

# Exploring Modern Narratives: A Comparative Study of Contemporary Hausa and Egyptian Novels

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## ABSTRACT

Contemporary prose fiction is a fictitious story that is composed aimed at educating the readers. It is also known as creative writing, which can technically be considered as any writing of original composition. In this sense, creative writing is a more contemporary and process-oriented name for what has been traditionally called literature, including the variety of its genres. To trace the history of prose fiction, one has to go back to the origin of the people, that is to say, it is from the oral tradition of every society, this can be traced back from the Greeks. In this research work, effort have been made to compare Hausa and Egyptian novels to see and discuss major thematic and stylistics approach in some novels in the two societies. Two novels each from the two societies were selected for the comparison in the course of this research. They include *Karshen Alewa Kasa* (The end of sweetness) by Bature Gagare and *Yacoubian Building* (Imaratul Yacoubian) by Alaa Al-Aswany and *Mace Mutum* (Woman is also Human) by Rahma A. Majid and *Zienat* by Nawal As-Sa'adawi. The main aim and objective of the study are to compare the two selected themes in the two literatures, because of the intertwining of Marxist and feminist inclinations, and they urge to fight and seek justice for the common man. Bature Gagare and Alaa Al-Aswany are compared because they have similar thinking or ideas which is Marxism, they are revolutionist. That was why their novels were chose for the comparism. While Rahma A. Majid's *Mace Mutum* and Nawal El-Sa'adawi's *Zeina* because of their feminist activities. Theories and methodological framework of this research is Marxist/Socialist and feminist theory. The theory of Comparative literature will lead us in the cause of the study,

**Keywords:** Contemporary Prose fiction, Comparative studies, History of Hausa and Egyptian Literature.

## INTRODUCTION

Creative writing is a fictitious story that is composed aimed at educating the readers. Creative writing can technically be considered as any writing of original composition. In this sense, creative writing is a more contemporary and process-oriented name for what has been traditionally called literature, including the variety of its genres. Creative writing is a writing that expresses ideas and thoughts in an imaginative way. The writer gets to express feelings and emotions instead of just presenting the facts.

This research therefore, is the exploration and comparative studies in some selected Hausa prose fiction and that of Egypt to see and discuss major themes in some novels in the two societies. Two novels each from the two societies were selected in the course of this research. They include *Karshen Alewa Kasa* (The end of sweetness) by Bature Gagare and *Yacoubian Building* (Imaratul Yacoubian) by Alaa Al-Aswany. *Mace Mutum* (Woman is also Human) by Rahma A. Majid and *Zienat* by Nawal As-Sa'adawi.

The main aim and objective of this research work include the following; to compare the two selected themes in the two literatures, because of the intertwining of Marxist and feminist inclinations, and they urge to fight and seek justice for the common man. to know the status of relationship between Hausa people and Egyptians. to bring out the critical thinking of Hausa people and Egyptians through their literature.

## **Theoretical Frame Work**

This research work was conducted under the Marxist/Socialist and feminist theory. Marxist theory originates from its founder Karl Heinrich Marx 1845. The idea was first introduced in his book *The German Ideology* (1845) and later he met Friedrich Engels (1820-1895) in Paris in 1844 where they co-opted the principle of Marxism. The feminist theory has its origin from Mary Wollstonecraft in her book *A Vindication of the Rights of Women*, in 1792. The theory of Comparative literature will lead us in the cause of the study

## **Meaning and Nature of Comparative Literature**

Definition of comparative literature was given by different scholars as the act of studying and comparing different types of literary works. (Bijay Kumar Dass 2000) says "The simplest way of defining the term, Comparative literature is that, it is the comparison of two literatures". Comparative literature, is the fastidious study of similarities and differences of two literatures. In comparative literature, style of myth and fiction from two or more different societies are analyzed.

Cuddon, in his effort to define comparative literature says; is the examination and analysis of the relationship and similarities of the literatures of different people and nations. The comparative study of literature, like the comparative study of religion, is relatively recent (Cuddon, J.A 1999:164).

From the above definitions, we can understand that, comparative literature is nothing but the act of comparing two or more literatures from one or more different societies or countries. Several languages dominated the study of comparative literature. Origin of these languages can be seen in relation to; culture, community or religion. Likewise, period of lifetime for group of writers can be considered. Literature as known comprises the fiction and nonfiction and is a written work-discussing people's culture. Those written works include specific books, essays and poems. Fictional stories as was well known, dominated the world of literature in the end of 1700.

Important things to note when conducting comparative literature or comparing literary works is the study of origin of a literary work, theme, nature of the story, style and the ways through which writer depicts his characters and the ways the characters played the various role assigned to them. Moreover, it is of great importance to a comparatist to critically analyze the two literatures with the aim of finding the similarities and differences between the selected works. The effort made by him in doing this, will lead to factual finding. Even though, comparative literature consists of regional literature, national literature and International literature, it has some relationship with universal literature, General literature, International literature, and world literature. That's to say, literary works of Shakespeare, Milton and Goethe etc are examples of world or International or universal literatures. While those of Abubakar Gimba, Wole Soyinka, Abubakar Imam, Chinua Achebe, Alaa Al-Aswany and Nawal El-Sa'adawi are examples of national literature. But writers like Rahma A. Majid, Ibrahim Sheme, Nazir Adam Salihi, Maje El-Hajeej, Sa'adiya Garba Yakasai, Ado Ahmed Gidan Dabino, Bala Anas Babinlata, Fauziyya D. Sulaiman, Bilkisu Yusuf Ali etc are writers of regional literature. This is because, their writings are restricted to a particular region. Even though, the works sometimes go across the region, but people from that region or those speaking the language used in the writing can only read them.

Moreover, there may be a comparative literature between languages. For example, there may be a comparative in English language and another language to see the similarities and differences.

Studies in comparative literature started in 1800. The first work appeared in France. It was in this particular time that comparative study started in other field of studies: Judiciary, Biology and languages. There are two schools of thought in comparative literature; The French School and American School, this discussion will focus on American School of Comparative literature.

## **The American School**

The American school for the study of comparative literature originated in the mid-20<sup>th</sup> century and its main aim is to remove politicizing comparative literature made by French school in which a comparatist can only study

outside the text of a literary work. American school provide for comparison of different literary work, that is to say, unlike French school, American school compare literature with other aspects of study.

The American school provide two theories for a comparist to follow while comparing any literary work or other fields of study; **'the Parallelism' Theory** and **the Intertextuality Theory**.

**The 'Parallelism' Theory:** Different researchers in America and Europe used this theory. A Russian scholar called Conred is of the view that, this theory started from the thinking of comparing human being with the history of his origin. According to this theory, there is a relationship between literatures of different people or society without any influence or social well-being.

#### **(The 'Parallelism' Theory)**

1. It gives no any attention to the origin of work.
2. It gives no any attention to influence. To this theory, it is possible to see a relationship between texts without any influence.
3. If there is any influence on the two text, the importance will not lease on the text but on the context.

**The 'Intertextuality' Theory:** In this theory, two or more texts are compared with the aim of looking at the style of the works. In doing this, the researcher should not be the author of any of the texts to be compared. This theory is simply indicating how to produce another text using another with great differences. Literary work like *Oedipus*, *Heart of Darkness* and other stories and novels are good examples that shows how another text was developed by using another.

#### **(The 'Intertextuality' Theory)**

1. Its relates to two or more texts (The relationship between texts)
2. New text are above old text
3. Old text give highlight on the new text
4. Literature is a way of changing old text to new forms.

Even though, American school of comparative literature is recognized in different part of the world, it was criticized for its shortcomings. It is said to have merged "comparative literature" with "General literature" in studying of literary work. Moreover, to American school of comparative literature, comparative literature is a genitival link between literatures with other field of study. Lastly, the inability with the school to do away with patriotism in the study of comparative literature, which was the most important thing in the French school (Khalil, 2005:49).

As stated earlier, comparative literature can be done between one or two societies or to study the literary work of some selected people in the society. Like in Hausa society to compare the work of male writers, for example, between the novel of Ado Gidan Dabino and Bala Anas Babinlata or to compare the novels of female writers for example the study of Balaraba Ramat Yakubu and Bilkisu Salisu Ahmed Funtuwa novels (As Whitsitt (2000 conducted his research). Another example is how Dr. Bilkisu Yusuf Hassan (2012) compared the novel of Bilkisu Ahmed Funtuwa and that of Bilkisu Yusuf Ali.

In the same vain, comparative literature can be carried out between literary works of one country and the other which make it to become International, for example to compare Hausa literary works with English literary works or as was intended in this work to compare Hausa literary works and Egypt literary work with regard to their theme. This make the comparison to become international as two works from Hausa and Egypt were selected each to compare their main theme. The novels selected are; Karshen Alewa Kasa by Bature Gagare and Yacoubian Building by Ala Al-Aswany and that of Mace Mutum by Rahma Abdulmajid which was compared with Zeinatby Nawal As-Sa'adawi.

