

# Matrimonial Institution as Site of Contest in Aliyu Kamal's Novels: *The Blaming Soul* and *Somewhere Somehow*

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## Abstract

Aliyu Kamal, one of the contemporary Nigerian writers contributes significantly to the development of literature in English in the northern Nigerian region. Precisely, he is now regarded as the leading male novelist in the world of the northern Nigerian novel genre after the demise of Abubakar Gimba, “a giant Oak of the North”, having published sixteen novels, a collection of short stories and an anthology of poetry in two decades. This paper analytically examines two of his novels; *The Blaming Soul* (2005) and *Somewhere Somehow* (2019) to explore how he depicts matrimonial practices and contestations in the northern Nigerian socio-cultural context. As a male writer, Kamal captures the place of marriage in the traditional and modern Hausa society. Deploying New Historicism as analytical tool, the paper discusses the matrimonial life of three sets of couples; first, the one in which the husband oppresses the wife; second, is the one where the wives oppress husbands and third, is the one where the couple respect each other mutually. The paper deliberated on each of these issues ranging from injustice, marginalization and subjugation of women to the inordinate greed of some women as a result of which marital peace eludes their homes. It concludes by stating that there should be mutual respect, trust, loyalty and understanding between the couples for harmonious, equitable and prosperous marital homes to exist.

**Key words:** Marital conflict, disobedience, divorce, irresponsibility, loyalty

## Introduction

Literary works, especially the novel genre of literature, have become the vibrant channel via which northern Nigerian writers, like their counterparts across the globe, numerously deployed to discuss about women and their

plights within the patriarchal norms. According to Agofore:

The novel as a veritable form of literary activism is a fictional which describes intimate human experience. It illustrates the social, political and personal realities of a place, people and period in details not found in other genres. Artists/writers often deploy the novel form to reflect salient concerns in the society. However, it does not only reflect the society but also serves as a mirror in which members of the society can examine themselves and perceive the need for positive change (303).

On his part, Mohammed, in discussing the novel, holds that it is a fictional prose narrative that deals with varied experiences through a connected sequence of events. It is, according to Hawthorn (9), a narrative form 'involved in the investigation of an issue of human significance in such a manner as allows for complexity of treatment.' Suffice to say, that the novel art form is a potent channel via which writers address a number of issues essentially concerning love, courtship, marriage and divorce, among other marital conflicts, subordination and injustice meted to women in their male-dominated societies.

Significantly, the theme of marriage, as pointed out earlier, is the central focus of this paper. Methuselah and Danial in a paper titled "Kill the Boss to Save your Spouse: A Nego-feminist Discourse of Chinwe Egwuagu's *Mr. & Mrs.*" explain that:

Marriage institution is one that is highly valued and respected most especially in African society. It is held in high esteem so much that if one is of marriageable age but remains single, such a person is looked upon as irresponsible and in some cases unworthy of being assigned any leadership responsibility or political office (68).

The reference above succinctly explains that marriage is significant in African society as men and women find fulfillment and self-realization in it. It is also the avenue of procreation and gender complementarity and these cannot be realized in the context of marital disharmony. Hence, the theme of marriage occupies a spacious space in the works of many European and African writers alike. Writers such as Jane Austen in *Pride and Prejudice* (1993) and *Persuasion* (1993), Gustave Flaubert in *Madame Bovary* (1994),

Thomas Hardy in *Mayer of Casterbrdige* (1884), Flora Nwafa in *Efuru* (1966), Mariama Ba in *So Long a Letter* (1989), Buchi Emecheta in *The Joys of Motherhood* (1979), Ibrahim Tahir in *The Last Imam* (1984), Zaynab Alkali in *The Stillborn* (1984), Abubakar Gima in *Sacred Apple* (1994) and a host of other writers have variously treated some marital problems in their different societies.

Pointedly, the importance of marriage is introduced by Jane Austen (one of England's most cherished and frequently read novelists of the nineteenth and twentieth century) in the very first line of *Pride and Prejudice*:

It is a truth universally acknowledged that a single man in possession of good fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first entering the neighbourhood, this truth is so fixed in the minds of the surrounding families that he is considered as the rightful property of someone or other of their daughters (1).

