

The Motif of Marriage Betrayal in Selected Yorùbá Literary Works

Dr. Abídè mí Bólárinwá

*Department of Linguistics and African Languages,
University of Ibadan, Ibadan
aobolarinwa@yahoo.com*

Abstract

Among the Yorùbá people, marriage is considered very crucial and desirable. Marriage provides the family setting that serves as the nucleus of the society. It creates the home environment which makes for the propagation of species, the rearing of offspring, the emotional reassurance of man's peace of mind, the cultivation of moral values and the balanced inter-exchange of love as well as security, succour and acceptance. In spite of the centrality of marriage to life among the Yorùbá people and the increasing cases of marriage betrayals and disappointments in recent time, this area of investigation has not been given enough scholarly attention. This work therefore, using sociology of literature, examines the causes of marriage betrayal depicted in three selected Yorùbá literary works: *Rò ó Re* by Àrìnpé Adéjùmò, *Èpà n̄ para rẹ̀* by Adéníyì Àkàngbé, and *Ìlẹ̀kùn Ọ̀ràn* by Bánjọ Akínlabí. The various marital challenges faced by the characters in the texts are true representation of what is prevalent in the enabling society of the writers. The essence of this work is to investigate the motif of marriage betrayal and proffer probable solutions to them so that those involved will be better informed. It may also serve as an eye opener to couples in the society to be more alert to what is going on within the society.



Introduction

Marriage is seen as a strong bond of love, unity and togetherness among families in Yorùbáland. Both human and divine sanctions serve as determining factors in the consummation of marriage (Adéoyè, 1979:219, Ògúnṣínà, 2006:56). For a man or woman who has reached the age of marriage to remain single is against the mores of the Yorùbá (Fádipé, 1970). Men get married in Yorùbáland even when they are sexually impotent in order to save their own faces or faces of their immediate relatives, as well as to get someone to look after the domestic chores. In the traditional Yorùbá society, divorce is frowned at because it destroys the love which should exist between husband and wife; marriage is a union of man and woman which, to a great extent, is indissoluble except by death. Ògúntúyì (1979) attests to this when he says a woman belongs to her husband for life; even when death parts them, a woman still belongs to the family of her deceased husband; there is no separation. She and her husband still retain the property of her lawful husband.

Virtually all societies consider marriage very crucial and desirable in order to maintain continuity. Highlighting the importance of marriage in Africa, Babátúndé (2004) takes a functional look at marriage among the Yorùbá and concludes that marriage and family constitute an important process of transition into adulthood. Marriage is the commencement of that

transition into adulthood. Johnson (1921) avers that there are three stages to be observed in marriage. They are intimation, betrothal and marriage proper. As a patriarchal society, the Yorùbá people consider marriage as an indispensable factor for the continuation of the family lineage. Marriage is one of the social institutions of the Yorùbá people which has been most dynamic as a result of civilisation and diffusion of foreign ideas. There abound greater record of broken homes and single parenthood in African societies in modern times than in the traditional African society.

Sociology of Literature

Since literature burdens itself with human expression, human experience and human behaviour (Ògúnṣínà 1987), this study therefore employs sociology of literature; this is because man is a product of his society. Besides, literature uses language to reflect and refract what may or might have happened in a particular society at a certain period of time (Dasyuva, 1995). As literature uses language to reflect society, the literary artist is a member of the society. He produces literature by using traditional materials, which are the properties of the society.

Barber (1978:7) is of the opinion that sociology concerns itself with all that happens to human beings as a result of their relation with one another in society; like all social sciences, it deals with the world of man's experience, man's behaviour with



regards to his fellows, but its main focus is the larger social entity. Sociology of literature, therefore, is an attempt to understand the interrelationship between literature and society. It postulates that a work of art does not exist in isolation and should not be studied as such. This is because works of art are not independent of their society. Adéyemí (2013) sees literature as an important tool in shaping and correcting the ills in a society. This is why writers have been using their literary works to depict such ills in order to find lasting solutions to the social problems that are facing the society. Adéyemí describes literature thus:

Literature reacts on society. It plays an important part in shaping or crystallizing the views of the members of the society, views about the world, about men and the society. It crystallizes the views of the society on every aspect of life. (2013:98).

The mirror image approach of sociology of literature is to be adopted for this study. This approach is appropriate for this study because it shows that literature is a reflection of the norms and values of the society that produces it.

Marriage Institution

There are different institutions in Yorùbá land such as political institution, religious institution, economic institution and marriage institution which eventually leads to family institution.

The marriage institution has been perceived from different perspectives. To some, it is a social obligation that must be accomplished, while others see it as a necessity and indeed a fulfillment of God's order in the scripture that must be obeyed. Marriage is a complex affair with economic, social and religious aspects which often overlap so firmly that they cannot be separated from one another.