American school of comparative literature was selected to serve as a theoretical framework for this research because it studies different fields of study and it gives more freedom and room to a researcher while comparing

a literary of other fields of study. It also encourages the comparison of two literatures even if their culture, religion or society are unrelated.

## Hausa and Egypt Prose Fiction

Oral literature gave birth to the creative writing long before the Hausa people had any contact with the Arabs and the Europeans. Even after the Hausas had contact with the outsiders, their stories did not change. The Hausa oral literature consist of oral traditions inherited and passed orally. These oral traditions consist of fairytales, riddles, legends, myths and rhetoric; some are invented while others are passed to the people through inheritance, (Malumfashi, 2004:6).

In the first place, the Hausas had contact with the Arabs. Many scholars (Dokaji, 1978, Magaji, 1982, Yahya, 1988, Gusau, 2008 da kuma Malumfashi, 2009) believed that Islam came to the Hausa society for long, since around 13<sup>th</sup> century. Hausa people had no way of reading or writing. Literature of Hausa people then, was oral, and is passed orally, and preserved orally. Due to this, the coming of scholars to Hausa land marked the first step in learning reading and writing. It is in this way that some imaginative writing of Hausa was transformed and documented instead of being memorized only. From the research conducted (Gusau, 2008) it was understood that there was no literature of Hausa people in written form, till when they had contact with the Arabs where they started writing in 'Ajami' using Arabic letters.

When the Europeans came to Hausa land, they met the society blossoming in knowledge through reading and writing in Ajami. That is to say, when the Europeans came to Hausa land, they met the society with their modern education. Many scholars (Magaji, 1982 da Sa'idu, 1985 da Hafsat Tsiga, 1987 da Yahya, 1988 da Ampah, 1989 da Dogara, 2008, da Sulaiman, 2008 da Gusau, 2008 da Malumfashi, 2009,) provided ample explanation on the emergence of writing after the coming of British in northern Nigeria.

After the missionaries overwhelmed the Hausa society, the British colonialist followed suit. By 1900 the British government gave Governor Lord Lugard mandate to rule northern Nigeria. After annexation of Hausa society, there was already teaching and learning in existence in Ajami that has been established. They built schools and started teaching modern way of writing using English letters.

When the modern way of writing and schools were built, another challenge encountered was the absence of reading materials. This made the colonial masters in the north to establish a **Translation Bureau in the year 1929**, and this pave way for the emergence of government agencies that developed literature in northern Nigeria.

The Translation Bureau was renamed in 1933 to Literature Bureau in order to widen the scope of the agency. Under this agency, writing competition was conducted in 1933, many books were slated for the competition and in the end, the results were as follows;

Ruwan Bagaja	by	Malam abubakar Kagara
Gandoki	by	Malam Bello Kagara
Shehu Umar	by	Malam abubakar Bauci
Idon Matambayi	by	Malam Muhammadu Gwarzo
Jiki Magayi	by	John Tafida and R.M. East.

Gaskiya Corporation was also established in 1945 to publish all the books produced by the bureau. The corporation published all the books and newspaper produce by literature bureau, some of the books are;

Ka Koyi Karatu	Ka Kara Karatu
Ka Yi Ta Karatu	Bala Da Babiya

Yawo Duniya Haji Baba      Mango Park Mabudin Kwara etc. (Yahaya, 1988:97).

In 1953, the Adult education committee was inaugurated which gave birth to the Northern Region Literacy Agency (NORLA) in 1954. This agency published new books and reprinted some old ones published by literature bureau, some of them are:

Ibada Da Hukunci	Nagari Na kowa
Tauraruwar Hamada	Da`u Fataken Dare
Sarauniyar Zazzau	Zuwan Turawa Nijeriya ta Arewa
Wali Danmarna	Jagorar Mai Sallah
Tarbiyya ga Mutum	Bayan Wuya sai Dadi
Sauna	

After all the effort, in 1959 when the struggle for political independence is on, the agency collapse, that made the authorities to transfer all the publication by the agency to Gaskiya Corporation. After the independence in 1966, Northern Nigeria Publishing Company (NNPC) was established to relax the work carried out by Gaskiya Corporation. NNPC continued to publish and in addition accept works from outsiders for publication. Some of the publications of that company are:

Tauraruwa Mai Wutsiya	by	Umaru Dembo
Uwar Gulma	by	A.M. Sanda
Daren Sha Biyu	by	Ibrahim Yaro Yahya
Iliya Dan Mai Karfi	by	Ahmadu Ingawa
Matar Mutum Kabarinsa	by	Bashir Roukbah

In 1978, NNPC set another writing competition, making it to be the second of its kind. Many writers attempted but few won, they are;

Mallakin Zuciyata	by	Sulaiman Ibrahim Katsina
So Aljannar Duniya	by	Hafsat A. Abdulwaheed
Amadi Na Malam Amah	by	Magaji Dambatta

In 1982, the Federal Department of Culture set a writing competition in three major Nigerian languages; Hausa, Igbo and Yoruba. For the Hausa competition, about 30 writers' attempted, but only seven were selected. They are;

Turmin Danya	by	Sulaiman Ibrahim Katsina
Zabi Naka	by	Munir Mohammed Katsina
Karshen Alewa Kasa	by	Bature Gagare
Tsumangiyar Kan Hanya	by	Musa Muhammad Bello
Dausayin Soyayya	by	Bello Sa`id



Soyayya Ta Fi Kudi	by	Hadi Alkanci
Wasa Kwakwalwa	by	Mohammed Yahuza

The year 1980s witness new form of publishing novels. That was the emergence of Kano Market Literature. This form was mainly the publication of novels/pamphlets by self-production without any government agencies or intervention. This era produced largely the soyayya novels (Love novels).

The first set of these novels started appearing towards the end of 1980s, the novels are;

• Soyayya Gamon Jini	1986	by	Ibrahim Hamza Abdullahi
• In Da Rai	1987	by	Idris S. Imam
• Budurwar Zuciya	1987	by	Balaraba Ramat
• Kogin Soyayya	1988	by	A.M Zaharadden
• Idan so cuta ne	1989	by	Yusuf M. Adamu

From 1990 to 1995 that novels were widely accepted by the populace, some of the novelists are DanAzumi Baba, Aminu Abdu Na'inna, Ado Ahmed Gidan Dabino, Bala Anas Babinlata, Badamasi Shu'aibu Burji, Balaraba Ramat, Alkhamees Bature etc. Most of the books that were produced are produced under the association of Raina Kama. Between 1996-2001 Kano Market Literature reached its peak. So many writers' associations were formed and associations for the readers. From 2002-2011 the system of the novels did not change from the system of 1980, the only difference is emergence of new writers. The likes of Sa'adatu Saminu Kankiya, Saliha Abubakar Zariya, Hadiza Salisu Sharif, Amina Abdullahi Shara] a, Zainab Birged, Rahmatu Hassan Sanda. Old writers continued their writings like Nazir Adam Salihi, Maje El-Haej Hoto, Rahma A. Majid, Hafsat A. Sodangi, Zuwaira Isa, Bilkisu Ahmed Funtua etc.

## Egypt Prose Fiction

The reign of Muhammad Ali in Egypt (1805-1848) saw the emergence of imaginative prose in Egypt. King Muhammad Ali sent scholars to France and Italy to learn the mastery that would enable them to teach Egyptian students. In 1820, he commissioned a publication company called Bulaq where the works that were translated from European and neighboring Arabic countries were published. Independent publishers in 1860. In 1826 newspaper called al-Waq'a'i 'al-Misriya was established that opened a new face in publishing novels.

Historians established the role played by Sheikh Rifa'a al-Tahtawi (1801-1873) in boosting modern imaginative prose in Egypt. He was sent to Paris by King Muhammad Ali and when he came back, he published his book *"An Imam in Paris: al-Tahtawi's Visit to France 1826-1831"* (*Takhlis al-ibriz fi talkahis Bariz 1826-1831*), in which he narrated how he was impressed with France and their cultural artifacts. After his return from Paris, he was appointed the Director of newly created Translation Bureau that published translated literary work (Badawi, 1992).

This work became a threshold in the emergence of modern writing and a lot of scholars consider him the pioneer in the publication of classical literary works. He considered translated works with genuine influence in the development of Arabic writing on language use and style. This introduced western culture to the Arabic people. This kind of writing continued up to 1914, that is, the year Muhammad Husain Haykal published his book titled *'Zaynab'* that is considered by many scholars as the first contemporary novel in Egypt. In the year 1834-1914, there were some changes on the Arabic books on fairytales and those translated from the western societies that gave birth to the emergence of other parts of literature.