This implies that the man wants a wife and the woman is not in place to turn him down. The man becomes a woman's claim and for him she fights with other women. Moreover, considering the reference above, it seems as if women are plentiful and men rare; men have freedom and the option to choose any girl they want, while women are desperate and fight for whichever man they can get. Jane Austen points this out and shows how dependent a woman is on a man in her English society. According to Shamsudden:

Marriage as a preservative from want for women is expressed on several occasions in *Pride and Prejudice*. Mrs Bennet in the novel considers the place and status of unmarried women as not only second class citizens in their society but as destitute (227).

Likewise, Kamal stresses the importance of marriage, particularly to women through one of his female characters, Sarai in *Women without Borders* (2010). He points out that:

And if you consider the girls themselves, no one likes to remain single indefinitely. They descend on the house of their married friends and see the kind of easy lives they lead. Some

see the children of such marriages and adore them. So many of them just feel that they must marry and enjoy all the respect usually shown to those already married (p. 130)

This reference expressly depicts how important marriage is in the traditional and modern Hausa society. That is to say, married women are given special respect and recognition, hence, unmarried girls ever ready to get married if the suitor turns.

### **New Historicism as Analytical Tool**

New Historicism is a criticism that examines a work of literature within the context of its historical setting and elevates the historical perspective of a work to a central position in its understanding. Specifically, this theory views a work via its historical context and understands cultural and intellectual history through literature. Muhammad and Yana opine that “New Historicism remarries literature with historical complex and at the same time, retains those methods and materials that gave old-fashioned literary study its interpretative authority” (408). On his part, Montrose describes the fundamental assumption of New Historicism as an intellectual belief in “the textuality of history and the historicity of texts” (20).

New Historicism as a theory suits this paper in order to sufficiently examine Kamal's treatment of marital issues in the traditional and contemporary Hausa society lucidly portrayed in the two novels under analysis. Usman observes that:

For New Historicists, a piece of literature is shaped by the time, period in which it was written and thus must be examined and interpreted in the context of that time and period. This theory attempts to tie the characters, events and language in a piece of literature to events from the time and period in which it was written. New Historicists also take into consideration political and cultural events that the author lived through (241).

Illustratively, this theory advocates the need for critics to take a historical background against which a creative work is written into consideration in critical analysis. Hence, this paper deems it fit to deploy this theory in the analysis of the texts in focus on the ground that it encourages a thorough consideration of societal ideas and historical perspective in the examination

of literary texts like Kamal's *The Blaming Soul* and *Somewhere Somehow*.

### **Synopsis of the Novels**

*The Blaming Soul* (2005), the fourth novel by Aliyu Kamal, is set in Kano, the most populous state in northern Nigeria and reflects the life of an orphan, Jumare Gambo, who lost his caring father at a very tender age. After the completion of his secondary school, he secures a job at the Supply Depot, Kano, where corruption is the order of the day. And in his effort to maintain law and order, he becomes the 'blaming soul' signified by the title of the novel. On the other hand, it portrays the realities and pains involved in the marital institution. It presents the conceptual facts of marriage and also its practical realities in a predominantly Hausa Muslim community. Therefore, it is a story which juxtaposes 'concept' versus 'practice' as it usually occurs in reality. In the novel, the author raises issues of abject poverty, education, abysmal corruption, marital conflict, reckless driving and sycophancy, among other issues dexterously addressed in the novel.

*Somewhere Somehow* (2019), the fourteenth of Kamal's novels, tells the story of three ladies: Habi, Jiniya and Hadiyya. Each of them plays a major role in developing the two central themes of the story-conflict between the traditional and the modern and the theme of the place of women in the two worlds. The traditional and the modern are the worlds the Nigerian, and specifically, Hausa society in which the novel is set has to contend with. Every other sub-theme (abject poverty, divorce and parental irresponsibility, among others) gravitates around these two themes and the central character, Habi. The author portrays Habi, Jiniya and Hadiyya as young ladies with divergent views about life. Habi and Jiniya share some personality traits. They are fooled into believing that boys, particularly in Kano where the novel is set, pine after light-skinned girls proverbially even if they were to appear as witches. For this reason, they begin to bleach their skin and luckily enough they attract suitors and got married eventually. After their marriage, Jiniya suffers from cancer (Leukaemia) which ultimately claims her life as a result of the top lightening cream she uses. On her part, Habi suffers double tragedy: divorce and a miscarriage. Her husband divorces her towards the tail end of the story when he finds out that she steal money from his pocket to buy the lightening cream. On the other hand, Hadiyya turns out to be a different person from the two. She believes that only poorly educated women like Jiniya and Habi bleach their skin. Precisely, her impeccable manners (and not her skin colour) attract Hamisu (Habi's husband) to have great admiration for

her and marries her at the end.

