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A Study of Gender Stereotypes in the Nigerian Arabic Plays: The Oseni's al-Amid al-Mubajjal (The Honourable Dean) As a Model

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Abstract

Gender Stereotypes is a generalised view about attributes that are ought to be possessed by either men or women. It has been observed that some Nigerian Arabic writings are characterised by gender stereotypes, which have remained unstudied. The aim of this research, therefore, is to examine the forms of stereotypes available in the Nigerian Arabic plays and identify the likely effects this may have in modelling the behaviours of the readers. This study adopts the method of research. The statistical instruments used to analyse the data gathered include the Pearson moment correlation coefficient (PPMC) and the simple percentage. It is observed that the Male dominates the characterisation of the Arabic plays and authors are stereotypical in terms of gender as certain behaviours such simplicity and calmness are attributed majorly to female while attributes such as stubbornness and wickedness are attributed to the male. The study concludes that the major factor why the Arabic play writers attribute more positive behaviours to women than men is that their writings is influenced by the Nigerian culture. The study recommended that more positive attributes should be attributed to men to prevent readers from believing that men should be tough at all time.

Keywords: Study, Gender, stereotypes, Nigeria, Arabic, plays

Introduction

It is widely held that while one's sex as a man or woman is determined by anatomy, the prevailing concepts of gender of the traits are conceived to constitute what is

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masculine and what is feminine in temperament and behaviour are largely, if not entirely, social constructs that were generated by the pervasive patriarchal biases of our civilisation. (Abrams & Gali2000). Stereotypes involves the representation of others in ways that ratify and endorse unequal social relationship and it does so by making such relations appear fixed and unchanging as well as in stark contrast to identities of those who engage in and perpetuate them (Michael 2015). Gender stereotypes is the overgeneralisation of characteristic differences and attributes of a certain group based on their gender. It is pervasive phenomenon but female stereotyping is relatively more common than male stereotyping (Collins, 2011). Women continue to experience high level of pressure from their jobs and they have faced mental health problems in a male dominated place of work (Gardina & Tiggerman, 1999). There is no doubt that gender stereotypes shape individual's behaviour, expectation, and perception of others (Sullivan & Ciociolo2020)

Gender stereotypes, continue to exist and transmitted through media, social education and recreational socialisation, which promote gender, prejudice and discrimination (Nozmin & Bahbani2021)

For instance, the content of Arabic textbooks for non-Arabic speakers was analysed to examine the way in which women are portrayed, it was noted that the women are portrayed as subordinates to men. Although, the research reveals that women have equal right with men in terms of access to education and profession. Izudeen (2021).

Therefore, the argument that Arabic literature is a means of gender mainstreaming based on the social fact the Arab society in its historical footsteps is stereotypical being a community that is very thick with its patriarchal culture and hence the social condition which is less responsive to gender, influences the birth of Arabic literary works in various forms such as marginalisation of women, negative stereotypes, violence and others (Awalia, 2020).

For example, the gender relations in the War novel of *Hikayat Zahra (the story of Zahra)* by the Lebanese author Hanan al-Shaykh was examined. The analysis focuses on the interpersonal relation among male and female characters in the novel as well as perceptions of gender and sexuality within a particular order. It was observed that the women are not seen as independent being and that they are primary victims of both political and social violence in the context of war. (Mary, 2021).

In addition, the content analyses of 15 Arabic and 3 Turkish drama series on Transnational Arab Television, the gender portrayal of the characters was examined, the analyses of 743 characters show that women are underrepresented, less unlikely to have good jobs and more likely than men to be portrayed in sex based occupational activities and settings (Tamara, 2014).

Similarly, Khalid et al (2014) examines gender perceptions and attitude of Arab male and female teachers in Israel. The quantitative study include 302 Arab Muslim male and female teachers in the Arab education system. The result shows that participants believe that there is no gender equality in Arab society in Israel. It was argued that this research points to the fact that transition of Arab society from Traditional to modern society has not eliminated gender stereotypes.

In the same direction, Mitra & Ali (2015) investigated how gender roles are represented in the Iranian EFL (English as a Foreign Languages) and AFL (Arabic as a Foreign Language) text books. The results show that males were significantly represented more than the females as males were the central points of most of most sentences, either as the subject of actions or as the main figure in sentences and pictures. Significant differences were observed between the EFL and AFL text books.