In Yorùbá culture, marriage is for companionship and procreation. The kindred of the man and woman who are to be married are as equally interested in the marriage as the individuals who are entering into the union. Through traditional marriage, the sustainability of the marriage is encouraged (Fadipe, 1970). The form of marriage practiced in Yorùbá society is polygyny. This is a form of marriage whereby one man married several wives at the same time. Polygyny is adopted mostly for economic reasons. The strength and wealth of man in Yorùbá traditional society is determined by the number of wives and children that he has.

Monogamy is the type of marriage that is approved by Christendom. The principle of monogamy restricts each adult to one partner at a time. This system of marriage is economical and advantageous. In Christianity there is a bond by Biblical injunction. The bride and the groom enter into covenant and oath of marriage with each other to be faithful in their relationship, to always love, cherish and care for one another



and abstain from other sexual partners but stick to the wedded spouse always. The Muslim marriage is known as “Nikah”, though not a sacrament but a legal, binding contract between a man and a woman. The acceptance of the contract by the spouses involves a mutual commitment to live together according to the teachings of Islam. The contract involves a mutual exchange of rights and responsibilities. According to Islamic injunction, a man is allowed to marry as many as four wives as long as he is able to provide for them emotionally, sexually, materially and share his love equally among them.

“Taa Lòdàlẹ̀” in *Rò óo Re*: A Critical Synopsis

Adéọjọ an orphan from a poor family met Morónfólú a daughter to a renowned meat seller at Gégé. Though Adéọjọ is from a poor family, because of the love that Morónfólú has for him she does everything possible to better Adéọjọ’s life and also marry him. Adéọjọ becomes a wealthy and notable person in the society because of the assistance he receives from his wife. Adéọjọ later betrays his wife, Morónfólú, by using her for money ritual and claims that he does not know her whereabouts. Not so long, Adéọjọ’s wealth increases, and people start suspecting him because of his extravagant spending; people start keeping away from Adéọjọ, and he is so worried that he starts having high blood pressure. This leads to his untimely death. After Adéọjọ’s death and burial, the family gathered to

share his properties, but unexpectedly, they find Adéọjọ's wife in one of the rooms carrying calabash, and when they call her name, money starts pouring down. The people are very devastated because of Adéọjọ's act of betrayal to his wife.

A Critical Synopsis of *Èpà ñ Para Rẹ*

Dọtun and Bọsẹ's marriage is the talk of the town, but a year after their marriage, things start to change, Dọtun is in a higher institution furthering his education, and his wife, Bọsẹ, is the one paying his school fees and at the same time seeing to the family upkeep. Bọsẹ is getting weary, but her friend encourages her to be strong, that her husband, Dọtun, will soon graduate. After Dọtun's graduation, instead of him to show appreciation to his wife for seeing him through his university education, he engages in extramarital affair with Déọlá, his student. Dọtun abandons his responsibilities as a father and husband in the home. He lavishes his salary on Déọlá and keeps late nights. When his wife (Bọsẹ) could no longer endure the hardship, she confronts Dọtun, but he beats hell out of her. When Bọsẹ could no longer stand Dọtun, she walks out of the marriage. Déọlá is a greedy girl; after reducing Dọtun to nothing, she returns to her fiancé, Débọ. This is too much for Dọtun to bear; therefore, he casts spell on Déọlá, and she becomes insane. Dọtun turns drunk, and he is robbed, after which his appointment is terminated by school's board when they discover that he is the



brain behind the leaking of questions to students in the previous exam. Dòtun's life now is in disarray.

Ìlẹ̀kùn Ọ̀ràn : A Critical Review

Adẹ́sínà and Bọ́látító are lovers planning to get married soon. The inability of Bọ́látító to pass her O'level exam after several attempts makes her sad. In order to put smile on her lover's face, Adẹ́sínà arranges a fake result for Bọ́látító and also gets her another job at Kàbà. At Kàbà, Bọ́látító gets involved in another relationship with Adẹ́ṣọ́lá, and when Déyọ́yin learns from Bùn mí that Déṣọ́lá dumps her for Bọ́látító, she vows to teach the two a lesson of their lives. Déyọ́yin sends a letter to Adẹ́sínà at Arigidi to inform him of Bọ́látító's unfaithfulness, and when this is confirmed by Adẹ́sínà, he calls it quit with Bọ́látító.

Adẹ́ṣọ́lá and Bọ́látító marry in grand style, but the joy of their marriage short lived because two cars carrying their marriage presents were snatched at gun point. Adẹ́sínà is arrested and accused of snatching the cars. After serious investigation, it is discovered that Déyọ́yin instigated all that happened. Bọ́látító, Adẹ́ṣọ́lá and Déyọ́yin are jailed but they are later pardoned by the new president through Adẹ́sínà's intervention. Bọ́látító and Adẹ́ṣọ́lá part ways, and Adẹ́ṣọ́lá reunites with his former fiancé, Déyọ́yin. With the help and assistance of Adẹ́sínà and Jọkẹ́, his wife, Bọ́látító's life changes

for better; she re-marries and starts working with the presidency.

