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**Editors' Note**

This issue of *Liwuram*, Vol. 25, No. 1, of June, 2025 is released as the University of Maiduguri, Nigeria celebrates its Golden Jubilee in November. We commemorate the event by embossing the Annivaersary Logo on this cover, sandwitched between the Journal and the Univeristy logos. It is, indeed, a celebration of resilience. It is very sad that the University has lost of its most outstanding founders and fathers, Professor Jibril Aminu on Thursday, 5th June 2025 after a protracted illness. May his soul rest in peace. With this, the University has lost all of its first six Vice-Chancellors: Professors E.U. Essien Udom, M.B. Ahmed, Jibril Aminu, Nur Alkali, Umaru Shehu and N.M. Gadzama. *Liwuram* also celebrates its 40th anniversary with this 25th issue. The journal continues to be a credible out let for the products of original research in the Arts and Humanirties, and for budding academics and seasoned scholars from around the world.

We present here a total of 29 papers contributed by 40 scholars Nigeria, Ghana, Iraq and Saudi Arabia, covering five core areas and two reviews. These areas are Sociology and Political Science (6), Religion and Philosophy (4), Visual, Performing and Theatre Arts (5), Library and Information Sciences (1), Languages, Linguistics and Literature (11) and Book Reviews (2).

While introducing the last issue, we informed our contributors and readers that we were working a website for the journal so that we could go online. We are happy to announce that the website has been designed and mounted, and this issue (as well as some previous ones) can be accessed vitually. There is still some work to be done to perfect the website, but this will continue as we go along.

The Editorial Committee wishes to appreciate the continuing support of the journal by the Dean of the Faculty of Arts, University of Maiduguri, Professor Abba Kura Shettima and to urge him to continue to be patient with our many shortcomings. Our assessors have been wonderful, and the contributors have been enthuthiastic in effecting corrections in time. We appreciate our indefatigable secretariat for keeping us on an even keel, and for excellent record keeping. As usual, those whose papers could not make it to this issue should rest assured that they will be accommodated in the next.

Professor Garba Ibrahim
**Editor-in-Chief**
**June, 2025**

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# SECTION ONE:
## SOCIOLOGY AND POLITICAL SCIENCE

# POLITICAL IDEOLOGY AND NATION BUILDING: AN ANALYSIS OF KWAME NKRUMAH'S IDEALS

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## Abstract

This paper critically analyses Kwame Nkrumah's ideals, focusing on his pan-African vision, economic policies, and authoritarian governance. Nkrumah's advocacy for African solidarity, exemplified through the formation of the Organisation of African Unity and his support for anti-colonial struggles, positioned him as a key figure in the fight for a united Africa. The article also traces Nkrumah's economic policies in Ghana, particularly his attempt to modernise the country through state-led industrialisation and infrastructure development. Lastly, the paper investigates the effects of Nkrumah's authoritarian governance on Ghana's political system and society. The key findings reveal that Nkrumah's pan-African ideals significantly shaped independence movements across Africa, serving as a blueprint for African unity. However, he was also a flawed leader. Nkrumah's authoritarian governance, though initially stabilising, ultimately contributed to political unrest and a weakened democratic structure in Ghana.

**Keywords:** Economic policies, Ghana, Governance, Independence, Kwame Nkrumah, Pan-Africanism

## Introduction

A critical study of Kwame Nkrumah's ideals delves into the complex and influential ideologies of one of Africa's foremost post-colonial leaders. Nkrumah, Ghana's first president and a key figure in the pan-African movement, articulated a vision of political and economic liberation that continues to resonate across the continent. Nkrumah's ideas were formulated during his studies in the United States, where he promoted the necessity of a West African Federation to enable self-governance free from external interference, as experienced during the colonial era (Sherwood, 1996).

Returning to the Gold Coast in 1947, Nkrumah assumed the position of general secretary of the newly formed United Gold Coast Convention (UGCC) (Nkrumah, 1957; 1963). However, ideological differences prompted him to break away in 1949 and establish the Convention People's Party (CPP). Nkrumah spearheaded a campaign for independence, successfully achieving it in 1957, followed by the establishment of the Republic of Ghana three years later. Proselytising pan-Africanism, he forged alliances with Guinea and Mali – envisioning a league of African states with a unified government.

Nkrumah's political thought was deeply rooted in his anti-colonial struggles and his belief in the power of African unity (Biney, 2012; Young, 1994). His ideology, often termed Nkrumaism, emphasised the need for African countries to achieve true independence by taking control of their economies, politics, and cultural narratives. Central to this was his concept of "Consciencism", which sought to blend traditional African values with socialist principles, advocating for a society that prioritised collective welfare over individual gain (Nkrumah, 1967a; 1970).

A critical analysis of Nkrumah's ideals involves examining both the successes and shortcomings of his leadership and policies. While he made significant strides in promoting pan-Africanism and building infrastructure in Ghana, his authoritarian tendencies and economic mismanagement have also been scrutinised. Additionally, Nkrumah's advocacy for a centralised, one-party state has sparked debates about the balance between unity and democracy in post-colonial governance (Gallagher, 2018; Fuller, 2014). Nkrumah is often idolised, but he was also a leader whose leadership was flawed. This paper, therefore, explores the legacy as well as flaws of Nkrumah's

ideals as he attempted to liberate Ghana and the African continent from their political and economic vulnerability.

**Research Questions**

This paper seeks to provide answers to these research questions: How did Kwame Nkrumah's pan-African ideal influence African unity and independence movements? What were the outcomes of Nkrumah's economic projects and policies in Ghana? What were the effects of Nkrumah's authoritarian governance on Ghana's political system?

**Literature Review**

Nkrumah's anti-colonial stance was informed by his belief in the inherent right of all Africans to self-determination. His identity as an African nationalist and his experiences with colonial oppression shaped his unwavering commitment to the liberation of African countries from colonial rule. Asante (2007a) emphasises Nkrumah's significant role in promoting pan-Africanism and anti-colonialism. Additionally, Asante (2007b) mentions that Nkrumah's vision of a unified Africa was instrumental in fostering solidarity among African nations, which was critical in the fight against colonialism.

Allman (1993), however, critiques Nkrumah's pan-African ambitions as overly idealistic, arguing that they often ignored the specific political and economic contexts of individual African states. Appiah (1992) also examines Nkrumah's pan-Africanism, focusing on the tension between the Ghanaian leader's continental ambitions and the rise of nationalism within newly independent African states. He argues that Nkrumah's vision of a united Africa was at odds with the desires of individual nations to establish their own identities and sovereignty.

Getachew (2019) highlights Nkrumah's broader vision of a new world order aimed at dismantling colonial power structures globally. She argues that Nkrumah's pan-Africanism was not just about African unity but was also a strategic effort to challenge global inequalities and support liberation movements across the Global South.

Falola (2003) argues in favour of Nkrumah's cultural pan-Africanism, maintaining that Nkrumah's emphasis on promoting African culture and identity was crucial for the anti-colonial movement. Biney (2011) notes that while Nkrumah's pan-African vision was striking, it was often undermined by practical challenges such as economic instability and political opposition. She argues that Nkrumah's failure to fully realise his pan-African goals was not just due to his idealism but also because of the external and internal pressures he faced.

Biney (2011) further credits Nkrumah with pioneering economic policies aimed at self-reliance and industrialisation. She points to projects like the Akosombo Dam, which aimed to boost energy production and industrial capacity, as examples of his commitment to Ghana's development. Austen (1987) argues that Nkrumah's economic policies were marred by poor management and were economically unsustainable. For Mkandawire (2001), Nkrumah's economic policies were visionary and necessary for laying the foundation for Ghana's future economic independence.

Nugent (2004) provides a different perspective by examining the political context of Nkrumah's economic decisions. Nugent notes that Nkrumah's economic policies were deeply intertwined with his political ideology, which prioritised rapid modernisation and industrialisation as a means to consolidate power and demonstrate the successes of a post-colonial African state. Sender and Smith (1986) argue that while Nkrumah's policies aimed at economic development, they did not sufficiently tackle the deep-seated social inequalities, particularly in rural areas.

Ahlman (2017) underlines Nkrumah's extensive educational reforms, noting that they significantly expanded access to education and promoted intellectual growth. Botwe-Asamoah

(2005) adds that Nkrumah's vision of education was a tool for decolonisation. He argues that Nkrumah's reforms were not just about increasing access to education but also about reshaping the curriculum to reflect pan-African values and history. Rooney (1988b) notes that while the expansion of education was necessary, it was accompanied by challenges such as brain drain, where educated individuals sought better opportunities abroad. According to Mazrui (2001), Nkrumah's educational reforms were overly politicised. He states that Nkrumah used education as a tool to propagate his political ideology.

Austin (1970) criticises Nkrumah's drift towards authoritarianism, arguing that his consolidation of power and suppression of political dissent contradicted democratic principles. And yet, Biney (2011) observes that Nkrumah's centralised control was a strategic response to the fragile political landscape of newly independent Ghana. Pinkney (1972) maintains that these actions stifled political pluralism and created a climate of fear, undermining democratic principles and the development of a vibrant political discourse in Ghana. Similarly, Rahman (2007) contends that Nkrumah's centralisation of power set a precedent for subsequent regimes, creating a legacy of big man politics in Ghana.

Nkrumah has often been credited for his pan-African legacy and vision – with his country's independence becoming a launchpad for rescuing the African continent from its political and economic susceptibility. And yet, it is important to have a balanced analysis of Nkrumah's leadership – underlining his legacy, as well as his flaws.

## Theoretical Framework

Kwame Nkrumah, a leading figure in the pan-African movement, played a significant role in shaping the political landscape of post-colonial Africa. His ideals were deeply rooted in the quest for African unity, socialism, and anti-colonialism. By applying constructivist framework, we can better understand how Nkrumah's ideas, beliefs, and identity shaped his political actions and the broader African political environment. Constructivism asserts that international relations are not only shaped by material forces but also by ideational factors. It emphasises the role of ideas, beliefs, identities, and norms in shaping political behaviour and outcomes (Wendt, 1999). In this framework, political leaders' ideas and the collective identities of groups play a crucial role in constructing the social reality of international politics (Mingst, 2003). His legacy continues to influence African politics and the pursuit of unity and development on the continent.

## Methodology

This paper employs qualitative research approach. According to Creswell (1998, p. 15) this method helps the researcher to "build a complex, holistic picture, analyse words, report detailed views of informants, and conduct the study in a natural setting". The study employed semi-structured interview with historians and experts in African Studies to obtain first-hand perspectives on the ideals of Nkrumah. During the interview, audio recordings were taken for transcription and analysis. The interviews were conducted in the English language upon the request of respondents. These were later transcribed. All participants requested anonymity. The study used purposive research design and in line with that, I selected respondents whose areas of expertise best suit the study. In my assessment of Nkrumah's ideals, I conducted historical analysis to explore the legacy and weakness of this post-colonial leader. Historical analysis traces the connection between historical happening and present events (Lune & Berg, 2017; Yin, 2018). I also used biographies of Nkrumah and other materials that were accessible within that period.

## Results and Discussion

This section of the article delves into the exposition of the information obtained through interviews, relevant articles, and significant literary works, with a focus on Kwame Nkrumah's leadership.

**Nkrumah's ideals on Pan-Africanism**

Kwame Nkrumah stands as one of the most influential leaders of the 20th century, not only in Ghana but across the African continent. His vision transcended national independence, focusing on the broader goal of African unity. The interviewees were asked how Kwame Nkrumah contributed to the pan-African movement. According to Interviewee One,

> Kwame Nkrumah was a monumental figure in the pan-African movement, catalysing both ideological and practical actions toward African unity. His vision transcended national borders, as he sought to unify the African continent both politically and economically.

His advocacy for a United States of Africa was not just a theoretical construct; he hosted key conferences, such as the 1958 All-African People's Conference, to discuss strategies for liberating the remaining colonised states and creating solidarity across Africa. In his speeches, like the one delivered at Ghana's independence in 1957, he famously declared, "Our independence is meaningless unless it is linked up with the total liberation of Africa" (Nkrumah, 1967b, p. 4). His government provided material support to various African liberation movements, establishing Ghana as a bastion of anti-colonial activism and a symbol of pan-Africanism.

Interviewee One's response aligns well with the constructivism approach, particularly in the context of international relations and political theory. Constructivism emphasises the importance of ideas, beliefs, and social identities in shaping international outcomes, as opposed to material forces like military power or economic resources alone. It argues that political actors are not merely driven by material interests but are influenced by the ideational constructs they believe in (Katzenstein, 1996).

Interviewee Two also stated that, "Nkrumah's influence in the pan-African movement also extended to the international stage. He was a significant figure in the founding of the Organisation of African Unity (OAU) in 1963, where he pushed for a political union. He saw this unity as a defence against neo-colonialism and as a pathway to economic self-reliance". Importantly, Nkrumah also extended pan-Africanism to the African diaspora, drawing parallels between the struggles of African Americans in the United States and the fight against colonial rule in Africa. His writings, particularly *Africa Must Unite*, stresses the importance of solidarity, laying down a blueprint for what he hoped would be a united Africa with shared goals and resources (Nkrumah, 1963).

Interviewee Two provides a thorough and insightful analysis of Kwame Nkrumah's significant impact on the pan-African movement, emphasising his international influence and visionary approach.

> Nkrumah's contributions to pan-Africanism are marked by his strategic initiatives, inclusive vision, and ideological writings, which collectively shaped the movement's trajectory on a global scale.

The OAU was designed to foster cooperation and unity among African nations, providing a platform for addressing shared issues and promoting economic self-reliance. This strategic vision underscored Nkrumah's recognition of the geopolitical challenges facing Africa and his determination to create a resilient bloc capable of resisting external pressures and pursuing independent developmental goals. Nkrumah's emphasis on unity as a defence against neo-colonialism encapsulates the essence of his political strategy. He perceived the fragmentation of African states as a vulnerability that could be exploited by former colonial powers and other external actors. Nkrumah's writings, particularly his seminal work *Africa Must Unite*, provide

crucial insights into his pan-African ideology. In this influential text, Nkrumah articulated a vision for a united Africa, stressing the importance of solidarity and cooperation among African nations (Nkrumah, 1963).

Interviewee Three asserted that, Nkrumah's ideas on pan-Africanism were revolutionary, not only in their political scope but in their cultural and psychological depth as well.

> Unlike many of his contemporaries, who emphasised political independence alone, Nkrumah saw pan-Africanism as a holistic movement—one that was not just about liberating African nations from colonial rule but also liberating African minds from colonial mentality. His advocacy for African unity extended beyond political institutions and economic cooperation; it was about cultural and intellectual revival (Interviewee Three).

