
Women, Marriage and Betrayal of Trust in Selected Nigerian Dramas

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Abstract:

The paper explores 'Women, Marriage, and Betrayal of Trust in Selected texts' namely Wole Soyinka's *The Beatification of Area Boy*, Femi Osofisan's *The Midnight Blackout* and Toni Duruaku's *Cash Price*. It also explores the contemporary problems besieging women and their spouses. This provides a discursive analysis of dangers of betrayal of trust by both partners which also destroy the marital bliss of democratic marriage institution in Nigeria. The research methodology leans on internet, books, journals on relevant scholars and literary authors relating to similar issues raised by the playwrights to support the paper. It is the works of the same authorities on various topics related to the concerns of these four playwrights that shall be used to strengthen my observations and findings in this paper. Psychological and historical criticisms are deployed to unravel the issues raised in these creative works as reflected in the society. The findings lean on social greed, impatience, lust for mundane things also the relevance of informing the society on the plethora of stigma of divorces looming visibly on infidelity or abnormality. These necessitate prospects and challenges of marriage institution in 21st century and the need of reforming these anomalous cultural trends problematical in Nigerian society.

Keywords: Women, Marriage, Betrayal of Trust, challenges & Selected Texts

I. Introduction

Marriage is one of the oldest institutions on earth. It is also old as language. In African culture, 'bride price' demands women to drop their parental identity as highest sacrifice for marriage or love. Surprisingly, since the weakness of man, marriage is bedeviled with betrayals. In Nigerian and African societies, this marital bliss has been subjected to greed, carnality, (lust), culture and westernization which seem to destroy the fabric of this cultural institution on earth.

In *The Lion and the jewel*, Soyinka's interest focuses on erosion or traditional cultures being eroded in the society especially, marriage institution. He uses this text to ridicule African tradition against Western civilization. For him, the status of women as 'weaker sex' (4) is no longer relevant because of the job they do like pounding yam, planting millet with a child at their back etc. These playwrights are visionary in this works promulgating 'betrayal' to relate the end time warning. This is because "a man is a woman's honor. Those who tear the garment of honor wear the garb of disgrace and dishonor" (Ewurum, 2012).

II. Theoretical Framework

The paper uses psychological and historical approaches to highlight the paper. Psychological enable the research to go outside the text to unravel various meaning or interpretations that are hidden. While historical approach falls back to historical epochs relevant in the texts for proper understanding. These criticisms unravel various issues or contending meanings which imbued significantly as it unveils or applies to the Nigerian society where these dramas confine their meanings.

III. Conceptual Framework/Literature Review

In order to grasp the basic concepts articulated in this book, attempts shall be made to define marriage and betrayal. The focus shall be on women, marriage and its psychopathological phenomenon in society. Thus, "marriage is a sacrament like baptism, communion and the others..." (Oyono, 1968). In *The Lion and the Jewel*, Lakunle sees marriage as (Soyinka, 1964) "a life-companion And the man shall take the woman and the two shall be together as one flesh ... an equal partner" Esiaba Irobi (1999) in *The Fronded Circle* says "marriage is a partnership." The *West's Encyclopedia of American Law Edition* defines marriage as a 'contract' or a permanent union by consensus (id idem – meeting of two minds) because the two cannot walk unless they are bound by agreement. In law, it is 'a contract' between the two to live as husband and wife which can also be dissolved or terminated. One thing with such marriage, there must be mutual understanding, vows and consummation.

Merriam Webster sees betrayal as "the act of betraying someone or something or the fact of being betrayed: violation of a person's trust or confidence, of a moral standard, etc. ... a revelation of something hidden or secret" (webster.com). Thus, 'betrayal is the

breaking or violation of a presumptive contract or trust' (*Wikipedia*). Betrayal as a play was written by Harold Pinter in 1978 which was critically regarded as one of the English playwright's major dramatic works. It is also a commonly used literary or elements in other fiction like films.