Betrayal: A Conceptual Classification

Betrayal is the breaking or violation of a presumptive contract, trust or confidence that produces moral and psychological conflict within a relationship among individuals, between organisations or between individuals and organisations. Betrayal is the graveyard of trust and the parent of disappointment and disillusionment (Ogbeide 2003). The conception of deception also goes hand in hand with betrayal. Being betrayed in love is when two people are supposedly in love and one of the partners uses and abuses the other partner or cheats on that person or simply breaks up the relationship for no apparent reason leaving the person that is still in love feeling heartbroken.

Marriage betrayal may relate to broken homes, broken dreams, disappointment, disillusionment and broken hearts. It may also relate to infidelity and betrayal of promise to marry someone, since failed promises constitute betrayal. Marriage betrayals are taken seriously among the Yorùbá because marriage is a relationship of alliance, which involves two exogamous descent groups rather than an arrangement entered into by two individuals.



Factors Responsible for Marriage Betrayal in the Selected Texts

There are different types of betrayal, such as betrayal of trust, friendship, agreement, and betrayal of conjugal association. A number of factors could be responsible for betrayal but causes of marriage betrayal as observed in the selected texts include distance, beauty, greed, sex, and infidelity.

Distance

It is generally believed that distance is the toughest test in love, and for most people, out of mind is always out of mind. In a situation where married couple stay away from each other for certain periods of time, the temptation is always there, most especially for the men. Authorial comment in *Ìlẹ̀kùn Ọ̀ràn* establishes this:

Kò yẹ kí ̀tọ̀kọ-taya, bóyá wọ̀n ti dọ̀dọ̀ ara wọ̀n tàbí wọ̀n sì n fẹ̀ra wọ̀n lẹ̀wọ̀ máa gbé jìnnà sí ara wọ̀n. Ọ̀kàn ẹ̀lòmíràn yi dé bi pé ì báà máa gbé jìnnà sí ọ̀kọ̀ tàbí aya rẹ̀, ẹ̀yíùn kò wí pé kí ifẹ̀ ààrin wọ̀n bàjẹ̀. Ẹ̀lòmíràn sì nìyí, bí kò bá ti gbé pẹ̀lú olólùfẹ̀ rẹ̀, wàhàlà ìlá dé. Ọ̀ di kí ó máa ẹ̀ é ni ẹ̀ni tí o ri ni kí ó bálọ̀.

(*Ìlẹ̀kùn Ọ̀ràn*, 2006:29)

Husband and wife should not be living far away from one another, whether they are married or are still courting. Some people are so determined to the extent that even when they live far away from their husbands or



wives, that would not jeopardize the love between them. For others, if they are not residing with their lover it is a great calamity. It becomes a situation of making use of whoever is available.

There are lots of instances of marriage betrayal in *Ìlẹ̀kùn Òrà̀n*. Déníyì, a teacher in one of the Teachers' Training Colleges, could not keep his marital vow because of distance. Déníyì always befriends his students and even threatens to fail any student that refuses his advances. Déníyì's insistence in having affairs with Bólátító while in teachers' training school makes her to write a letter to Déníyì's wife, and Déníyì's betrayal is a big blow for Ìyá Adùn, his wife. This is established in Ìyá Adùn's discussion with her husband:

Ìyá Adùn: Bàbá Adùn, n jẹ ẹ mọ pé ohun tí ó tini lójú ju olè lọ wà? Nígbà tí ẹ mọ pé ẹ kò ní lè kó ara yín ní ìjánu, èwo la wá kó ara wa síta bí ọmọ ọjọ méjọ sí tí gbogbo m̀t̀m̀wà wá láti báwa jẹrì sí ìgbéyàwó alárédè? Kì í ẹ ẹyin lẹ sọ pé ìfẹ ẹ wa yóò wà láì sètàn títi ikú yóò fi yà wá ni? Ó ẹ wá jẹ pé bí ológinni bá ti ràjò péré, ó ti di dandan kí ilé di ti èkúté nù un. (Ìlẹ̀kùn Òrà̀n, 2006:2)

Ìyá Adùn: Adùn's father, do you know that there are certain things that are more shameful than stealing? When you knew that you would not be able to restrain yourself, why did we need to expose ourselves like a new-born baby to be christened with people gathering to



witness our matrimony. Were you not the one that professed that our love would continue without deceit till death? Why is it that it is now out of sight out of mind.