Similarly, Khitam (2018) focused on selected Arabic books for the first three grades in Jordan. The researcher used the descriptive analytical method female stereotype in the screen (Rashid, 2020). The results of the analyses revealed that the committee that was set up to write the Arabic language books for the first three grades constitute large percentage of females but the review team are majorly males. The results also show that the total number of words related male in text books is 922(70.87%) and the words related to female is 379(29. 13%) The professions that related to women are restricted to six occupations while the professions related to male are 20

In a focus of portrayal of Arab Muslim men and women and how they are stereotyped in a film and Television, it is discovered that the females are more stereotyped than men, although it was observed that the Arabic subtitled version perpetuates some me mostly is interpreted to favour female stereotype in the screen (Rashid, 2020).

Nonglaksana (2014) made similar attempt seeks to determine if gender stereotyping in a teaching profession. The study focuses on the distribution of English and Arabic teachers according to their gender. As a result, the number of English and Arabic instructors or academic staff at the public universities in Malaysia was surveyed. The result were compared and the study revealed that there was a higher number of female English instructors than Arabic, on the other hand, males generally outnumbered females in the area of Arabic language teaching. In other words, the results show that women dominate the English Language teaching profession at the tertiary level in Malaysia. The possible reasons for this is the male Muslims are generally stereotyped in Malaysia and part of the world to prefer to teach Arabic and not English because of assumption that Arabic is related to Islam and teaching it is religious and that it attracts rewards from God.

In addition Adnan (2014) gave a content analyses of gender representation in nine Jordanian English as a foreign Language (EFL) text books. The purpose of the study was to examine whether or not certain text books offered equitable gender representation of males and females. The study investigated the presence of women and girls and gendered occupational roles implied by images, photographs, illustrations, pictures and text found in Jordanian EFL Text books /The results revealed that Jordanian EFL textbooks contained significant and substantial gender inequalities. Quantitative and qualitative data showed that female's presence is superficial in comparison with male' presence. In other words number of females in images, photographs, pictures and illustrations was lower than the number of males'. Moreover, the study shows that images and texts covertly and overtly portrayed males as superior and females as inferior.

Research has shown that Arabic literature can go a long way to eradicate stereotypes in three ways:

1. Information input
2. Information Storage
3. Output (retrieval of information when necessary) (Muhammad, 2016)

In Nigeria, however, little or nothing has been investigated regarding gender stereotypes in the Nigerian Arabic literature. Therefore, this chapter aims at determining the extent to which the Nigerian Arabic literature has been stereotyped gender wise with thorough examination of the Al-Amid Al-Mubajjal (The Honourable Dean), The metrology adopted is the descriptive method, which involves quantitative analyses of the of contents of the literary text and a questionnaire.

The Nigerian Arabic Plays

Arabic plays occupies important position in the comity of genres (Sulaiman, 2017). The Arabic drama was in its primitive stage in the classical Arabic literature. It does not possess the full-fledged dramatic qualities as it lacks certain dramatic elements. Drama in the classical Arabic literature involves imitation of action on a stage through dialogue in verse or prose by human actors (Badawi, 1993). The modern Arabic drama is indebted to European models. The imported form of genre came first to Egypt, Lebanon and Syria through the effort of Napoleon Bonaparte and later by Marun Al-Naqqash and his contemporaries. Napoleon had established theatre in Egypt in 1798 just to entertain his soldiers but this did not impress the Arabs. The first significant step towards the establishment of Modern Arabic drama was probably taken by the Lebanese Marun al-Naqqash, who staged an adaptation of Molière's L'Avare in his Beirut home in 1847 based on a story in the One Thousand and One Night (Alif Laylin wa Laylah). This was followed in 1849 by an original Arabic play, Abul Hasan al-Mugaffal wa Harun Rashid. After Marun's death, his plays were published by his brother Naqullah al-Naqqash (Julie etal, 2020). After the Marun's effort some group of literary writers in Lebanon made huge contributions. They include Salem an-Naqqash, Adib Ishaq, Ibrahim alahdab, Salim al-Bustani, Khalil al-Yaziji etc. They translated many foreign dramas and performed them on Stage in their country, In Egypt credit goes to Ismail introducing the first theatre, where the French and the Italian troupes performed plays. The Cairo opera house was built by Ismail in 1869 as part of the celebration of Suez Canal and Verdi's Rigolletto was the first performance there (Mahbub, 2015)

