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# EDITORIAL

We would like to present our esteem readers this new edition of Al-Qalam Journal that publishes articles in the areas of Language, Literature, Linguistics and Criticism.

It is worth mentioning that the articles contained in this edition were reviewed by scholars of high repute and that their authors effected the corrections made accordingly.

In view of this, we hope that we have done our best in ensuring that the articles are well presented. However, if our esteem readers notice some shortcomings during reading they should know that we are not infallible. Al-Imad Al-Asfahani was reported to have said:

> *"I see that no one writes a book today except he says tomorrow: It would have been better if this was brought forward and it would have been better if that was put back or deleted. This is one of great reasons and a sign that imperfection is inherent in human beings".*

Moreover, the views contained in the articles belong to their authors; it is not in any way representing the view of Al-Qalam Journal.

However, we are ready for advice and observations that will enrich the Al-Qalam Journal and add to its value and intellect.

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# AN ANNOTATED BIO-BIBLIOGRAPHY OF TWO MAJOR NIGERIAN ARABIC PLAYWRIGHTS

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**Abstract**

Some Nigerian Arabic scholars saw the need of exhibiting their economic, cultural, socio-political and religious contributions to the national development via creative writing for its vast creation of understanding and enhancing effective emotional endowment from acting, this is in addition to their already identified classroom teaching, admonition presentation and conference attendance for promoting religious tolerance, peaceful co-existence and imparting vast knowledge, skills, ideas and values. Although, some topics extracted from the historical scenes in the Qur'an, Prophetic traditions and general early Islamic government had been staged in some Arabic schools in Nigeria since 1950s, but writing and publishing the original Nigerian Arabic plays started in 1994 till the present time, while Zakariyau Idrees-Oboh Oseni and AbdulGaniy Adebayo Alabi are the major playwrights among others, and their plays addressed different issues in Nigeria. Therefore, the researchers aimed at presenting the biographies of the selected playwrights and analyzing their works. The historical and analytical methods were used respectively in the discussions.

**Keywords:** *Annotated, Bio-bibliography, Arabic, Playwrights, Nigeria.*

## Introduction

Despite the fact that Arabic play-writing is a well recognized literary genre in Nigeria, its writing gained little focus from the Arabic literati at the beginning in Nigeria, although some Arabic plays were staged in the twentieth century but they are not of Nigeria origin. However,

among the Nigerian literati in Arabic, Zakariyau Idrees-Oboh Oseni and AbdulGaniyy Adebayo Alabi are considered as the major playwrights due to their leading role in writing more plays which critically met the requirements of good drama and discussed the cultural, socio-economic, political and religious issues in Nigeria. On this note, the plays written by the said playwrights will be presented in the following sub-themes after their biographies.

**Zakariyau Idrees-Oboh Oseni's Profile**

Professor Zakariyau Idrees-Oboh Oseni is a prominent Arabic and Islamic Studies scholar, an administrator, an Imam, a poet and a writer from Auchi town in Edo State, Nigeria. He was trained at Al-Adabiyyah Schools at Auchi and Owo. At the University of Ibadan, he obtained a Certificate in Arabic & Islamic Studies 1971 with Distinction, B.A. First Class Honour in Arabic Language and Literature 1977, M.A. in Arabic & Islamic Studies 1980 and Ph.D. in Arabic Language & Literature 1984. He was appointed an Assistant Lecturer of Arabic at the University of Ilorin in 1978 and being promoted till the rank of Professor in 1995. He has over 43 years experience in lecturing, researching and supervising via all academic levels in Arabic Studies and aspects of Islamic Studies. He has over 100 publications in Arabic Language & Literature and Islamic Studies, out of which are four collections of poems in English, five Arabic plays, a collection of short stories in Arabic, and a collection of Afenmai Proverbs translated and annotated. He is an editorial consultant to fifteen academic journals in Nigeria and beyond. He was the Head of the multidisciplinary Department of Religions 1997–1999 and the Department of Arabic 2008–2009 & 2013-2014, University of Ilorin. He served as a Visiting Professor and Head, Department of Languages at Al-Hikmah University, Ilorin, from October 2011 to October 2012. He also served as the Dean, Faculty of Arts, University of Ilorin, from 2009 to 2011. He served as the Director, Centre for Ilorin Studies between 2014 and 2017. He retired from the service in December, 2020. He is currently the Chief Imam and Waziri of Auchi Kingdom. Moreover, he is a Fellow of Arabic Studies, Nigeria (FASN), Fellow of the Academy of Religion (FAR), Fellow of the Nigeria Institute of Translators and Interpreters (FNITI), Fellow of the Association of Arabic Language and Literature in Nigeria (FAAL), Member of the Nigeria Academy of Letters (MNAL) and Member of the Consultative Committee of