The era of translation, adaptation and classism continued to the time the Egyptians feel they are ripe and can write in their own way that is in 1914. That year saw a publication of Haykal's novel *Zaynab* and that of *Dukhul*

*al-hammam* (admission to the Baths) and *Abtāl al-Mansurah* (The Heroes of Mansurah) by Ibrahim Ramzi (Kilpatrick, 1992)

This era came at the time that publishing is all over Arab countries that contributed enormously to the development of novels. Newspapers on government activities contributed in publishing stories that are translated or adopted from Europe. The newspapers provided a forum for political activists and religious and social reformers, resulting in the birth and development of the modern Essay. Through publication of essay in the newspapers, many of the leading writers and essayists found their way to the public. They include Abd al-Rahman Shukri, Abd al-Aziz al-Bishri, Ibrahim Ramzi, Muhammad al-Sibaci, Abd al-Hamid Hamdi, Muhammad Husayn Haykal, Taha Husayn, al-Mazini, al-Aqqad, Mustafa Abd al-Raziq and Salamah Musa, as well as women essayists like Labibah Hashim, Nabawiyyah Musa and Malak Hifni Nasif. In the hands of some of these writers, particularly al-Mazini and Taha Husayn, it can be said that the essay had attained its most elegant form.

In this era, there is a very good relationship between journalism and novelist, which lead for the provision of pages in the newspapers to publish the novels (in serial form). This give room for writers like Taha Husayn to serialize his novel in the newspaper, Najib Mahfouz also serializes his novel in al-Ahram.

In the year 1870, the political atmosphere of the country greatly improved the publication, which made people more aware of their situation. This mad Egypt the center of culture and exposure of the Arab world. Many scholars from different Arabian countries that ran away from the atrocities of their government found their way into Egypt seeking asylum. Ya'qub Sarruf, Faris Nimr, Bishara, Salim Taqla, Zaynab Fawwaz, Labiba Hashim, Mayy Ziyada and many others that contributed in writings all came to Egypt. In 1885, the newspaper Al-Muqtataf was published. (This was a newspaper published earlier by Ya'qub Sarruf and Faris Nimr in Beirut 1876). This was followed by al-Hilal in 1892. These newspapers produced a lot on culture. Men and women contributed with their contributions, some of them are: Muhja Bulus, Olga Dimitri and Labiba Hashim that was writing articles and engaged in an intellectual discussion with men. In 1892, Hind Nawfal in Alexandria published the first women newspaper called al-Fatah (Elsadda, 2004:99).

Kelidar, Abbas (as cited in Siddiq, 2007) agreed that the whole of 19 centuries and the beginning of twenty centuries, Egypt was the most powerful country in the Arab world and it continued until twenty centuries. Publishing companies, journalism and publications gave awareness to the whole of Arab world. Political independence and economic power gave room for the Egypt to become safe place for writers from other Arab countries that are not given such right. In 19 centuries, people from Syria and Lebanon are facing such difficulties in their countries. All these, lead to new cultures in the cultures of Egyptian especially with regard to journalism, Drama and social being (Siddiq, 2007:9).

Authors in Egypt, engrossed themselves in the search of Egyptian identity, especially a group of young men associated with what became known as al-Madrasah al-Hadithah (The New School), such as Mahmud Tahir Lashin and the Taymur brothers (Muhammad and Mahmud) who later distinguished themselves both in fiction and in drama. That is the time when Arabs are fighting for independence, this give room for writers to publish their novels on nationalism and independence. Ali Abd al-Raziq published al-Islam wa usul al-hukm ('Islam and the principles of government', 1925), in which he argued that the caliphate is not an integral part of Islam, and Taha Husayn's Ficl Shicr al-jahill ('On Pre-Islamic poetry', 1926) cast doubt on the authenticity of pre-Islamic poetry and the historical veracity of certain allusions in the Koran. The former caused its author to be expelled from the body of ulema, while the latter cost Taha Husayn his job and brought about calls for his trial and imprisonment (Badawi, 1992:19).

Journalism continued in helping publishing or serializing novels especially with the rise of political parties that need the assistance of novelist to write for them in the newspapers. Taha Husayn writes in al-siyasah al-Usub'iyyah and Muhammad Husayn Haykal writes in al-Bishiri and Abbas al-Aqqad write in al-Balagh al-Usub'i. These writers contribute immensely in the pages of newspapers.

Writers in this era include Ibrahim Abd al-Qadir with his novel Ibrahim al-Katibi (Ibrahim the writer) 1931, Taha Husayn with his novels Du'a al-karawan (The call of the curlew) 1934 and shajarat al-bu's (The tree of

misarey) 1944. Others are Muhammad Tahir Lashim with his novel *Hawwa bila Adam* (Eve without Adam) 1934 and Abbas Mahmud al-Aqqad with his novel *Sarah a shekarar* 1938.

Age of conflicting ideologies is the Era of after the Second World War, literature in that era found itself with a new face in the whole Arab world. Romanticism was discarded because of political activities and competition between ideologies on changes.

Important external development for the Arab world is the creation of Israel in 1948 and the series of war between Arab countries and Israel, this had great impact on the literary history and poetry in Arabic Literature.

After the second world war, most Arab countries got their independence and in 1945, League of Arab States was formed to cater for the interest of Arab world. Most of the Arab countries waged wars on the rich people in their countries who collaborated with the foreigners and who are guilty of corruption. In Egypt, political activities and the effect of the war established new theme for the novelist. In addition, the differences between the rich and the poor and the migration from villages to the cities rapidly increased, which paved way for mass demonstration from students and workers. With the failure from the government to address these problems, the masses sought help from either the Muslim brotherhood or the follower of Marxism, these forces for awareness through novels. Less not forget the effort made by Salamah Musa in 1929 for publishing his magazine *al-Mujallah al-jadidah* that calls for the use of literature especially the novels for the orientation and awareness of the populace. Many distinguished writers support his idea, such as the likes of Luwisa Awad and Najib Mahfouz. Many critics and writers accept the Marxist approach in Egypt and Arab countries.

In 1944 many novels centered their theme on class struggle, social injustice and deprivation of urban life, some of them are al-Mazni's novel *Awd 'ala' bad* (Return to a beginning) in 1943. Others are, Yahya Haqqi with his novel *Qindil Umm Hashim* (The Saint's lamp) in 1944. Najib Mahfouz's first novel *Abath al-aqadar* in 1943. Followed by Malik min shu'a (A king of sunbeams) 1942 and Mimmim al-akbar (Millim the great) in 1944 by Adil Kamil. Come Najib Mahfouz again with his *Khan al-Khalili* (name of a quarter) 1945 and *al-Qahira al-Jadida* (New Cairo) 1946 and *Zuqaqa al-midaqq* (Midaqq Alley) 1947. The end of 1940s witness the emergence of love novels especially from authors like Yusuf al-Saba'i and Muhammad Abd al-Halim Abdllah da Ihsan Abd al-Qudus and a host of others.

In the early 1950s, there were many debates on the theme and commitment in literature. Many scholars took part, including old and new. In 1954, there was a controversy on the form and content of the novel, in which the new generation of writers' like Mahmud Amin al-Amin da Abd al-Azim criticize the old generation of Taha Husayn da al-Aqqad.

In 1955, there was another debate in Beirut between leading author Taha Husayn and Ra'if Khuri on the title *Does the writer write for the Elite or for the General Public?* All these debates contribute to the development of the novels in Arab countries.

Despite these debates in the early phase of 1950s, (Kilpatrick, 1992) argued that the love stories continued in the Egyptian novel. Writers like Yussuf Idrissa with his novels *Qissat hub* (Love story) 1956 and *al-Bayda* (The white woman) 1959 continued with the same theme. Others with different theme are Fathim Ghanim with his novel *al-Jabal* (The Mountain) in 1957 and Najib Mahfouz with his novel *Awladharatina* (The children of our Quarter) in 1959. Between 1961-67 Najib Mahfouz published about six novels as follows; *al-Liss wa' l-kitab* (The thief and the dog) 1961, *al-Summanwa'l-kharif* (The quail and the autumn) 1962, *al-Tariq* (The way) 1964, *al-Shahhadh* (The beggar) 1965, *Thartharah fawq al-nil* (Chattering on the Nile) 1966 and *Miramar* (The name of a pension) 1967.

The end of 1960s witness new writers especially from the breed of Najib Mahfouz. The likes of Sun' Allah Ibrahim with his novel *Tilka 'l-ihah* (The smell of it) 1966 and Na'im Atiyyah with his novel *al-Mir'ah wa' l-misbah* (The Mirror and Lamp) 1967. Others are Muhammad Yusuf al-Qu'ayyid with his novel *al-Hidad* (Mourning) 1969 and another in 1971 *Akhbar 'izbat al-Manisi* (What happened on the Manisi estate) and *Yahduth fi Misr al-an* (It happens in Egypt now) 1977 da *al-Harb fi barr Misr* (War in the land of Egypt) a 1978.



In 1908 literary activities continued to materialize, new authors especially those that study abroad and were back emerged. This can be said that the early system that produced the likes of Tahtawi has repeated itself.

Another contributing factor to the emergence of new writers and new theme in the Egyptian novels is the resistance from the masses on the way and manner the were ruled. These give birth to the revolutionary novels or literature. Traces of the revolution can be tracked through books written during and after the Mubarak 30-year era, and those revolutionary strands must be explored and the activities of the novelist contributed especially in the protest of 25 January, 2011 that lead to the downfall of President Mubarak's era.