Arabic drama entered second phase of its development in the first decade of 20th century as many brilliant writers appeared and their contributions became noticeable and these writers include Salama Hizazi, Jurji Abyad and Najib Al-Rihani who contributed immensely to make the Arabic theatre popular. In order to meet the increase in demand of the people some outstanding dramatists such as Farah Antum, Ibrahim Ramzi, Muhammad Taymur, Antun Yazbak and Tawfiq al-Hakim started to write musical plays, which were either translated or adapted from Western works During this period drama became permanent feature of the Urban life in Egypt (Badawi, 1993)

Drama presentation in Arabic has a long history in Nigeria, however, the art of play writing developed late. The pace was set by an Arabic literary critic, Professor Z. I Oseni, who published the first Arabic play in Nigeria in 1994. The play is titled 'Al-Amid al Mubajjal' (The Honourable Dean). This was followed by a host of others. These include 'Ustadhun RagmaAnfh' (A Teacher in Defiance of Him) by al-Imam Masu'd AbdulGaniyy in 2003. Since then more than thirty plays have been written and some of them are tabulated as follows.

Table 1

S/N	Arabic plays	Authors/years	Major theme
1	Al-Amid al-mubajjal (The Honourable dawn)	1990 Z. I Oseni	Oppression and sexual harassment by the dean of the faculty
2	Ustadhun Ragma Anfil (A teacher in defiance of him)	2003 Adebayo Abdul Gani Alabi	Reward for hard work
3	Al-Tajih wa Sahib al-matahr (The trader and the restaurant owner)	2005 Z. I Oseni	Business mal practice
4	Al-Tabaqat al-ultriy a (The upper class)	2006 Z. I Oseni	Political mal practice
5	Baqauu n muqaddar (destined to survive)	2003	Oppression of step son by step mother
6	A-Talib al-muqta (The Deceitful student)	2009 Ibrahim Lere Amin	Arrogance and disobedience by university students
7	Al- Abqariyyan an-Nadirah (The rear gem)	2009	Historical play on Sheikh Adam, a Nigerian Islamic Scholar
8	Al-malik Momu Al-Azam (King momo the Great)	2011 Z. I Oseni	History play on a Nigerian Traditional ruler: King-mome the Great
9	Qad Garat An-Nujum (The Stars have set)	2015	Forcing a female child into early-marriage
10	Al-Hasad	2015/Abdulfattah Abdul Rahim Olanro	Mismanagement of wealth and its effects
11	Al-maja'ah (Starvation)	Abdul Gani Adebayo Alabi	Effects of starvation on Nigerian workers
12	Malamih wazula	2015 Tukur Muhammad Innua	Living a fake and deceit life
13	Al-Zil al-mamdu'd	Ibrahim Ahman Al-Gambari	Attitude of female from royal family to marriage

14	As-sayyid al-muhadir (Mr. Lecturer)	2005 Murtado Abdul salam Al- Haqiqi	Corrupt Lecturer
15	Tahtal mujhar (under the microscope)	2016 Tukur Muhammed Innuu	Corrupt in the police

(Abdul Ganiy, 2015)

About the Play

Al-Amid Al-Mubajjal (The Honourable Dean)

Al-Amid Al-Mubajjal (The Honourable dean) is a three act play in Arabic. The Hero is professor Akhuli, a self-righteous, hard hearted and fraudulent scholar. He was the Dean of Faculty of Humanities, Kakado University, Kakado (an imaginary setting). He oppressed the lecturers and students in the Faculty for a very long time. He also maltreated people in Abalolo, his village, not caring about the fact that they laboured to sponsor his education. He was oblivious of the fact that he was being trailed until he met his Waterloo (Lawal, 2022).

The play was written by Professor Z. I Oseni on 18th May, 1990 and was published for the first time in 1994. The play was well received all over Nigeria and in Ghana and Republic of Benin. In addition, it has been studied in many Tertiary institutions and acted by Arabic students all over Nigeria (Oseni, 2008)

Brief Information About the Author

The author, Professor Zakariyu Oseni, is one of the Arabic literary giants in Nigeria. He was born in Auchi, Etsako West Local Government Area of Edo State Nigeria on Wednesday 20TH December 1950 equivalent to 10TH Rabiu Awwal 1370 (shehu 2002). He is a retired professor of the University of Ilorin, Ilorin, Kwara State, Nigeria from the, Faculty of Arts, Department of Arabic language and literature. He taught Arabic for more than forty years.