'Ulama' under the Nigerian [illegible]
(Oseni, 2020a).

As one of the leading scholars of Arabic Literature in West Africa, Prof. Oseni authored the first published original play in Arabic titled al-'Amid al-Mubajjal (The Honourable Dean) in 1994. Several editions of the play have been published subsequently. Prof. Oseni further published four other Plays titled Al-Tabaqat al-'Ulya (The Upper Class) 2006, Al-Tajir wa Sahib al-Mat'am (The Trader and the Owner of the Restaurant) 2008, Fi Mash-had Talfizyun (At the Television Viewing Centre) 2017 and Al-Malik Momoh Al-'Azhim (King Momoh the Great) 2019. With the leading role of Prof. Oseni, many young scholars of Arabic language and literature are now increasingly interested in writing Arabic drama. This is justified by the surge in the number of Arabic plays that have been published in Nigeria and beyond. On 31st January 2002, incidentally at 53 years old by Hijrah calendar, he delivered the 53rd University of Ilorin Inaugural Lecture on "Prose and Drama in Nigerian Literature in Arabic". The 53-page lecture attracted audiences from far and wide. Prof. Oseni also has a collection of short stories in Arabic "Qisas Khatt al-Istiwai" (The Equatorial Line Stories) among others (Oseni, 2020a).

Another major contribution to Arabic literature in West Africa and indeed the whole Arab world is his book titled "AI-Ma'dubat al-Adabiyyah li-Tullab al-'Arabiyyah fi Ifriqiya al-Gharbiyyah" (A Literary Banquet for Arabic Students in West Africa). Several editions and prints of this book have been released since its first release in the year 2000. Another publication, which relates to Arabic literature generally, is a book on Al-Hajjaj bn. Yusuf Al-Thaqafi: A Formidable Umayyad Viceroy in Iraq (2011). The book was published by A.S. Noordeen Publishers in Kuala Lumpur, Malaysia and has attracted a wide readership across the world. Prof. Oseni published in many International Academic journals across the globe in Nigeria, Ghana, Greece, United Kingdom, Saudi Arabia, India, Lebanon, Pakistan, Iran and Malaysia (Oseni, 2020a).

Apart from his Arabic and Islamic Studies scholarship, Prof. Oseni is an accomplished English poet. He has been writing poems in English since 1973. His uncommon poetic genius led to the publication of five collections of poems. The first collection "Sparks in the

Dark" was published in 2001. The second collection, *The Silver Lining* was published in 2004. A third collection of poems was published in 2011, while the fourth collection, *The Superb, Graceful Mama and the Musings of an Imam* was published in 2015 (Oseni, 2020b).

Among his literary works in translation are the following:

- ✓ An "Inspiring work of a Nigerian Mujaddid, being an introduction and annotated translation of 'Uthman bn. Fudi's Opuscle, Nur al-Albab (The Illumination of Minds), Islamic Order, Karachi, 1988.
- ✓ Afenmai Proverbs (Collected, Translated and Annotated). Dar un-Nur, Auchi, 2003.
- ✓ Du'a Khatm al-Qur'an al-Majid (A Prayer Recited on the Completion of the Recitation of the Glorious Quran in Arabic and English). Darun-Nur, Auchi, 2004.
- ✓ Choice Islamic Sermon for Reflective Minds (A summary translation of the Author's Original Arabic Sermons), Haytee Press, Ilorin, 2016.
- ✓ Ahmad Shawqi's Fables in Verse (Translated from Arabic with notes), Haytee Press, Ilorin, 2019.
- ✓ Al Malik Momoh Al 'Azim "King Momoh The Great" a real Arabic drama published in December, 2019.