### **The Husband as an Exploiter and Oppressor in *Somewhere Somehow***

Through Dada's (the mother of the heroine) marriage in *Somewhere*, Kamal graphically depicts how terribly wicked a husband is to his loyal and obedient wife. In other words, Habiba (Dada's husband) is an embodiment of a husband, who never appreciates his wife loyalty and obedience. Yet, Dada chooses to remain in his house and continues to face miserable marital life simply because in traditional Hausa society as Usman points out that:

A good wife in Hausa society is expected to give into the authority and control of her husband even if what he wants to do does not go down well with her. She is expected to show respect towards her husband on all family issues. His decisions are laws and a good wife should not argue with her husband or object to any of his decisions even if it goes contrary to her expectations or her views (55).

Clearly, using Dada's portraiture, the author bitingly reveals the various forms of injustice, oppression and hardship meted to women in their marital homes in his society. Her predicament is similar to Larai's (Lawal's second wife) in *Silence and a Smile* (2005), Indo's (Alto's wife) in *Women without Borders* (2010), Marka's (Ma'ru's wife) in *No Sweat* (2013), Kabe's (Maikano's wife) in *Life Afresh* (2012), Tasalla's in Hamza's *Empty Courts* (2006) and Mama Aja in Adedokun's *A Wasted Generation?* (2010). She is an obedient wife and a responsible mother like Larai in *Someone Somewhere* (2018). Obviously, Dada doesn't enjoy her marital life but being a dutiful and chaste wife, she takes solace and diversion in talking after her daughters. Poverty and laziness make Habibu, her husband, shirks his responsibility of providing for his family. In a monologue, Habi bitterly complains about her father's irresponsibility:

For a consolation, the tension surrounding her mother was particularly relieved by Abdullahi's gifts of money, which, as Habi phrased it, was unfairly pounced upon by her father, who often shirked his responsibilities as the head of the house by transferring his duty of the provision of the daily provisions to Dada to shoulder and use the token amount her son gave her to avail the household with that provision (185).

Being patient to a fault, Dada never reveals her predicament to a stranger. She only partially complains to Habi when she asks her, "What is it, Mother? You

look gloomy.” Dada manages to answer her, “I said it is just life; I mean the condition I find myself in. Malam has gone out and left me without a *kobo* in my possession” (29). Her only available option is to send Habi to Abdullahi (her eldest son) to collect something for her. He too manages life but he hands one-thousand naira notes to Habi to give to his mother. If Abdullahi is not helpful and pitiful, Dada can resort to begging in the street like Larai in *Someone Somewhere*. Despite such a miserable condition she lives in, Dada is not a greedy mother like Ladi, Ahmad's mother in *Silence and a Smile*, and Mother, Mujahid's mother in *A Possible World* (2008). She is too shy to continue asking Abdullahi for help. The narrative reveals:

She rejected the temptation of asking Abdullahi to help after considering all that he had taken on himself, like a very dutiful son, without being asked, to see to it that they had the daily three square meals without fail. He had his family to cater for and an old car that put him back large sums of money whenever he paid a visit to the mechanic. And when his sister's wedding came up, he would have to shoulder the expenses, ranging from the get-together party to the costlier furnishing of the bridal boudoir (54).

In the last resort, she chooses to do people's laundry to earn some money. She decided not to tell anyone about it with the exception of Katu, her neighbor, who secured the menial job for her. She also warns Habi never to disclose it to anyone. She cautions her: “Keep your mouth shut and don't let me hear you tell anyone about it” (93).

As a responsible mother, Dada never shirks her responsibility of imparting moral training to her daughters. When someone salaams at their door, she asks Habi to go and find out who the person is but she reminds her before she goes, “And pull your *hijab* more securely around your body”. Traditionally, this is what is expected from Dada. She should not fail to discharge her motherly role in the upbringing of her daughters judiciously. As Usman expresses that:

...As a mother, woman's sole responsibilities and use are in bearing children, caring for them and bringing them up to be good citizens. When they are good, the credit goes to the father but when they go bad or do wrong the mother is blamed and condemned (155).