Some of his Arabic plays include:

1. Al amid Al Mubajjal (The Honourable Dean)
2. At Tajir wa Sahib al Mat ‘am (The Trader and the Restaurant Owner)
3. At Tabaqat Al-Ulya (The upper Class)
4. Al Malik Momo Al’azim (King Momo the great)
5. Fi Mashhad Talfisyun (At the television Scene) (lawal, 2022)

Gender Stereotypes in Al-Amid Al-Mubajjal (The Honourable Dean)

To analyse gender stereotype in Al-Amid al-Mubajjal, the following three research questions are stated thus:

1. To what extent are both gender represented in the play?
2. To what extent does the play reflect gender stereotypes?
3. What are the views of the selected Nigerian Literary Arabic scholars regarding gender stereotypes in the Nigerian Arabic plays?

Research Question 1

To answer research question one on the extent to which both gender is represented in the play, there is the need to investigate the characterisation of the play.

Characterisation is a literary device used to highlight and explain the details about a character in a story. The summary of the characterisation of Al-Amid al-Mubajjal is tabulated as follows:

Table 2

S/N	Characters	Gender	Roles
1	Hassan	Male	A University student
2	Zubair	Male	University student
3	Shakir	Male	University student
4	Ahmad	Male	University student
5	Shakirah	Female	University student
6	Hafsa	Female	University student
7	Dada	Male	Villager
8	Kiota	Male	Villager
9	Momodu	Male	Villager
10	Nosa	Male	Villager
11	Mudi	Male	Villager
12	Akhuli	Male	Dean of faculty of Arts
13	Buba	Male	Lecturer
14	Kako	Male	Lecturer
15	Dudu	Male	Lecturer
16	Nana Fatima	Female	Lecturer
17	Kola	Male	Lecturer
18	Bako	Male	Lecturer
19	Mariya	Female	Dean's wife
20	Officer	Male	CID

From the above table it is clear that females are not equally represented as the male in the characterisation of the play. The following analyses show it more clearly.

The following table gives the ratio and percentage of female to male as they are represented in the play.

Table 3: Percentage/Ratio of Female and Male Representation

Gender	Number	Ratio	Percentage
Male	16	4	75
Female	04	1	25
Total	20	5	100

The table above shows that the male makes up 75% of the characters of the play while female constitutes the remaining 25%. This means that the male dominates the characterisation of the play and the ratio is 3:1.

Also, considering the roles allotted to the characters it is seen that the male still dominates. Consider the following roles:

The Lecturers in Faculty of Humanities

Table 4: Percentage/Ratio of Male/Female Lecturer

Gender	Number	Ratio	Percentage
Male	05	5	85
Female	01	1	15
Total	06	6	100

The table shows that 85% of the Teaching Staff in the Faculty of Arts and Humanities of kakodo Universities, Kakado (an imaginary University in the play) are male, while the remaining 15% are female. This shows that the male dominates the teaching profession in the play. This perhaps shows that the females have been stereotyped and it is assumed that they should not take up lecturing job.

The population of Students on Admission list

The admission list containing the names of students from the village of Abalolo also reveals gender stereotype. (Act 2 scene 2)

Table 5

Gender	Number of Admitted Students	Ratio	Percentage
Male	05	5	80
Female	02	2	20
Total	07	7	100

The Table reveals that 80% of the students admitted are male, while 20% constitute the female.

Research Question 2

To what extent does the play reflect gender stereotype and what are the forms of stereotypes used? To answer this question, the author gives an analyses the content of the play that are related to gender stereotype.

Examples of gender Stereotypes in Al-Amid Al-Mubajjal include the following:

1. Stereotyping male as wicked and oppressive.

2. Stereotyping female as peace maker, calm and diplomatic.
3. Stereotyping the village men as gamblers and jobless.
4. Stereotyping particular gender as fit for certain role or job.

Details are hereby given as follows:

The first type of stereotype is attributed to most male lecturers in the University. Consider the words of Doctor Buba:

‘.....Thank you dean and the chairman of this meeting. We have gathered a lot of information about the satanic relationship between a lot of male lecturers and the female Students in this University.....’(Act3 Scene 1) in (Oseni, 1994)

In this example, majority of male lecturers have been stereotyped as having illegal sexual relationships with their female students.

The second example identified above, where females are stereotyped as peace maker, is seen in the words of Dr Nana Fatimah, when she says:

‘I have pondered over the issue that we have been discussing for a long time now. Indeed, the solution is quite simple, if you men would cooperate. Do what is right and stay away from what brings disgrace to achieve success.....’ (Act3 Scene1) in (Oseni, 1994)

In the statement above, Dr Nana Fatimah tries to advise men calmly to shun having illegal sexual relationships with the female students to be successful in life. Her words were so soft that the dean appreciated her when he reacted to her statement.