Nkrumah believed that true independence could not be achieved unless Africans reclaimed their heritage, reasserted their identity, and overcame the psychological scars left by colonisation. In his speeches and writings, he frequently spoke of the need for Africans to overcome feelings of inferiority and to rebuild a collective identity rooted in pride for their culture, traditions, and history.

Furthermore, on the global stage, Nkrumah's pan-Africanism became a form of soft power that extended beyond politics. His efforts to promote African culture, literature, and intellectual independence earned him respect and solidarity from the African diaspora, particularly in the Caribbean and the Americas (Fuller, 2014).

Interviewee Three emphasised that Nkrumah's pan-African vision was revolutionary, extending beyond mere political and economic liberation to include cultural and psychological aspects. Unlike many contemporaries who focused solely on political independence, Nkrumah viewed pan-Africanism as a comprehensive movement aimed at reclaiming African heritage and overcoming colonial mentality. He championed the revival of African culture and identity, promoting the arts, literature, and African philosophy as tools for empowerment. Nkrumah's efforts, including the establishment of cultural institutions like the Ghana Institute of African Studies, reflected his belief in the importance of cultural restoration.

Interviewee Four argued that Nkrumah's approach to pan-Africanism was characterised by a pragmatic and strategic vision aimed at creating a unified political and economic bloc. Nkrumah's ambition was to leverage Ghana's status as a pioneering independent African state to foster broader continental unity. He believed that African unity was not just an idealistic goal but a practical necessity for overcoming the remnants of colonial exploitation and achieving sustainable development. Nkrumah's strategy involved forging strong alliances with newly independent African nations and advocating for the establishment of a unified African political structure. This is exemplified by his support for the creation of the OAU, which was intended to provide a platform for collective action and mutual support among African states. His focus was on building a coalition of African leaders who could collectively negotiate with former colonial powers and other global entities, thereby strengthening Africa's position on the world stage. Moreover, Interviewee Four highlighted Nkrumah's efforts to integrate African economies through regional cooperation.

> He saw economic interdependence as crucial for political unity and stability. Nkrumah promoted the idea of a common African market and economic cooperation, envisioning a continent where trade barriers were minimised, and resources were shared to uplift all participating nations. His commitment to regional integration reflected his belief that a united Africa would be better equipped to tackle challenges such as poverty, underdevelopment, and external economic pressures.

Interviewee Five offered a different perspective, focusing on the ideological and grassroots dimensions of Nkrumah's pan-Africanism. According to Interviewee Five,

> Nkrumah's vision was deeply rooted in his belief in a common African destiny, which transcended political boundaries and aimed to foster a sense of shared identity and purpose among all Africans. Nkrumah's pan-Africanism was not only about political and economic unity but also about fostering a cultural renaissance that could arouse the masses.

Interviewee Five further noted that Nkrumah placed significant emphasis on education and cultural programmes to instil pan-African values in the younger generation. He implemented curricula that included African history and cultural studies to inspire pride and solidarity among students. This approach aimed to create a generation of Africans who were not only politically aware but also culturally connected to their heritage. Additionally, Interviewee Five highlighted Nkrumah's efforts to engage with pan-African intellectuals and activists from across the continent and the diaspora. He saw the exchange of ideas and experiences as vital for building a cohesive pan-African movement. By organising conferences and cultural exchanges, Nkrumah sought to build a network of intellectuals and activists who could contribute to the pan-African cause and support his vision of a united Africa.

It should however, be noted that, Nkrumah's decisions as a post-independence leader sometimes contradicted his pan-African agenda. His engagements with colleague African leaders especially on the structure of African unity created rift and marred relations between the independence pioneers – leading to the Casablanca and Monrovia rival blocs. The Casablanca group led by Nkrumah and Egypt's Abdel Nasser promoted a continental grouping under a centralised leader (Pondi, 1989), although amongst the members, Nkrumah was the most vociferous. The Malian leader Keita had proposed a pan-African unity that would respect the independence and territorial integrity of its members. On the other hand, the Monrovia group, led by Presidents Abubakar Balewa (Nigeria), William Tubman (Liberia), Sylvanus Olympio (Togo), Leopold Senghor (Senegal) and Houphouet Boigny (Ivory Coast) underscored their normative value of equality of all African states, non-interference in the internal affairs of states and respect for the territorial integrity of states on the continent (Pondi, 1989). Clearly, the latter meeting was silent on Nkrumah's political unity vision. Subsequently, in the lead-up to the 1963 Addis Ababa Conference, Nkrumah endeavoured to restore the relations between the two main blocs, noting that it was crucial for African leaders to come together and embrace measures that could ensure unity (Nkrumah, 1963).

**Nkrumah's Economic Policies**

Kwame Nkrumah's economic policies were deeply rooted in his socialist convictions and his vision for Ghana's economic independence. At the heart of his strategy was a commitment to rapid industrialisation and state-led development, aimed at transforming Ghana from a predominantly agrarian economy into a robust industrial power (Rooney, 1988b). The interviewees were asked about the key principles of Nkrumah's economic policies.

Interviewee One stated that, Nkrumah's economic policies were heavily rooted in socialism and the drive for economic independence. His strategy centred on rapid industrialisation and state-led development as the backbone for transforming Ghana from an agrarian economy to an industrialised nation. His focus on large infrastructure projects such as the construction of the Akosombo Dam, epitomised his belief that industrialisation would not only power Ghana's economy but also symbolise the country's post-colonial advancement.

Interviewee One maintained that:

> Another critical element of Nkrumah's economic policy was his rejection of the extractive nature of colonial economies, where raw materials were exported while manufactured goods were imported at higher prices. His government sought to reverse this pattern through import substitution industrialisation (ISI), which aimed to reduce Ghana's reliance on imports by producing goods domestically. This was complemented by a push toward agricultural modernisation, with an emphasis on diversifying cash crops beyond cocoa.

Unfortunately, while his vision was ambitious, the execution often faced challenges, such as inadequate planning and economic overextension, which strained the national budget and contributed to Ghana's debt crisis by the mid-1960s.

Interviewee Two asserted that, Nkrumah's economic policies were driven by his conviction that political independence would be meaningless without economic independence. His economic vision was firmly rooted in the idea of socialism, but what set him apart was his focus on economic transformation through state control, as well as his firm belief that Ghana, and Africa had to be economically self-reliant. Interviewee Two's statement offers a compelling analysis of Nkrumah's economic policies, emphasising his belief that economic independence was inseparable from political independence. By highlighting Nkrumah's commitment to socialism and state control, Interviewee Two captures Nkrumah's strategic emphasis on reducing dependence on Western economies and transforming Ghana's economy from within.

Similarly, Interviewee Three stated that, Nkrumah's economic policies were directly influenced by his socialist and pan-African ideals. He mentioned that Nkrumah was a firm advocate of state-led development, which he [Nkrumah] saw as crucial for transforming Ghana from an agrarian economy into an industrial powerhouse.

Moreover, Interview Three stated that socialism was at the heart of Nkrumah's economic vision. He believed that the African continent had a long tradition of communal ownership and collective welfare, which aligned with socialist principles. In his view, capitalism was a tool of imperialism that had exploited African people and resources for centuries. Nkrumah, therefore, aimed to build a socialist economy where the state controlled critical sectors and directed resources toward the public good. His government nationalised several key industries, including the Ghana National Trading Corporation (GNTC), which handled imports and exports, ensuring that profits benefited the nation rather than foreign corporations. The Cocoa Marketing Board was also brought under state control to regulate the sale of Ghana's most important cash crop and to stabilize the income of cocoa farmers. In addition to these, Nkrumah established state-owned enterprises like the Ghana Industrial Holding Corporation (GIHOC), which managed industries such as textiles, breweries, and cement factories.

Interviewee Three again mentioned that, while Nkrumah's economic policies were ambitious and rooted in a strong ideological commitment to socialism, their implementation faced significant challenges. The large infrastructure projects, like the Akosombo Dam, certainly modernised parts of Ghana and provided essential resources for industrialisation. The nationalisation of companies such as the GNTC and GIHOC initially created employment opportunities and strengthened state control over critical sectors. However, many of the state-run industries and collective farming schemes struggled with inefficiency, mismanagement, and a lack of skilled labour. For example, the state-owned GIHOC industries, while instrumental in diversifying the economy, often suffered from bureaucratic inefficiency and insufficient production levels, limiting their profitability. The rapid expansion of state enterprises also led to financial strains, and Ghana's economy began to falter under the burden of heavy debt, much of it incurred to finance Nkrumah's development projects.

Interviewee Four argued that Nkrumah's economic policies were driven by his vision of creating a self-sufficient Ghana that could serve as a model for other African nations. Unlike previous perspectives, Interviewee Four highlighted Nkrumah's emphasis on agricultural development as a cornerstone of his economic strategy. Nkrumah promoted large-scale agricultural projects, aiming to increase food production and ensure food security. He invested in irrigation schemes and agricultural research to improve crop yields and support rural development. Nkrumah also focused on diversifying the economy by promoting local industries such as textiles and food processing. Interviewee Four emphasised that Nkrumah worked to diversify the economy by supporting local industries, such as textiles and food processing.

Interviewee Five also offered a unique perspective by focusing on Nkrumah's efforts to modernise Ghana's financial system. Nkrumah aimed to create a robust financial infrastructure to support his economic policies. Interviewee Five noted that Nkrumah introduced measures to strengthen Ghana's banking sector and improve access to credit for local businesses. This included establishing state-owned banks and financial institutions to support industrialisation and development projects.

**Nkrumah's Educational Reforms**

Kwame Nkrumah's dedication to education was linked to his political ideals of socialism, pan-Africanism, and decolonisation. He regarded education as a crucial instrument for achieving not only political liberation from colonial rule but also intellectual emancipation from the remnants of a colonial mindset. Nkrumah's educational reforms aimed to align Ghana's educational system with the needs of a newly independent nation, focusing on expanding access to education, especially in rural areas, and emphasising technical and vocational training to support his broader industrialisation agenda (Gallagher, 2018). The interview participants were probed on how Nkrumah's political ideals influenced educational reforms in Ghana. Interviewee One highlighted that, Nkrumah's commitment to education was deeply tied to his political ideals of socialism, pan-Africanism, and decolonisation. He saw education as a fundamental tool for liberation—not just political liberation from colonial rule, but also intellectual liberation from the colonial mindset. The curriculum was revised to include African history, culture, and the contributions of Africans to world civilisation, thus decolonising the minds of young Ghanaians and preparing them to take part in the nation's development.

Interviewee One added that Nkrumah's reforms were designed to align Ghana's educational system with the needs of a newly independent nation. This involved expanding educational access, particularly in rural areas, and emphasising technical and vocational training to support his industrialisation agenda. By broadening educational opportunities, Nkrumah aimed to foster national development and economic self-reliance. Central to Nkrumah's vision was the use of education to promote national unity and reinforce African identity.

Interviewee Two noted that, Nkrumah's political ideals shaped his educational policies by placing emphasis on mass education. He believed that education should be free and universal, as it was the cornerstone of a strong, self-reliant society. His government made significant investments in schools, teacher training colleges, and provided scholarships for higher education. Nkrumah's reforms also emphasised the development of higher education institutions like the University of Ghana and the Kwame Nkrumah University of Science and Technology. These institutions were designed to foster intellectual independence and cultivate the leaders of the next generation who would carry forward his vision of African unity and socialism.

What is more, Interviewee Three noted that, Nkrumah's educational reforms were deeply intertwined with his vision of creating an egalitarian society. Nkrumah introduced free and compulsory primary education to ensure that all children had access to learning, regardless of

their economic background. Nkrumah's reforms also focused on expanding educational infrastructure, particularly in rural areas. By building new schools and improving access to education in these regions, his government sought to address the educational gaps between urban and rural populations. Likewise, Interviewee Four highlighted Nkrumah's commitment to integrating traditional African knowledge into the educational system. This strategy aimed to instil a sense of pride in African heritage and reinforce cultural identity among students.

Interviewee Five mentioned Nkrumah's emphasis on vocational and technical education as a strategic response to Ghana's developmental needs. Nkrumah established specialised training centres to provide students with practical skills essential for supporting the country's industrial projects. By prioritising vocational and technical education, Nkrumah aimed to build a skilled workforce capable of driving Ghana's economic transformation. This approach reflected Nkrumah's commitment to aligning educational outcomes with practical needs for national progress.

**Nkrumah's Governance**

Kwame Nkrumah's governance was profoundly influenced by his concept of African socialism, a political ideology that combined traditional African communalism with Marxist socialism (Nkrumah, 1967a). Nkrumah believed that Africa's historical practices of collective ownership and communal welfare could serve as a robust foundation for establishing a new socialist state. This ideological commitment was evident in his initiatives, including the establishment of state-run industries and collective farming projects aimed at driving economic development (Biney, 2011).

The interview participants were probed on how Nkrumah's political ideals shaped his governance in Ghana. Interviewee One maintained that, Nkrumah's governance was shaped by his concept of "African socialism", which blended elements of traditional African communalism with Marxist socialism. He believed that African societies had a history of collective ownership and communal welfare that could serve as the foundation for a new socialist state. However, his governance also leaned toward authoritarianism, particularly as opposition grew within Ghana. Nkrumah saw strong, centralised control as necessary to prevent neo-colonial influence and to safeguard the nation's developmental trajectory. This led to the establishment of a one-party state in 1964, justified by Nkrumah as a means to maintain unity and avoid the factionalism that plagued other post-colonial states.

For Interviewee Two, Nkrumah's political philosophy also influenced his foreign and domestic policies, as he believed in African unity as a means to protect the continent from foreign domination. Domestically, his governance became more authoritarian as he consolidated power to ensure the success of his socialist projects. He rationalised this authoritarian approach by arguing that Western-style democracy was not suited for African societies, which needed strong leadership to overcome the vestiges of colonialism. His leadership style reflected the tension between his commitment to socialism and pan-Africanism on the one hand, and his belief in the necessity of centralised control on the other. This contradiction ultimately contributed to his downfall, as dissatisfaction with his policies and governance led to the 1966 military coup. What is more, Interviewee Two emphasised that Nkrumah's authoritarian governance resulted in the centralisation of political power, which suppressed opposition parties and curtailed political pluralism in Ghana. This led to a one-party state that limited democratic participation and stifled dissent. Nkrumah's consolidation of power had the immediate effect of creating political stability, allowing him to push forward with his ambitious development plans. However, in the long run, it undermined democratic institutions, weakened political accountability, and contributed to a growing atmosphere of political repression.

Interviewee Three stated that, Nkrumah's approach to governance as an attempt to balance traditional African values with modern statecraft. Nkrumah's political philosophy incorporated aspects of traditional leadership, aiming to integrate communal decision-making with his vision of a modern state. He believed that traditional African practices of consensus and community involvement could coexist with the centralised authority needed for development. Nkrumah's governance sought to create a sense of continuity between pre-colonial and post-colonial leadership structures, aiming for a governance model that was both progressive and culturally rooted.