As a son of one of the then leading Islamic scholars in Auchi Kingdom, Prof. Oseni has been exposed to both traditional and modern methods of learning Arabic and Islamic studies at an early age as his father, the late Mallam Oboh, taught Arabic and Islamic studies to the local Mallams at his residence. Prof. Oseni was appointed and turbaned as the Chief Imam of Auchi by the Otaru of Auchi on Friday, 24th August 2007. About five years before that, he was installed as the Waziri of Auchi (the Prime Advisor to the Auchi Monarch), by His Royal Highness, Alhaji Aliru Momoh, the Otaru of Auchi. The turbaning ceremony took place on 7th December 2003. Currently, he is the Chief Imam and Waziri of Auchi (Oseni, 2020b).

**Oseni's Plays**

(1) At-Tajir Wa Sahib al-Mat'am

At-Tajir Wa Sahib al-Mat'am is a six-act short Arabic play. It is based on an argument between a business man and restaurant owner. The former bought some food on credit, promised to pay back in a

month which was agreed by [illegible] and pay is
came back from a trip and decided to eat in the restaurant
outstanding and current charges. But to his surprise, the restaurant
owner inflated the charges in a multiple fold. The two men strongly
disagreed and proceeded to court. After a long debate in the court, the
trader won the case and was only asked to pay the actual amount of
the food he ate. He was able to prove the irrational request of the
restaurant owner with the help of the very brilliant and intelligent
lawyer employed to argue the case. The play was written in 1969 by
the author on a reflection of a short Arabic story he read. It was on
the persistent of some of his students who read it that prompted its
publication in April 2008 for the benefit of the interested Arabic
readers (Oseni, 2008).

(2) Al-'Amid al-Mubajjal

Al-'Amid al-Mubajjal (The Honourable Dean) is a three-act play in Arabic. The story centers on Professor Naml Akhuli who is an extremely corrupt, self-righteous, ill-mannered and hard-hearted scholar. He was appointed the Dean of the Faculty of Humanities in Kakadu University. He is known for his oppressive manners to both the lecturers and students in the faculty within the academic community for a long time. This oppression was not limited to his academic environment alone but extended to his people in his village Abalolo, not even bothered with the fact that these people laboured to sponsor his education. In his obsession and self-delusion with his high academic rank, he was naïve of the fact that he was being investigated by the authority with a lot of petitions written against him by his academic and no-academic communities until he was sacked by his employer. He has forgotten that nobody is above the law in a civilized country. The play was firstly written on 18th May, 1990 and published for the first time in 1994. It was well received all over Nigeria and in the Republics of Benin and Ghana. Furthermore, it has been studied in many tertiary institutions and acted by Arabic students all over Nigeria (Oseni, 1994). The demand for its soaring hastened the publication of the third edition in July, 2008.

(3) At-Tabaqat al-'Ulya

At-Tabaqat Al-'Ulya (The Upper Class) is a 4-act play in Arabic, published in 2006. It centres on events at an imaginary Nigeria city called Funore. The play began with the passing away of the traditional ruler of Funore, which necessitated the appointment of a

new king to the throne and there were three candidates namely– Prince Abdul Muqsit Finafina, Prince Abdul Sabur Oshioke and Prince Abdulhakeem Hudu. It is important to note that many elite associations and key individuals have played various roles in the struggle for the throne and final determination of the most qualified and suitable candidate for the position. The most active group was the league of 'Ulama and Imams (Islamic scholars) with the outstanding leadership of Shaykh Abdul-Mu'izz Gomina who was the deputy chief imam. He is a courageous, forthright and kind scholar, he is also the hero of the struggle for justice, truth, equity and fairness. The government after setting up a commission of enquiry aligned with the proposal of 'AbdulMuiz based on the report of the commission. Prince Finafina was arrested for his committed atrocities both home and abroad and therefore lost the throne to Prince Hudu who was unanimously elected for the throne by three senior chiefs of Funore. The third prince withdrew from the race before the election. The coronation ceremony at the palace marks the end of the play (Oseni, 2006).