Since the beginning of twenty first century, theme of the novels is indicating something is about to happening in the political arena of the country. Such writings which could be more appropriately described as “Resistance Literature” which include the internationally acclaimed “*’Emaret Ya’koubeyan*” (“The Yacoubian Building,” written in 2002 and first translated in 2004) by Alaa al-Aswany. Set in downtown Cairo in the 1990’s, the novel condemns the corrupt one-party state, whose citizens either abandon the country for promising careers abroad or show no loyalty to the government and, in many cases, resort to extremism to counter the growing poverty, moral degradation and economic stagnation.

In 2005, Youssef al-Kaeed in his novel “*Kesmet al-’orama*” (“Division of Adversaries”) highlighted the ambiguous and volatile relationship between Muslims and Christians in Egypt.

The year 2008 saw the publication of two resistance novels: *Yotopya* (“Utopia”), a futuristic account of Egyptian society in the year 2023, by Ahmed Khaled Tawfiq, and “*al-Afandi*” (“Effendi”) by Mohammed Nagui, a criticism of the middle class obsessed with chasing monetary and personal gain even at the expense of the nation and the society. In 2009, the feminist, activist, and writer Nawal al- Saadawi published “*Zeina*” (English translation published in 2011) where reality, dreams and fiction overlap to challenge the stigma of illegitimacy and confront the patriarchal oppression of the Egyptian society.

Wada’an Ayotteha al-Sama, (Farewell Sky) by Hamed Abd al-Sammad in 2011, it revolves around the Egyptians’ lack of hope in the future in Egypt and their desperate attempts to emigrate. Another novel that predicted the 25th of January Revolution” is Ajnihat al-Farash (Wings of the Butterfly) by Mohamed Salmawy in January 2011.

The novels after the revolution continued with their predecessors, talking about resistance and revolution, some of the are Mona Prince’s *Ismi Thawra*” (“My Name is Revolution,” 2012) and Ahdaf Soueif’s *Cairo: My City, Our Revolution* 2012. These writers indicate the role of writers during the revolution. Saad al-Kersh is not let behind as his novel “*al-Thawra al-Aan . . . Yawmiyat Men Midan al-Tahrir*” (“The Revolution Now . . . Diary from the Tahrir Square”) deals with women participation in the Revolution.

Post-revolution novels in 2012 continued with the same theme of resistance, and struggle for justice for the masses. In 2012 Ibrahim Issa’s novel *Maulana* (Our Sheikh, 2012) came out. The novel exposes how religion is misused in Egypt. Mohammed al- Mansi Kandeel in his novel *Ana ‘asheqt*” (I Fell in Love, 2012) explain life in university and prison after the revolution. Ezzedine Shoukri Fishere in his novel *Bab al-Khuruji*” (The Exit) he explains the Ministry of Interior and the government’s failure to stand against street thuggery, themes that already occupy the current Egyptian political scene. This novel therefore, is a catalogue of how Egypt will collapse if its current political, social, and economic situations are not address.

### **Comparative Literature Between some selected Hausa and Egypt Novels:**

There are a lot of similarities and difference in the selected Hausa and Egyptian novels that are found, in this paper. If we take for example the *theme* of the novels, we will realize the differences in *revenge, poverty and tyranny, corruption, love* etc. Therefore, there is a comparism between the novels of Hausa and Egypt; in essence, we are going to compare the similarities of the theme of the novels, the novels are Karshen Alewa Kasa and Yacoubian Building and between Mace Mutum and Ziena.

## **Similarities of Theme in *Karshen Alewa Kasa* by Bature Gagare and *Yacoubian Building* by Alaa Al-Aswany.**

The discussion of the similarities will start between the novels of *Karshen Alewa Kasa* and *Yacoubian Building*. The novels have similarities with regard to their theme. First, Bature Gagare and Alaa Al-Aswany have in common Marxist ideology. Despite, Bature discarded the Marxist ideology after his school days, but the novel of *Karshen Alewa Kasa* was occupied with that ideology just as it was occupied in *Yacoubian Building* by Alaa Al-Aswany.

This similarity in Marxist ideology alone is a similarity to discuss about the authors, because they have an idea in common to struggle for the masses. When we look at the real life of Bature Gagare and Alaa Al-Aswany they have similarities on how they conduct their affairs, as if they knew each other or one influence the other.

Bature Gagare is a freedom fighter who believed for the struggle and protecting the masses, like wise Alaa have been struggling and fighting for the masses in Cairo. Bature Gagare fight and succeed for a particular law imposed by Katsina state government, which prohibited the artist to operate in the state. Likewise, Alaa Al-Aswany was among the million people and contributed immensely in the 2011 protest that overthrew the government of President Hosni Mubarak.

Therefore, these writers have in common the fight and struggle for the common man. That is to say, their idea that influenced them to write their novels is similar to each other. As such is not surprising when the theme of their novels is similar.

### **Similarities in the Expression of theme**

The author of *Karshen Alewa Kasa* Bature Gagare as seen above is a Marxist ideologist before abandoning it. That ideology together with not happy with what the emirs are doing to the masses in Hausa land influence him to operate the theme in the novel as he did.

In Hausa land, the system of the emirs is oppressing. There is a kind of enmity between the emir and some of the followers that are not happy with the oppression. When the emirs put hardship on their followers, they will not enjoy the administration. However, when they rule with kindness all the followers will follow with happiness.

This type of rule is what Bature Gagare followed to prove his theme in the novel. In the novel, it was shown that Dano, the son of the king has protection from the bodyguards of the king. Although, Mailoma is stronger than he is, but because of that protection, he beat and maltreat Mailoma and he cannot revenge because of the protection he has from the bodyguards.

Bature Gagare followed this suite to demonstrate his theme from what the real emirs did to the masses. Likewise, Alaa followed that suit in his novel *Yacoubian Building* to show how masses in Egypt were being maltreat and oppressed.

Egypt has been a civilized nation long ago that was why authors in Egypt used modernization as the way of writing their novels. Alaa in his novel showed how political office holders and business tycoon oppressed the masses. That is why Daha was not given the chance to enter the police college because his father is no body other than a gateman.

Busayna in the other hand suffers this type of maltreatment and oppression by searching for job from one place to another. In the end, she had no option that to succumb to Talal so that she got extra earning to take care of her family.

These writers have in common the pattern to express their theme in their novels, thus, how people were oppressed either from the traditional rulers or from the government and political office holders.

Another similarity with regard to the expression of the theme is how the novels were portrayed. That is to say, how the two novels were casted in special places. In the novel of *Karshen Alewa Kasa* after Mailoma returned

to the village and the collection of ammunition and his best five boys, he opened the school for the thieves. In that school whatever was done in the novel, is from that school. They trained and send the boys for armed robbery in the city and come back to the school. Therefore, whatever is done in the novel is from that school. In the novel Yacoubian Building, the story was design in a building named Yacoubian Building in down town Cairo. Is a story building and many people are living in the roof of the building. Whatever is done in the novel is from that building, though, something will be done outside but it has relation to the building.

### **Similarities in Theme of oppression, depression and Tyranny.**

Being the two authors have similarity in the fight and struggle for the common man gave them room to arrive in their major theme. In the novel of Karshen Alewa Kasa the oppression and maltreatment was shown openly especially from the upper class, the rulers and their sons. Despite being Mailoma powerful than all his friends or mates in the village, but being Dano the son of the king no one can touch him. This how it happens:

“Dano move closer to him and poured sliver on his face and gave him a dirty slap....” (KAK, 7)

It was clearly shown that Mailoma cannot touch Dano because of his bodyguard and he is from the king house. This is similar to oppression shown to Daha in the building where his father is a gateman. The parent of his age mate used to send him so that he will not have time to study because he is intelligent more than their children This is how it happens in the novel"

"When Daha entered secondary school with additional intelligence, they asked him to do something that will not allow him to read. Daha has no choice especially as he needs the penny from them, he has to do, and spend the night reading." (YB: 17).

The two novels are similar in this regard. Because Mailoma is a son of no body that's why a son of a king will beat him because of the protection he has. Being Daha the son of a gateman that made the parent of his age mate to send him wherever they like so that he will not have the chance to read.

This type of tyranny is to everybody in the two novels. Sarkin Arna oppressed whomever he hates. The father of Mailoma was also a victim. This is how it happens:

“Write that he had stolen three goats and ten sacks of millets in the village head's house”. (KAK, 42)

In Yacoubian Building Daha suffered this type of tyranny when he is attending interview to get admission to police collage. This is what they said to him:

"What is the job of your father?

Is a government worker."

Government worker or gateman?

