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Wasan Kwaikwayo (Drama): A Means for Sustainable Peace and Poverty Eradication in Nigeria

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Abstract:

Wasan kwaikwayo (drama) being one of the genres of Hausa Oral and Written Literature meant to emulate a particular problem with the aim of bringing change to people's behavior. Two types of wasan kwaikwayo (plays) were identified. Oral and Written play. Also, demonstrated the significance of wasan kwaikwayo to the populace (al'umma) such as educating, entertaining, enlighten, awareness, preaching among others was discussed. Interview and researched was employed as means of data collection. The paper adopted Tanimu, M.Y (1948-2014) theory of Hausa written drama and film.

Keywords: Wasan kwaikwayo, educative, sustainable, entertaining, and emulate

1. Introduction

Wasan kwaikwayo (drama) being one of the genres of Hausa Oral and Written Literature has helped in provision of employment that earns sustainable peace and poverty eradication among youth and other people in Nigeria and world at large. For instance the film industries provides employment to youth and other people such film industries include Hollywood, Nollywood, Kannywood, Bollywood etc., The Nigerian movies - Hausa and English version, characters such as Aminu Shariff (Momo) Ali Nuhu, Sani Mu'azu (Bawa Mai Kada), Sani Danja, Adam A. Zango, Ado Hassan Kano, Falalu A. Dorayi to mention few are living comfortably if not rich.

Secondly, apart from provision of employment to people, it educates, entertains, enlightens, and warns the public against anything that is wrong or taboo to other societies or happening among members of the society. For instance, a play on the importance of first 6-month breast feeding (water free) to newly born babies, the dangers of corona virus (COVID 19) among others was demonstrated over radio and television. Additionally, wasan kwaikwayo (drama) has become a source of revenue generation to government and a country - Nigeria, India, Turkey, Ghana, American, Kano etc. are examples.

CNHN, (2006, P.470) viewed play as something done for the purpose of laugh, entertaining or for the purpose of exercising body. Thus, a play is something or walking that a person can do with his joints, laugh and entertaining or resting. Likewise, Naziru, (2003) added that a play is a work of the human brain that creates entertaining and laugh etc. that increased happiness to human in life.

However, Dangambo, (1984, p.12) defined wasan kwaikwayo (drama) as a play which is built on imitation of a particular problem of life with the intention to educate the public. More also Dangambo, (2011) has same view.

According to Alhassan, et-al, (1982, p.35) a play is the body shaking with talks and pointing showing entertainment to prevent depression or showing mastering in form of playing. Additionally, Yahaya, et-al, (1992, p.61) adds that any play in form of joyful and contain copying of behavior of life that play presents with body shaking for the purpose of achieving a particular goal.

From the above statements, we shall be able to understand that wasan kwaikwayo is an imitation like reality administered in the process of entertaining or emulation of behaviour of the people with the intention of bridging the gap or learning a particular lesson.

Whereas, Xiaomeng, (2013, P.24) sees wasan kwaikwayo as a play that contain copying.

Looking at Xiaomeng definition, we may say that wasan kwaikwayo was a play which was built on what people are doing either good or bad with the aim of improving it or otherwise.

1.1. Aim of the Paper

The aim of this paper is to discuss wasan kwaikwayo (drama) as a means for sustainable peace and poverty eradication in Nigeria and world at large.

2. Theory

Dr. Tanimu Musa 'Yar aduwa, (1948-2014) theory of Hausa Written drama and Film is employed for this study.

3. History of Wasan Kwaikwayo

The history of wasan kwaikwayo in Hausa in Nigeria is not so long compared with prose (rubutun zube) and poetry (rubutacciyar waqa) as shown by scholars and researchers. Wasan kwaikwayo came into being as a result of campaign awareness and conveying message to the public by authorities. To them, wasan Marafa of 1945 marked the beginning of wasan kwaikwayo which aimed at the importance of cleanness and hygiene. More also, the formation of radio stations and publishing companies and television stations has helped immensely which could never be over emphasized on the spreads of wasan kwaikwayo of Hausa in Nigeria.

3.1. Types of Wasan Kwaikwayo (Drama)

Oral Wasan kwaikwayo (Na Baka) is a play that is planned and presented practically. An example of such play includes wasannin tashe, 'yar tsana, kalankuwa etc. Additionally, the oral plays have been categorized into: -

- Television
- Radio and
- Dandamali (open drama)

3.1.1. Television

Is a practical application of audio and visual technologies. That is to say, television is an electronic device used to receive sound and images which convey programs that people watch. Hornby, (1984, p.888-889) added that a television is a process of transmitting a view of events, plays etc. (while these are taking place or from films or tapes on which a record has been made) by radio to a distant receiving set with synchronized sound.