Interviewee Four highlighted Nkrumah's strategic use of political institutions to implement his vision of pan-Africanism. Nkrumah established and utilised various state mechanisms to promote African unity and development. He used his position to influence other African leaders and push for policies that would strengthen continental ties. This included creating frameworks for regional cooperation and leveraging international platforms to advocate for African interests. His political strategy was not only about consolidating power domestically but also about expanding Ghana's influence across Africa, positioning the country as a leader in the pan-African movement. Again, Interviewee Four underscored that Nkrumah's authoritarian governance had a profound impact on Ghana's political culture. His regime's focus on centralised control fostered a climate of fear and mistrust, with citizens becoming increasingly wary of government surveillance and repression. Political opposition was often met with harsh crackdowns, leading to a culture of silence and compliance. The long-term effect was the erosion of civil liberties and a political system that became less inclusive and more resistant to change. This ultimately contributed to social tensions and dissatisfaction among the populace, paving the way for Nkrumah's eventual overthrow.

Interviewee Five focused on the internal challenges and contradictions within Nkrumah's governance. Nkrumah's centralised control, while aimed at achieving rapid development and political stability, also led to internal dissent and challenges. His governance style became increasingly autocratic as he sought to implement his policies without significant opposition. This centralisation often resulted in bureaucratic inefficiencies and a lack of flexibility, contributing to political unrest. Interviewee Five pointed out that Nkrumah's attempt to forge a strong, unified state sometimes conflicted with the need for political pluralism and inclusivity, which ultimately contributed to his regime's instability and downfall.

**Conclusion**

Kwame Nkrumah's political ideals present a complex and multifaceted legacy that continues to resonate in contemporary discourse on African politics and development. His overarching vision of pan-Africanism was a defining feature of his political career and had a profound impact on the trajectory of post-colonial Africa. Nkrumah's fervent advocacy for African unity was rooted in the belief that collective solidarity was crucial for achieving true independence and socio-economic progress. His instrumental role in founding the Organisation of African Unity (OAU) marked a significant milestone in the quest for continental integration, providing a platform for cooperation among African nations and support for liberation movements. Nkrumah's vision for a united Africa was not limited to political unity; it encompassed economic, cultural, and social dimensions, aiming to forge a cohesive identity that could stand against external domination and internal divisions.

In the realm of economic policies, Nkrumah's approach was ambitious and visionary. His development strategies included major infrastructural projects such as the Akosombo Dam, which were intended to lay the foundation for rapid industrialisation and economic self-sufficiency. While these projects demonstrated his commitment to transforming Ghana's

economic landscape, they also underscored the inherent challenges of balancing rapid development with sustainable management. The economic legacy of Nkrumah's policies is characterised by both significant achievements and notable setbacks, reflecting the difficulties of navigating the complexities of economic planning and management in a post-colonial context.

Nkrumah's educational reforms were equally important– aimed at democratising access to education and integrating African heritage into the curriculum. His establishment of free and compulsory primary education, alongside the promotion of African-centred knowledge through institutions like the Institute of African Studies, represented a progressive shift towards creating an education system that reflected and supported Ghana's cultural and intellectual heritage. These reforms were instrumental in expanding educational opportunities and fostering a sense of African identity and pride among students. However, the effectiveness and sustainability of these reforms were influenced by broader socio-political factors, including resource constraints and administrative challenges.

Despite these contributions, Nkrumah's governance style, characterised by a centralised and authoritarian approach, has been a subject of significant critique. While his leadership was effective in implementing his vision and achieving certain developmental goals, it also led to criticisms regarding political repression and limitations on democratic freedoms. His authoritarian tendencies, including the suppression of political dissent and the concentration of power, have been scrutinised for their impact on Ghana's democratic processes and political pluralism.

Overall, Kwame Nkrumah's ideals offer valuable insights into the intersection of visionary leadership and practical governance challenges. His contributions to African unity, economic development, and educational reform are enduring aspects of his legacy, reflecting both the successes and limitations of his approach. Nkrumah's legacy remains a subject of ongoing debate, as scholars and policymakers continue to assess the implications of his ideals and governance style for contemporary and future African development. His life and work serve as a reminder of the complexities involved in striving for national and continental transformation while navigating the realities of governance and development.

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No conflict of interest was declared by the author.

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**Interviews and personal communication**

Interviewee One: Professor in African Studies, 28th August 2024.
Interviewee Two: Lecturer in African Politics and International Relations, 29th August 2024.
Interviewee Three: Lecturer in African History, 19th August 2024.
Interviewee Four: Historian, Kwame Nkrumah Mausoleum, 29th July 2024.
Interviewee Five: Historian, Kwame Nkrumah Mausoleum, 1st August 2024.

# ERADICATION OF CORRUPTION IN NIGERIA: THE LEAD WAY TO SUSTAINABLE DEVELOPMENT

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## Abstract

About 140 years ago the western powers sidelined Africans and carved up ownership of the continent. On 15th November 1884 through 26th February 1885, German Chancellor Otto Von Bismarck convened a conference attended by ambassadors and diplomats from about 14 western countries in Berlin at the Reich Chancellery his official residence on 77 William Street, with the agenda of clear mapping and agreement on who owned which area. However, long before the conference, France, Germany, Britain and Portugal have already controlled most African territory including area established as Nigeria today. Consequently, a General Act of 38 clauses that legalized and sealed the partition of Africa was drafted and signed. The Act bound all parties to protect the native tribes of their moral and material wellbeing. Nigeria then was a creation partly from that exercise and by 1914 a constitutional amalgamation of northern and southern protectorates accomplished with today's Nigeria as geopolitical entity emerged. Development in the Nigerian perspective is a practicable implementation of the Nigerian constitution in general and the adequate and accountable implementation of section 15 (5) of the 1999 constitution (as amended) in particular. The main objective of sustainable development is to restore the dynamic balance between society and its environment. To achieve a sustainable development a fight against corruption must be included in priorities of development policies as a conduit in fighting against income inequality in poor countries and Nigeria in particular. Corruption is not just bribery act or embezzlement but includes obstructing legitimate duties to perpetuate a covered criminal activity apparently or otherwise. It has been often practiced in Nigeria in forms of ethnicity, religious intolerance, class bigotry and related exhibitions. Corruption impedes all possible success of the anti-corruption agencies as their target (suspects) more often succeeded in bending the laws to their favors because of the prevailing corruption. The entire population is fooled by corruption at unimagined levels. It is indeed a manifestation of underdevelopment that consolidate underdevelopment. For instance, just a former minister of petroleum reported to have stolen about USD 1.7 billion, which could have established industries where thousands would have been employed from among our university graduates. To get out of the menace of corruption to result in realization of sustainable development, Nigeria must adopt the Chinese style of combating crime of corruption. Corruption must be punished by death. And as a long-term solution Nigeria should struggle to defeat capitalism and mobilize towards achieving socialism as a model for development. The leading route to that can commence through sincere implementation of the 1999 constitution Federal Republic of Nigeria (as amended).

**Key words:** Eradication, Corruption, Sustainable, Development, Constitution

## Introduction

Nigeria is a geopolitical entity that came into existence in 1914 after the amalgamation of northern and southern protectorates as colonized by British. There was no such concept as "Nigeria" before the scramble and partition of Africa by European super powers facilitated by the "Berlin Conference" held on the 15th November 1884 through the 26th February 1885. Representative from 14 countries including France, Germany, Britain and Portugal who already had substantial control of the territories of Africa attended the conference with the agenda of clear mapping and agreement on who owned which area. The European Leaders without any consult to Africans drafted a General Act of 38 clauses that legalized and sealed the Partition of Africa was signed

and ratified. The General Act bound to protect the "Native tribes their moral and material wellbeing" and suppress the ongoing illegal slave trade which was officially abolished in 1807/1808. The Royal Niger Company Territories (Nigeria) was handled by Britain among others. No doubt colonialism has changed societies particularly Africa in all ramification as including people's identity, ideology, perspective and inevitably network of relationship and values (Lawal, 2025).

What used to be Africa's socio-economic, and political entities such as empires and feudalistic characters have been transformed to dependent capitalist entities manifested in dialectical struggles at various levels in history. The analysis of the current structure of Nigeria cannot be explained without reference to the history that composed the over 350 ethnic groups that used to be tribal entities with their peculiar dialectical complexities.

Nevertheless, the latent function of colonialism to many scholars is the successful dismantling of tribal empires with their character monarchs by introducing element of democracy that in principle creates egalitarianism, where the insignificant poor, ignored and feudally based exploited being by the royal powers can have some say on the political arena of his environment. Another latent function of colonialism as explained by many Pan-African scholars such as Nkrumah, (1970), Rodney (1972) and Sender and Smith (1986) is the successful introduction and injection of constitution as a referral document and a guide for governance that empowers unprecedented social responsibility and responsiveness on the population that used to be illusion under cultural and religious iron framed deceptive, repressive, superimposed and ascribed socio-economic structuring of those days. It was not easy to see the todays Nigeria.

Like many other British colonies, Nigeria is the product of imperialism of British, handed over to elites that were trained and selected by the British, spirited to be Europeans and act in confusion as Africans as predominantly shown in their exhibition (Falola, 2003). It was the confusion that culminated into ethnic and religious intolerance among Nigeria's population that are bound by geographical expression, constitutional legalization and criminalization to preserve the geopolitical entity called Nigeria. Many and in fact millions have lost their lives just to sustain the constitutional call and conception called Nigeria. Examples were the Prime Minister Sir Abubakar Tafawa Balewa's, Sardauna's, Akintola's, Major Nzeogwu's, General Ironsi's, General Mai Malari's, Colonel Kur Mohammed's and so on.

There was civil war that tried disintegrating this geopolitical entity into the historical socio-cultural components, but luckily ended in Nigeria's reconsolidated again with the slogan "Go On With One Nigeria (GOWON)". No wonder as a passion for patriotism it is repeatedly mentioned that Nigeria's past heroes shall never be in vain: "the labor of our heroes past shall never be in vain"… "One nation bound in freedom, peace and unity". At the end, the ruling elites who are opportune to manage the Nigeria as a country lack the kind of philosophical and ideological vision and orientation that are committed to developing a 'dreaming society' rather than they have a dream of satisfying their desire (Ayobami, 2011).

It is with this mindset that this paper attempts to consider the sustainability of Nigeria as a geopolitical entity heavily inspired the choice of the topic of this presentation captioned: **"Eradication of Corruption in Nigeria the Lead Way to Sustainable Development"**. In view of this, the paper attempts to answer the following questions: What is Development? What is Corruption? What is the relationship between

Corruption and Development? If corruption facilitates underdevelopment, how do we eradicate it to achieve Development for Nigeria?

**Conceptual Review**

**Development**

In consideration of the Nigeria's constitution as a supreme guide, I consider redrafting Section 1 and Section 13 to 24 of the 1999 constitution of the Federal Republic of Nigeria for the expressed understanding of the meaning of Development.

**Section 1:**

(1) This constitution is Supreme and its provisions shall have binding force on all authorities and persons throughout the Federal Republic of Nigeria.
(2) The Federal Republic of Nigeria shall not be governed, nor shall any person or group of persons take control of the government of Nigeria or any part thereof, except in accordance to the provisions of this constitution.
(3) If any other law is insistent with the provision of this constitution, this constitution shall prevail, and that other laws shall to the extent of the inconsistency be void.

**Section 2:**

(1) Nigeria is one Indivisible and one Indissoluble Sovereign State to be known by the name of the Federal Republic of Nigeria.
(2) Nigeria shall be a Federation consisting of States and a Federal Capital Territory.

**Section 13:**

It shall be the duty and responsibility of all organs of Government, and all Authorities and persons, exercising Legislative or Judicial powers to conform to, observe and apply the provisions of this chapter of this Constitution.

**Section 14:**

(1) The Federal Republic of Nigeria shall be a State based on the principles of Democracy and Social Justice.
(2) It is hereby, accordingly, declared that
    (a) Sovereignty belongs to the people of Nigeria from whom Government through this constitution derives all its Powers and Authority;
    (b) The security and welfare of the people shall be primary purpose of Government.
(3) The composition of the government of the Federation or any of its agencies and the conducts of its affairs shall be carried out in the need to promote national unity, and also to command national loyalty, thereby ensuring that there shall be no predominance of persons from a few states or from a few ethnic or other sectional groups in that Government or in any of its agencies.
(4) The composition of the government of a state, a local government or council or any agencies shall be carried out in such manner as to recognize and the conduct of the affairs of the Government or council the diversity of the people within its area of authority and the need to promote a sense of belonging and loyalty among all the peoples of the Federation.

**Section 15:**

(2) Accordingly, national integration shall be actively encouraged, whilst discrimination in the grounds of place of origin, sex, religion, status, ethnic or linguistic association or ties shall be prohibited.

(3) For the purpose of promoting national integration, it shall be duty of the state to-

(a) Provide adequate facilities for and encourage free mobility of people, goods and services throughout the Federation;
(c) encourage inter-marriage among persons from different places of origin, or of different religions, ethnic or linguistic association or ties; and
(d) Promote or encourage the formation of associations that cut across ethnic, linguistic, religion or other sectional barriers.

(4) The state shall foster a feeling of belongings and of involvement among various peoples of the Federation, to the end that loyalty to the nation shall override sectional loyalties.

(5) The State shall abolish all Corrupt Practices and abuse of Power.

**Section 16:**

(1) The state shall, within the context of the ideals and objectives for which provisions are made in this constitution
(a) harness the resources of the nation and promote national prosperity and an efficient, dynamic and self-reliant economy for every citizen on the basis of social justice and equality of status and opportunity;
(b) Control the national economy in such manner as to secure the maximum welfare, freedom and happiness of every citizen on the basis of social justice and equality of status and opportunity; [***This aspect captures our consideration that Development means "achievement of happiness for the entire population of a given society inconsideration of all possible layers socially, economically, politically or otherwise***].
(c) Without prejudice to its right to operate or participate in areas of the economy, protect the right of every citizen to engage in any economic activities outside the major Sector of the economy.

(2) The state shall direct its policy towards ensuring
(a) the promotion of planned and balanced economic development;
(b) that material resources of the nation are harnessed and distributed as best as possible to serve the common good;
(c) that the economic system is not operated in such a manner as to permit the concentration of wealth or means of production and exchange in the hands of few individuals or a group; and **[*This clearly captures our reiteration that a sincere implementation of this constitution can lead to our collective realization of socialism and paradoxical elimination of capitalism and its dependent nature in Nigeria***].
(d) That suitable and adequate shelter, suitable and adequate food, reasonable national minimum-living wage, old age care and pension and unemployment, sick benefits and welfare of disabled for all citizens.