"Daha remain silence and later he said yes my father is a gateman, Sir." (YB, 58)

This is what made Daha not become the police officer he wishes and dreamed to be. Another similarity of tyranny in the two novels is betrayal of trust between Mailoma and the house where he was brought-up after he left his village. He killed Masarani and seducing his wife, after that he used her as his bank so that he keeps the secrete between them. This is what Jamilat the daughter of Masarani was telling Mailoma:

"As if it's not all, then one day while in sitting room, we saw you in the house. She wake up trying to hug you, but you pushed her away saying you are not here for

love. You said from this month she will give you five thousand pound in order to keep the secrete, she has no choice than to accept (KAK, 175). “

This type of tyranny is used through making love. That is how Busayna in Yacoubian Building used the love her boss was making to her to have additional earning so that she takes care of her family. This is what she asked from Talal after he make love to her:

"I need 20 LE from you"

"Talal remained silence for a while, and gave her 10 LE".

"10 LE is enough". (YB 45)

Another example is how poverty forced Abduh to indulge in homosexuality so that he will have money to take care of his family in the village.

In a whole, it can be said that these writers portrayed how poverty and power will lead to tyranny and oppression to the masses or the ruled.

### Similarities in theme of Love

As all known, theme of love is a universal theme as writers from different part of the world express love in their novels. The two writers in question have another similarity of love in their novels. Bature Gagare portrayed the love between Mailoma and his girlfriend Ramu in the novel of *Karshen Alewa Kasa*. They met in Lagos while Mailoma is a leader of a robbery gang. They love each other; though he did not want to marry her, but Ramu agreed to follow him to his village when he was send away from Lagos. Mailoma apologized to Ramu when they arrived in the village:

"Ramu Baby, you travelled hard. You have to exercise patience because I don't expect it the way it is" (KAK 93)

This showed the love between the two lovers. By the way, we have seen the love he showed to his wife Tayani before she was killed and that is the reason for him to leave his village. It shows like this:

"All the people assumed he charmed her that's why she loved and agree to marry him. Many young boys struggled hard to marry her including Dano, the son of the king. But she sticked to marry Mailoma" (KAK, 3)

This showed traditional love in the village. Similar to this was shown in the novel of *Yacoubian Building*, though in a civilized country and in a civilized manner. There are so many instances of love, but the most attractive one is between Zaki Bey el-Dessouki and Busayna. Despite Zaki knew how to make love, but when he met Busayna he assumed he do not know anything about love. In her part, Busayna realized that she felt in love with him as if she never love anybody before. This is what she told herself about loving Zaki:

"How she feels about him is increasing as she loves him very much. She cannot even explain how she feels on him. Unlike the loves she gave Daha, Zaki's type is different with respect and caring; she really accepted and believed with what her mind love." (YB 186-187)

Even Zaki expressed how he feels about Busayna he told her that how he wish he met her earlier than this time, they could have had the best of their moment. This is what he told her.

"How I wish I met with you long ago?"

"But why?"

"I could have been in different life"

"You can still change"

"Hmm, what am I going to change Busayna? Am 65 years old, that's the end."

"Who told you? You can still live as long as 20 or 30 years ahead. Only God knows how long you will live." (YB, 198)

In the end, Zaki married Busayna and live their life with happiness. With this, it can be said that the two-novelist portrayed love in their novels, which make them to be similar in their themes.

### Similarities in theme of Revenge

The authors have another similarity in the theme of revenge. All of them portrayed how one thing or the other can lead to for the characters to take revenge. In the novel of *Karshen Alewa Kasait* was shown that Mailoma, the main character of the novel left their village because the snake they worship was send by their king to kill his wife. Additionally, when he tried to kill the snake, they charmed him and he killed his mother. That led him to leave the village with the intention to come back and take revenge. When he coma back to his village after many years, he tries to take revenge from the king of what he did to him. He showed this when he wants to use snake and kill Dano, the son of the king. This is what Mailoma was saying to prove that he wants to take revenge.

"Yes, am going to take care of him, he will not to talk again. As if Mati did not understand what Mailoma is saying, he then said, today snakes will kill Dano!"

Mati look at the eyes of Maguzi, which turn to red and said why not use a gun and kill him once? Maguzi smiled the wicked type and said, do you know what is called taking revenge? That is what am going to do. Whenever I raised my eyes, I see Tayani seeking for help, when I try to hold her, she will refuse and said i failed to take revenge on her behalf. (KAK, 314)

This shows that, he clearly wants to take revenge of his wife, because snakes killed his wife that's why he is going to used same snakes to kill Dano the king's son.

In the novel *Yacoubian Building*, this type of scene was recorded. It was shown how Daha suffered when he was in police custody after the protest. He told Shiekh Shakir his intention:

"I want to take revenge on the people that maltreated and tortured me while in police custody. How would you identify them? I will identify them from their voices, because I can identify the voice that tortured me in a thousand voice. I request your favor to please tell me the name of the police officer that led in my torturing" (YB, 188)

In another place, Daha told his new bride when in the camp his clear intention. He said to her:

"For God sake don't misunderstand me, Radwa. I thank Allah SWT for the gift and marrying you. However, I was not here for marriage. I was here with Shiekh Shakir with a mission and to fight for the sake of Allah. I spent at least a year here and i have all the training for jihad, until now I was not send for any mission. I don't want leave my intention." (YB, 225)

This clearly showed how the two authors portrayed the theme of taking revenge in their novels, which make them to have another similarity.



## Similarities in theme of Corruption

Theme of bribery and corruption is clear in the two novels. In the novels, they showed how corruption is all over in the government offices and politicians. *Karshen Alewa Kasa* showed corruption when Mailoma is trying to get rich. He used his boys to get all his wealth through black market and the bribe he gave to military officers to get him what he wants.

"The work of Gadu is to oversee the stealing of crude oil. When he get money from his boss, he went to the soldiers and gave them bribe to make way for him to steal the oil from their depot. From there he takes them to Lagos or Ibadan or Benin to sell in black market" (KAK, 86)

This is the type of bribery that Mailoma give to government officials to make way for him. In *Yacoubian Building* Hajj Azzam suffers the same when he wants to contest for the election. He gave bribe to government officials and political office holders just to be there. This is what el-Fouli told him:

"Listen Hajj Azzam, I swear to God in other constituency that are not as big as Kasr en Nil we collect one and half million. But I like you and I want you to be with us in the National Assembly. The money is not mine, am just an agent to take from you and give above. (YB 84)"

When he is tired of given the corruption, he seeks to meet with whoever is asking for the bribe and he was shocked to know that he is well tracked. This is what he hears from the voice of the president:

"Listen Hajji Azzam, I don't have time to waste on you. We demand this amount from you. We collect one fourth of what you gained from the business you do, and what we collect from you is the payment of the protection we give you. We protect you from paying tax and from auditors and other offices that will not allow you to operate your business successfully. I think you should thank God because we want to help you, despite the illegal business you are operating." (YB 228)

These are the similarities in the novel of *Karshen Alewa Kasa* and *Yacoubian Building*.

## Similarities of theme in *Mace Mutum* by Rahma Abdulmajid and *Ziena* by Nawal El-Sa'adawi

At this point, there is a discussion on the similarities of novels by women from Hausa land and Egypt. The two novels in question had many similarities that relates to the struggle for the upliftment of women in the two countries. The two authors have similar ideas for the struggle of women from the maltreatment or injustice from men and the society. Rahma A. Majid is a graduate of Azhar University in Cairo. Almost all her novels have an idea on the feminist activities. Her staying and studies in Cairo contributed in her pursuit for woman right. She is currently the president of "Mace Mutum" (Women is human) association in Nigeria.

Dr. Nawal el-Sa'adawi is a medical practitioner by profession and woman activist based in Cairo. Being a medical practitioner does not prevent her from writing that is why she became a novelist and abandoned her profession. Almost all her novels express and portrayed the struggle for women right, she writes on how women are being oppressed either by rape, or by husbands, or at work and in different places.

Considering these features from the two novelist, it can be said they have common idea, which is the struggle for women right. One can identify these clear similarities between them. In the next discussion, other similarities will be stated.

## Similarities in Expression of theme

The central idea of the novel of *Mace Mutum* is struggle for women right. Left for the author, she narrates how parent, teachers in school and the public in the society maltreat and oppressed women, be it a wife or a daughter. Is not surprising if found in real life in Hausa land, which is wife Rahma discussed this problem in her novel.

To Nawal el-Sa'adawi, to fight for women right is a most for her. She leads so many associations in Cairo for that purpose and she opposed how husbands treat their wives in their matrimonial homes. Nawal continues with her struggle until when she dies in 2015 in Cairo.

These writers when compared, they have similarities in what prompted them to start writing.

### **Similarities of theme of struggle for Woman Right**

From the above explanation, one can understand that the main theme in the novel *Mace Mutum* is the struggle for women right. In the novel, Godiya suffers different kind of difficulties in the hand of men. Even when she ran from village to the city, she does not escape such difficulties. Bashir, (the son of Dr. Zubaida that is taking care of Godiya) seduced Godiya from the beginning, when his mother realized that he is disvirginizing her, she forced him to marry Godiya. That is the beginning of her difficulties in the city.