Chimamanda Adichie talks about the importance of questioning some cultural norms and why things are not the way they are in her epistolary novel *Dear Ijeawele*. She suggested being sensitive to an extent knocking down ingrained assumptions about how men and women think and behave which may drastically reduce the stigma of these imbibed cultural conflicts leading to betrayals. Another obstacle is the nature of job which (Akubueze, 2010) "one does may not give him much chance to identify with a woman and open up a relationship in order to study her life for marriage."

While some people are driven crazy by love, some cry for love like Troilus in Shakespeare's *Troilus and Cressida*, Ayo and Ajayi in Nicol's *The Truly Married Women*, Malam Shehu, Abu Bakir and Zainobe in Ekwensi's *An African Night's Entertainment* etc. Thus, "Anthony and Cleopatra focus on lustful love" (Nwahunanya, 2003). In *Macbeth*, nemesis caught Lady Macbeth and she cried, sobbed and betrayed the husband revealing all the atrocities they committed to ascend to the royal throne which they ultimately paid with their lives. In Shakespeare's *Romeo and Juliet*, Romeo and Juliet cried for love. Thus, the choice made in marriage can cause a serious damage or harm. In everyday life, people cry for love while others celebrate.

In short stories, love, betrayal and social problems feature through a film darkly. Love or marriage comes in strokes which faces the reality of human relationship. In *Love Strokes* by Nwachukwu-Agbada, espouses sheer madness of the two-men, nomadic Tumbido and Shehu who are willing to marry Taratu by facing shero, a humiliated cultural whipping of an intended in-law(s) by the opponent(s), a contest of determining who wins the bride. The writer exposes the folly of men and culture of Katsina Ala, in Northern Nigeria. This is absurd where life or love is compared to what Macpherson Okpara (2008) calls 'muturu cattle'. While Tumbido got 'physical strokes of love' (Okpara 2008), Nicol's Ajayi learns to his chagrin a feigned courtly love with Ayo for twelve years before marriage. The woman, who prepares tea for him every morning for twelve years as lover, wakes up to disappoint him saying (Nicol, 1971):

Ajayi, my husband...for twelve years I have got up every morning at five to make tea for you and breakfast. Now I am a truly married woman, you must treat me with a little more respect. You are now a husband and not a lover. Get up and make yourself a cup of tea.

Miseyi in Wole Soyinka's (1991) *The Beatification of Area Boy* betrayed her wealthy lover to marry an area boy named Sanda which was described as 'unpardonable insult' (98). This act was intended to attract 'sheer impulse' where there is no love existing between the two.

Thus, Barbara Kimenye's (1971) *The Winner*, celebrates Pius Ndawula's football pool which attracted the woman, Serah. Pius settles in loveless marriage which made him to become schizophrenic. At 65 years, he was lured into love by Serah, a 'sticker'.

Weekend Flame by Uche Nwani (1996), Helen Ebebuwa, after staying four years in marriage with two daughters remains a maternal lover of young man. She regards "marriage as a screen and what happened behind is nobody's business" and betrays her husband. Some women prefer to answer their first names or sweet sixteen in order to deceive men -betrayal of marriage and trust.

The need for 'quick money' for immediate demand compelled some women to be seen in many mirrors and hungry eyes of many men. They also dress to kill, went to town to solicit men who could buy what they offer. As men in town declined, their popularity degenerated into notoriety and the rush slacked because they are like slippers in *Coal City* by Ogali A. Ogali. Some betrayals was "a grand conspiracy" (Anumihe, 2015) meant to inflict "an indelible wound" (131) on marriage and psyche of couples. Thus, Sophie still felt betrayed by the infidelity of her husband (Femi) no matter what warranted it (Anumihe, 2015).

The Machiavellian principles where 'the end justifies the means' is imbued with jealousy as life is maddened between love and hate. Some women kept men in bondage and tantalized them with another man's pregnancy but thanks to DNA test. Benson's decision that "life is made of many disappointments, but you only survived them if you made the right decisions is true (Nwani, 1996).

In Ruheni's *Going Down River Road*, Ben's wife Wini betrayed, abandoned the children and joined the White man. Edna Whaler was betrayed a week after her wedding at St. Vincent de Paul in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*. Hardy in *Tess of the D'Urbervilles*, Tess's loss of her virginity and killing of Alec D'Urbervilles which she was hanged is described as the highest level of betrayal due to abandonment. Betrayal of marriage and domestic security in Victorian life is seen as a crime or tragedy.