Also, as far as the education of her daughters is concerned, she is an embodiment of a good mother. She always wants Ladi to go to school on time. She warns her “If you dawdle on the way, your body will tell you at the primary school”(p.6). Though not very educated, everyday if Ladi returns from school Dada will ask, “Were you given some work to do?” She doesn't like Ladi getting low marks in her class work. So, if any work is given to them, she sends her to Gali (their neighbour's son in secondary school) to help her. Also, Dada is always happy to listen to Ladi reciting Qur'anic verses from memory. The narrative reveals:

Dada was thus highly impressed to hear her daughter recites snatches of the Qur'an while doing her schoolwork; she felt very inadequate and inferior in comparison, as she could only recite the short verses that make up the first *hizb* of the sixty divisions of the holy book (52).

Clearly, Dada carries out all the responsibilities in the house single-handedly. Her uncaring husband is nowhere to be found. He doesn't stay at home. Like Bala Gano in *Hausa Girl* (2010), he also leaves home early in the morning and returns around mid-night. We are told that:

By the time the head of the household came back home, Dada and her two daughters were fast asleep and, from his look of them, had taken advantage of the cool wind blowing gently about the family compound and fallen into slumber of such depth that he could hear snatches of snoring arising from a pair of nostrils that he didn't bother to identify other than to chuckle, as he walked over and stood before his wife, Dada. Wake up! He prodded the sole of her feet with the toe of his sandal (142-3).

In fact, Dada's Habibu is special. He neither cares about food-stuff nor his daughters' education. The only thing he cares about is giving command and meting corporal punishment. Undeniably, Habibu's unsympathetic nature and wickedness in his marital life compel critics like Yacim to conclude that: The marriage institution places the Nigerian woman at a disadvantage as it looked at from the angle of “divine” and so a woman who is not married is not seen as responsible in the society. The woman is expected to stay in the marriage whether it is pleasurable or not (52).

On page thirteen of the novel, he shouts at Dada, “I have warned you several times to keep your eyes on the girl to prevent her from gallivanting around the city.” He then turns to Habi and says to her, “Don't forget my warning about

going out- always stay at home.” In the words of Jinjiri,

Habibu Garba is a pensioner who does not care to make himself important in life. His highest educational qualification is a primary school certificate and some post primary school secretarial training until his retirement (31).

Even Kaka, his traditional aged mother, questions such unreasonable decision of his when Habi narrates her about it. She satirically asks Habi, “How can you get a suitor if you never go out” (23). That is not all. When Habi married Hamisu, she finds life totally different from the suffocating one she is used to. She is taken aback to see Hamisu washing the dishes or scouring the pots. “She had never ever seen her father giving her mother a helping hand”(172). All this explains how unsympathetic and uncaring Habibu is in the discharge of his family responsibilities. Dada's terrible miserable marital life is a microcosm of many women's in northern Nigeria and Nigeria as a whole.

### **Wives as Dictators and Destroyers in *The Blaming Soul and Somewhere Somehow***

Through Larai, Lawandi's wife in *The Blaming Soul*, the author comprehensively discusses the issue of marital conflict. As a housewife, Larai is the personification of waywardness and disobedience. In her desperate effort to maintain her rights and independence, she chooses to rebel against her husband. She does not only do that, she equally tempts her friends to follow suit. Therefore, they form a party of rebellious wives by the name of “sisterhood.” Larai advocates the use of the military approach towards one's husband. More so, she has the temerity to reveal the manner in which she deals with her husband. She once burst out, “My husband, Lawandi, to refuse me permission to go out? He wouldn't dare! And if he did, he will come to me – I will then know how to deal with him!” (136). She and her friends often mock Juma for being too weak-hearted to join the sisterhood. While in Juma's viewpoint, Larai, in spite of her rebellion, achieved nothing other than a divorce letter in her first marriage. More so, Lawandi, her second husband, is not happy with her; that is why they always quarrel for not trusting each other. Clearly, the author, through Larai, argues that the root cause of matrimonial acrimony is women's revolt in the name of seeking equality in all their affairs. And that through Larai's failure and the victory of Juma, the former personifies marital conflict while the latter symbolises marital obedience. The author, by implication, believes that wives like Larai, who have the

notion that rebellion rather than obedience is the antidote of marital injustice and inequality, are wrong. That is why Larai fails as a rebel in such a way that she achieves nothing more than divorce in addition to disrespect from husbands and friends alike.