The central theme appeared when Amina (The daughter of Godiya) was telling Abbas who wish to marry her, how she feels about men. This is what she told him:

"...As such, I hate men because they don't like us. They don't love women, but they refused to say it out, because they believed that we are not humans, we cannot understand enmity. Deceiving us is an excitement...? Deceiving us is a business that yield profit. Deceiving us is like an animal that is about to be caught for slaughter... they are giving us flashy things, we are caught. Some take us like dog hunters, they used us and dump. They married the most respected so that she protects their image in the house. (MM: 330)

Amina revealed how men disgraced and maltreat woman. Another point in the novel that showed how men were oppressing women is where Amina said:

"...We are not competing with our male counterpart; we are not envy. We are just fighting for our right, but we are not going to achieve that, until when every woman believe she is deprived of her right. We cannot have that without education. That means education is our main aim and target." (MM: 414)

What Amina was calling is that, is a most they should wake up and struggle for the oppressed women in the society.

In the novel of *Ziena*, there is this type of struggle. In the novel, there are indications that a woman is nothing in the eyes of her husband, and besides, the lifespan of woman life ends very early than that of a man. This is what the author narrates:

"The life of a woman ends very quickly, because men don't take care of the children." (Ziena 13)

The author also narrates how husband of Bodour do what he likes with other women and he sees his wife as a great liar. This happens, as women are not important in the society.

Ziena was born out of wedlock, her mother Bodour abandoned her and after many years, she regrets what she did, despite she cannot take her daughter back. Her husband has even tried to rape Ziena while she visits his daughter, Mageeda. In a nutshell, a man can do what pleases him at any time. This is what is shown:

"She was caught with something she doesn't know. How a woman could raise an eyebrow on her husband? However, the husband has the right to beat his wife just like master to his slave. However, woman do not have such right. Those with religion and those without religion don't have that right." (Ziena 64)

What is portrayed here is that woman don't have any right from her husband, the central theme appeared when she is disturbed with so many things, that's the time when she met her psychiatric Doctor for advice. This is her conversation with the Doctor.

"No Dr. I don't believe in him, but I need God."

"Why do you need Him?"

"Because He protect me from those depriving and cheating me"

"Who is cheating you?"

"Everybody that has power over me, from the dean in the

University to my husband at home".

"Do you know your problem Bodour?"

"No, I don't know."

"You have a very simple life, you got everything from your parent, and you don't suffer"

"Yes, I got everything, but my parent deprives me my right" (*Ziena* 222-223)

Bodour revealed how she was deprived her right from her parents and her husband and even in the society.

There is similarity of theme portrayed between these writers in their novels.

### Similarities in the struggle for woman Education

On education. There is a similarity between the authors of *Mace Mutum* and *Ziena*. The writers portrayed the importance of education for women. They showed and encouraged women from every angle to seek for education. Rahma portrayed in the novel.

The author, starts from the village where education is prohibited to the people of that area. To them, western education is haram. Godiya stated it clearly:

"As for western education, we heard that anybody that delve into it, is a paganism"  
(MM: 27)

From this, one can understand that the people of that village are full of ignorance. The writer tries to portrayed how they were deprived the right for education. This and many other reasons made Godiya to struggle and get western education, but she died in her pursuits. He daughter Amina continued with the struggle and promised to fulfill her mother's wish. After her education, Amina form NGO to fight and give education to the entire woman. This is what Amina said to her colleague for their struggle:

"Our first duty on education is to study woman as a human. What is she going to offer, and what is her right? Who is she in the eye of religion and the culture of the society? That time we would come out to fight for our right because we have known who a woman is." (MM: 414)

The teaming up of these giant women seek and addressed the problem of women. To them, it is their duty to educate those women that are oppressed in the society. Amina in the end assured her commitment for women. This is what she assured:

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"The first assignment is to struggle for the participation of women in politics. We are not struggling to become the president or wife of the president or senate president. Because we are not looking for salary. We are just looking for the seat that women are deprived for. We are just looking for a commissioner or minister of Education. We will not shun government because we are people as well, and the government is for the people." (MM: 415)"

Rahma A. Majid stressed the need for women education in the novel. She explains that what men needs in women is their pleasure, but they don't care about their upbringing.

Dr. Nawal el-Sa'adawi being her a full medical Doctor and she attained a particular level in education, she knew the sweetness and benefit in education. In her novel *Ziena* she gave priority to woman education. That is why Bodour is a Professor in the university, but that does not prevent men from treating her badly. Look at what she told her psychiatric Doctor:

"No Dr. I don't believe in him, but I need God."

"Why do you need Him?"

"Because He protect me from those depriving and cheating me"

"Who is cheating you?"

"Everybody that has power over me, from the dean in the

University to my husband at home".

---

"Do you know your problem Bodour?"

"No, I don't know."

"You have a very simple life, you got everything from your parent, and you don't suffer"

"Yes, I got everything, but my parent deprives me my right" (*Ziena* 222-223)

From this assertion, one can understand that despite the fact that Bodour attained the highest level of education as a professor in University, she was maltreated and oppressed by her husband.

The author showed how that almost all the characters in the novel are well educated but that does not prevent men from maltreating them.

When one looks at the expression of the theme of education in the two novels, will believed that there is similarity in them.

### Similarities in theme of Marriage

The two authors portrayed life of marriage in their novels, but with different perspectives, although with similarities. In the novel of *Mace Mutum*, the author showed how women suffers in their matrimonial home. It showed that a woman doesn't have a right to choose her husband, she was forced to marry who ever her father chooses for her. This is what happened to Lami:

"I married Lami to the sheikh that come to visit us from Nigeria; he will be back in the next two weeks to go with his wife, so get prepared: (MM:32)."

These showed women don't have their right for whom to marry. This type of marriage is what send Godiya out from village to the city.

When Godiya married whom, she loves in the city, she was deprived with her matrimonial right. When she narrates her problems to her friend, she was shocked when she heard her friend saying women in the villages are better off than those in the cities. This is what her friend said:

"Wives in the village are better off because they were not aware of their right. However, to us, we were told our right, but was deprived. In the city, a woman was giving the right that cannot be practiced. Let me tell you, I no longer hide the difficulties am facing in my house, because to say my problem is a medicine to me. (MM: 128)"

This showed women are facing difficulties everywhere in the society. Dr, Nawal in her novel have portrayed how women feel that their husband is cheating them.

In the novel, Bodour and her husband were married but are not enjoying their life. He maltreats her, then went out and seduce other women. When Bodour is not at home, he brings out his secret's pictures and love letters from his girlfriends. This is how he did it:

"That's where he hides his secret. Secret of all his wrongdoing in the pass, the secret of his fornication and seducing other women, with the pictures of all his girlfriends" (*Ziena*, 58)

In his act of doing whatever he likes, el-Khartiti tried to rape Ziena a friend to his daughter and an unknown daughter of his wife. Likewise, when Safi is narrating the difficulties, she faced in her marriage she said her two husbands maltreat her severely. This is what she said:

"My husband is a pious and well respected in the eyes of the people, but to me he is a great liar. He will tell me that he is going for conference or he has meeting with the minster, in the end you will find him with another woman. He used to say a man is entitled to marry four wives with a concubine. He is among the founding member of the group Islam is the solution and they are struggling for the implementation of Islamic law." (*Ziena*, 80)

"My husband is a Marxist we sat for seven good years but he cheated on me every day without my consent. It was later a friend of mine told me about his second home in Ramsis. I went to the house on the third floor. I met him with a kid like him." (*Ziena*, 121)

The similarity between *Mace Mutum* and *Ziena* on the life of marriage and the bad treatment women faced from their husbands is clear. That men are free to do whatever they like but women don't have right to do what they like.

### Similarities of theme of Betrayal in marriage

Another similarity between the novel of *Mace Mutum* and the novel of *Ziena* is the betrayal and cheating in marriage from the husbands.

In the novel of *Ziena* it was shown that el-Khartiti is a pious man in the eyes of the society, while in secrete he is not. He seduced women outside; besides, he beat his wife at home. This is how it was shown in the novel:

"That's where he hides his secret. Secret of all his wrongdoing in the pass, the secret of his fornication and seducing other women, with the pictures of all his girlfriends' (*Ziena*, 58)



What is portrayed here is that el-Khartiti seduced women outside while he beat his wife at home. That was why Bodour no longer believes in her husband. Due to his severe betrayal, he tried to rape Ziena his daughter's friend.

Safi complain on her husband on how he cheated on her. The first husband beat her and followed other women after that he will go to Mecca for Umra to ask for forgiveness. Besides, the entire society considered him a pious and well respected, but in her eyes, he is the worst husband. This is how she said about her first husband.