(3) A body shall be set up by an Act of the National Assembly which shall have power-

(a) to review, from time to time, the ownership and control of business enterprises operating in Nigeria and make recommendations to the president on same; and
(b) To administer any law for the regulation of the ownership and control of such enterprises.

**Section 17**

(1) The state social order is founded on ideals of Freedom, Equality, and Justice.
(2) In the furtherance of the social order-
  (a) every citizen shall have equality of rights, obligations, and opportunities before the law;
  (b) Governmental actions shall be humane;
  (c) exploitation of human or natural resources in any form whatsoever for reasons, other than the good of the community, shall be prevented; and
  (d) The independence, impartiality and integrity of courts of law, and easy accessibility thereto shall be secured and maintained.
(3) The state shall direct its policy towards ensuring that
  (a) all citizens, without discrimination on any group whatsoever, have the opportunity for securing adequate means of livelihood as well as adequate opportunity to secure sustainable employment; [***This also capture our highlight that employment is constitutionally guaranteed to all Nigerian citizens. More so such employment must be sustainable. It stands as violation of this section of the constitution by government of the day to allow active part of its citizens wondering without jobs at their university graduation. Employment must be compulsory and designed to be productive by government of the day. The challenge faced in Nigeria is the unfortunate criminal utilization of public office for impunity and unchecked diversion of resources meant for employment of citizens to private pockets by criminal government officials corruptly***]
  (c)The health, safety and welfare of all person in employment are safeguarded and not endangered and abused;
  (d)There are adequate medical and health facilities for all persons;
  (e)There is equal pay for equal work without discrimination on account of sex, or any other ground whatsoever;
  (f)Children; young persons and aged are protected against any exploitation whatsoever, and against moral and material neglect;

**Section 18:**

(1) Government shall direct its policy towards ensuring that there are equal and adequate educational opportunities at all levels.
(2) Government shall promote science and technology
(3) Government shall strive to eradicate illiteracy; and to this end government shall as and when practicable provide-
  (a) Free, compulsory and universal primary education,
  (b) Free university education; and
  (c) Free adult literacy program. [*This aspect of the constitution has been grossly violated since the second republic when the whole of Nigeria's educational system was commercialized by introduction of boarding fees and school fees to be paid by parents at all levels. Since then education can only be accessible by the rich and influential members of the society. With the*

*recent complete privatization of education school fees have been tripled that even the population that claiming to be middle class cannot afford. This act in itself is criminal and its justification is completely strengthening of corruption*].

**Section 19:**

The foreign policy objectives shall be

(a) Promotion and protection of national interest;
(b) Promotion of African integration and support for African unity;
(c) Promotion of international cooperation for the consolidation of universal peace and mutual respect among all nations and elimination of discrimination in all its manifestation;
(d) Respect for international and treaty obligations as well as the seeking of settlement of international disputes by negotiations, mediation, conciliation, arbitration and adjudication; and
(e) Promotion of a just world economic order.

**Section 21:**

The state shall

(a) Protect, preserve, and promote the Nigerian Cultures which enhance human dignity and are consistent with the fundamental objectives as provided in this chapter; and
(b) Encourage development of technological and scientific studies and enhance cultural values;

**Section 23:**

The national ethics shall be discipline, integrity, Dignity of labour, Social justice, religious tolerance, self-reliance and patriotism.

**Section 24:**

It shall be the duty of every citizen to-

(a) Abide by this constitution, respect its ideals and its institutions, the National Anthem, the National pledge, and legitimate authorities;
(b) Help to enhance the power, prestige and good name of Nigeria, defend Nigeria and render such national service as may be required.
(c) Respect the dignity of other citizens and the rights and legitimate interests of others and live in unity and harmony and in the spirit of common brotherhood;
(d) Make positive and useful contribution to the advancement, progress and well-being of the community where he resides;
(e) Render assistance to appropriate and lawful agencies in the maintenance of law and order; and
(f) Declare his income honestly to appropriate and lawful agencies and pay his tax promptly.

Development in the Nigerian perspective is therefore the practicable implementation of the Nigerian constitution in general and the adequate and accountable implementation of the above extracted sections of the 1999 constitution in particular. This further inspired to refer to the description of the concept “Development” provided as in below.

According to Amaigil (2018) Economic development is the quantitative and qualitative changes in the economy. This is achieved through country's development plan of economic action to improve the living standards and economic wealth of its population. Such action includes the development of human capital, critical infrastructure, regional competitiveness, environmental sustainability, social inclusion, health, security, literacy and other initiatives. Others include the increase in capacity of the global economy to generate wealth for its inhabitants, through job creation to reduce unemployment, as well as providing opportunities for better jobs than existing ones.

According to Dugramadjieva (2002) the idea of sustainable development was conceived in the 20th century. It all started in 1972 when the concept was officially presented in the report of the club of Rome that used to be called **"Frontiers of Growth".** The title of the United Nations conference on environment held in Stockholm then was called **"Only One of Earth".** The conference resolved in the adoption of "**The Stockholm Declaration"** which was a global effort towards the conservation of natural resources at national and international levels. This includes preventing pollution and controlling demographic changes, educating of the new generation among others. To consolidate further, there was increasing demands for "Greening" by the international tourists since the mid-80s years. More interests were also developed towards healthy recreation in cultural and historical sites to facilitate more close contact with the local populations.

Subsequently, in 1992 the **Rio de Janeiro conference** on environment and development adopted the documents that turned **sustainable development** into official politics that results into concrete commitments. Then about 120 countries committed to the principles for sustainable development through managing the action plan adopted at the Rio de Janeiro conference. The main objectives of sustainable development is to restore the dynamic balance between society and the environment (Rusev, 1995; Vesal 1998).

Development is therefore psychological satisfaction of the circumstances you find yourself. It involves the unhindered utilization of both natural and social resources of nation for the absolute benefit of the country's population and humanity at large. Those resources in case of Nigeria are the abundance of land for agricultural purpose, mining of mineral such as gold, iron ore, tin, etc. the rivers and oceans for navigation, port creation and riverine business including fishing, irrigation and transportation. It also involves the Human Resource including mobilization of the about 200million for various professions to fill all the institutional needs. Recognizing, accessing and mobilizing the resources and using them for the upkeep of the society is what can be agreed as sustainable development (Kolo, 2018).

Above confirmed that development means public happiness of a situation by ensuring effective utilization of resources for the benefit of all. This in all are absolutely accommodated and expressed by the 1999 constitution as cited in the extracted sections above. All of the contradictions to the above happens because of the deviation from implementation as expected and particularly of the extracted section in particular under the influence of corruption. The refusal to implement the constitution amount to corruption, which is the main crises that hinders all forms of development in Nigeria.

## Corruption

According to Odekunle (1986) corruption is a process that involves asking, giving or taking a gift or favor for a purpose of an exchange for the performance of a legitimate task. It signals an inducement to perform illegitimate task. It is an organized crime,

particularly in relation to political corruption that involves the acquiring of political powers such as vote buying, illegal act directed towards the election of particular candidates. To Akanbi (2004) with reference to the ICPC Act 2000, defined corruption as bribery, fraud and related offences. It happens when government officials or private economic agents act for personal interest to override consideration of the larger public goods.

Accordingly, the fight against corruption must be included in the priorities of development policies to enhance the fight against income inequality in poor countries (Randrianantenaina, Narcisse and Kasy, Emile; 2021). Clearly from all the above analyses, corruption is a crime and a complete contradiction to the 1999 constitution of federal republic of Nigeria. As redrafted above, corruption is not only disapproved by the constitution but directed that it should be fought and abolished.

Corruption is not just bribery act or embezzlement but in a larger context it is an act of undermining all principles of human rights such as discrimination in admission, employment using whatever variables, obstructing legitimate duties to perpetuate a covered criminal activity apparently or otherwise. More often practiced in Nigeria are ethnicity, religious intolerance, class bigotry and related exhibition.

**Theoretical Review**

According to Rodney (1972) the underdevelopment of Africa was a result of the exploitation of the continent by European power through colonialism, capitalism and imperialism. Thus, Nigeria has been facing development crisis for years for which high level of corruption was considered a leading factor in addition to the historically outlined factors by Rodney. New political thinkers in Africa often blamed corruption by African leaders for the underdevelopment of the continent. Huge sum of money was stolen and kept in Western Europe circulated for the development of Europe, but deposited for safe keep overseas at the expense of African development. That over $30 billion aid to Africa criminally saved in overseas private bank accounts of African leaders. More so, the UN and African union disclosed that over $148 billion has been embezzled in Africa yearly by political leaders, multinational companies, business executives and the civil servants. Official records disclosed that between 1963 to date Nigerian leaders have stolen over $400 billion which could have provided more than enough functioning refineries in Nigeria. The UN also reported that in 1999 over $200 billion were stolen by African leaders, which is about 65% of the total debt of Africa.

From above it has been buttressed that while Rodney heavily contributed to the understanding of the major historical factors that unfortunately stagnated and channelled dues for development from Africa to Europe, there are new intellectuals that greatly blamed the African leaders for playing criminal roles after mantle of leadership were with them. No doubt this is unconscious way of blaming same leaderships for not fully implementing the recommendations of the underdevelopment approach, particularly the call for continuous weakening of Africa's relationship with the hegemonic west.

And according to the general evidence from Marxism, Capitalism cannot exist without the capitalist state that promotes capitalist interests. Since capitalist's key objective is maximization of profit, corruption is the ***Sine qua non*** of such system. Marx's theory of corruption is founded in his Economic and Philosophical Manuscripts of 1884, in which he described the ways "Money and its pursuit" distorted human population. According to him material wealth itself possesses people and turns their actual

weaknesses into strengths and assets into liabilities. Money to Marx is a profound instrument of untruth. It was the ultimate deceiver, the greatest liar, for it had the capacity to transform that "***which is into that which is not",*** and *vice versa.* In the case of corruption, money is the great instrument of truth, it is the most tangible sign of some criminal gain. That is why its possessor must go to such lengths to hide it by laundering. With no exception unfortunately, the pursuit of money among the working-class movements during Marxists struggle for implementation of the ***"Communist Manifesto"*** in his life time was also characterized by a sabotage of corruption (as it is also currently). Some of the leaders of the working class becoming corrupt through persuasion or co-optation by the ruling class and the bourgeoisie [as we can see class suicides daily committed even by reputing scholars, including paralyzing apparent unionist agenda for simple bribes]. No wonder Marx once wrote to the German's Social Democratic Leader (Karl Kautsky) that ***"Many of the trade union leaders had become members of the bourgeoisie through taking advantage of the British monopoly in the world markets"*** (Mantzaris and Pillay, 2013)**.**

Both Marx and Engels were more optimistic when analyzing workers attitude but dismayed by their discovery of the trade unions leadership actions. It was found that trade unions after the mid-19$^{th}$ century caused by the birth of a labor aristocracy, which through corruption deviated to be moderate to enable them derive some favours and won material concessions. By 1879 it was possible to detect and Engels wrote that unions had criminally introduced organizational statutes prohibiting political action, any participation in any general activity on the part of the working class as a class. Engels writing with disappointment contrasting the England of 1855 and 1845 saw very conservative role played by the embarrassing workers trade union leaderships, forming an aristocracy within the working class that cultivated friendliest relationships with employers to secure comfortable positions. The use of small fraction of the surplus value from the bourgeoisie to corrupt the leadership of the unionized working class led to the increase of material interest over the interest of the working class (Mantzaris and Pillay, 2013)**.**

Similarly, Lenin disclosed serious worries about corruption after successful Socialist Revolution in Russia. Lenin observed in 1914 and attack focused on a variety of members of the revolutionary intelligentsia who were opportunistic, undisciplined, prone to individualism and unstable, hence to all sorts of corruption. Such opportunism led to corrupt practices, while the working class was always disciplined at their places of work and ready in their preparations for the ongoing and struggles lying ahead. Calling on the proletariat to continue the legacy of heroic struggles to overthrow the bourgeoisie. Lenin saw the potential and historical feature of the direct corruption of officials in capitalist societies, prophesying in one way or another, the same in a post-revolutionary Russia. Such position can be understood following the collapse the Provisional Government in 1917, the Communist Party, following its ascendancy to power, saw its membership increasing dramatically and party discipline diminishing especially amongst state officials. This first sign of corruption and greed became evident in the process. Such realities led Lenin to declare publicly, to both the Communist Party and society at large, that bureaucracy and corruption would threaten the future of the Socialist experiment.

**Some Empirical Reports on Development and Corruption**

According to Randrianantenaina and Kasy (2021) many studies revealed that if inequality decrease between countries, they increase within countries. The very rapid

growth in individual living standards in China (8% per year), India (4% per year) others are (Indonesia, Bangladesh, Vietnam, etc.) compared to growth of wealthy countries (2% per year), explains a relative gap and decreasing inequality between the population of rich countries and the population of poor countries (Bourguignan, 2012).

In 2016, the wealthiest 1% in the United States received an average of 20% of national income before tax compared to 10% for the poorest 50%. This largely explained the unprecedented rise in wage inequality particularly by the emergence of extremely high wages at top of the salary hierarchy, especially among the executives (Piketty, 2013). In developed countries, income inequality is the result of a choice of society, if capitalism is the chosen model of the society, a system that minimizes state intervention and this weak state intervention promotes inequality (Cahug and Algan 2007). Above therefore explains why mode of production is significant in creating and sustaining social inequality and its associated challenges such criminalities particularly corruption. This allow us to say that capitalism and its apparent challenges are not conduit for sustainable development.

Amaigil (2018) also observed that Foreign Direct Investment (FDI) which has been more often considered as conduit for development has both negative and positive impacts. The positive impact of FDI is the modernization and more efficient exploitation of oil due to the influx of new technologies, the discovery of new sites, using the advanced technologies and introduction of new managements. The negative impacts of the FDI are the outflow of profits in foreign countries, the lack of jobs for the domestic population and the experienced marginalization by the presence of foreigners.

Providing practical example in line with above, some facts about the Arab nations are indicated as follows. The economic growth of some Arab nations was recorded in 2013 as 2.2% while in 2014 was 3.2%. This according to the IMF records was a result of the political and social unrest in consequence to Arab Spring in 2011. This reduced the economic prospects of all Arab countries. During the second quarter of 2013 tourisms investment, industrial production and confidence in the Egyptian economy collapsed and after a political turmoil, the Morsi government collapsed. There was the Syrian civil war that jeopardized economic activity. Riots from Syria spread to Jordan, Iraq and Lebanon. Oil exports from exporting countries in 2013 have fallen due to infrastructure and security challenges with US sanctions against Iran. Oil exports have fallen since 2009due to disruptions in Iran and Libya, sanctions imposed on Iran, and the margined decline in production in Saudi Arabia. Accordingly, and despite relative growth the World Bank labelled all Arab nations as developing economies that are yet to attain development.