(4) Fi Mash-had at-Talfizyun

Fi Mash-had at-Tilfizyun(At the Television Viewing Centre) is a six-act Arabic short play on football game. The hero of the play is Ahmad Babagida who is a specialist in reporting and commenting on football matches especially on Nigeria Super Eagles team and their African counterpart teams such as the Hungry Tigers of Dungaria. The author on his wisdom of creative arts, mentioned a number of prominent members of the Nigerian football team in the past as well as notable member of the past falcons i.e, the female team. An Islamic spiritualist and mystic in the play named Buhlul raised an interesting issue about footballers and its fans. He saw nothing good about the game. He always regarded players i.e young men or women who run after the rounded inflated animal skin as lunatics in spite of the fact that football is the most famous game in sport world. At canonical Islamic prayer at sunset, the hero left the viewing centre to observe the Salat when it was time for penalty shoot out to determine the winner in the game. On his way, he had a debate with the mystic scholar as he had in the beginning, to really prove his argument that footballers and its fans are lunatics in his belief. The author through the play, challenges, Arabic students, scholars of literature and critics, for the acquisition of relevant vocabulary in numerous ways, a critique of undue attention to football at the expenses of training very

brilliant students, remembrance of reputable Nigerian footballers and the reviews of an opposing view that sees footballers and its spectators as mad people, which the author believes that all these are likely to provide robust discussion and debates. The play was published in 2017 as the fourth published play in Arabic by the author (Oseni, 2017).

(5) Al-Malik Momoh al-'Azim

The play "Al-Malik Momoh al-'Azim"i.e King Momoh the Great is a factual Nigerian historical play written in Arabic and published in 2019. It centers on King Momoh who was a traditional ruler, The Otaru of Auchi sacred Kingdom in Edo state of Nigeria between 1919 and 1944. The play began with the childhood of the king who was a prince that accepted islam as a way of his life since childhood. He attended Qur'anic school to learn basic Islamic knowledge. He was very close to Islamic clerics and had the opportunity of receiving blessing and spiritual support from them to assume the throne of his fore fathers. As a king, he launched the islamization of Auchi kingdom with the assistance of Nupe, Hausa, Yoruba and local Islamic scholars (Mallams). He also set the pace for the future development of the towns spiritually, socially, educationally and politically. It is important to note that king Momoh was one of the greatest polygamist in Nigeria with not less than 65 wives and 246 children. He is the only one in the kingdom who unified Afenmai through marriage ties. The play also narrate the spiritual plans of the king to position Auchi town as a great Islamic city after the demolition of idols , his cordial and mutual relation with his wives, his coronation ceremony and strong cooperation with the colonial government which he enjoyed high regard and honour that benefit the kingdom. It also covers his advice as a king to his people to be God-conscious, devoted Muslim and honour the strangers who lives in Auchi and uphold farming in order not to be starved (Oseni, 2019). In conclusion, King Momoh was a great king and host of many good characters that can inspire anyone to be also great in his life.