Miss Neville (Constance) betrayed Mrs. Hardcastle feigning love to Tony Lumpkin's mother which caused Tony to refute her for marriage (Goldsmith, 1961). Mr. Hardcastle succeeded in arranging' or settling down her only daughter in marriage as Victorian custom demands, while his wife could not due to the son's (Tony Lumpkin's) stubbornness over choice or his taste.

In *Half of a Yellow Sun*, Olanna was used as a sex offer by her parents to secure business deals. "In some families, parents lure their daughters into sex trade" (Ukadike, 2017), slavery or early marriage not minding the consequence(s) just to effect or alleviate poverty and hunger. This act portrays women degradation also reduces their fecundity. *Americanah* is also a feminist novel that deals with Ifemelu's journey to America, her defeats, triumphs and loss of relationships. Anowa rebels by marrying a man of her choice instead of the person chosen by her parents. This is an indication of social transformation and women liberation from one of these obnoxious cultural social mores that hangs like the carcass of albatross on their necks. In Helon Habila's *Waiting for an Angel*, Lomba was forced or coerced into love to marry an army general (Ngai) in order to get money to sponsor her mother for cancer treatment while Efe was willing to lose her virginity to fat, smelly old man because she hopes to receive mauve lipstick and "good

– quality hair extensions” (on-black-sisters’-street-by-chika-unigwe.htm). These women (Sisi, Ama, Efe and Joyce) left African homeland for riches of Europe’s and offer their bodies to strangers but not their hearts to no one.

The Rivals by Sheridan is another humorous scene. Mrs. Malaprop at fifty years old answered Delia to Sir Lucius to win his love while Captain Absolute answered Beverly (a lower calibre) in the army to meet up acceptance of Lydia’s marriage.

Susan betrayed Henchard before she died with a letter “not to be opened till Elizabeth Jane’s wedding day” (Hardy, 1975). Henchard became frustrated and died on his way after attending the step daughter’s marriage with Donald Farfrae, his enemy. In *Doctor Faustus* (1991) by Marlowe, Mephistophilis sees marriage as ceremonial toy and warned Faustus that if ‘thou lov’st him, should think no more of it.

In *An African Night’s Entertainment* by Ekwensi (1967), same love and psychopathological phenomenon compels Mallam Shehu to a duel with Abu Bakir in order to marry Zainobe who is “betrothed to Mallam Abu Bakir ever since she was a mere infant”. Poverty caused Zainobe to accept the proposal of Shehu which betrayed her trust to Abu.

Thus, the choice made in marriage can cause a serious damage or harm. In Shakespeare’s *Romeo and Juliet*, the magic of Fair Lawrence (a priest) to shelve the intruder aside and have the two lovers or love birds wedded through the sleeping tablets failed. Such arranged marriage does not work and if it does, to the detriment of the concerned. The two families share grieves together and learnt their lessons after arranging a failed marriage described as sacrificial lambs.

In *Harvest of Shame*, Ejiro cried for love in her epistolary letter to Halima. “She experienced a bitter married life because of Oghenekevwe’s infidelity and assault” (Odinna, 2003). She was bitter after having burden of twin babies which compelled her to “sob because till death their father would never be known.” Ike describes in *Conspiracy of Silence* ridicules some mothers bear children through proxy fathers given rise to exodus of children without fathers.

Efua Sutherland’s *The Marriage of Anansewa* looms visibly on betrayal. Ananse employed tricks to betray all the suitors that paid ‘bride price’ for his daughter who feigned death as a way of knowing her ideal husband which she succeeded to wave other suitors. In *Cash Price*, Mrs. Chinwe was lured into pornographic sex- trade marketed abroad for returns. She betrayed her husband and Christian faith only to jump into a busy traffic and died (Duruaku, 1997).