Paradoxically, there was increased private sector crediting that supported a growth of the non-oil sectors in most of the Arab countries. The labour market has been enhanced by increasing employment opportunities in the Arabian Gulf countries in line with growth in non-oil sectors. However, unemployment among the domestic workers continues in the region. This led to stringent measures taken by Saudi Arabia with emergent policy of promoting "Saudization of labour forces" to provide more employment opportunities for its citizens in the private sector (www.grip.org).

The challenge faced by the Arabian countries also reflective here in Nigeria with the unprecedented insecurity all around particularly in North-Eastern region occupied by Boko Haram since 2002 to date. Insecurity must affect the GDP, FDI that enhance industrial growth with its associated opportunities such as job creation. Certainly, the

Human Resource Development has been put to decimal as all schools were forced to be closed down as a result of the insurgency linked to Boko Haram. The reflection is underdevelopment. The supplement of these challenges is the enhanced borrowing for foreign exchange similar to those of the Arab nations, to buy weapons, train security personnel etc. This further result in growth without development. Nigeria is indebted to billions of dollars but nobody can explain how it will be paid back. This mostly results in IMF and World Bank forcing the leaderships to adopt antisocial policies such as Structural Adjustment Program as we are now experiencing by removal of the fuel subsidy that subsequently made prices goes beyond purchasing power of 99% of the population.

To the classification of IMF, developed country is a country with a high degree of development in accordance with certain criteria, such as per capita income. Countries with high Gross Domestic Product (GDP) are described as a developed country. The industrialization of such countries is at high rate and in modernized quality. The Human Development Index (HDI) indicating combination of economic measures, national income, life expectancy indices and education of such country are enhanced and well highlighted. Countries with a very high HDI rating are therefore developed economies (UNDP, 2016). No wonder the International Monetary Fund (IMF) records show that developed economies accounted for 66% of the global nominal GDP in 2010 (IMF, 2010). That means 66% of the wealth of the world are possessed by the few developed nations.

In 2015, the gendarmes and police of Malagasy were reported the most corrupt men of the country. Between 2002 and 2014, its International Transparency was ranked from 96$^{th}$ in 2002 to 133$^{rd}$ in 2014. Furthermore, gain of the top 10% richest was 14 times higher than those of the poorest 10%. The perceptions of corruption decrease as the economic class increases. For instance, 80% of the poor believe that political institutions are mostly corrupt in Madagascar. That corruption has been used as a means to preserve and promote their own status, privileges and interests, while the poor are left extorted at high levels of inequality. The poor pay twice in one service. There is money obligatory to pay, but also the poor bribe. If corruption reduces distribution of income, but those closer to power take advantage of the opportunities created by trade liberalization, the possibilities of exemptions, subsidies, and large public investment diverted in a more or less illicit manner. The income distribution shows that despite the increase in corruption it does not affect the share of income of the wealthiest 10% which has an increasing tendency. By reducing economic growth, corruption contributes to the widening of income inequality in Madagascar. The drops in spending allocated to basic social services, including health and education, is the main channel of transmission between corruption and income inequality. In reality the holders of major responsibilities take advantage of their powers in increasing their income. In addition, the poor remain paying more bribes than the wealthy with the already low income (Randrianantenaina and Kasy; 2021).

Similarly, and unfortunately, the worse is discovered in the Nigerian situation as corruption affects not only the police but the entire network of the Criminal Justice System and allied agencies. Nigeria lost between Four billion naira (N4billion) to Eight billion naira (N8 billion) annually to corruption. Over Four hundred billion Dollars ($400 billion) had been embezzled in Nigeria by leaders over the years (Mohammed, 2013). In 2000 Nigeria was the most corrupt nation in the world. In 2001, 2002, 2003 it was reported as the 2$^{nd}$ most corrupt country in the world respectively and consistently.

In 2004 it was the 3rd most corrupt country of the world. It became the 5th most corrupt country globally in 1999. It was also reported that Nigeria was number 6th most corrupt nation globally in 2005 (Transparency International, 2012).

**Relationship Between Corruption and Underdevelopment**

At the individual level corruption takes away the hard-earned income of the citizens. The bribe given no matter small could have served a different purpose like food, school fees, clothing, healthcare services etc. At the societal level corruption erodes the legitimate function of government. For instance, corruption is responsible for countries continued discoveries of ghost workers on public services pay rolls. While thousands are looking for job as school leavers and graduates, the salary meant for the applicants are blocked and claimed on pretext of no vacancies for the victims. The apparent vacancies are filled by ghost workers just for the salaries to be pocketed by unsuspecting public officials. The gap created through that distortion is capable of generating more serious crimes. The victims could resort to criminal means such as robbery and insurgency because of the marginalization and glaring injustice against them by the system.

Number of public servants such as former governors, presidents, ministers, commissioners, local government chairmen, accountant generals, policemen, soldiers, custom officers, immigration officers etc. have been arrested and some convicted for corrupt practices at different levels. And the crimes committed by some of such category of officials are high profile crimes that involves embezzlement of billions of naira and dollars. Such amount could have been used for social services that benefit the population.

Corruption leads to borrowing from World Bank, IMF and other international creditors that subsequently called for unwarranted stringent measures as conditions for settlement and services of the debts e.g. SAP, such as subsidy removal, privatization and commercialization of our universities, etc. This contradicts the constitutional provision and criminalize the government of the day. This compelled into public demonstration and protest from victims (the masses). Some of such protests may be violent and sometimes it leads to riots and toppling of government. Thousands have died on protest, and many have been jailed. Many have been forced to be rebels e.g. Boko Haram, Kidnappers, cattle rustlers, IPOB agitators, Niger Delta avengers etc.

Such destructive realities are sad situations and public unrest which disorganized the country by destabilizing the polity. As such it is not a development because it results to anger and not pleasure. Development as we said is public peace, security and tranquillity that results in happiness. Subsequently corruption heightens underdevelopment. Corruption therefore leads to instability which results in conflict and insecurity, and therefore there is stronger relationship between corruption and underdevelopment.

**Eradicate Corruption to Achieve Development for Nigeria**

In his celebrated broadcast of January 15, 1966, Major Nzeogwu said the revolutionary council (coupists) has the objective of abolishing corruption to establish a strong, united and prosperous Nigeria. According to him, the enemies of the plotters are the political profiteers, swindlers, who seek bribes and demand ten percent, perpetuating Nigeria to remain divided permanently so that they can remain in office as ministers and many of whom are tribalists, nepotists, making the country look big for nothing

before the international circles. They corrupted and stagnate Nigeria's calendar for development back by their words and deeds (Kolo, 2017).

When General Murtala Muhammad saddled on Nigeria's leadership after plotted coup against General Yakubu Gowon, he convicted 10 out of 12 military governors for corruption. After the General Buhari's coup in 1983, almost all the 19 state governors were sent to prison for alleged embezzlement, some of whom were lastly convicted for number of years in prison. E.g. Chief Bisi Onabanjo of former Ogun state was sentenced to 21 years in prison, Solomon Lar of Plateau state was also sentenced to 21 years in prison (Newtimes 11-11-1985).

In one of his speech, the former president Muhammadu Buhari reflected that (particularly on 1st October, 2017) fighting corruption was a challenging task in Nigeria and must be confronted with fight backs using any weapon, mainly judicial obstructions and political diversions. But insists that he was determined to eradicate corruption by all possible means (Kolo, 2017). In conformity to that, we have observed similar distractions against anti-corruption efforts at all levels. For instance, many have observed that even academics shield themselves in disguise to extort their students, particularly postgraduate students compelling them to pay for entertainment as unwritten laws. To surprise of some of us when this was disclosed, the disclosure was followed by threats of producing evidence by mentioning the names of those that collected the money. For the criminologists that is criminalization of legitimate action. Who are to collect money from students for entertainment apart from the organizers (Heads of Departments, coordinators and representatives)? That is how disgraceful some of our defenders of anti-corruption ideals have turned out to be in the academic circle. If this can happen in an academic environment where freedom of expression and fundamental rights are taught, you can imagine what happens in the bureaucracies where disguised corrupt criminals officiate.

Similarly, EFCC handed over to USA a list of about 200 people some of whom (25) were state governors who might flee the country (Mait News 2-08-2006). In very recent time was arrest of the former accountant general of the federation who allegedly stole N110billion and several other former ministers on prosecution for embezzlement of public funds under their custodies. For instance, the former minister of petroleum reportedly stole about USD 1.7 billion. Such monies could have established industries where thousands would have been employed from among our university graduates.

All those funds were budgeted money for Nigerian development. For instance, members of ASUU were on strike for poor remuneration and poor condition of service yet they were ruled against and denied their salaries for months which they are unable to get again since. Corruption prevails apparent injustice to serve as accounting officers take undue advantage to betray the public they are entrusted to serve. They are glaringly few excessive rich people amidst very large population that lived in abject poverty.

Corruption impedes all possible success of the anti-corruption agencies as their target (suspects) more often succeeded in bending the laws to their favors because of the prevailing corruption. The entire population is fooled by corruption on ground. It is indeed a manifestation of underdevelopment that consolidate underdevelopment.

## Conclusion

**C**orruption is a global menace, an epidemic that require an invention of vaccine that can eradicate it worldwide. In Nigeria to be particular it has been a pandemic, and no

doubt it is an established systemic problem that requires systemic solution. It remains the main challenge to the actualization of sustainable development. Corruption is capitalism and capitalism is corruption. When capitalism is not defeated in total, the surviving aspect of it adopts corruption to obstruct all revolutionary success as it happens to the case of Russia Leninist experimented socialist state that formulated the Union of Soviet Socialist Republics (USSR), Communist Russia, the only transcontinental country with the Supreme Soviet of the Union of Soviet Socialist Republics as the highest body of state authority of the Soviet Union from 1936-1991. The rivalry existing capitalism of Europe and America with establishment of North Atlantic Treaty Organization condensed in ideological warfare to full down socialism that profoundly organized to end capitalism and its apparatus of corruption on the globe. Corruption was used as major militant ideological weapon to victimized socialist nations using several institutions of corruption such as religion, world banks, IMF in dashing out unexplainable loans and aids just to be used as tools for dictatorship in inhumane capitalist distortive policies that reinforce capitalism again.

From all indications, there is no option than to strategize and eradicate corruption which is shield by capitalism. For successful eradication of corruption globally, there must be abolishment of capitalism by all possible methods. In the interim is institutionalization for anticorruption strategies with enabling laws such as death penalty for corrupt practices. The majority poor, underemployed, unemployed, displaced, diseased, destitute, homeless, deviant alcoholics and criminals are all victims of systemic corruption induced by capitalism, must be mobilized to be conscious of the agents of their predicaments. They all have common enemy which is capitalism that concealed, enhanced and perpetuate corruption. And be reminded that fighting corruption is legitimate constitutional obligation. Thus:

**Section 15:**

(5) The State shall abolish all corrupt practices and abuse of Power.

**Section 16:**

(1) The State within the context of the ideals and objectives for which provisions are made in this constitution

(b)Control the national economy in such manner as to secure the maximum welfare, freedom and happiness of every citizen on the basis of social justice and equality of status and opportunity.

(2) The state shall direct its policy towards ensuring

(c) that the economic system is not operated in such a manner as to permit the concentration of wealth or means of production and exchange in the hands of few individuals or of a group; and

(d) That suitable and adequate shelter, suitable and adequate food, reasonable national minimum living wage, old age care and pensions, and unemployment/sick benefits and welfare of the disabled are provided for all citizens.

**Recommendation**

1. To get out of the menace of corruption to result in realization of development, Nigeria must adopt the Chinese style of combating crime of corruption. Corruption must be punished by death.
2. Anti-corruption agencies must be strengthened, equipped with up-to-date technology of tracing culprits. The code of conduct must be very serious, more

personnel must be employed in all anti-corruption agencies to meet the personnel demands. They should be well trained and updated.

3. And as a long-term solution, Nigeria must strive to end capitalism and mobilize towards achieving socialism as a model for development. Socialism ends undue struggles for unaccountable wealth as major means of production will be owned by government with almost everybody employed to engage in advanced production. Under socialism, the population is organized to get their education free, tap from their knowledge by government for maximum production and shared according to the basic needs. The leading route to that is the sincere implementation of the 1999 constitution Federal Republic of Nigeria.

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# THE INTERPLAY OF MORALITY AND POLITICS IN NIGERIA: CHALLENGES AND PROSPECTS

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## Abstract

This paper explores the intricate relationship between morality and politics in Nigeria, a complex and multifaceted issue that has profound implications for the country's democratic development and governance. Drawing on theoretical frameworks and empirical evidence, the paper examines the moral dilemmas faced by political actors, the prevalence of corruption and nepotism, and the role of religion in shaping political morality in Nigeria. Additionally, it investigates the challenges and opportunities for promoting ethical governance, including grassroots initiatives, civil society efforts, and policy interventions aimed at fostering integrity and accountability. Through critical analysis, the paper aims to shed light on the dynamics of morality and politics in Nigeria and identify potential pathways towards a more ethical and inclusive political landscape.

**Keywords**: Morality, Politics, Corruption, Nepotism, Governance

## Introduction

Nigeria, a nation rich in cultural diversity and historical significance, stands at a critical time in the history of its political development. As Africa's most populous country and its largest economy, Nigeria confronts numerous challenges on its path towards sustainable development and democratic consolidation. Among these challenges is the complex interplay between morality and politics, which shapes the conduct of political actors, the functioning of institutions, and the perceptions of citizens. Morality often understood as a system of values and principles that guide human behaviour, plays a crucial role in shaping political conduct and decision-making. In Nigeria, a country characterized by diverse ethnic, religious, and regional identities the intersection of morality and politics is particularly pronounced. Historical legacies of colonialism, ethnic rivalry, and military rule have shaped the country's political landscape, influencing the norms and practices that govern political behaviours. This work shows how moral principles intersect with political decision-making in Nigeria. It also examines the relationship between moral standards, nepotism and corruption in Nigerian politics, offering insights into root causes and potential solutions. By identifying challenges in the current system, the paper points to prospects for political and ethical reforms in Nigeria. The paper reveals how the interplay of morality and politics impacts Nigeria's overall development and progress as a nation.

This work employs the Analysis method, involving the conceptual and critical analysis approach to explore the interplay of morality and politics in Nigeria. In this work, the concepts of morality, politics, nepotism, and governance will be critically analyzed and situated within the Nigerian context.

## Conceptual Clarification

### Morality

Morality has various meanings and several philosophers have made attempts to define it from different perspectives. Morality has a Latin background to the word (*moralitas*) (Long & Sedley:1987). Morality refers to the principles concerning the distinction between right and wrong or good and bad behaviour (Gert & Gert, 2020). It encompasses a system of values and norms that guide human conduct and form the basis for ethical decision-making.