In *Ìgbéyàwó Aláredè*, the couple enter into a marital covenant. This form of marital covenant is naturalised or borrowed tradition in Yorùbá society. The practice originated from the West and was integrated into the Yorùbá culture through Christianity and Western education. Marital covenant is to ensure mutual trust and confidence between the bride and her groom, hence, in loyalty oath, they enter into covenant and oath of marriage with each other, to be faithful in their relationship, to always love, cherish and care for one another, abstain from other sexual partners and stick to the wedded spouse always. The couple also exchange rings, Holy Bible, Holy Quran or other emblems held when making their covenant. They invoked name of God; the ministers of God who stand as representatives of *Olódùmarè* and the congregation that serve as witnesses during *Ìgbéyàwó Aláredè* make the marriage covenant a sworn oath. Although the practice is alien to the Yorùbá tradition and custom, marriage covenant and oath have proved to be very useful in building the core social values of the Yorùbá society. *Ìyá Adùn* could not hide her displeasure; she finds it difficult to believe that her husband can betray her and neglect their marital vows all because the two of them are not living together.

In *Ìlẹ̀kùn Ọ̀ràn*, Bólátító also betrays the trust that Adéşínà reposes in her due to distance. The certificate that Adéşínà forged for Bólátító makes it necessary for her to work in a far distance where the atrocity of the certificate forgery could not be easily discovered. Adéşínà, because of his undying love for Bólátító, secures another employment for Bólátító at Kàbà. Though Adéşínà, at times, visits Bólátító, this does not stop her from betraying the trust Adéşínà reposes in her. She starts dating another man:

*Nígbà tí Bólátító bá tí mọ̀ pé Şínà yóò dé yóò
tí sọ́ fún Dẹ̀şọ́lá pé kí ó má wá òun wá lópin
òsẹ̀ náà. Ojú Bólátító n ẹ̀ kámi-kámi-kámi kò
mọ̀ odó tí yóò dọ̀rúnlá sí mọ̀
(Ìlẹ̀kùn Ọ̀ràn, 2006:29)*

Whenever Bólátító knows that Şínà will be visiting, she will inform Dẹ̀şọ́lá not to visit her on such weekends. Bólátító is no longer consistent; she did not know the choice to make.

Bólátító certainly needs a companion, but the distance between her and her lover, Adéşínà, makes her take solace in Dẹ̀şọ́lá's arm. The excerpt below attests to this.

*Bí gbogbo àwọn olùkọ̀ yòókù bá n ráhùn pé
owó oşù àwọn pé kí ijoba tó san-án, Bólátító
tí ní ẹ̀ni tí yóò máa fara mọ̀ kí Şínà tó wá bẹ̀ ẹ̀
wò lópin ọ̀sẹ̀ kejìkejì, Dẹ̀şọ́lá tí n sọ̀kọ
ojoojúmọ̀. (Ìlẹ̀kùn Ọ̀ràn, 2006:28)*



While other teachers were complaining that the payment of their salary is late, Bólátító already had a place of succour in Dèşòlá pending the visitation of Şínà at the end of every two weeks.

Distance is one of the strongest contenders of happy homes. When Adéşínà eventually discovers that Bólátító is truly having relationship with another man, he laments thus:

Bólátító, o ti dà 'lẹ̀ ọ̀rẹ̀, ó sì di dandan kí o bá ilẹ̀ lọ. Máşe rántí mi mọ. Yọ mí kúrò nínú àwọn olùfẹ̀ rẹ. Iná ni ọ, èjò sì tún ni ọ pẹ̀lú. O ti fira rẹ hàn gégé bí ọkan nínú àwọn obìnrin tí wọn máa n dalẹ̀ ọkọ bí ọkọ bá sèèsì lọ sí ìrìnàjò.

(*Ìlẹ̀kùn Ọ̀rà̀n*, 2006:36)

Bólátító, you have betrayed our friendship, and you must bear the consequence. Count me out of your admirers. You are a fire and also a snake. You have portrayed yourself as one of those women that betrayed their spouse when their husbands dared to travel.

Adéşínà is devastated when he catches Bólátító with another man. The love that existed between Bólátító and Dèşínà before was deep and that was the reason why Dèşínà paid for a forged certificate for her so that he could make her happy because he thought that Bólátító genuinely loved him, but he was wrong. The distance between Bólátító and Adéşínà paves way for the



relationship that emerges between Adéşolá and Bólátító. Since Bólátító has revealed herself as a woman that cannot be trusted, Adéşínà quits the relationship.

Beauty

Yorùbá concept of beauty is that a slender woman is more beautiful than a fat woman, and this is reiterated thus in *Ìwé Kẹta ti Àwọ̀n Akéwì* (1945:3).