Besides, marriage as one of the unique institutions on earth has attracted various literary publications on the dilemma and violence inflicted by the ‘Osu’ caste which need to be resolved in modern society. The quest for change remains the significant factor and contradictory pole to reconcile especially the prophetic vision that old things must yield to the new things. Ignorance of the forefathers has compelled one of the characters in Achebe’s *No Longer at Ease* to say (1960),

It was scandalous that in the middle of the century a man could be barred from marrying a girl simply because her great-great-grandfather had been dedicated to serve a god, thereby setting himself apart and turning his descendant into a forbidden caste to the end of time.

That is, (Ebeogu, 2001) “the process of domestication ... is not only theatrical but also textual.” In all indications, the status of women as ‘weaker vessel’ or sex is no longer relevant because women seem to control the world and to manipulate men that rule the world (Chinweizu, 1990). In *Wedlock of the Gods*, Sofola (1992) foresees ‘forced marriage as catalyst for tragedy and problems of star-crossed lovers in a conventional society. Alkali highlights on cultural violation especially the ‘tune of traditional courtship’. *Blade among the Boys* by Nzekwu ridicules aspects of the conflicting cultures-Christianity and paganism. The traditional curse attached to celibacy robbed Patrick Ikenga his priesthood for Nkeiru’s infatuated marriage (Dathorne, 1978). In *The lion and the Jewel*, Soyinka presents Sidi as a mirror of the society to criticize obnoxious rites ravaging the entire landscape of African societies. Thus, imposition of marriage archetype and problem of social stratification are “sources of women’s unmitigated suffering” (Nwahunanya, 2003) as seen in feminist writers like Okoye’s *Behind the Clouds*, Emecheta’s *The Joys of Motherhood*, *Second Class Citizen* and *The Bride Price*, Goria-Dike’s *Dear Kelechi*, Ezeigbo’s *Gender Issues in Nigeria* and *Trafficked*, Nwapa’s *Efuru*, *Idu* and *One is Enough etc.* Inno Ejike’s *Faster than Tomorrow* explores traditional aspects of betrayal and injustice of pushing women out from their matrimonial homes, or converting them to pagan beliefs to mourn their husbands.

In *The Beatification of Area Boy*, Wole Soyinka (1991) deploys irony, satire and humor to present utopian “wedding that doesn’t lack for cash or clout” but in reality a betrayal of agreement or trust. After demolishing Maroko where most of the area boys settled by the then government without relocation or compensation, the play espouses the “secret of the other side of the moon” as it concerns marriage and disappointment on the part of wealthy people in the society. The Mother of The Day laughs to scorn ‘the children of this modern age’ who are always in a hurry to do things. Thus, the bride beaming with smiles created an impulse which puts her wedding to a stampede. Upon ‘the plenty of fishes in the sea, the bride gropes in darkness. Instead of the expected bridegroom, Sanda “the most surprised person ... she runs up to him, plunks down defiantly to face the High Table.” Sanda’s dream was conceived to reality. Thus, Sanda, a jobless security in demolished Maroko settlement was ‘beautified’ as an area boy. The marriage was described as “an unpardonable insult.” Mesiya’s father was abused.

The third party’s remark is amusing or humorous, “MILITARY GOVERNOR. S-sh (Soyinka, 1991)! Stop it! Let’s go to my residence and sort this out. Let’s all keep a cool head. Udofot Inyang (Nwokochah, 2000) avers that Soyinka spurs or inspires revolution especially the need for educated Nigerians to rise up to the challenge like Sanda (an Area Boy) in whatever occupations driven into out of frustration to revive the system (That is, corrupt society and marriage institution) in order to help the oppressed masses or instill sanity.

Soyinka strikes a point to relate this stigma or betrayal of marriage that questions his society. Maybe, what may be refers to as

murky waters of this sacred Nigerian institution. Thus: (Soyinka, 1991) "MILITARY GOVERNOR It's a family affair, so let's stay calm. This is the time to keep our heads. Let's talk family to family"

It is a pity that some marriages in this century care still breeding in optical disillusionment. It is ironical that those who really love each other never settle in marriage. According to the character named Sanda, "... it's just that no sooner does one appears to see light than a new cloud of questions obscures one's vision" (Soyinka, 1991). There is need to discard 'impulse or sheer impulse' that will jeopardize marriage or put lovers into sentiments that will separate them for life.