"My husband is a pious and well respected in the eyes of the people, but to me he is a great liar. He will tell me that he is going for conference or he has a meeting with the minster, in the end you will find him with another woman. He used to say a man is entitled to marry four wife with a concubine. He is among the founding member of the group 'Islam is the solution' and they are struggling for the implementation of Islamic law." (Ziena, 80)

Safi narrates that her second husband also cheated on her. They spend about seven years together, but unknown to her, he has another wife with a child in another house. She said:

"My husband is a Marxist we sat for seven good years but he cheated on me every day without my consent. It was later a friend of mine told me about his second home in Ramsis. I went to the house on the third floor. I met him with a kid like him." (Ziena, 121)

Nawal express how men cheated on their wives without any fear or shame. Likewise, in *Mace Mutum* it was shown how men cheated on their wives. Fatima suffered a lot after she got married to Bashir because he no longer loves her, since he is the first to disverging her. After the death of Dr. Zubaida, Bashir got married to another woman that was why he dumped Fatima and stop going to her house. Fatima in the other hand followed his friend, barrister Lawal that helped her as his friend's wife. In the cause, they indulged in fornication. She has no choice than to accept barristers request to sleep together. This is how it started:

"In the barrister's house, in his room we ate. Later we sleep together. Despite he started it, but I enjoyed better than he does. I really amazed him." (MM, 153)

Barrister continued seducing Fatima either in his house or in her house. Fatima believes that is the fault of her husband since he no longer sleeps with her, and she believed she need to satisfy her desire. Finally, Bashir caught them red handed:

"You are caught; I have been hearing that you cheated on me, until today when I caught you. You, Barrister, you are seducing my wife. And you, he pointed at me and am in full of fear." (MM, 157).

This indicates that the two novels met in several places in portraying their theme as seeing in different places.

### Differences of Theme in Karshen Alewa Kasa by Bature Gagare and Yacoubian Building by Alaa Al-Aswany

There are places and point that the novelist has similar ideas, which they used in portraying their theme and there are many places that they differ. The first differences are that they are from different country and the level of their education differs as Bature Gagare did not complete any secondary school, but he reads a lot from outside school especially on literature. Alaa Al-Aswany in the other hand is dentists who have Master's degree from the University of Illinois, in America. However, he excels in literary activities. From the beginning, we can see the differences between the two authors.

### Differences in Expressing theme

First, let us see the settings and expressing the theme from the two authors so that the differences will be discovered.

The novel of *Karshen Alewa Kasawas* set from the village. The story starts with the people from the village of animist people and entered city and back to the village. We can see that clearly from the opening of the novel:

"Tin kwal, Tin kwal, kwal!

Tin kwal, Tin kwal kwal... (sound of a drum)

The announcer stops beating his drum and said, "Hey hey people, where are the giants of Tsaunin Gwano? That I great you. After that I want to tell you that anybody who feel he can should get ready..." (KAK 1)

Anyone hear this will know it came from the village. The life of traditional Hausa people is full of cultural heritage. This showed how Hausa people conducting hunting in their villages.

However, in the novel of *Yacoubian Building* was set in the big city of Cairo. As seen earlier, Egypt is a civilized country that is why the novelist revealed how the city is. The novel was set in the downtown Cairo, although, there is travelling to the village, but the central story was set in the city. This is how the novel was set:

"The distance between Baehler passage, where Zaki Bey el-Dessouki lives, and his office in the Yacoubian Building is not more than a hundred meters, but it takes him an hour to cover it each morning as he is obliged to greet his friends on the street.....

Zaki Bey is one of the oldest residence of sulaiman Basha Street, to which he came in the late 1940s after his return from his studies in France and which he has never thereafter left". (YB, 3)

From this, one will understand that the novel was set in a civilized country and in a city.

Another differences on the expression of theme is how the authors portrayed and displayed their characters. Despite *Karshen Alewa Jasa* was set in the village and city, the main training of the boys was conducted in the school of thieves that was built by Mailoma. Is a very big college with many buildings and halls where training is conducted. This is how the building was erected:

"Although, this place was called a house, but in real sense is a very big school. Big halls like the halls in the hospitals were built, and another four houses. After that house, another story building was erected. (KAK, 198-199)"

From this, it can be understood that the place is a very big one that one can call a college of thieves there is a house of the boss, Mailoma and his best five boys and other houses and halls where training is conducted. That is where the novel was set in the college.

While *Yacoubian Building* was set in a building in down town Cairo. In the novel, it showed that Hagop Yacoubian erected the building in the year 1934. It was given for rent to ministers, business tycoons and the foreigners. After the Second World War, all these big people left the building for one reason or the other, because of that the story building was given for business rent. It is like this:

In 1934, Hagop Yacoubian, the millionaire and then doyen of the Armenian community in Egypt, decided to construct an apartment block that would bear his name. He chose for it the best site on Sulaiman Basha and engaged a well-known Italian engineering firm to build it, and the firm came up with a beautiful design-ten lofty story in the high classical European style, the balconies decorated with Greeks faces caved in stone..... (YB, 11)

The novel was displayed in this building, whatever has been done wherever, it will come back to the story building, where a lot of people live on the top of the roofing.

These are clear differences with regard to the expression of theme between *Karshen Alewa Kasa* and *Yacoubian Building*.

## Differences in theme of Religion

In the novel of *Karshen Alewa Kasathe* the religion of the people of Tsaunin Gwano is animism, although, Christian invaded the village, but they refused to accept Christianity. They worship and believe the monster/ogre, who they think protect them from all evils. Every year, the king went to the monster to pray and give them their gift (a soul of one of the people), in that they thank him for giving them all they want from the farm. The king of the town used to go to the place they worship the monster to give him the gift. This is how it happens:

"It's another year oh the king! We are seeking for your protection. After that, I the king and representative of the masses we seek for your additional protection, we give you (he will mention the name of the person his soul will be given) this is our gift to you our king." (KAK, 11)

This is the religion of the people of Tsaunin Gwano where Mailoma heals. They worship the monster, later, the Christian invaded the town, but they did not accept it. In fact, the king Sarkin Arna send them away. This is what he said:

"After all, you are birds of the same feathers, before you leave, you should remove all your pans that you build churches, and if you meet Mr John tell him that he should not come to Tsaunin Gwano again" (KAK, 49)

Unlike the novel of *Yacoubian Building* where Islam dominated the novel. As it was well known, the Arabs are Muslims, that was why the novel portrayed Islam in the novel.

The novel discussed the Muslims extremist who are fighting in the cause of Allah and how they trained the youth in their camps in the bush. When Daha lost his interview for admission to police collage, he went to the business college where he joined the Muslims extremist who seek for jihad. In one of the protest, Daha was caught and detained in police custody. This is how Islam was displayed in the novel:

"For God sake don't misunderstand me, Radwa. I thank Allah SWT for the gift and marrying you. However, I was not here for marriage. I was here with Shiekh Shakir with a mission to fight for the sake of Allah. I spent at least a year here and a have all the training for jihad, until now I was not send for any mission. I don't want leave my intention." (YB, 225)

What Daha is trying to show his bride is that he is not in the camp to get married, but rather to fight for the seek of Allah. This portrayed that he preferred to go for jihad than to live in the camp with her. This is the work of Muslims extremist.

With this, it can be seeing that there are clear differences between the two novels with regard to the religion in the novels. *Karshen Alewa Kasathe* portrayed the traditional religion (animism) while the *Yacoubian building* portrayed Islam.

## Differences in Story telling

From the study conducted, it was realized that there is another differences in storytelling. In the novel of *Karshen Alewa Kasathe* the story from the very beginning to the end is that of Mailoma. In essence, Mailoma is the main character in the novel. From the village of Tsaunin Gwano, to city of Kano, Zaria, Lagos and back to the village, Tsaunin Gwano. The story followed Mailoma from the first to the last paragraph, after he was well brought off in Kano he went to Zaria and hired Muchachos to kill his boss, Masarani. This is how they planned it:

"After the celebration Mailoma gave Muchachos pounds to count, after he finished counting, Mailoma said, "The balance of five hundred will be giving to you when you kill my boss." (KAK, 88)

After the dead of Masarani, they left for Lagos where they joined the Nigerian military after the break of Nigerian civil war. When in the army, Mailoma tried to meet people and get a lot of money and influence. He left the army and indulged in black market, hoarding, armed robbery and all sort of activities that yield profit. It was

later he send his people to steal Muchachos from the army. When Muchachos was brought, he was surprised how Mailoma became very big. This is how he met him:

When Muchachos was brought to Mailoma, he was shocked to see him. Mailoma seat in his chair while the boys calls him Boss. In his front, there is a big dog. Two people in shirt and jeans in his left and right hand with guns.

This is how Mailoma live his life in Lagos, until when he was sent away by the security forces because of his disturbance with his robbery team. He returned to his village and starts his preparation for the school of thieves; this is what he told leutenal Mati about his preparation:

Mailoma said

"Am done with that. From today the building of our headquarter will start in Tsaunin Gwano. After tomorrow if Friday? Ok, on Saturday I will starts preparation for our ammunitions and artilleries. About the boys, we must have at least one hundred in two months." (KAK, 140)

The life and stages of this novel starts from the beginning to end with Mailoma as the central character that the novel is following, he only works with supporting characters that help him to achieve his aim.