‘Thank you Dr Fatimah Tudu, your words are the summary of everything we need’ (Act 3 Scene1) in (Oseni, 1994)

In the third example, the village men are stereotyped as gamblers and jobless. This stereotypes are noted in the authors comment in the Beginning of act 2 scene1 when he says;

‘In a courtyard of the village of Abalolo, four men are playing Ludo game’ and similarly in the word of Kiota, one of the four men prides himself and says boastfully challenging another man out of them on ludo;

‘You are praising yourself, who knows you in this village as an expert in this game’ (act2 scene1) in (Oseni, 1994)

Lastly on the list is attributing certain roles to particular gender and this include

1. stereotyping only the male as politicians

This can be inferred from the words of the dean when he lashed at one of the students as he says:

‘Anyway your statement lacks common sense. You talk as is if you are a politician. This reminds me of the evil committed by the politicians in Nigeria. They wear gorgeous and expensive dresses, especially the caftan dresses and expensive trousers’ (Act1 scene1) in (Oseni, 1994)

The description above describes men only as if women cannot be politician or corrupt politicians.

2. Another clear example include stereotyping the job of security for male only. This is because the officer that arrested professor Akhuli is a male and the officer who signed the warrant of his arrest is also a male. (act3 scene2) in (Oseni, 1994)

Research Question 3

What are the views of selected literary Arabic experts in Nigeria on gender stereotypes?

To answer this question, an eight item questionnaire on causes and effects of stereotypes is used to elicit the opinions of 50 purposively selected Arabic literary experts in Nigeria. The statements in the questionnaire and the analyses are as follows.

Hypotheses 1

Nigerian Arabic plays adopts stereotypes

The statement seeks to investigate the opinions of selected Arabic literary experts weather the Nigerian Arabic plays uses stereotypes or not and the results are as follows.

20 (40%) of the respondents strongly agree that the Nigerian Arabic plays adopts stereotypes and 20(40%) agree, while 3(6%) strongly disagree and 5 (10%) disagree, the remaining 2(4%) remain neutral. Since the calculation of the correlation coefficient is greater than one, the researcher accepts the null hypothesis that the Nigerian Arabic plays adopts stereotypes.

Hypotheses 2

Nigerian Arabic plays reflects both positive and negative stereotypes.

The statement above seeks to finds out the opinions of the Nigerian Arabic literary experts on whether the Nigerian Arabic plays contain both positive and negative stereotypes and the results of the analyses are as follows.

40(80%) of the respondents strongly agree while 5(10%) disagree. The remaining 5(10%) are neutral. Since the value of the correlation coefficient is greater one the researcher accepts the null hypothesis that at the Nigerian Arabic plays reflect both positive and negative stereotypes.

Hypotheses 3

Al Amid al –Mubajjal conveys more negative stereotypes about men than women

The above statement is coined to examine the views of the Arabic literary experts in Nigeria regarding the gender is more negatively stereotyped in Al -Amid Al-Mubajjal. The analyses revealed that 35(70%) of the respondents agree strongly to the statement. 5(10%) strongly disagree and 10(20%) remain neutral, and since the correlation coefficient is greater than one the researcher accepts the null hypotheses

that Al-Amid Al-Mubajjal conveys more negative stereotypes about women than men.

Hypothesis 4

Stereotype in Al-Amid Al-Mubajjal has stigmatisation effect

This statement intends to find out the views of the expert if the stereotypes in the play can induce stigmatisation or not. The result of the analysis shows that 46(92%) of the respondents agree that the stereotype has stigmatisation effect while 4(8%) of the population disagree and since the calculated value of the correlation coefficient is more than one, the researcher accepts the hypothesis. This means that the stereotypes in the play has stigmatisation effect.

Hypothesis 5

Stereotypes in the Al-Amid Al-Mubajjal mirrors the Nigerian society.

Regarding this hypothesis 45(90%) of the respondents agree strongly to the hypothesis and the remaining 5(10%) and since the value of the correlation is greater than one the hypothesis is accepted. Therefore, the stereotypes in the play mirror the Nigerian society.

Hypothesis 6

Stereotypes in Al-Amid al-Mubajjal is threatening and can induce laughter.

This statement is coined to examine the views of the Arabic literary experts regarding the positive and negative effects of stereotypes in the play and the results are as follows.

45(90%) of the respondents agree strongly to the statement and the remaining 5(10%) disagree to it. The correlation coefficient is greater than one and the null hypotheses is therefore accepted.