Morality refers to principles or standards of behaviour that are considered right or good by a particular group, culture, or individual. It encompasses concepts such as fairness, justice, honesty, compassion, and respect for others. Morality is based on us as humans and how we interact with our surroundings and other people. Furthermore, crucial is the fact that morality grows on ideals, and values and these are what guide our actions. They are those ideas we have about what is good, what is bad and how things ordinarily ought to be.

### Politics

Politics, as a fundamental aspect of human society, has been the subject of extensive scholarly inquiry across various disciplines. This conceptual analysis aims to deconstruct the complex notion of politics, examining its core components. The term "politics" derives from the Greek word "polis," referring to the affairs of the city-state (Heywood, 2019). Appadorai, A. (1968:3) defines politics as “the science concerned with the state and of the conditions essential to its existence and development”. Politics is the process by which decisions are made within groups or societies, as well as the activities and behaviours associated with the exercise of power and governance. It encompasses a wide range of activities, including the formulation and implementation of laws and policies, the distribution of resources, the resolution of conflicts, and the representation of diverse interests within a community or nation. In order words, politics involves the contest of power among human groups as to who should control the machinery of government. To be specific, politics is a purely conscious effort to get power to protect, preserve and support self-interest.

### Nepotism

Nepotism is derived from the Latin word "*nepos,"* meaning nephew or grandchild. It refers to the practice of those in power favouring relatives or friends, (Padgett & Morris, 2005). Nepotism can occur in various contexts, including businesses, government, politics, academia, and other organizations. It is the practice of favouring relatives or friends over others. The analysis of nepotism in Nigerian politics is crucial for understanding the moral challenges and obstacles to good governance in the country. This practice is widespread and deeply entrenched in Nigeria's political landscape, where political leaders appoint family members or loyalists to key government positions regardless of merit.

### Governance

There are multiple definitions of governance by different scholars. According to Key, Valdimar (1958:4) it is understood as the workings of government generally, their impact on the governed, and their manners of operation. Governance as a process implies and involves the notion of a political system which accommodates all the structures and processes through which rules or policies are authoritatively determined

for society as a whole (Easton 1953:48). Governance refers to the processes of steering and coordination of society and the economy through collective action and following common goals (Pierre & Peters, 2000). It involves the interactions among structures, processes, and traditions that determine how power is exercised, how decisions are taken, and how citizens or other stakeholders have their say (Graham et al., 2003). Galadima, H.S. (2000) gave an elaborate definition of governance by claiming that, it is a process of organizing and managing legitimate power structures, entrusted by the people, to provide law and order, protect fundamental human rights, ensure the rule of law and due process of law, provide for the basic needs and welfare of the people and the pursuit of their happiness.

**Corruption**

Corruption is a form of unethical behaviour characterized by the abuse of entrusted power or position for personal gain. It involves actions such as bribery, embezzlement, nepotism, fraud, and extortion, through which individuals or organizations seek to illegitimately enrich themselves or gain advantages at the expense of others or the public interest. Corruption is commonly defined as the abuse of entrusted power for private gain (Transparency International, 2020). However, the concept is complex and can vary across cultural and legal contexts. Rose-Ackerman and Palifka (2016) broaden this definition to include behaviours that undermine the public interest for private or political gain.

**Morality and Politics in Nigeria**

Morality and politics are two intertwined aspects of human society, often influencing and shaping each other in profound ways. While morality refers to principles of right and wrong conduct, politics revolves around the distribution and exercise of power within societies. The intersection of morality and politics raises complex questions about the ethical foundations of governance, the responsibilities of political leaders, and the values that underpin public policy decisions. Politics involves making decisions that affect the lives and well-being of individuals and communities. These decisions often have moral implications, as they involve issues such as justice, fairness, equality, and the protection of human rights. For example, debates over social welfare programs, healthcare policy, immigration laws, and environmental regulations all involve moral considerations about the distribution of resources, the treatment of vulnerable populations, and the promotion of the common good. Corruption remains one of the most pressing moral-political challenges in Nigeria (Smith, 2007). Despite various anti-corruption initiatives, (e.g. EFCC, ICPC) the abuse of public office for private gain continues to undermine political legitimacy and economic development. Some scholars argue that certain cultural practices, such as gift-giving and communal obligations, can blur the lines between moral and corrupt behaviour in the Nigerian context (Chabal & Daloz, 1999).

Political leaders and policymakers are expected to navigate these moral complexities with integrity and a commitment to ethical conduct. However, the pursuit of power and self-interest can sometimes lead to moral compromises and ethical lapses. Instances of corruption, dishonesty, and exploitation can erode public trust in political institutions and undermine the legitimacy of government actions. On the other hand, morality can also influence political behaviour and decision-making. Individuals and groups may engage in political activism and advocacy to promote moral causes and advance ethical principles. Movements for social justice, human rights, environmental protection, and peace often draw on moral arguments to mobilize support and effect change in the

political arena. Moreover, moral values and beliefs often shape people's political identities and affiliations. Individuals may align themselves with political parties or ideologies that reflect their moral convictions and worldview. Nigerian civil society organizations play a crucial role in advocating for moral governance and holding political leaders accountable (Obadare, 2011). Religious beliefs, philosophical principles, and cultural norms can all influence the moral compass of political actors and shape their attitudes toward various social and political issues.

In democratic societies, the relationship between morality and politics is further complicated by the diversity of values and perspectives within the population. Competing moral claims and differing interpretations of ethical principles can lead to contentious debates and disagreements over the appropriate role of government, the allocation of rights and resources, and the boundaries of individual freedom. Despite these challenges, the integration of morality and politics is essential for fostering a just and equitable society. Political systems that uphold moral values such as integrity, compassion, and respect for human dignity are more likely to earn the trust and support of their citizens. By engaging in ethical reflection and dialogue, societies can strive to reconcile conflicting moral imperatives and pursue political arrangements that uphold the common good while respecting the diversity of moral viewpoints within their midst.

One of the central challenges facing Nigeria is the tension between ethical principles and political expediency. While there is widespread recognition of the importance of ethical conduct in public life, the pursuit of power and resources has led many politicians to prioritize personal gain over the common good (Adebanwi & Obadare, 2011). Corruption, nepotism, and electoral malpractice have eroded public trust in political institutions and undermined the legitimacy of democratic governance. At the same time, there are efforts within Nigerian society to promote ethical leadership and accountability in politics. Civil society organizations, religious institutions, and grassroots movements play an important role in advocating for transparency, integrity, and the rule of law. Additionally, there is a growing awareness among the Nigerian populace of the need to hold political leaders accountable for their actions and to demand greater transparency and accountability in governance (Osaghae, 2003).

Religion also plays a significant role in shaping the moral landscape of Nigerian politics. Nigeria is home to a diverse array of religious communities, including Christianity, Islam, and indigenous African religions, each of which espouses its own ethical teachings and principles (Ojo, 2007). Religious leaders often wield significant influence in political affairs and are seen as moral authorities by their followers. However, the politicization of religion has also contributed to social divisions and sectarian conflicts in Nigeria. There is the need to improve on the relationship between politics and morality in Nigeria by strengthening formal institutions to reduce reliance on personalized, potentially corrupt networks and fostering a political culture that values long-term ethical considerations over short-term gains.

The pervasiveness of corruption and nepotism in Nigerian politics undermines the integrity of democratic institutions, erodes public trust, and impedes socio-economic development. Corruption diverts resources away from essential public services, such as healthcare and education, and perpetuates inequality and poverty (Ogundiya, 2009). Nepotism promotes a culture of favouritism and patronage, therefore limiting fairness and the hiring of qualified people into government posts. The entrenched nature of corruption and nepotism poses significant challenges to Nigeria's democratic consolidation and sustainable development. These are some of the reasons why in

Nigeria, politics is one of the most unpopular or abused words. It conjures a very negative connotation. This negative connotation developed since pre- independence period when the colonialist imposed themselves on the people in order to exploit their resources (Ekpo, 2008). The present strife and apathy only confirm peoples view on politics that politics is a dirty game which no good or honest person should be involved in because politicians are always seen as greedy, corrupt and one that lacks morals.

**Challenges and Opportunities for Morality in Governance**

The interplay of morality and politics in Nigeria presents a complex and multifaceted landscape that defies simple analysis. Like many postcolonial African states, Nigeria grapples with unique challenges in establishing ethical governance while navigating deeply entrenched historical, cultural, and socioeconomic realities. This paper examines the moral dimensions of Nigerian politics, identifying key obstacles to ethical governance while also highlighting potential pathways toward a more morally grounded political system.

To understand the moral contradictions that characterize Nigerian governance, Peter Ekeh's Two-Publics Theory offers an illuminating framework. Ekeh (1975) argues that colonialism created a bifurcated public realm in post-colonial African societies: the primordial public, rooted in kinship, ethnic, and communal ties governed by moral imperatives; and the civic public, derived from colonial structures and perceived as amoral, where extraction without moral responsibility became normalized. This theoretical perspective helps explain the apparent contradiction wherein practices considered corrupt in the civic realm may simultaneously be viewed as moral obligations within primordial contexts.

This fundamental dichotomy underlies many governance challenges in contemporary Nigeria. Political actors navigate dual moral codes, often prioritizing primordial loyalties while simultaneously exploiting civic institutions. A public official might genuinely condemn corruption in principle while redirecting state resources to meet communal obligations—actions they may not perceive as contradictory. Reform efforts that fail to acknowledge this complex moral landscape typically achieve limited success, as they impose models assuming a unified moral framework that does not reflect Nigerian realities.

Systemic barriers represent another significant obstacle to ethical governance in Nigeria. Deep-rooted corruption, nepotism, and patronage networks have become institutionalized within the political system, creating perverse incentives that reward unethical behavior (Adebanwi & Obadare, 2011). These entrenched practices undermine institutional integrity, erode public trust, hamper economic development, and perpetuate cycles of inequality and injustice. Breaking this pattern requires comprehensive reforms aimed at strengthening institutions, enhancing transparency, and fostering a culture of accountability—a monumental but necessary undertaking. As Ogundiya (2009) asserts, corruption remains one of the most significant challenges to moral politics in Nigeria.

Cultural and societal factors further complicate Nigeria's ethical landscape. Traditional norms of reciprocity, loyalty, and solidarity foster community cohesion but may simultaneously perpetuate practices of favoritism and clientelism that undermine meritocracy and equal opportunity (Hyden, 2006). Additionally, Nigeria's remarkable ethnic and religious diversity introduces complex moral dilemmas in political decision-making, as leaders attempt to balance competing interests and perspectives (Osaghae & Suberu, 2005). Policymakers face the challenging task of respecting cultural values

while upholding universal ethical principles—a delicate balance that defies easy resolution.

Economic realities also shape moral considerations in Nigerian politics. Widespread poverty and inequality create conditions where immediate survival needs frequently overshadow longer-term ethical considerations (Omotola, 2008). This economic precarity manifests in problematic practices like vote-buying, electoral manipulation, policy short-termism, and the prioritization of personal gain over public welfare. The relationship between economic hardship and ethical compromise creates a vicious cycle that proves difficult to break without addressing underlying socioeconomic disparities.

Despite these formidable challenges, Nigeria possesses significant opportunities for meaningful progress toward more ethical governance. The country's vibrant civil society represents a powerful force for positive change, actively advocating for ethical leadership, serving as a political watchdog, and engaging citizens through education initiatives (Obadare, 2011). These organizations mobilize public opinion, demand transparency, challenge corruption, and hold political leaders accountable—essential functions in any democracy striving for moral politics. Technological advancements and growing public awareness create additional avenues for reform. Digital platforms enable greater transparency, facilitate information sharing, and empower citizens to participate more actively in governance processes. Increasing public demand for accountability, coupled with civil society mobilization, creates fertile ground for reform efforts that strengthen democratic institutions, promote civic engagement, and build capacity for sustainable change (Adebanwi, 2012). Constitutional reforms offer another promising pathway toward entrenching morality in Nigerian politics. Strategic reforms could strengthen anti-corruption measures, enhance checks and balances within government, and address contentious issues of federalism and resource control. By establishing clearer ethical guidelines and enforcement mechanisms, constitutional reforms might help bridge the gap between primordial and civic public spheres, creating a more coherent moral framework for political conduct.

While Nigeria faces significant challenges in aligning morality with politics, there exist meaningful opportunities for positive transformation. Addressing systemic barriers, navigating cultural complexities, and leveraging civil society engagement, technological innovations, and constitutional reforms can help Nigeria overcome obstacles to ethical governance. However, sustainable progress requires approaches that acknowledge the country's unique historical context and dual public structure, rather than imposing external models that assume a unified moral framework. By strategically addressing challenges while capitalizing on opportunities, Nigeria can work toward a political system that better reflects moral and ethical principles, ultimately serving the greater good of its diverse population. The path forward demands patience, persistence, and a nuanced understanding of the complex interplay between morality and politics in the Nigerian context.

## Towards Entrenching Morality in Politics in Nigeria

Nigeria stands at a critical juncture in its journey towards ethical governance, facing both significant challenges and promising opportunities. The pervasiveness of corruption, nepotism, and patronage networks poses formidable barriers to ethical leadership, undermining the integrity of political institutions and eroding public trust (Ogundiya, 2009). However, amidst these challenges, Nigeria also possesses the potential for meaningful progress towards a more transparent, accountable, and inclusive political system. The role of morality in promoting good governance cannot

be underestimated. Promoting ethical government in Nigeria has to confront structural obstacles, negotiate cultural complexity, and take advantage of reform prospects. Essential elements of this path are legislative changes, institutional strengthening, and capacity-building projects meant to promote a culture of honesty and responsibility in Nigerian politics. Civil society organizations and grassroots movements play a crucial role in advancing this agenda, mobilizing citizens to demand transparency, challenge corruption, and hold political leaders accountable.

Moreover, comparative perspectives and lessons learned from other countries provide valuable insights and best practices that can inform Nigeria's approach to ethical governance. By studying international experiences, drawing on theoretical frameworks, and refining practical interventions, Nigeria can tailor its reform efforts to address the unique challenges and opportunities it faces (Osaghae, 2003). The pursuit of ethical governance in Nigeria requires a collective commitment from political leaders, civil society actors, and citizens alike. It demands courage, perseverance, and a steadfast dedication to upholding ethical principles in the face of adversity. As Nigeria continues on its path towards ethical governance, it has the opportunity to emerge as a beacon of integrity, transparency, and accountability in the region and beyond (Ezeanya, 2021).

## Conclusion

Nigeria's journey towards a more ethical political landscape won't be that easy. It requires sustained commitment, open dialogue, and a willingness to confront uncomfortable truths. Yet, recognizing the positive forces already at play and striving for continuous improvement offers a glimmer of hope for a future where morality and politics work in harmony, guiding the nation towards a more just and equitable society. This paper makes several contributions to the understanding of morality and politics in Nigeria; by examining the intersection of moral philosophy and political practice, this work proposes new frameworks for understanding how moral values can guide political governance in Nigeria, where cultural, ethnic, and religious diversity play significant roles. This paper offers policy recommendations for integrating morality into political processes, including strengthening accountability mechanisms, promoting civic education, and developing ethical leadership programs.