From the above statement, it is quite agreed that a play is recorded and transmitted by electronic devices, among the plays include

- Daxin Kowa
- Gidan Badamasi
- Kwana Casa'in
- Sansani
- Duhun Dare
- Kalan Dangi
- Black Image
- Super Story
- Mijin Yarinya
- Wasiya etc.

As said earlier, most if not all the characters of a drama are living comfortably if not rich. For instance, Daxin Kowa. Daxin Kowa is a play that touches all parts of life – administration, education, family life, corruption in education if I may say, this has appeared in place where the Headmaster is collecting bribe from a corps member who wishes not to stay in her place of primary assignment, secondly, it has also appeared of collecting bribe from people who wish their wards or children to write Common Entrance Examination. Thirdly, it also shows the extent of corruption by NEPA staff in collecting bribe from their customers among others. The play is a series and goes with time it also divided into phases, phase 1 Daxin Kowa, phase 2 Daxin Kowa - Sabon Salo, phase 3 Daxin Kowa –Wasa Farin Girki. Some of the characters in the play include Tsohon Soja, Baraka, Hamsatu, Dan Tani, Sallau, Alhaji Buba, Kabiru Makaho, T. K. Ayuba Mai Gadi, Kamaye, Adama, Malam Na Ta'ala, Malam Barau, Malama Kudirat, Dan Lele, Bintu, IB, Gimbiya, Sa'adatu, Bintu, Aminu A.K etc., written and directed by Zuwairiyyah Adamu Girei. To conclude in one line, the play is educative, interesting, entertaining and joyfully. In fact, the play has conveyed its message and justified the titled 'Daxin Kowa' – good to everyone.

The second example is the Gidan Badamasi. Gidan Badamasi is a play written and directed by Falalu A. Xorayi, the play is a comedy one which makes people laugh. It is interesting and joyful; it also shows the extent of loving money by people when Alhaji (the father) falls sick and could not talk and promise to give 5 million Naira each to his children. Among his children include Yaya Dan Kwambo, Dan Kaka, Sharani, Zubi, Gimba, Bazuka, Hauwa, and his wife Hajiya. Some of the characters in the play include Suleiman Boshu, Yaya Dan Qwambo, Sharani, Zubi, Hajiya, Hauwa, Bazuka, Taska, Ba Hausa etc. To conclude in one or two lines, Gidan Badamasi was really a comedy which is so interesting, entertaining, joyful which people need to watch.

Third example is the SAGEGEDUWA. Sagegeduwa is about unplanned and unintentional marriage in which Ali Nuhu is the principal actor who married 3 wives without plan, intention, knowledge and consent of his parent and began to marry the fourth wife without having something worth doing. The marriage is genuine but full of betrayal. The first wife was Samra and began to marry Ummulkhair as the fourth wife. Some of the characters in the play include Abba El-Mustapha, Zulaihat Ibrahim, Bilkisu Abdullahu, Bilkisu Shema, Baballe Hayatu, Naziru Dan Hajiya etc. and directed by Sunusi Oscar 442.

From the above-mentioned examples, we may add that there are many dramas or plays but we only mentioned few for which they aimed at educating, entertaining, warnings etc. Likewise, few among the characters of Hausa drama are Ado Hassan Kano, Falalu A. Xorayi, Ali Nuhu, Hajara Usman, Dan Azumi Baba (Kamaye), Ibrahim Mandawari, Hadiza Gabon, Bashir Nayaya, Saratu Gidado (Daso) Bashir Bala (Chiroki) Aminu Shariff (Momo), Sani Danja, Jamila Na Gudu, Adam A. Zango, Sani Mu'azu (Bawa Mai Kada) etc. In this regard, mentioned or not mentioned most if not all the characters of a drama are living comfortably if not rich.

3.1.2. Radio

Linguistically, radio and television as a verb, mean to transmit programs or signals intended to be received by the public. A radio is a wireless transmission of signals through free space by electromagnetic radiation of a frequency significantly below that of a visible light. For instance, Radio France International Hausa Service has presented a program on 'The importance of first 6-month breast feeding (water free) to newly born babies' and End rape in Nigeria' etc. Additionally, DW Radio Hausa Service presented a program titled 'Child's Right' among others. Also, same video clip pasted on social media such as WhatsApp, face book, youtube etc.