Likewise, Habi Habibu, the protagonist of *Somewhere Somehow* is equally portrayed as greedy wife. Initially she is fooled into believing that boys, particularly in Kano where the novel is set, pine after light-skinned girls proverbially even if they were to appear as witches. For this reason, she begins to bleach her skin secretly without letting any of her family members (even her mother) know about it. By chance, as contained in the blurb of the novel, “Hamisu Abubakar falls for her and after their marriage, she begins to ask for money to maintain her secret passion.” When she fails to get enough money, she chooses to rebel against him like Larai to Lawandi. She refuses to cook for Hamisu and when he complains, she doesn't have any conscience-stricken feeling for what she does. This nauseating behaviour of hers makes him tender the first letter of divorce in order to bring her back to her senses and make her turn over a new leaf.

In term of waywardness and naughtiness, Habi Habibu is a carbon copy of *Hausa Girl's* Hajjo Gano (2010). They have a number of personality traits in common. Both of them are covetous, greedy and mischievous. The two are also avid readers of Hausa love stories and viewers of Hausa films, too. They are eager to act out the roles they watch in films. Habi like Hajjo copies everything she watches in films. Her covetousness of wanting to marry a rich man in their locality in order to have all the enjoyment of life is not unconnected to what she watches in Hausa films. She fantasizes, as narrated to us, that “She had... the wish to cruise in Kano city with him in a car. More importantly, she wanted to cause a stir when they turned up together at a wedding party” (89).

However, the author uses her portraiture to express his vision of how he wishes ladies in his contemporary world to be. The high education she acquires enables her to fully know who she is. She believes that only poorly educated women like Jiniya and Habi bleach their skins. Religiously, Hadiyya is a virtuous and an upright lady. Her first appearance in the novel confirms this. “He saw a female colleague of his swathed in a *hijab* that only left her face and hands- even that latter from the wrist to the finger tips-free for one to see” (205). This, no doubt, is one of the reasons that compelled Hamisu

to have great admiration for her. In a monologue, he draws a diametrical analogy of the two women:

With Habi, their talk usually gravitated towards family issues, running the gamut of marriage and naming ceremonies, sibling rivalry and domestic tensions sparked off by childish exuberance or spousal intransigence; but with Hadiyya, it ranged from student performance in English, the bad effects of information technology on students learning that language... (217)

This and other reasons convinced Hamisu to wed her. In the last page of the novel, he justifies his intention to marry Hadiyya to Habi. He categorically says to her:

I want to inform you that I have met a colleague of mine by name Hadiyya Munir to whom I have already presented a marriage proposal. She is dark while you are light-skinned- that should serve as a hint for you to desist from bleaching your skin. I find them diverting and so esteem impeccable manners much more than fatuous prettification (266).

To this end, the significance of marriage in all the works of Kamal is very profound. It symbolizes a sign of fulfillment and achievement in Hadiyya's life. That is why, when Hamisu Abubakar proposed to marry her, she accepted the proposal wholeheartedly. Because after being educated and economically independent, marriage is the final fulfillment particularly to women. Thus, in line with womanists like Asabe Kabir and Razinat Mohammad, Kamal wants women to not only be educated but also be economically empowered like Hadiyya. These will go a long way in solving most domestic tensions.

### **A Portrait of Peaceful Marital Life in the Two Texts**

In *The Blaming Soul*, the author, through Juma (Jumare's wife) depicts an exemplary harmonious matrimonial life. She is a good wife who obeys her husband in such a manner that she takes control of the household and the husband as well. She can make him do anything she likes unless it goes counter to his principles. Commenting on the peaceful relationship that exists between Jumare and Juma, Umar points out that "The two could be said to relate very well. And this could be traced to their moral training because we have seen from where they have come" (48).

As a religious young woman, Juma decides not to quarrel with her husband, so that she might stay away from the wrath of heavenly angels. Thus, she adamantly spurns the invitation to join a rebellious “sisterhood” (138), a group of wives who rebel against their husbands to assert their own independence and right. She fails to understand how militancy and rebellion can promote intimacy and an everlasting marital friendship she now enjoys with her husband. Similarly, Juma believes that she attracts prayers from angels the more she obeys her spouse. The text records Juma's pleasant demeanour “That she showed devotion to her God, to her husband. She was honest in herself, in her own sex and about the management of her husband's property and house-keeping allowances” (133).