*Obìnrin tẹ̀rẹ̀ yẹ ọkọ rẹ̀ níjọ̀ ijó,
Obìnrin gídìgbà yẹ ọkọ rẹ̀ níjọ̀ èébú*

A slender woman befits her husband on a
dancing day
A fat woman befits her husband on an abusive
day

The Yorùbá people believe that a woman must add good character to beauty to be able to stay long in her husband's house. Beauty without good character is detested by the Yorùbá people, and this is foregrounded in the excerpt below:

*Ìwà lẹ̀wà
Mori lọ má mẹ̀wà lọ
Òòjọ̀ lẹ̀wà á bọ̀
Orí níí bá ní gbélé ọkọ
Ikú ẹ̀wà níí pọ̀kín
Ikú ara rírẹ̀ ní podíde
Ọmọ́ dára ó dejọ́
Ọmọ́ tí kò sunwọ̀n
Ọdèdè ìyá rẹ̀ níí pé sí*

Akinyemi (1989:116)



Character is beauty
 Go with character and not beauty
 Beauty is a daily affair
 Character sustains one in the husband's house
 It is beauty that kills peacock
 It is pride that kills the parrot
 A child's beauty becomes an object of litigation
 An ugly child
 Will remain in her mother's house for a long time

Beauty is also one of the causes of marriage betrayal in the texts examined. There is a saying that: beauty is in the eyes of the beholder. While some men do not bother about beauty when it comes to who they choose to marry, most men prefer a beautiful lady for a wife. Whenever a man even makes the mistake of impregnating a lady that is not so pretty, he makes sure he sends the lady in question packing after delivery or looks for a replacement at all cost. Examples of marriage betrayal due to beauty abound in the texts examined.

Ìlẹ̀kùn Ọ̀rà̀n describes Bólátító's beauty that makes her irresistible to men thus:

Bólátító wọ'jú, ó rí rekete ó pupa fẹ́ẹ́rẹ́, kò ga púpọ̀. Kò sì sanra púpọ̀, ó n dán bórókótó. Bí ọ̀kùnrin básọ irú obìnrin bẹ̀ẹ̀ nù, ó sọ ẹ̀ran jòbòjòbò nù nù un.

(*Ìlẹ̀kùn Ọ̀rà̀n*, 2006:18)

Bólátító is beautiful, spotless, light complexioned and not too tall. She is also not

too fat. Her body is glowing. Any man that loses such a woman has lost a great catch.

It is Bólátító's beauty that is irresistible to Déşólá that makes him betray his lover and fiancé, Adéyóyin. The first time Adéşínà sets his eyes on Bólátító is the day he determines to give it all it takes to get Bólátító. ADéşólá even goes to the extent of comparing her fiancé, Adéyóyin, with Bólátító.

Nígbà tí Adéşólá ti rí Bólátító ló ti kojú ìjà sí Adéyóyin iyàwó àfẹşónà rẹ. O ní kò gbafẹ, kò şe é mú yangàn tó Bólátító. Dièdiè ó já Adéyóyin sílẹ (Ilèkùn Òràn, 2006:30)

As soon as Adéşólá saw Bólátító, he started quarrelling with Adéyóyin his fiancé. He said she was not social; she was not as presentable as Bólátító. Little by little, he broke up with Adéyóyin.

Adéyóyin and Déşólá have been together through thick and thin, and their marriage is around the corner when Déşólá jilted her fiancé because of another lady he came across, who is more beautiful than her fiancé, Adéyóyin.

In the same vein, in Àkàngbé's *Èèpà n Para Rẹ*, it is the beauty of another lady, Déólá, that makes Dọtun betray his wife (Bọsẹ) the one that suffered so much to pay Dọtun's school fees and looked after the home when Dọtun was in a higher institution. Below is the account of how Dọtun describes Déólá's beauty when he is trying to woo her:



*O dára sẹ́, ó sì wù mí pé kí n fí ara mọ́ ọ́.
 Dídán irun orí rẹ́ ju ti iwin òkun lọ. Eyín rẹ́
 funfun bí ọ̀sìngín àgbàdo. Ojú rẹ́ n dán bí
 díngì. Eyínjú rẹ́ mọ̀lẹ́ rokoṣo, ó sì gún rébété.
 Ọ̀rùn rẹ́ ẹ́ rẹ́gí, ó sì ẹ́ déédé ara. Eléjìkà ẹ̀yẹ,
 abẹ̀jìkà ẹ́ gẹ́gẹ́ ara... Ẹ̀sẹ́ rẹ́ tọ́ sangbòndan, ó
 sì n dán bí góòlù, ibàdí rẹ́ mọ́ níwòn, ó sì
 báramu. Ikùn rẹ́ kò tobi tayọ́ bẹ̀ẹ́ sì ni àkẹ̀yìnsí
 rẹ́ a máa sí kọ̀kọ̀rọ́ orí àwọn akọ́ sílẹ́
 (È̀pà n Para Rẹ́, 2011:32)*

You are beautiful, and I wish that we should be together. The shining of your hair is more than that of marine spirit. Your teeth are white like new maize. Your eyes are shining like mirror. Your eye balls are radiating and beautiful. Your neck is fitted and appropriate to your body. The one with beautiful shoulder, your shoulder is appropriate with your body... Your legs are straight and shining like gold; your buttock is moderate and is appropriate. Your tummy is not too big, so also your back used to arouse the emotion of men.