On the contrary, the Wole Soyinka contextualizes readiness to accept responsibility and problem of limitations in marriage. Betrayal of trust or marriage is everywhere even in modern society. His revolutionary ideal ridicules 'arranged marriage' by the rich and the antagonistic class distinction in order to break the jinx of forced or infatuated marriage blame on what Rodney Walter (1972) calls social 'stratification'. This also depicts the ideology vested on the peasants which characterizes every struggle to regain their freedom from the oppressed society. Through ideological sympathy Soyinka advocates a radical social change by putting a stock in the intended classical clout marriage. That is a cultural coup or 'somersault' which unveils other side of the mask where some men go contrary to their choices or wishes. These have imposed challenges to the Nigerian society for positive revolution. The message is clear that as society revolves or changes, there is need to consider the peasants or the jobless as part of the working force to avoid classless struggles between the rich and the poor (that is, the 'haves' and the 'haves not').

On a good note, the Femi Osofisan (1994) seems to say that many years of marriage should have taught the couples not to grope in or out of darkness. Juokwu tells the wife, "listen After how many years of marriage! You mean you can't still tell the difference when a stranger touches you!" Thus, couples should be willing to reject any handshake that extends to the elbow. Tolerance in case of mistake should be accepted as one may have it as the work of fate. One can discard blames. For instance, "see how it's been turned into a midnight pay-off for you! Ah, I could kill myself" when it is dangerous or a crime to commit suicide. Such blame as Iberibe puts it should be avoided at all cost – "ah look at you! I remember you boasting about your dawned technique! The Midnight Blackout! Who has been blacked out now? You and your dawned science...!"

Obioma betrayed Iberibe to marry Johnson who also betrayed her. Akubundu wants to challenge Juokwu in a duel for dating and hypnotizing his wife but in exchange, resorted to the contract of distributing Russian wine for all government hotels in the state which depicts life of some politicians.

Juokwu continued to search who was after his wife. Later, the wife came openly and resolved the tension (Osofisan, 1994)

OBIOMA: Listen, I'll confess everything to you. You see, when I discovered your trick of putting me to sleep, I got angry. Yes! I was mad, and I decided to get my own back. So I invented some story that would hurt you! It's true, I wanted you to, suffer just as much as I did but that's all! To imagine, even for one moment I could be having affairs with – It's insulting!

At last, Prof Juokwu settled down to blame himself for fallen a victim of extenuated circumstances that would have caused his life or marriage which perhaps, could be sheaved aside by his erudition.

One question is, if any married man returns to house any day and discovers that the his wife is nowhere to be found, would he really believe that his wife has "eloped with another man" (Ewurum 23)? Hence "there's no art on the man's construction on the face" (Shakespeare, 1958) in terms of pretence a woman deploys her face when planning to desert her husband after serving "a Judas dinner" (Ewurum, 2012) which diplomacy can be applied to rub off this climax of betrayal.

In *Cash Price* by Toni Duruaku (1997), Chinwe wedded Uche "about six months ago. But things don't ever sweet especially as everything has a price; cash or kind." The couples were alumnus of a school, five and six "until something puts a knife on the rope that held them together." Those lines (Duruaku, 1997) "they were uttered only six months ago for better or worse, for richer or poorer" reminds audience that many ladies or women that go into marriage in this 21st century are attracted by its merriment or fun with less attention to the oaths of marriage. There is need to redefine marriage to know the direction, this sacred institution is advancing and in the upcoming centuries. It is true that no sweat no sweet. Love "needs to be nourished with reasonable comfort." 'Man does not live by bread alone' as Uche made this statement as if he knew the trial time waits for Chinwe where 'money' can also make her to lose him or her virtue. That is the power of 'money', the root of all evils.