**Abdulganiyy Adebayo Alabi's Profile**

Dr AbdulGaniyy Adebayo Alabi hails from Alomimata Compound, Okekere, Ilorin and was born in 1967, He attended Ansarul Islam Primary School, Ilorin between 1974-1978, Cherubim and Seraphim College, Sabo-Oke. Ilorin between 1978-1983, passed out from Kwara State College of Education, Ilorin in 1989, graduated from

Bayero University, Kano with B.A. Ed. Honours in 1992, then from University of Jos with M.A. Arabic in 2005 and Kwara State University, Malete where he bagged PhD degree in 2021. He had acquired the Qur'anic reading skills from his father and maternal grandfather, then joined the traditional Arabic and Islamic school of Shaykh Sulayman Aminullah Ile Kewu Oke-Apomu, Ilorin between 1975-1976. He continued his studentship under the Shaykh's successor, Mallam Ibrahim Sulayman after his death in 1986.

After his Youth Service year, he worked with Tawheed Secondary School and Nurudeen Islamic College, both in Jos from 1994 to 1995. He later joined the services of the Federal College of Education, Pankshin in Plateau State in 1995 where he rose to the rank of Chief Lecturer and had three tenures as Head of Arabic Department between 2000-2002 and 2006-2010. In 2012, he transferred his services to the Federal College of Education, Okene in Kogi State where he is currently the Head of Arabic Department. He authored books and many Arabic plays and stories as an academic and creative writer in Nigeria (Alabi, 2016a).

**Alabi's Plays**

(1) Qad Gharat an–Nujum (The Stars Had Set)

This is the third Nigerian Arabic play first published in January, 2005 and republished in 2012. The play narrates a family issue whereby a father compelled his daughter Jamilah to marry his wealthy friend Alhaji Daud at expense of Nabil, a lady's tailor and suitor who she really loves. It was noticed that the father did it on the basis of the tribal sentiment disregarding the boy's religiousness. Jamilah accepted her father's wish to avoid divorce which her father vowed to fulfil against her mother if she did not join hands with him on the wish. The marriage was successfully done but later ended in divorce from Alhaji Daud who joined his first wife and the first son Salman in the claim that Jamilah was attempting to kill him. Later, Jamilah was left with the option of going back to Nabil in order to open their love afresh; she was welcomed but frankly told that the stars had set which means it is already late. The author confirmed that the play is derived from his personal experience (Alabi, 2012a).

(2) Al-Mutaba'at Wal Ittihad (Follow-up and Unity)

This book published in 2010, is a collection of two short plays on different topics for one focus. The plays focused on teaching the

importance of following up the affairs of children or wards in their academic carrier for the future, that is not just spending on them without evaluating their attitudinal and academic activities. However, the other play aims at inculcating the values of togetherness and unity in the Nigerian environment as crucial needs for her development and growth in all human endeavours. In the play, Alhaji Salih followed up movement of his child Is-haq who might have been misled by Fawaz, his senior that wanted him to be his fellow in the truancy. It is shown that if not because of Is-haq's father's follow up married to the financial provision out of penury, Is-haq would have moved astray out of parents' expectation, although Fawaz's father was so concerned about his business carrier and thought that everything will be fine by money. At the end, Fawaz was expelled from the school for his examination mal-practice, while Is-haq turned a new leaf after punishment inflicted on him for his little waywardness.

The second play showed the development attained by An-Nur as-Sati Islamic Association under the headship of Mallam Yasir who listens to ideas and works with his members, while reverse was the case of As-Sukut Salamat Islamic Association whereby Mallam Idris as the head together with his cercus neglected wisdom and experience but used to autocracy to run the association. The Association Council later corrected Idris and admonished him to be just and humble (Alabi, 2012b).

(3) Adh-Dhakirah (The Treasure)