While in the novel of *Yacoubian Building*, the story telling is quite different with the setting of *Karshen Alewa Kasa*. In the novel of *Yacoubian Building* other stories were brought in, not only Daha's story. The novel starts with the story of Zaki Bey el-Dessouki with his people in the street of Sulaiman Basha in downtown Cairo. Zaki was described with his habit of seducing women. This is how it goes:

"...Indeed his life, which has lasted sixty-five years so far, revolves with all its comings and goings both happy and painful almost entirely around one word-woman. So much and even more did Zaki Bey love woman. He had known every kind, starting with Lady Kamla, daughter of the former king's maternal uncle...." (YB, 6)

After the story of Zaki, Daha and his girlfriend Busayna is another story in the novel. However, the story of Busayna was attached to Zaki, but it can be an independent story even without Zaki. Her boyfriend Daha was disturbed when he heard about Busayna working in Zaki Bey's office. However, Busayna told him she could not stop. This is what she told him:

"Yes, its true Zaki don't have good habit and he seduce woman, but my monthly salary from him is 600 LE. I have responsibility to take care of my family, and you cannot take of our responsibility, so is known of your business." (YB 117)

Although, the story of Busayna and Daha was attached to Zaki, but there are other stories that are not attached to anybody in the novel. There is a story of Abduh Rabbuh who is in too much poverty that led him to homosexuality with Hatim. This is an independent story, though, is in line with the main theme of the novel, but is not attached to any story. Abduh tried hard to stop the act but Hatim have been lobbying from him to continue. This is what happened when Abduh leave Hatim:

"I want you to be with me for a night. One night only from there we quite the relationship. I promise if you sleep with me this night you will never see me." (YB, 231).

This showed that the story of Abduh and Hatim is an independent story in line with the theme of the novel but is not dependent on the story of Zaki, Daha and Busayna.

Another story in the novel is that of Hajj Azzam with his political ambition and how politicians used him and indulged in giving bribe. This is what el-Fouli told him:

"Listen Hajj Azzam, I swear to God in other constituency that are not as big as Kasr en Nil we collect one and half million. However, I like you and I want you to be with us in the National Assembly. The money is not mine, am just an agent to take from you and give above. (YB, 84)"

The writer tells different stories in the novel in line with his theme. This is a clear difference between the two novels, while *Karshen Alewa Kas* centered in the story of Mailoma, *Yacoubian Building* is a mixture of different story in line with the main theme of the novel.

### **Differences of theme in Mace Mutum by Rahma Abdulmajid and Ziena by Nawal El-Sa'adawi.**

The differences in the novels of the woman are that Rahma A. Majid got her first degree from Azhar University in Cairo, but she started struggling for women right before she traveled to Egypt, while in Hausa land. Dr. Nawal el-Sa'adawi in the other hand attained the level of medical doctor (Psychiatric) in Cairo, but she often feel amazed when referred as a novelist. Many universities invite her to deliver a lecture on literature. This is a clear difference between the two writers, the educational background.

### **Differences in the Expression of theme**

There is a difference in the expression of theme in the novels of *Mace Mutum* and *Ziena*. In the novel of *Mace Mutum* the settings is from the village so that the difficulties faced by women can be seen clearly. This is how the writer portrayed how women were being used in the village:

"Very early in the morning, as soon as the Rooster crow, the female will pick the container made from clay to fetch water from the river; the river is around two hours trek to and fro." (MM, 22)

From this, one will understand that the story begun from the village and that the women suffers most because they did all the work in the society. In the novel of *Ziena* it was displayed in the city, the novel is full of civilization on like the novel of *Mace Mutum* that was portrayed in the village.

### **Differences of theme in Struggle for Education**

There is difference on how the novelist portrayed education in their novels. In *Mace Mutum*, education is nothing in the eyes of the people of the village. The author showed that education is something prohibited in the village. This is what Godiya said about education in their village:

"As for western education, we heard that anybody that delve into it is a paganism" (MM: 27)

Despite western education did not arrive in the village, but they are afraid of the westernization and they will not accept it. Later in the novel, a group of women that got western education promise to educate the women as education is the key to success.

While in the novel of *Ziena*, western education is not a problem because all the characters attained higher level of education. This has to do with the level of westernization of Cairo and the level of their development. Another factor that contribute to the novelist to portrayed high level of education is that she (the author) is well educated. In the novel, it was shown how women accept education up to university level. Bodour has been in university, in fact, that is where she met Naseem who impregnate her and she gave birth to Ziena out of wedlock. This showed how women were giving the right to education up to university level. After her education, Bodour started working in the university until she got to the highest level when she got Professorship. Her daughter Mageeda also finished her degree program in the university and started working with the press. This is what was said on Mageeda:

By the time Mageeda turned 25 years, she was a columnist at the *Renaissance magazine*, which was published every Thursday.

Therefore, in the novel of *Ziena* women are free to have full education while in *Mace Mutum* they were prohibited from western education until lately when a group of educated women started struggling for women to be educated.

### **Differences of Theme in Love**

When we study the difference between the novel of *Mace Mutum* and *Ziena* on the theme of love, we will have realized that there is a clear difference on how they author portrayed it. In the novel of *Mace Mutum*, there is no love but force to marry while in the novel of *Ziena* there is a lot of love, trust on love and caring.



Bodour and Nessim love each other in the novel of Ziena that was why she gave her virginity to him, while in Mace Mutum Larai was forced to marry somebody she does not know.

It was clearly shown that this kind of love and affection between Nessim and Bodour, but he is afraid because he is from poor family while she is from the rich. Bodour loves him and want to marry him, but he refused. This is what he told her:

"... I don't know what I should say, Bodour! However, I feel... I feel you... I have strong feelings like you... but you come from a different class, Bodour... I live here in this basement flat..." (Ziena, 21)

This showed how they love each other, which led them to have intercourse and gave birth to Ziena. Likewise, Ziena on her part have so many fiancés, which she doesn't accept. One of them is Ahmed al-Damhiri who is a prince in his town. But Ziena rejected him. This is how he feels about Ziena:

"He closed his eyes, imagining her in his arms, seeing her underneath him in bed. He would have her, no doubt, for he never desired a woman but had her in the end. God had made slave girls and concubines lawful for all men and for him as an emir, no doubt!" (Ziena, 110)

In the novel, everyone can love who he wishes without any disturbance, while in the novel of Mace Mutum women are not allowed to love who they wish in the village as in the case of Larai:

I married Lami to the sheikh that come to visit us from Nigeria; he will be back in the next two weeks to go with his wife, so get prepared: (MM:32)."

From this, one can understand that women do not have any right when it comes to choice of a husband. Likewise, when Godiya followed Hajiya Zubaida to the city and Bashir started seducing her before Zubaida realized, and when she wants to marry Godiya to Bashir he refused and said he does not love her. Godiya said:

"Bashir does not love me... the romance we made will destroy my life... He knew he will not marry me but he makes love to me???" (MM, 106)

These are some of the unanswered questions that Godiya kept asking self, and she was married to Bashir despite he does not love her. He divorced her after the death of his mother.

This shows that in the novel of Mace Mutum women don't have the right to choose whom they love, they were forced to marry whom their parent wishes, while in Ziena they have the right to love and be loved.

## CONCLUSION

As a conclusion of this paper, the research was conducted for the purpose of comparing the similarities and differences between Hausa prose fiction and that of Egypt. The study was conducted on the theory of comparative studies, the school of comparative literature comprises the french and American school. This research was based on the American school. The American school give free room for a comparist and it give additional room for the other field and it compares literary works from different nations without any limit.

Some of the result at the end of the reseach shows that there is cordial relationship between Hausa land and Egypt, Egyptians are among the first people who went to Hausa land with islam in thirteen century (13c). Another result of this reseach is the nature of prose fiction in the two societies, they both started with the oral litereture, but while egyptians were beign influenced by foriegn works in their contemporary novels, Hausa people continued to used what they have in their oral literature. From the reseach conducted, it was learned that there are similariets and differences in the theme of the selected novels. The novels are {arshen Alewa {asa and Yacoubian Building and between Mace Mutum and Ziena it was learned that the theme of the novels are almost the same. Some of the theme portrayed in the novels are *orientation of animist Society, oppression, religion and culture of animist, revenge, armed robbery, love and bribery and corruption*. From the female authors their theme is *struggle for woman right, struggle for education, marriage, and betrayal of marriage from husbands*. The differences in the novels are *how they portrayed religion, education, love and storytelling*. Another result of the research is the influence from the authors. Egypt has been a civilized country, authors from that country were well articulated and well educated, but writers from Hausa land are less educated and less civilized. Despite the fact that Bature Gagare does not know Dr. Alaa Al-Aswany and his works, but they have similar ideas on how they express their theme. Likewise, despite Rahma studies in Cairo but she does not know Dr. Nawal el-Sa'adawi with her works but they reached in one place, that is thier ideas of struggle for women right.

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