Marriage does not require second person. The intrusion of Marie into Chinwe's marital bliss puts a stock in the wheel using REMEMBRANCE perfume bought by her boyfriend who 'wants to hang around' her. Marie is described as a young 'woman of the world' whose husband, an old seasoned banker who always talk about shares neglecting to care for her, probably due to her wrong behavior. The 'rural wisdom' of clinging on ones husband is what has been abused in today's marriage described as 'bankrupt concept' by Marie which also leads to betrayal of trust or marital vow.

The issue of being affluent before settling for marriage does not always give satisfaction in marriage. Chinwe affirms that (Duruaku, 1997) "... Uche doesn't earn too much money. Between us we just get by. But we're happy." Thus, marriage requires contentment as driving force for happiness and success not money as some people think. Some independent-minded women thought that liberty warrants them meeting or dating countless men without knowing that they are exposing themselves to dangers. At worse, many marriages celebrated on wealthy foundation never see the light of the day as they groped in darkness till actual breakup. Introducing married women to some 'sweetie' is a case at point Duruaku (1997) ridicules: "see, I'll introduce you to some friends, my sweetie very nice people". 'There's a limit to liberty' an inconsequential husband (complete gentleman) affords to her wife which is abused by today's independent minded 'women of the world'. The play ridicules or laughs to scorn attempts to manipulate the system as

(Duruaku, 1997),

MARIE: You are the just too soft on him, sweetie. My Husband can't even stop me going to social function alone. At first, it was a hell of fight, but when he saw how determined I was, he gave in. Why should I be subjected to him.

Marie deploys her intellectual seducing acumen by engaging Chinwe on debt trap (buying on credit expensive dresses and sandals) so that she will source for fund to pay back.

Thus, Obinna the former admirer in school who has been pestering her office was attracted by the clothes to seduce her as planned deal with Marie. Obinna, 'a woman's man' also 'Director of Socials' was advised by Jeff to disease from luring young girls to sex for Mr. Briggs but he refused. He was expecting to prey on Chinwe as to earn more money also increasing "the frequency of new girls". Chinwe was trapped 'in a debt web' as a 'stroke of good luck' for Obinna. as everyone has a price tag. Chinwe confessed to the husband that she has "been courted by some of the smoothest talkers since" she was twelve but could not detect Obinna as a flatterer. Chinwe slumped into a chair when Marie and her husband demanded the money trusted to her upkeep. At this critical moment Chinwe is in debt, she remembers Obinna who has been frequenting his office and matrimonial home as one who 'just like' her, "affixation from school when he tried to date" her. Chinwe prefers 'death' to cheating her husband. The issue of having faith or trust on both spouses is also misleading. The only way out is not to be exposed to temptation and the scandal thereafter. That is, getting close to a relation or temptation without knowing or realizing it. "Such is life described as obstreperous" (Osofisan, 1994). Chinwe tosses in her sleep but uses 'never mind' to deceive her husband and 'fifty naira as excuse for restless thinking. Chinwe makes a strong statement which seems to indict all these restless woman-chasers. Chinwe was trapped by Obinna because she conceded a loan of twenty thousand naira to her friend Marty while buying on credit from Marie. That is a double coincidence that led to her tragedy. The emphasis placed on 'money' as solution or answerable to most problems is an empty philosophy riddled with deceit.

In today's world, 'money' is not only used to solve problem but also to toss worldly women around. Obinna's remark is important to the extent that (Duruaku, 1997) "I'm yet to see a woman who doesn't get turned on at the sight of money". That is, "OBINNA: Once she gets the taste of money, she'll keep coming back for more. They're all like that, from generation to generation." Chinwe lies to Sunday that she is going to Church in case her husband asks because of the 'power of money'. But ... supposing Uche finds out becomes another burning issue that espouses Chinwe's conscience for betrayal of trust and faith. As suspicion looms visibly and possibly 'timing' her movement, guilt has a face:

CHINWE: I can't help worrying. I still have to see him every day. Do you know what it feels like looking at someone you are betraying? And all the time I keep criticizing adventurous women.