It is evident from the description of Déplá's beauty above that most men will not mind what is going to cost them to have an affair with the lady in question. Déplá's beauty intoxicates Dọtun, and he is carried away to the extent that he neglects his marital vows and duties in the house. All efforts by Dọtun's wife to bring him back to his senses yield no positive result; instead, he turns his wife, Bọ̀sẹ́, to a punching bag. When Bọ̀sẹ́

could no longer endure the humiliation and suffering inflicted on her by her husband, she packs out of her matrimonial home.

Greed

It is the inordinate desire to possess wealth, goods, or objects of abstract value with the intention to keep it for one's self far beyond the dictates of basic survival and comfort. Greed is also the act of having strong desire or craving for things more than necessary. The purpose of greed is possibly to deprive others of potential means (perhaps of basic survival and comfort). The Yorùbá people believe in contentment and frown at greediness. A greedy person can be likened to a thief because when one is greedy, one can go to any length to obtain what does not belong to one. The Yorùbá people detest greed, and this is reflected in one of their proverbs that says “Ìwà bí Ọlórún pẹ̀lú ìtẹ̀lórùn èrè ńlá nì” (Godliness with contentment is a great gain).

Civilisation and modernisation in society are making life vicious and permissive as the society now witnesses lots of marital betrayals due to greed. Cases now abound of heart breaks, extra-marital affairs, and late night keeping by men who are trying to make ends meet in order to satisfy the needs of their concubines. In recent time, as a result of the economic crunch in the country and in order to satisfy their daily needs, married women engage themselves in extra-marital affairs even with boys who are their sons' age mates. In the same vein,



teenage boys are also enticed to women who are of the same age group with their mothers all for monetary gain.

In this modern day, most ladies always want to dress to impress in order to get the attention of the opposite sex. Whenever a lady cannot afford the kind of extravagant life she wants to live, she resort to having affair with different men so that she can have money. Though Adéşínà loves Bólátító, because of greed and the way Déşọlá pampers her with gifts and money, she betrays Adéşínà.

Àfì ohun tí Bólátító bá ní òun kò fẹ̀ ni Déşọlá kò ní rà wá. Bí gbogbo àwọn olùkọ̀ yòókù bá n rahun pé owó oşù àwọn pé kí ijoba tó san-án, Bólátító ti ní eni tí yóò máa fara mọ̀
(*Ìlẹ̀kùn Ọ̀ràn*, 2006:28)

It is only what Bólátító did not request for that Déşọlá would not buy. When all other teachers are grumbling that the payment their salaries are delayed by the Government, Bólátító already has a buffer.

Adéşọlá is one of the inspectors of education, and because of his status, he is comfortable. Bólátító did not even think twice before she betrayed Déşínà because she thought Adéşọlá could satisfy all her financial needs without any constraint.

In *Èèpà n Para Rẹ̀*, Déşọlá and Débò are lovers, and they have been courting for four years and hoping to get married soon. Déşọlá, due to greed, starts having affairs with her teacher, Dọtun, who always spends his salary on her to the detriment of



his family's well-being. Below is one the requests made by Déṣlá to Dòtun:

Déṣlá: *N kò ní nnkan púpò láti rà, bí ó bá yẹ ní wàrà inú agolo, sùgà àti milò alágolo ìlá yẹ. àmọ bí ẹ bá rí ẹran ọyà tàbí ìgbín rà lónà, ẹ bá mi rà bò, ẹja àti ẹran màlúù yẹn ti sù mi (Èèpà ñ Para Rẹ, 2011:92)*

I don't have many things to buy, except milk, sugar and that big milo. But if you see grasscutter or snail on your way, buy for me; I'm tired of eating fish and beef.

From the request made above by Déṣlá to Dòtun, on just one occasion, it is glaring that Déṣlá is a greedy lady; she is into relationship with Dòtun because of the benefits she derives from him, and she makes sure she turns him to a pauper. When the relationship between Déṣlá and Dòtun hits the rock, Dòtun laments thus:

Dòtun: *(ó ñ dásò)*
Yéè, mo sòwò mo kùtá
Tèmi ti ta
Orí mi ti burú
Ní adúrú owó tí mo nà fún Déṣlá
Taṣọ ni kí n sí ni àbí tohun ọṣọ?
Tohun èlò ni àbí tóúnjẹ?
Mo kọ àwọn ọmọ mi,
Kí ñ le tẹ ẹ lórùn
Mo fí iyà jẹ iyàwó mi
Kí ó le yẹ mi sí
Aya ò jẹun kánú



*Ọmọ ò láṣọ lára
Èmi náà kò ní ìsàlẹ̀ àpótí
Nítorí ti Adéqlá
Àmọ̀ ibi ló fì san oore.*

Dòtun: (He is soliloquizing)
Hee, I engaged in business and I couldn't
make profit
I am done for.
I am unfortunate
For such huge amount that I spent on Déqlá.
Is it clothes that I should count or jewelries?
That of materials or food?
I rejected my children
So that I could satisfy her
I suffered my wife
For her to honour me
My wife did not have enough food
My children lacked good clothing
I myself did not have good clothes
because of Adéqlá
But she repays goodness with evil.