In conclusion, while the interplay of morality and politics in Nigeria presents significant challenges, there are also clear opportunities for reform. By addressing corruption and nepotism, strengthening accountability, and promoting moral leadership, Nigeria can move towards a political system that reflects the ethical values of justice, fairness, and integrity. This work is a step towards bridging the gap between moral ideals and political realities in Nigeria, and I hope it contributes to ongoing efforts to create a more just and ethical society.

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# IMPACT OF CURRENCY REDESIGN IN CURBING BANDITRY IN NIGERIA

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## Abstract

This study investigates the Impact of currency redesign in curbing banditry in democratic government of Nigeria. Several problems hinder Currency Redesign in Curbing Banditry in Nigeria. These challenges include: Currency reforms was regarded as the foundation to further strengthening the macroeconomic framework, particularly monetary transmission, the more the population relies on the local currency rather than U.S. dollars, the more control the government has over macroeconomic policy. Over years, Nigeria has experienced the introduction and redesigning of her currencies in circulations with the CBN playing pivoted roles in protecting its stability (Naseem, '2012). This sector's operations and performance have a direct impact on achieving macroeconomics goals while also improving the economy, recently the Central Bank of Nigeria (CBN 2022) issued a statement that it has concluded plans to redesign the Naira. The CBN Governor cited money hoarding, inflation, and counterfeiting as major reasons for its unusual decision. The CBN claims that about N2.73 trillion of the N3.23 trillion currency in circulation in Nigeria, is outside the bank vaults. This is about 85% of the total money in circulation (CBN, 2022). Also, the Naira is not as secured as it ought to be, as it is easier to counterfeit theN500 and N1000 denominations. Statement of the Problem In recent years, banditry has become a significant security challenge in Nigeria, leading to loss of lives and property. Despite efforts by the government to curb this menace, the issue of banditry has continued to persist. In its effort to curtail the security challenges, different measures have been adopted by government.

**Keyword:** Nigerian Economy, Currency, Redesign, Security and Banditry

## Introduction

Currency reforms is regarded as the foundation to further strengthening the macroeconomic framework, particularly the monetary transmission, to encourage on the local currency rather than U.S. dollars, government has over macroeconomic policy. Nigeria, in its history, has embarked on various redesigning exercises aimed at controlling its currencies in circulations which the apex bank Central Bank of Nigeria (CBN) playing pivotal roles in ensuring economic stability in the country (Naseem, 2012). The currency redesign exercises have a direct impact on achieving macroeconomic goals while at the same time improving the economy as indicated by the Central Bank of Nigeria (CBN) in its 2022 report on the redesign of the Nigerian currency (C B N 2022).

Part of the reasons, the CBN Governor that cited behind the exercise are to avert money hoarding, inflation, and counterfeiting as the major reasons for the decision. The CBN

claims that about N2.73 trillion of the N3.23 trillion in circulation in the country are outside the banks' vaults. This accounted of about 85% of the total money in circulation (CBN, 2022). Similarly, Naira as the country legal tender is not as secured as it ought to be, and therefore, it is easier to counterfeit the N500 and N1000 denominations of the country's currencies.

In academic domain, the 2022 currency redesign policy propelled huge debates that serve as the research data that researchers are generated from economists, lawyers, and other policy experts. Many of the scholars hold the view that this policy changes holds no significant economic benefits for the people, and is a distraction in the midst of serious ravaging economic issues (Akin, 2023).

As there is persistent banditry and its associated threats to security, like kidnapping which is worrisome and challenge factors to the national security and economic stability especially in the Northwest, Zamfara, Katsina, Kaduna, Sokoto and Niger States in the north central region, (Olaniyan and Yahaya, 2016). Some Economic and security expert believe that currency redesign will help to curb the menace in the country. Reports indicate the flourishing of bandit kidnappers are herders' settlements and rustling their cattle and destroying farms and villages kidnapping or killing on the road communities on highways for ransoms. (Olaniyan, 2018). Statistically was reported that between October, 2013 and March, 2014, 7,000 cattle were rustled from commercial livestock farms and traditional herders in Northern Nigeria (Bashir, 2014; Tauna, 2016) while about 330 attacks were made by bandits and 1,460 deaths were recorded between January and July, 2019 (Abdullahi, 2019). In most cases, the bandits killed and maimed the people and raped the women before dispossessing them of their cows and money (Akowe and Kayode, 2014) while in some instances, they also kidnapped girls or women in the process (Adeniyi, 2015; Yusuf, 2015).

In this regard naira redesign will go a long way is to curb the increasing rate of banditry in the country. Several notions has been raised by Scholars and Individuals in the country. A certain percentage of Nigerians are in support that the naira redesign policy will reduce banditry, while some percentage asserts that it will not reduce banditry but only have negative impact on the country. It is with this background this study will unravel the impact of naira redesign in curbing banditry in Nigeria.

**Statement of the Problem**

In recent years, banditry has become a significant security challenge which democratic government of Nigeria is fighting prevent loss of lives and property of the citizens. Despite the government efforts curbing this menace, the issue of banditry has continued to persist. In its effort to curtail the security challenges, different measures have been adopted by government. And Naira redesign project is one of them by improve the security features of the currency to reduce counterfeiting and other financial crimes. It is in this regard, examines the impact of the Naira redesign on curbing banditry to determine its effectiveness as a solution to this problem in Nigeria.

Naira redesign is a policy introduced by Nigerian government to strengthening and improved the quality of the Nigerian currency and by doing this the policy also have a significant impact on security structure of the Nigerian state. Since the 2015 the issues of insecurity in the northern part of this country has seriously affected the socio-economic and political landscape of the region. The worsen part of the insecurity particularly the north west and some part of the north central region is the issue of banditry and kidnapping which ransom were demanded from the victims' relatives in

cash, this policy means so much to the security measures as it limits the level of money in circulation.

The study will be of immense benefit to other researchers who intend to study the same and other related area to know more about the impact of the policy on improving insecurity in Nigeria. This study will also equally contribute to knowledge and could serve as a guide for other study. The study serves as the position proper for government and understand the new strategy to undertake mitigate not only the insecurity in the country but proposing for lasting solution to the insecurity in the country. The study is also important because in a new area of research which has made it a very significant for different researcher to conduct a research and find out the solution to the insecurity in the nation.

## Conceptual Review

### Concept of banditry

Conceptually, banditry is derived from the term bandit that meaning an unlawful armed group of people that are terrorizing people and confiscating their properties. It is synonymous with the establishment of gang groups who use small and light weapons to carry out attacks against innocent citizen people. In this regard, banditry could mean a set-up of criminal activity that is deliberately designed and carried out for personal gains. Due to the complex nature of bandits' activities, Egwu (2016) in a restricted manner, described the banditry as a practice of rustling cattle and animals from herders or raiding of cattle from their ranches. In the same vein, banditry is reflected in criminal escapades like cattle rustling, kidnapping, armed robbery, drug abuse, arson, rape and the brazen and gruesome massacre of innocent people with sophisticated weapons by criminal (Uche & Iwuamadi, 2018). In his perception, Shalangwa (2013) regards banditry as the practice of raiding and attacking victims by members of an armed group, whether or not premeditated, using weapons of offence or defence, especially in semi-organised groups for the purpose of overpowering the victim and obtaining loot or achieving some political goals. Such bandits are usually perceived as outlaws, desperate and lawless marauders who do not have a definite residence or destination but roam around the forest and mountains to avoid being identified, detected and arrested

The banditry activities are confined to rural; it however implies a group of rural outlawed people that are involved in illicit activities such as raiding of villages, kidnappings and cattle rustling for primitive accumulation of wealth. Thus, bandits are gang groups who are terrorizing and dispossessing local people or travellers of their valuable items or properties such as merchandise, money, cattle, camel, and sheep, among others. They operate within and along rural borders with the connivance of their local collaborators (Abdullahi, 2019).

In another sense, banditry refers to the incidences of armed robbery or allied violent crimes, such as kidnapping, cattle rustling, and village or market raids. It involves the use of force, or threat to that effect, to intimidate a person or a group of persons in order to rob, rape or kill (Okoli & Okpaleke 2014). Economic or political interests motivate banditry. The former refers to banditries motivated by the imperative of material accumulation while the latter has to do with those driven by the quest to rob, to assault or to liquidate a person or a group of persons based on political or ideological dispositions (Okoli & Ugwu, 2019).

Thus banditry, in the context of this study, is defined as the totality of incidences of armed robbery or allied violent crimes, such as kidnapping, cattle rustling, village raids as well as highway raids which involves the use of force, or threat to that effect, to intimidate a person or a group of persons in order to rob, rape, kidnap or kill the victims.

**Concept of Security and Insecurity**

The term security definite universal it has been considered from different perspectives by different scholars. Some of these scholars like Igbuzor (2011) and Oche (2001) the absence of threats to peace, stability, national cohesion for achieving, political and socio-economic objectives of a country. It is conceived as to be secure and free from both fear of physical, psychological abuse, violence, persecution, or death (Abdulrasheed, 2020). Also, Omede (2012) sees security as a dynamic condition which involves the relative ability of a state to counter threats to its core values and interests.

Security there for referred to the stability and continuity of livelihood (ie. stable and steady income), predictability of daily life (ie.knowing what to expect), protection from crime (feeling safe), and freedom from psychological harm (safety or protection from emotional stress which results from the assurance or knowing that one is wanted, accepted, loved and protected in one's community or neighbourhood and by people around (Odigbo, 2013). It also focuses on emotional and psychological sense of belonging to a social group which can offer one protection. This description of the foregoing structured the concept of security into four dimensions. These dimensions can be woven together to give a composite definition of security as the protection against all forms of harm whether physical, economic or psychological (Olabanji & Ese, 2014).

It is, however, contended that security is not the absence of threats or security issues, but the ability to rise to the challenges posed by these threats with expediency and expertise. It demands safety from chronic threats and protection from harmful disruption (Igbuzor, 2011). Security embraces all measures designed to protect and safeguard the citizenry and the resources of individuals, groups, businesses and the nation against sabotage or violent occurrence (Ogunleye, Adewale, Alese, & Ogunde, 2013).

On the other hand, the concept of insecurity connotes different meanings such as: absence of safety; danger; hazard; uncertainty; lack of protection, and lack of safety. Beland (2005) opined that insecurity is the state of fear or anxiety stemming from a concrete or alleged lack of protection. It refers to lack or inadequate freedom from danger. Achumba, Ighomereho and AkporRabaro (2013) define insecurity from two perspectives. Firstly, insecurity is the state of being open or subject to danger or threat of danger, where danger is the condition of being susceptible to harm or injury. Secondly insecurity is the state of being exposed to risk or anxiety, where anxiety is a vague unpleasant emotion that is experienced in anticipation of some misfortune. From the exposition above, the phenomenon of security or insecurity implies both physical occurrence and psychological state of mind that constitutes a challenge to peace and development of both the individuals and the societies. These definitions of either security or insecurity indicate that those affected by insecurity in the Northwest region of Nigeria are many.

**Demographic variable**

Presents demographic information of the respondents. The gender distribution of the respondents used for this study. Out of the total number of 291 respondents, 200

respondents which represent 65.0 percent of the population are male. 90 which represent 35.0 percent of the population are female. The age grade of the respondents used for this study. Out of the total number of 290 respondents, 25 respondents which represent 15.0percent of the population are between 20-30years. 20 respondents which represent 10.0 percent of the population are between 31-40years. 85respondents which represent 25.0 percent of the population are between 41-50years 60 respondents which represent 20.0 percent of the population are between 51-60years. 100respondents which represent 30.0 percent of the population are above 60years.

The educational background of the respondents used for this study out of the total number of 291 respondents, 60 respondents which represent 20.0 percent of the population are FSLC holders. 70 which represent 25.0percent of the population are SSCE/GCE/WASSCE holders, 110 which represent 35.0percent of the population are OND/HND/BSC holders 40 which represent 15.0 percent of population are MSC/PGD/PHD holders, and 10 which represent 5.0 percent of the population had other type of educational qualifications and years of experience of respondents used for this study. 90 which represent 30.0percent of the population have 0-2 years' experience in the construction sector. 45 which represent 15.0 percent of the population have 3-5years experience in the construction sector. 50 which represent 20.0percent of the population have 6-8 years' experience in the construction sector. 45 which represent 15.0 percent of the population have 9-11 years of experience in the construction sector. 30 which represent 10.0 percent of the population have 12-13 years of experience in the construction sector. 30 which represent 10.0percent of the population have more than 13 years of experience in the construction sector.

The category of employment of respondents used for the study. 60 respondents representing 25.0 percent of the population under study are civil servants. 135 respondents representing 45.0 percent of the population under study are private workers. 95 respondents representing 30.0 percent of the population under study are Business owners.

## Demographic information of the respondent

| **Gender** | **Frequency** | **Percent** |
|---|---|---|
| Male | 200 | 65.0 |
| Female | 90 | 35.0 |
| Total | 290 | 100.0 |
| **Age Range** | | |
| 20-30years | 25 | 15.0 |
| 31-40years | 20 | 10.0 |
| 41-50years | 85 | 25.0 |
| 51-60years | 60 | 20.0 |
| above 60years | 100 | 30.0 |
| Total | 290 | 100.0 |
| **Educational background** | | |

| **Gender** | **Frequency** | **Percent** |
|---|---|---|
| Male | 200 | 65.0 |
| Female | 90 | 35.0 |
| FSLC | 60 | 20.0 |
| WASSCE/GCE/NECO | 70 | 25.0 |
| OND/HND/BSC | 110 | 35.0 |
| MSC/PGD/PHD | 40 | 15.0 |
| OTHERS | 10 | 5.0 |
| Total | 290 | 100.0 |
| **Years of experience** | | |
| 0-2years | 90 | 30.0 |
| 3-5years | 45 | 15.0 |
| 6-8years | 50 | 20.0 |
| 9-11years | 45 | 15.0 |
| 12-13years | 30 | 10.0 |
| above 13years | 30 | 10.0 |
| Total | 290 | 100.0 |
| **Category of respondents** | | |
| Civil servant | 60 | 25.0 |
| Private worker | 135 | 45.0 |
| Business Owner | 95 | 30.0 |
| Total | 290 | 100.0 |

Source: Field Survey 2024.

**What is the impact of Currency redesign in curbing banditry in Nigeria?**

Present date illustrating the impact of Currency redesign in curbing banditry in Nigeria. The result for statement "Redesign of the Nigerian currency, specifically the naira, influence the effectiveness of measures taken to combat banditry in Nigeria show that 19 (7.4%) strongly disagree, 40(15.6%) disagree, 35 (12.3%) remain neutral, 100 (35.5%) agree while 96(30.7%). The results have a means of 3.63 (1.34).