This is where the fact of the matter lies, only one few ones can resist temptation. Thus, "a woman ignored by the male folk is a woman unsighted." She confirms her worth by not falling prey" to anybody or thing. This is true for adventurer's wife who is 'fooling around' with ride from category of men that cannot make a husband happy. Uche needs a proof. Does marriage need to be hiring a detective to have an eye on ones partner to ensure uninterrupted bliss? They play asserts that (Duruaku, 1997):

CHINWE: When a man starts to ask too many question of his wife, and follows her around like a fly in a palm wine bar, then he's got a battle with his conscience. I should have known that you are a two-timing, gallivanting stud. Imagine you, throwing unfounded accusations at me.

Chinwe's plea to Obinna that they should stop meeting, was not only rebuffed but also greeted with shame. Uche tore the breast pocket of Obinna's shirt as a proof (evidence) because not 'all payments are in cash'. That is, a payment for dating his wife.

Chinwe blames the devil and asks for forgiveness. Uche shows his wife Obinna's piece of cloth as evidence. Chinwe laments, "My God, I can't live with this" That is guilt. Thus, "Chinwe could not bear the strain of real challenge... She just walked into the traffic" and was crushed to death. The anchorman mimicked her song "my body is the temple of the holy spirit ..." as allusion from the Bible also a ridicule or song of a drowning woman.

Akubundu and Iberibe in Osofisan's (1997) *Midnight Blackout* capture it all. That: A man whose wife sleeps with another man is always in a position of ridicule!

A cuckold, that's what people call him? I don't know if your wife has done the same thing to you before, for you to understand what I am saying.

Some bachelors or spinsters will laugh to scorn saying, "ah, is ... what it means, to be a husband! Reduced to wit nit! Thank God I'm not married!

IV. Conclusion

As discussed in the above, marriage needs pardon or forgiveness. Prof Juokwu appeals to the wife saying, "And I admit all my wrong-doing! ... (Osofisan, 1994). Chinwe appeals to Uche for forgiveness (Duruaku 1997). Such move can prevent plethora of divorce cases appearing in court where some people or so called 'men of God' do not consider the stigma of washing their dirty linens in public or chewing their stick thoroughly in the privacy of their bedroom and using their 'toothbrush in the public places' (Ike, 1985). Marriage needs open confession without the third party. Thus, "tell me is it true or not, your highness, that every

evening, whenever you wished to go out, you used to send me to sleep? (Osofisan, 1994). Many years of marriage should also teach spouses not to grope out of darkness. Couples should be willing to reject any handshake that extends to the elbow. Tolerance in case of mistake should be accepted as one may have it as the work of fate. One can discard blames. For instance, “see how it’s been turned into a midnight pay-off for you! Ah, I could kill myself” when it is dangerous or a crime to commit suicide. Such blame as Iberibe puts it should be avoided at all cost - “ah look at you! I remember you boasting about your damned technique! The Midnight Blackout! Who has been blacked out now? But hear the wife open and peaceful approach (Osofisan, 1994):

Listen, I’ll confess everything to you. You see, when I discovered your trick of putting me to sleep, I got angry. Yes! I was mad, and I decided to get my own back. So I invented some story that would hurt you! It’s true, I wanted you to, suffer just as much as I did but that’s all! To imagine, even for one moment I could be having affairs with - it’s insulting!

Then, Conel had this to say (Osborne, 2018):

.... I always believe that people married because they were in love. That always seemed a good enough reason to me. But apparently, that’s too simple for young people nowadays. They have to talk about challenges and revenge. I just can’t believe that love between men and women is really like that.

Sequel to these utterances, Ojigbani’s *Relationship Secrets* advised lovers to be careful about trust due to infidelity or betrayal. From the on-going discussions, women, marriage and betrayal of trust are everywhere. From literary to biblical perspectives, betrayal is as old as marriage and spouses should be careful about trust to avoid betrayal that will lead to premature or untimely death. There is need to agree that “what is needed is skilled hand that can put things together and get us out of this quagmire” (Ukah, 2007). Thus, married partners should be diplomatic not to give absolute trust to each other because of infidelity or betrayal which could lead to separation and divorce. Thomas Hardy (1975) in *The Mayor of Casterbridge* uses betrayal in marriage “to teach that happiness was but the occasional episode in a general drama of pain.”

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