Now that Dòtun is recounting his ordeals, it is obvious that greediness prompted Déqlá to get involve in illicit affairs with Dòtun not minding betraying her lover (Débò) who she has been courting for four years.

Sex

Another cause of marriage betrayal is sex, which is generally believed to be the food of marriage. Couples should not abstain



from sex for a very long period to avoid temptation. Even if this is going to happen for spiritual reason, there must be agreement between the husband and the wife. Sex is one of the reasons while couples get married to each other. Apart from procreation, people engage in sex for pleasure. Generally, it is believed that sex is one of those things that sustain a marriage; the gratification of sexual desire except in a state of wedlock is against the mores of the Yorùbá people (Fadipe, 1970:65).

Dénikèè in *Ìlèkùn Ọ̀ràn* betrays her husband Láníyọnu because of his inability to satisfy her sexual urge. Though Láníyọnu is a rich man and together lives a life of affluence with his wife, Dénikèè, he failed to satisfy his wife in bed. The excerpt below shows how Dénikèè laments about her husband's inability to satisfy her sexually:

*A gbọ pé gbogbo nnkan ló fí tẹ wa lórùn. A kì í ráhùn owó a kì í ráhùn oúnjẹ. Aşọ àsìkò, şùgbón èwo ni kí ọkọ ẹni máa dé lórulóru. Bí ó bá tilẹ́ ń fòru dé tí kò ti máa yó bí iru, kí ó sì şe bẹẹ máa sùn lọ. Ó tún di 'jọkejì, à bá fara mó ọn. Ọloun má jẹ kí n kú sájéódi o jàre. Ó di dandan kí ń wá wọ̀rọ̀kọ kan sàdà.
(Ìlèkùn Ọ̀ràn, 2006:41)*

We knew that he satisfies me with everything. We do not lack money; we do not lack food and latest clothes, but what is it that one's husband will be coming home at the dead of the night. If he is coming home at the dead of the night but not drunk like *iru* and sleep off



like that until next day, one would have endured it. May God not let me die in vain. It is pertinent that I look for a way out.

Dénikèè definitely looks for a way out by befriending Déşojí, but when her husband Láníyọnu discovers her unfaithfulness and betrayal, he sends her packing.

Infidelity

It is also one of the causes of marriage betrayal. It is the act of unfaithfulness to one's partner. Infidelity goes with lies and deception. Deception is a psychological state of mind that makes a person or group of people to lie to the other. Usually, it is to deceive or conceal a plan of action. Deception is a common phenomenon in the contemporary world. Spouses deceive and lie to each other as an attempt to hide their adulterous act or keep away vital information from the other partner which may include having extra-marital affairs or keeping another wife elsewhere. It poses great challenges to marriage. Most husbands do not appreciate the love and trust their wives repose in them; they betray their wives at times. Morónfólú in "*Taa Lòdàlẹ̀*" does everything possible to assist and improve the lot of her husband, Adéọjọ, but, unfortunately, Adéọjọ betrays his wife by using her for money ritual. Adéọjọ thinks that he will need a better and more beautiful woman now that he is wealthy. He has forgotten that he would not have been in his present position if not for his wife's assistance.



Adéọjọ wolẹ ráràrá
 O ní Morónfólú ò yẹ pàlọ mọ
 Morónfólú o ẹ é mú ròde ijó
 (*Rò ó o Re*, 2007:17)

Adéọjọ looks round
 He says Morónfólú no longer befits his
 parlour
 Morónfólú cannot be taken to parties.

Adéọjọ is not a cool-headed man; the fact that he suddenly finds himself in a wealthy status makes him to find fault in his wife so that he can acquire more wives to show off his wealth and uplift his status.

Also, Bọsẹ in *Èèpà n Para Rẹ* helps her husband, Dọtun, through his higher education, denying herself and the kids of so many things. Instead of Dọtun to appreciate his wife for seeing him through his university education, he engages in extra-marital affair with Déọlá, his student.

Dọtun: Oh no! *Déọlá, má fì mí dápàára kẹ.*
Ohun tó jẹ mí lógún ni o fẹ máa fì ẹrẹ yìi.
Ohun tí mò n sọ ni pé mo ní ifẹ rẹ, o sì wù mí
jọjọ. I mean I love you àti pé I'm dying for
you.