Hypotheses 7

Stereotypes in the play aids readers' interpretation of occurrence.

This statement aims at finding out from the experts if stereotypes can help readers interpret occurrences, that is, why certain things happen in the play or why certain characters behave in a particular way. The result of the analysis is as follows.

45(90%) of the respondents agree strongly that stereotypes aid readers' interpretation of occurrence and the remaining 5(10%) agree to the hypothesis. The null hypothesis is accepted since the value of the correlation coefficient is greater one.

Hypothesis 8

Stereotype in Al-Amid Mubajjal is entertaining and can induce laughter

The statement is coined to elicit the views of Arabic literary experts if stereotypes in the play under study can entertain readers or go a long way to invoke joke and laughter and the results of the analysis are as follows.

35(70%) of the respondents agree to the statement strongly, 10(20%) agree, and the remaining 5(10%) remain neutral and undecided. The null hypothesis is accepted since the calculated value of the correlation coefficient is greater than one.

The 8 hypotheses can be summarised in Table 6 bellow

Table 6

S/N	Hypothesis	S/A	%	A	%	D	%	SD	%	N	%	Mean	SD	Correlation (r)	Decision
1	Nigerian Arabic Plays Adopts Stereotypes	120	40	20	20	5	10	3	6	2	4	3. 940	1. 268	. 964	Accept Ho
2	Nigerian Arabic plays reflects both positive and negative stereotypes	40	80			5	10			5	10	4. 500	1. 031	. 983	Accept Ho
3	Al-Amid Al-mubajjal (The Honorable dean)conveys more negative stereotypes about men than women	35	70									4. 800	. 814	. 943	Accept Ho
4	Stereotypes in Al-Amid al-mubajjal has stigmatization effect	45	90			5	10					4. 300	. 404	. 951	Accept Ho
5	In Al-Amid Al-mubajjal- Stereotypes mirror the Nigerian society	45	90			5	10					4. 900	. 303	. 820	Accept Ho
6	Stereotypes in Al-Amid al-mubajjal has threatening effect	45	90									4. 800	. 404	. 95	Accept Ho
7	Stereotypes in the studied play aid readers interpretation of occurrence	45	90	5	10							4. 900	. 303	. 820	Accept Ho
8	Stereotypes in Al-Amid Al-mubajjal is entertaining and can induce laughter	35	70	10	20					5	10	4. 600	. 670	. 943	Accept Ho

Discussion, Summary and Conclusion

This chapter discusses gender stereotypes in the Nigerian Arabic plays and the AL-Amid Al-mubajjal has been used as a model. To achieve this, the following steps were carried out. First the characterisation of the selected play was analysed. This was done to ascertain the extent to which the characterisation reflects gender stereotypes and to know how far the female and the male are represented in the play. In addition, this enable the researcher discover various roles attributed to each of the gender. In most cases, the simple percentage was used to calculate how much each of the gender dominates in the play. The results of the analysis reveals that the male dominates the characterisation of the plays and that the female are poorly represented. Second, the content of the selected play was studied for gender stereotypes and it was seen that the contents are stereotyped to favour the female gender as certain positive attributes such as cool headedness is attributed to female and negative attributes such as stubbornness are attributed to male. Third, the opinion of Arabic literary expert was examined using questionnaire containing an eight item statements. The statements are in form of hypothesis to find out the opinions of selected Arabic literary experts regarding stereotypes in the Nigerian Arabic plays with specific focus on the Al-Amid Al-Mubajjal. The hypotheses were all accepted as the calculated value of the correlation coefficient are greater than one.

From the analysis, 75% of the characterisation is dominated by the male. This reflects in the fact that major roles in the play is dominated by the male. The play showcases an academic environment where the male dominates 85% of the lecturing position and 80% of the population of students are male. The quantitative analysis that was carried out by sampling the opinions of the forty (40) selected Arabic literary

experts across the Nigerian Universities reflects and corroborates the facts earlier stated regarding gender stereotypes of the Nigerian Arabic plays.

The following conclusions can be reached regarding this study.

1. Nigerian authors of Arabic plays adopts gender stereotypes in their styles of writing.
2. The gender stereotype adopted are either positive or negative.
3. Al-Amid Al-Mubajjal (The Honourable dean) as a model of the Nigerian Arabic plays coveys both negative and positive forms of stereotypes. The negative forms are characterised by stigmatisation and can be threatening, while the positive forms can induce laughter and can be entertaining.

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