thieves.

The above excerpts show how the masses have decided to show their grievances. They decided to protest, though not peaceful because they were throwing stones and other objects on the politicians and some of the protesters were arrested by the security agents... This is to tell us how people are over starved and punished through none payment of salaries. Yet, these politicians will still come and be celebrating democracy without achievements and development.

#### 4. Conclusion

Ema Agada and Iyanda Samuel stated that: "Drama is a creative composition in dialogue to tell a life story through characters intended to be read or acted on the stage before an audience" (17). This is to say that the functions and significance of Drama in human society are quite enormous as they are culture specific. This is why Sandra Mayo in Nobert Oyibo Eze state that:

Drama has been a means of honouring the gods, preaching the gospel, escaping through fantasy, pushing propaganda, debating controversial issues, remembering important people and events and through all this, showcasing the talents of playwrights, actors and designers. (37)

Critical look at all that was said about Drama and its functions by various writers, it shows how importance and significance it is. Without doubt, the Nigerian Arabo-Islamic playwrights are not left out in the use of Drama to inform, educate, and propagate peace, and fight for the human rights and as well promote religious culture among the people.

The playwright through his play informed and educated his readers about the reality of the society and the predicament of the civil servants in some states in Nigeria. This play mirrored the suffering of civil servants as a result of non-payments of salaries for months by the government and how it affects the entire society. The traders, the builders, motor engineers and every other people. People found it difficult to pay the school fees of their children. People were sick and there is no money for them to go for proper treatment. Accumulation of debts is the order of the day.

This play also warns the leaders to desist from their evils and bad treatments to followers and the citizens because the citizens would one day be forced to fight for their rights just as it is shown in the play, because it is a popular saying that: "a hungry man is an angry man".

The play also educates the readers that until the masses are ready to fight for their rights if not the undesirable elements will continue to rule and oppresses the citizens.

This is why Drama and society cannot be separated, because Drama as an aspect of literature in its aesthetic form creates a fictional universe where there is a possible verification of reality at the experiential level of man living in society. Bamidele asserts that:

Literature and sociology are the best of friends, whatever is the operational difference in their methods of talking about society. Literature in its aesthetic form creates a fictional universe where there is a possible verification of reality at

the experiential level of man living in society. It could be stated that imaginative literature is a re-construction of the world seen from a particular point of view which we may refer to as the abstract idealism of the author or the hero. (4)

The above assertion by Bamidele shows the ultimate concern between drama and society. Infact the author has really used his play to arouse the consciousness if individual who read his book with a view of reawakening them of the happenings in the Nigerian society and its effects and as well to be aware of individual responsibility as members of the society and then be conscious of the consequence of our evils deed against our subjects, those who voted us into power. The author of this play (*Almajaa*) has really mirrored exactly what is happening in many parts of Nigerian society today.

Ebo. E. E. states that: "Playwright world over use their works to show the ills inherent in their society". (109) and was quoted by Odiri as saying that the artist is: "is one who is an embodiment of truth, sound moral, articulate and upright, a gadfly of society and one who strives at all times to warn society whenever is adrift". (251)

This goes to say that the modern Arabo-Islamic Drama in Nigerian has a very vital significance in promoting peace, propagating human consciousness and other related moral issues.

## 5. Suggestions and Recommendations

This article would be inconclusive if some recommendations and suggestions are not made. The following recommendations are therefore given in order to arouse the interest of the Arabo-Islamic scholars and their students in exploring the significance of Drama this modern period to discuss, analyse, educate and inform the masses of things around them. Though many people see Arabic language as a language of Islam alone and have to be learned only in the understanding of the religion. Though we cannot separate Islam from Arabic because it is the language of the Quran and the language of the prophet Muhammad (SAW) but yet it is a language spoken by some persons in Nigeria. There are people who understand Arabic language more than English language in Nigeria especially in the northern and southern part of the Nigeria. And the need to use the language for education, information, entertainment and social commentary among the people as other languages are used is now very important.

- The playwrights should not relent their efforts in educating the masses through their plays because people need to be enlighten about their day to day activities and this can be done through drama.
- Pupils and students should be encourage to develop the habit of reading drama books as that will help them in understanding the society they live and as well help in developing their language skills.
- The Muslims should not see drama and theatre as an unlawful course to be studied. They should understand the fact that drama is not only for entertainment but can also be used to inform, educate and in some cases to mobilize and criticise.
- The departments of Arabic and Islamic Studies in Nigeria Universities should inculcate the studies of drama into their curriculum and as well collaborate with departments of theatre arts and mass communication in their institutions so that their students can network in technical knowledge in order to enhance their skills in these fields.
- Muslims in the film industry should encourage their Muslims audience with films that promote Islamic cultures. They should make people see the good parts of drama and theatre.
- The Nigerian actors should also try as much as possible to avoid stereotyping of religions, because it makes some persons to hate films and drama.
- The available Nigerian plays in Arabic should be staged for people to watch, so that the impact of drama in Arabic can be felt in Nigerian.
- The Muslim theatre artists should also avoid pornographic, erotic music and indecency dancing on stage and screen because these are unethical and immoral. Islam does not permit it.
- The Association of Muslim Artists in Nigeria should always see that the Islamic legal code should be applied when acting any film or drama that has to do with Arabic and Islamic culture to avoid immoral lessons.
- More also scholars of Arabic and Islamic culture and literature should be consulted to help in reading the scripts and give some necessary corrections and suggestions before going for production.
- Lastly I wish to recommend drama to the propagators of Islam as a viable tool for the dissemination of Islamic messages.

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