(*Èèpà n Para Rẹ*, 2011:33)

Dọtun: Oh no! Deola, do not make jest of me. What is uppermost in my heart is what you are toying with. What I am saying is that I am in love with you, and I admire you a lot. I mean I love you and that I'm dying for you.



Dòtun abandons his wife and children because of his newly found love, Déṣlá; he spends recklessly for her as if the money will not finish. When Déṣlá later tells Dòtun off, he ends up in disgrace, and his wife and children leave him.

Also, in *Ìlẹ̀kùn Ọ̀rà̀n*, Láníyọ̀nu sends his wife, Déníkẹ̀ẹ̀, packing because of her infidelity.

Lóri ikẹ̀nubọ̀nu ni àwọ̀n méjèjèjì wà tí olobó fì ta Láníyọ̀nu... lóòótọ́ ó bá Déníkẹ̀ẹ̀ tí ifẹ́ ti ràdò bo òun àti Déṣọ́jì lóri àga onirin. Ó sún mọ́ ọ̀n, o fì gbogbo agbára fọ́ Déníkẹ̀ẹ̀ léti Láníyọ̀nu n tẹ̀lé e pé kò gbọ̀dọ́ dari sílé òun mọ́. (Ìlẹ̀kùn Ọ̀rà̀n, 2010: 42)

They were kissing each other when the news got to Láníyọ̀nu... of a truth he met Déníkẹ̀ẹ̀ deeply in love with Déṣọ́jì on a metal chair. He moved closer to her; with all his power, he slapped Déníkẹ̀ẹ̀. Láníyọ̀nu followed her that she must not return to his house again.

Déníkẹ̀ẹ̀' s infidelity puts an end to her marriage, and she becomes a single mother. Infidelity is the most serious incident of betrayal as it results in lack of trust and confidence in marriage as the case of Dòtun and Bọ̀sẹ̀ in *È̀è̀pà n Para Rẹ̀* and Déníkẹ̀ẹ̀ and Láníyọ̀nu in *Ìlẹ̀kùn Ọ̀rà̀n*.

Conclusion

We can infer that different factors are responsible for marriage betrayal in the texts examined such as distance, greed,

infidelity, beauty and sex. What we have in the literary texts are also in reality as explicated in different editions of the Yoruba weekly magazine *Aláròyé*. A woman, Rashidatu Adékúnlé charged her husband, AbdulwasIU Adékúnlé to court and pleaded for the dissolution of their seven years marriage because of her husband's distance and inability to provide for the need of the family (*Aláròyé*, 27 May 2014). Due to greed, Bòsè Ilémobáyò, a hairdresser in Ondo, abandoned her husband and her nine months old suckling baby for another man. The husband, Şégun Akíntúndé reported the case to the police and Bòsè has since been apprehended by the police (*Aláròyé* 11 March, 2014). Mrs. Yémisí Fìjàbí also asked for the dissolution of her marriage with her husband. She claimed that her husband is a flirt and a political thug and that this put her life at risk. The judge granted Yemisi's request by dissolving the marriage. (Alaroye, 1 April 2014). Inyang, a 25 years old trader in Lagos, was charged to court when he beats his wife to a pulp for not allowing him to have sexual intercourse with her. Also Şóláídé, a teacher in one of the secondary schools in Ondo state, also charged her husband, Ọládàpò, to court and asked the judge to dissolve their marriage because Ọládàpò cannot satisfy her sexual urge. In the same vein, Muinat Abílékojú who resides in Ilorin, Kwara state asked the judge to separate her and her husband, Fatai Abílékojú because of the man's refusal to have sex with her whenever she wishes (*Aláróyé*, 11 March, 2014).



Couples should therefore avoid these factors that can cause disunity in the family because it can have negative impact on their children.

The foregoing confirms that literature is an experience of reality. Hence it mirrors the society. By implication, the authors have re-enacted common problems such as greed, infidelity and sex in the society in their different texts. It means the authors cannot act independent of the society.

Lastly, *Òbàrà méjì* portrays unrestrained multiplicity of spouses by men as an indulgence which usually generates betrayal, jealousy, acrimony and unpleasant atmosphere in marriages. *Òbàrà méjì* advises that monogamy is therefore clearly and truly the better, easier and more pleasant option than polygamy.

Òbàrà méjì
Òkànsoṣo póró lobìnrin dùn mọ
Lọwọ ọkọ
Bó bá di méjì
A dọjòwú
Bí ó bá di mẹta
A dàjààgbilà,
Bí ó bá di mẹrin
O rín mi, mo rín ọ.
Èkarùn-ún ni túlé é túlé
Èkẹfàá ni Ifá ọkọ òun
Kò mọ rere e ẹ
Èkeje ni Ifá ọkọ òun
Lótíkó èyíṣe òun lọwọ
Tí òun fa dẹni tó dà báyiì



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