The play discusses a social trend whereby a male Muslim married a female non-Muslim, out of the ignorance and negligence on the part of Muslim parents who do not train their children on the basis of Islamic teaching, rather have preference for Western education over it, with expectation that the former is capable to enrich them. Therefore, a Muslim home will end up into something else not expected of ordinary Muslims let alone the Islamic scholars. Baba who doubled as Thawban's uncle and visited his residence, noticed that they did not cater for Islamic education, unlike his brother Yahya whose children used to postpone their secondary education till after completion of the learning of the Quranic recitation. Thawban and his wife Ummu Rafiq changed for better and upheld sending their children to Madrasat. At the end, their home became fully Islamic, like that of Abu Sulma and Ummu Sulma whose belief did not allow the anti-Islamic threat even [illegible]. This

situation led Shafiq to have preference for Bisi, a Christian lady, over another Muslim during the time of preparation for marriage. Their house might have ended up in Christianity if not because of Shafiq's strong determination and divorce attempt he used to scare his wife, although she later unwillingly accepted Islam. On the part of Tahir's family where Ummu Shafiq who grew up from a strong Muslim background, stoop up as antagonist of her husband in any of his Islamic plan for their children –such later affected Shafiq as he converted to Christianity from his marriage (Alabi, 2013).

(4) Al-Adabiyy al-Wa'izh al-Mujaddid (Al-Adabiyy the Innovating Admonisher)

This play published in August 2014 discussed the historical facts on Shaykh Muhammad Kamaluddin al-Adabiyy's innovation in the field of Arabic and Islamic teaching, with analysis of challenges that forced him and tried to hinder him from the success, but his determination, consistency and patience made him seen through the vision of innovation. His preaching career, right from his early years of ages was also discussed; this started at the presence of his Shaykh in his 17th year of age, and he later moved around Ilorin for the preaching career meeting many notable Islamic scholars at different occasions in Ilorin and elsewhere. This was married to his founded Ansarul Islam Society of Nigeria which happened to be the first of its kinds across the Northern Nigeria. In the play, not only the Shaykh's Islamic propagation was discussed but also his learning of the Qur'an at Baba-Ita Compound, later his acquisition of secondary Arabic and Islamic studies under Shaykh Tajul-Adab who did not settle in Ilorin permanently but moved around Ogbondoroko, Iwo and Abeokuta.

Therefore, he founded Azzumrat al-Adabiyyah al-Kamaliyyah and Ma'had Ilorin al-Az-hariyy, both in Ilorin together with other branches in Lagos. In Ilorin, he staged Ad-Dahriyy play in his school while the 9th Emir of Ilorin, the Sardauna of Sokoto and Shaykh Abubakar Gumi were in attendance. He later became the pioneer Mufti of Islam in Ilorin (Alabi, 2014a).

(5) Al-Iloriyy al-Imam Al-Mujahid (Al-Iloriyy the Reforming Leader)

This play published in September 2014, narrates the life story of Shaykh Adam 'Abdullah al-Iloriyy, right from his learning career under his father Shaykh 'Abdul-Baqi, then other scholars who

include Shaykh Salih Esiniobiwa, Shaykh [illegible] Agbaji, Shaykh Adam Nama'aji as he moved around Ilorin, Ibadan and Lagos for that purpose. His academic trip to Cairo, Egypt for attending academic workshops and seminars, followed by founding of his training centre Markaz in Abeokuta before it was moved to Agege-Lagos. This permanent centre enabled him to embark on leading the weekly Jumu'ah services, married to his teaching career which had produced thousands of scholars and other several training centres in the West-Africa. He authored over a hundred of books which adorned him honour across the globe and they encompassed different fields of Arabic and Islamic erudition. He was later awarded the medal of Art and Sciences by al-Azhar University, Cairo in 1989. Apart from discussion of social, religious and economic issues in Nigeria through his lectures, preaching, writings and teaching, he had related with many philanthropists and political icons in Nigeria as a spiritual father. (Alabi, 2014b).

(6) Al-'Aqidat al-Hadithah (The Modern Creed)

This play was authored in February, 2016 to call upon a new popular sect that purposely wants every Muslim to follow their way and refer to people denying their sect as unbelievers. This clarion call expects the sect to be lenient and humble in their propagation as the Qur'an reads thus: ''call unto the way of thy Lord with wisdom and good admonition". In this vein, Alfa Saka tried to explain the Islamic teachings on funeral rites, condolence visit and acts of prayer to his younger uncle called Brother Ajadi, elder aunt called Mama Awele and elder uncle called Alhaji Ayinla respectively, with all sense of humility and tranquillity. At the end, those afore-mentioned tried to understand the sect which Alfa Saka belongs to, more especially Uncle Ajadi who later followed him to their Islamic tutorial (Alabi, 2016b).