On the other hand, the rebel sisters attract curses from celestial dwellers in addition to the risk of having their marriages easily broken. Jumare feels through his wife obedience in control while in reality she is the power behind the throne. In most cases, she makes the decision on what should be done in the home. It is she who says that the turkey brought by Hajiya Sarai should not be returned but instead he pays the money back. Her portrayal purposely shows women, the likes of Larai, Lawandi's wife and her friends, that they do not have to resort to sorcery or militancy for them to control their husbands. Obedience alone is enough to achieve that. The success of Juma and the failure of the rebellious sisters, Larai, in particular justify that.

On her part, Tauhida, Abdullahi's wife, is equally portrayed as very obedient and loyal to her husband. We first meet her in the novel when Habi (her sister-in-law) visits her house. Unlike modern Habi, Tauhida is a traditional Hausa woman who never calls her husband by name. She addresses him as Malam. On finding this, Habi, mockingly remarks, “You still avoid his name? You are too conservative”(33). She leads a peaceful marital life like Zinaru, Mumin's mother in *King of the Boys* (2015). She doesn't quarrel with Abdullahi because he is responsible unlike his lazy father, Habibu. She proudly confirms how responsible Abdullahi is to Habi. “Soup without meat? God forbid! The least is to use eggs when we run out of meat but even that is a rarity indeed”(33). Also, she is a hospitable sister-in-law. She serves Habi with four big cutlets of chicken on a plate and *zobo*.

Tauhida is also portrayed not as jealous a wife as Dije, Malam Lawal's second wife (who is too jealous and quarrelsome) in *Silence and a Smile* (2005). When Habi hits her stomach to hear what she'd do if Abdullahi marries a

second wife, she surprisingly answers, "That concerns him alone; it has nothing to do with me." She then adds, "I find life easy and so nothing bothers me at all" (35). However, due to illiteracy, Tauhida daily takes two or three tablets of codeine as many housewives do in northern Nigeria, particularly in Kano, to do away with the tedium of housework. But after Habi told her the addictive and dangerous nature of it, she gives up from that day. Habi advises her further: "an hour's sleep is much safer and more invigorating for you" (37).

As a result, Tauhida makes it a duty to reward Habi for the good advice she gives her. She indirectly introduces her cousin, Hamisu, to her, thus serving as a match-maker like Aunty Dije, the match-maker of Umar-Faruq and Saudat in *Fire in My Backyard* (2004). She wastes no time in carrying out her plan when Abdullahi tells her that he forgot his power-pack in their family house. She sends Hamisu to fetch it for him, so that he can meet Habi. The narrative reveals that:

She immediately hatched a plan to arrange a marriage and sold the idea to Hamisu. Yet, she kept the details of the plan from him and instead waited to see if he would be so attracted to Habi such that, when she eventually revealed her detailed plans to him in full, he would without hesitation agree to play along in the game (71).

After she achieves what she wanted, she tells her husband about the role she played as a match-maker. It works out well. Hamisu eventually marries Habi Habibu.

### **Conclusion**

Based on the discussion so far, the paper submits that Kamal has used his writing, particularly the two novels under examination, as a weapon to delve into the marital life in Hausa society. He portrays the matrimonial life of three set of couples as his contribution to the ongoing debate on issues that pose serious challenges within marriage institution. Firstly, he uses the marriage of Dada, Habibu's wife to depict the miserable life of a very obedient and submissive wife. Lucidly, the author is sympathetic towards women like Dada, who are unjustly treated by their wicked and irresponsible husbands. Secondly, through the graphic portrayal of Larai's and Habi's waywardness and disobedience, the author voices out his disdain and vehement criticism on the attitude of some women in their marital homes. It is as a result of this open

confrontation with their husbands that marital peace eludes their homes. Finally, the author uses the marriage of Juma and Tauhida to depict an exemplary harmonious, ideal and prosperous marital life because of the mutual respect they have to each other. By implication, mutual respect, trust and loyalty are the yardstick of a peaceful, happy and progressive family and society as a whole.

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