Considering the above statement, it is clearly understood that plays can be recorded on tapes and transmitted by radio. For example, all the above stated plays and not stated can be transmitted through radio.

3.1.3. Dandamali

This is the last types of oral plays in Hausa. As the name implies, all the play planned are presented practically. Meaning the public are able to hear and see/watch the characters physically without distance or coverage such play can be organized and presented in institutional halls, lecture Theater, convocation square etc

3.2. Written Wasan Kwaikwayo (Rubutacce)

This is second types of drama in Hausa. Here, all the plays planned are published in textbooks which can be read, studied and practicalised not only in Hausa but also in English, Arabic, French, India, Spanish, and Turkey etc. Some of these plays are: -

- The gods are not to blame – Ola Rotimi
- Our husband has gone mad – Ola Rotimi
- Still Born – Zainab Alkali
- She Stoops to Conquer or The Mistake of Night –Oliva Smith
- The marriage of Annansewa – Efua. T. Sutherland
- Shehu Umar – Abubakar Tafawa Balewa
- Six Hausa plays – Dr. R.M. East
- Malam Inkuntum – A.A. Dogon Daji
- Uwar Gulma – Muhammadu Sada
- Tabarmar Kunya – Dauda Kano et al
- Jatau Na Kyallu – A Shuaibu M. etc.

3.3. Types of Themes

In contemporary literary work, a theme is the main idea or underlying meaning of a literary work which may be stated directly or indirectly. The subject of a literary work varies although it depends on what the dramatist decides. It may be love, war, revenge, destiny, leadership, hypocrisy, dictatorship, awareness, comedy, administration, corruption etc.

3.4. Significance of Wasan Kwaikwayo (Drama)

All drama/plays oral or written have significance in one way or the other. Among the significance include:

3.4.1. Education/Awareness

Education is the solution to humanity. In this regard, any play planned is expected to have a theme, main or sub theme depending on the playwright decides. For instance, Wasan Marafa by Abubakar Tanau in 1945, it shows the importance of cleanliness and hygiene i.e. how people should wash their hands before eating and after clean their surroundings or environment. Likewise, Daxin Kowa and Kwana Casa'in are about administration etc. Others are Sansani, Zamanin Nan Namu, Arms and the Man to mention but few. Another is the awareness on effect of rapping which does not stay in the person but also his family and great grandsons and daughters. Also, the importance of first 6-month breast feeding (water free) to newly born babies etc.

3.4.2. Entertainment

Entertainment is another important factor in oral or written drama. Entertainment means other performances or activities that entertain people. In a play (wasan kwaikwayo) people find it difficult to differentiate between the main theme and entertainment, dramatist employed entertainment in order to stop people from being discouraged which is a style of writers more especially those that write plays. In view of the above, entertainment may appear as sub-theme or main theme in a drama. As a sub-theme, it helps the main theme to function well. For example, in Dadin Kowa, the role played by Sallau, Malam Kabiru Makaho, Dan Lele, Dan Tani etc. serves as entertainers.

3.4.3. Warning

The play Uwar Gulma by Muhammadu Sada has given people different interpretation or translation, but, one thing people would not dispute is sadness (baqin ciki) and cheating portrayed by leaders to their followers, injustice by judges, giving loan with interest by bankers and individuals, civil servant are not discharging their duties, the activities of prostitutes, gossiping by old women, marriage without love, all these are pointed out by the writer as activities of the people in the play.

3.4.4. Preaching

This is another important factor in human life. A good person comes through preaching. Preaching consist of dos and don'ts. If people do good deeds they would be rewarded accordingly and if they do wrong, they would be punished depending on the offence committed. It is in the preach we learned that the world is nothing except what we deed for the sake of God. This has appeared in the play Uwar Gulma where Uwar Gulma says to Halima. 'Halima ina za ki haka da tsakar rana? Ko ko dai leke kike Kin san fa leqen maza zunubi ne. Meaning 'Uwar Gulma to Halima. Halima where are going on this scorching sun or you are looking ... you know to glance at men is a sin'

Looking at the above statement, one may see preaching appeared freely where Uwar Gulma told Halima that coming out to see men (leqe) is a sin. Men in this sense refers to husbands of other women's which she is not permitted to be looking at.

4. Conclusion

It can be concluded that wasan kwaikwayo has become not only a source of sustainable peace and poverty eradication but also a means of business neither Nigeria nor world. Many of these characters and writers are living comfortably while some has become rich. Also, researchers can see wasan kwaikwayo from different perspectives, other genres of Hausa oral and written literature are folktales, proverbs, poetry, oral songs, prose etc.

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