(7) Al-Maja'ah (Starvation)

The play was written in 2016, in order to intimate the political office holders to be specific, and provide social amenities for their people as promised during their campaing, but reverse became the case, when they embarked on irregular payment of salaries. This was a general phenomenon from the past and it became alarming during the time the play was written, when most state governments where owing their workers few months salaries without consideration. In the Gargaji and Sekoni Government Colleges like other colleges, teachers were

seen to abandon their teaching after coming to the schools late, claiming that they walked to the schools and became tired despite their begging, more debts, even stealing as only the means of survival in the time. It is indeed metaphoric that schools heads are not to be blamed because they are part of the victims, while workers as well as parents are to be blamed by their children who do not know government officials to confront. Indeed the media tried to publicize the event but government did not behave concerned (Alabi, 2016c).

(8) Min Fawq as-Samawat as-Sabi' (From Above the Seventh Heaven)

This play portraits phenomena of the pandemic outbreak of the Corona Virus Disease (CoViD-19) which seriously frightened almost all the countries of the world. Among the vital focuses of the play is to reveal the Islamic stand on steps that should be taken throughout the outbreak, married to isolation and social distancing prescribed by the medical practitioners and ordered by the governments as part of efforts to reduce the high rate of the disease menace. Many scenes were presented in the play and they include the misunderstanding of some people over the virus and inappropriate precaution taking, covering up by religious myths for personal interests. According to the play, it is very clear that the Pandemic affected the religious, academic, social, economic and medical life of the citizens of all the countries of the world. For example, worshipping centres like mosques were closed down, while economic transactions could not be attempted due to the total lockdown in most days of the week. Also, the schools and institutions were closed till further notice. At the end, it was believed by religious clerics and faithful that the outbreak was not by humans but punishment from above the seven heavens i.e. from God, due to misappropriation of human beings and embarking on social vices at all levels (Alabi, 2020).

## Conclusion

From the foregoing, it is clear that Oseni and Alabi are the two major Nigerian playwrights in Arabic, while their plays discussed social, economic, political and religious issues in the country. The major factors that led to their writings are imbalanced life phenomena, retardation in the uplift of the national values and lack of religiousity, while the focus was to equip the citizens with ideas, skills and strength in terms of civilization, married to mutual understanding of individual differences, consideration, peaceful co-existence and

religious tolerance among the diverse groups in a country like Nigeria.

The presented plays explained the skills and values needed to become a reputable personality and a responsible individual; they include adequate knowledge, focus, perseverance and fairness in relating with people considering their individual differences, if one wants to have an impact on the national development and beyond, in terms of culture, society, economy, politics and administration.

Plays like at-Tabaqat al-'Ulya and al-Malik Momoh al-'Azim are politically inclined with focus on teaching good administration, the former emphasised on bad character in leadership while the latter analysed exemplary leadership. Other plays such as at-Tajir Wa Sahib al-Mat'am, al-'Amid al-Mubajjal, Qad Gharat an-Nujum and al-'Aqidat al-Hadithat centered at teaching ethics and moral values in the society in all spheres of life in terms of economy, academy and spirituality. Also, al-Mutaba'at Wal Ittihad, al-Maja'at and adh-Dhakhirat highlighted the importance of social rebranding, while al-Adabiyy al-Wa'iz al-Mujaddid, al-Iloriyy al-Imam al-Mujahid and Min Fawq as-Samawat as-Sab'i discussed the crucial need of knowledge, especially about the immediate environment and local culture in the course of the knowledge dissemination. It is noteworthy that all the plays were plotted in simple and artistic expressions with clear semantic approach and discussion via round characterization as it concerned the whole world in general and Nigeria in particular.

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