Besides that, the results for the statement the "Individuals perceive the redesigned naira as a deterrent to banditry activities in Nigeria" show that 40 (15.6%) strongly disagree, 20(7.5%) disagree, 34 (12.3%) remain neutral, 110 (40.3%) agree while 86(25.4%) strongly agree. The results have a means of 3.54 (1.23).

However, the results for the statement "The economic implications of the currency redesign in terms of reducing the financial resources available to bandit groups" show that 24 (8.3%) strongly disagree, 35(12.1%) disagree, 50(17.2%) remain neutral,

101(34.8%) agree while 80(27.6%) strongly agree. The results have a means of 3.52(1.34).

Moreover, the results for the statement "Citizens and businesses perceive the security features incorporated in the redesigned naira" show that 25 (8.6%) strongly disagree, 40(13.8%) disagree, 48(16.6%) remain neutral, 100 (34.5%) agree while 77(26.6%) strongly agree. The result has a means of 3.46(1.34).

Meanwhile. The results for the statement "Opinions and attitudes of law enforcement agencies regarding the potential influence of the naira redesign on their efforts to combat banditry in Nigeria are positive" " show that 77 (26.6%) strongly disagree, 48 (16.6%) disagree, 100 (34.5%) remain neutral, 25 (8.6%) agree while 40 (13.8%) strongly agree. The results have a means of 3.46 (1.34).

| S/N | STATEMENT | SD | D | N | A | SA | M | SD |
|---|---|---|---|---|---|---|---|---|
| **1.** | Redesign of the Nigerian currency, specifically the naira, influence the effectiveness of measures taken to combat banditry in Nigeria? | 19 (7.4%) | 40 (15.6%) | 35 (12.3%) | 100 (35%) | 96 (30.7%) | 3.6329 | 1.3446 |
| **2.** | Individuals perceive the redesigned currency as a deterrent to banditry activities in Nigeria? | 40 (15.6%) | 20 (7.5%) | 34 (12.2%) | 110 (40.3%) | 86 (25.4%) | 3.5433 | 1.2367 |
| **3.** | The economic implications of the currency redesign in terms of reducing the financial resources available to bandit groups | 24 (8.3%) | 35 (12.1%) | 50 (17.2%) | 101 (34.8%) | 80 (27.6%) | 3.5254 | 1.3435 |
| **4.** | Citizens and businesses perceive the security features incorporated in the redesigned currency | 25 (8.6%) | 40 (13.8%) | 48 (16.6%) | 100 (34.5%) | 77 (26.6%) | 3.4667 | 1.3448 |
| **5.** | Opinions and attitudes of law enforcement agencies regarding the potential influence of the currency redesign on their efforts to combat banditry in Nigeria are positive | 77 (26.6%) | 48 (16.6%) | 100 (34.5%) | 25 (8.6%) | 40 (13.8%) | 3.4668 | 1.3446 |

**How do the enhanced security features and technological advancements in the redesigned Nigerian currency contribute to reducing counterfeiting, money laundering?**

Present date illustrating the results for the statement "Dose technological advancements have been incorporated into the redesigned Nigerian currency to prevent counterfeiting" show that 19 (17.4%) strongly disagree, 40 (15.6%) disagree, 35 (12.3%) remain neutral, 100 (35%) agree while 96(30.7%) strongly agree. The results have a means of 3.63 (1.34).

Moreover. The results for the statement "Do enhanced security features and technological advancements in the redesigned Nigerian currency been successful in reducing instances of counterfeiting and money laundering? If so, can you provide any statistics or evidence to support this claim" show that 40(15.6%) strongly disagree, 20(7.5%) disagree, 34(12.2%) remain neutral, 110(40.3%) agree while 86(25.4%) strongly agree. The results have a means of 3.54(1.23).

Beside that. The results for the statement "Where there are security features in the redesigned Nigerian currency contribute to reducing counterfeiting" show that 24(8.6%) strongly disagree, 35(12.1%) disagree, 50(17.2%) remain neutral, 101 (34.8%) agree while 80(27.6%) strongly agree. The results have a means of 3.52(1.34).

Meanwhile, the results for the statement "features and technological advancements make it difficult for money launderers to use counterfeit currency notes" show that 77(26.6%) strongly disagree, 40(13.8%) disagree, 48(16.6%) remain neutral, 100(34.5%) agree while 77(26.6%) strongly agree. The results have a means of 3.46 (1.34).

Moreover, the results for the statement Do you believe the government has been effective in addressing the socio-economic factors contributing to banditry" show that 77 (26.6%) strongly disagree, 48(16.6%) disagree, 100(34.5%) remain neutral, 25(8.6%) agree while 40(13.8%) strongly agree. The results have a means of 3.46 (1.34).

| S/N | QUESTION STATEMENT | SD | D | N | A | SA | M | SD |
|---|---|---|---|---|---|---|---|---|
| **1.** | Dose technological advancements have been incorporated into the redesigned Nigerian currency to prevent counterfeiting? | 19 (7.4%) | 40 (15.6%) | 35 (12.3%) | 100 (35%) | 96 (30.7%) | 3.6329 | 1.3446 |
| **2.** | Do enhanced security features and technological advancements in the redesigned Nigerian currency been successful in reducing instances of counterfeiting and money laundering? If so, can you provide | 40 (15.6%) | 20 (7.5%) | 34 (12.2%) | 110 (40.3%) | 86 (25.4%) | 3.5433 | 1.2367 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | any statistics or evidence to support this claim? | | | | | | | |
| **3.** | Where there security features in the redesigned Nigerian currency contribute to reducing counterfeiting? | 24 (8.3%) | 35 (12.1%) | 50 (17.2%) | 101 (34.8%) | 80 (27.6%) | 3.5254 | 1.3435 |
| **4.** | Dose enhanced security features and technological advancements make it difficult for money launderers to use counterfeit Naira notes? | 25 (8.6%) | 40 (13.8%) | 48 (16.6%) | 100 (34.5%) | 77 (26.6%) | 3.4667 | 1.3448 |
| **5.** | Do you believe the government has been effective in addressing the socio-economic factors contributing to banditry? | 77 (26.6%) | 48 (16.6%) | 100 (34.5%) | 25 (8.6%) | 40 (13.8%) | 3.4668 | 1.3446 |

**Discussion of findings**

The findings of this research show that currency redesign reduce corruption in Nigeria. Present date illustrating the impact of currency redesign in curbing banditry in Nigeria. The result for statement "Redesign of the Nigerian currency, specifically the currency, besides that, the results for the statement the Individuals perceive the redesigned currency as a deterrent to banditry activities in Nigeria"

However, the results for the statement "The economic implications of the naira redesign in terms of reducing the financial resources available to bandit groups. Moreover, the results for the statement "Do enhanced security features and technological advancements in the redesigned Nigerian currency been successful in reducing instances of counterfeiting and money laundering? If so, can you provide any statistics or evidence to support this claim.

**Summary**

As of my last knowledge update in September 2021, there have been no official reports or plans for a redesign of the Nigerian currency, the Currency, specifically aimed at curbing banditry in Nigeria. Therefore, I cannot provide a summary of the impact of such a redesign on curbing banditry. However, I can provide information on the potential ways a currency redesign could impact the economy or security situation in a country, which might indirectly affect issues like banditry. A currency redesign can have the following effects:

Enhanced security features: Redesigning the currency can incorporate advanced security features such as holograms, watermarks, unique serial numbers, or special inks, which can make counterfeiting more difficult. This can indirectly impact banditry by reducing the circulation of counterfeit money used by criminal groups.

Improved public confidence: A currency redesign can help instill public confidence in the currency and the overall economy. When people have trust in their currency, it can

lead to increased economic activity and stability. This, in turn, may contribute to the reduction of social issues, including banditry, by providing a more stable economic environment.

Disruption of illegal activities: If a currency redesign is combined with measures like demonetization, where old currency is phased out and replaced with new notes, it can disrupt illicit activities such as money laundering, corruption, and black-market transactions. Disrupting the financial networks of criminal groups can hinder their operations, potentially impacting banditry as well.

It's important to note that while a currency redesign can have indirect effects on issues like banditry, addressing the root causes of banditry requires a comprehensive approach that involves socio-economic development, security measures, law enforcement, and community engagement.

It is advisable to refer to the latest news and official sources for the most up-to-date information on any developments regarding the Nigerian currency or efforts to address banditry in Nigeria.

**Conclusion**

The study examined the impact of Currency redesign in curbing banditry in Nigeria. The study started with a general review of the issue of banditry from its inception. The study deduced that the menace of banditry is becoming worrisome as result of high level of unemployment, weak security system, poverty, porosity of Nigeria's borders, arms proliferations and the presence scarcely governed spaces which serve as hideouts to the bandits. Consequently, the study reveals that there have been high incidences of banditry attacks on farm settlements, villages, highways resulting in kidnapping and cattle rustling in the region with attendant security challenges. The study thus concluded that Nigeria security has been quite tense and volatile in the northwest due to the alarming rate of banditry with the attendant massive plundering and carnage, which has plunged the region into a state of insecurity in all spheres of life.

**Recommendations**

In order to squarely deal with the menace of banditry in northwest region and Nigeria at large, the following recommendations are made:

(1) Nigerian government should strategies to create meaningful employment for the youths trapped in the phenomenon through the creation of programmes which aim at addressing the endemic poverty in the northwest in particular and the country in general.

(2) Nigeria government should sustain the military efforts in prosecuting the war against banditry as well as equip the security forces with both types of modern equipment and necessary incentives to enable them carry out their duty without hindrances.

(3) There should be re-orientation to inculcate ethical values and reverence for life and human right in the people and also the need to co-exist irrespective of religious or ethnic inclinations.

(4) Government at all levels should put in place functional security system like community policing to supplement the operations of other security agencies as well as the need for proper orientation of the Nigerian security personnel on the need to maintain peace and order in collaboration with the local vigilante. The local vigilante understands the terrain of their communities/environment better than the newly posted police officers from other states.

(5) Government should intensify efforts to mobilize financial and human resources to fund disarmament, and de-radicalization programmes to curtail the problems of arms proliferation across the region.

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# THE UNSUNG HEROINES OF BOKO HARAM INSURGENCY IN BORNO, NORTHEAST NIGERIA: NARRATIVES OF DISPLACED WOMEN OF GWOZA

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## Abstract

Arguably, across many cultures, women are generally considered weak if not essentially inferior to their male counterparts in ingenuity and productivity. Unfortunately, such subjective consideration relegates women to the background where their agency and contributions to societal development are not heard, acknowledged, or seen. This presumed inferiority and lack of ingenuity among women is perhaps not unconnected to the reasons the heroic acts of women during crisis are not acknowledged or documented. For instance, debatably, the heroic acts of Gwoza women in saving their husbands and grownup boys at the peak of the Boko Haram insurgency of the Northeast Nigeria has never been acknowledge or documented anywhere. Whereas, evidently, numerous undocumented narratives of how Gwoza women defiantly and boldly crossed the line of fire to smuggle men and boys out of Boko Haram strongholds abound. It is this omission in the existing narratives of heroism in the fight against Boko Haram insurgency, which have essentially remained masculine that this paper seeks to provide. Thus, the main objective of this paper was to capture the narratives of the displaced women of Gwoza who are now settled in host communities within Maiduguri, the capital city of Borno State, Nigeria. The paper is an outcome of a mixture of narrative and ethnographic qualitative research approach. Data collection was carried out through in-depth interviews and observations. The findings highlighted that the women of Gwoza employed various resources and strategies, including hiding, disguising, and mutual support, to safeguard the male members of their community, transcending religious beliefs and affiliations. In doing so, they demonstrated remarkable agency, resilience, courage, productivity, and strength. These results underscore the assertion that women, like their male counterparts, possess agency and are equally deserving of opportunities to thrive.

**Keywords:** Boko Haram, Women, Gwoza, Agency, Heroism, Patriarchy.

## Introduction

Often, documentaries and narratives on conflicts, crisis and wars only show women as vulnerable and miserable victims. And, of course, existing documentaries and narratives on the Boko Haram insurgency in the Northeast Nigeria have not presented women in any way different from such identified stereotype. For instance, in Aliyu Salihu Barau, *Boko Haram: Protection Issues for Displaced Distressed Women and Children in Northern Nigerian Cities.* (IIED, 2018), 7, we encounter the same stereotypical profiling of women as sex slaves; as being essentially dependent and lacking creative thinking. Although strongly advocating for broadening the debate about women and conflict, Titilope Ajayi "Women, Internal Displacement and the Boko Haram Conflict: Broadening the Debate". *African Security* 13. no. 2 (2020) (2018):15 points to the fact that displaced women were returning to seek shelter and protection from the same people killing, maiming and brutalizing them. Of course, such

narrativity and profiling of women reinforces the way they have been cast historically as weak, dependent and only useful in bed for men's sexual pleasure.

In recent times however, effort has been put into underscoring the agency of women in times of crisis, wars and conflict beyond the identified stereotypical profiling in the context of the Boko Haram insurgency in Northeast Nigeria. These includes the writings of Daniel Agbiboa, "Out of the Shadows: The Women Countering Insurgency in Nigeria". *Politics and Gender*. 18 (2022): 1011, Chikodiri Nwangu and Christian Eziebe, "Femininity is not Inferiority: Women-led Civil Society Organizations and "Countering Violent Extremism" in Nigeria". *International Feminists Journal of Politics* 21. no. 2 (2019):168 and Ayesha Imam, Hauwa Biu and Maina Yahi, *Women's Informal Peace building in Northeast Nigeria*. (Chr. Milchelsen Institute Brief 2020), 3. These studies have indeed marked a significant shift in the representation of women in conflict especially in the conservative Northeast Nigeria. However, it is important to note that the narratives in these studies speak of the contribution of women in conflict as members of the Civilian Joint Task Force, leaders of Civil Society organizations or the State Armed Forces. As such, there is dearth of knowledge on the contribution of women outside the organized formal setting in the Boko Haram insurgency context. Whereas, evidently, numerous undocumented narratives of heroic acts of how the women of Gwoza in Borno State, Nigeria, defiantly and boldly crossed the line of fire to smuggle men and boys out of Boko Haram holds abound. It is this omission in the existing narratives of heroism in the fight against terrorism and Boko Haram insurgency, which have essentially remained masculine that this paper seeks to provide.

Research has shown that when women participate in armed conflict, the expectation is not only that they have greater access to individual political power and agency but also that buying into hegemonic military power structures might lead to gender transformative opportunities for women as a group Zoe Mark, "Gender Social Networks, and Conflict Processes". *Feminists @ Law* 9. no. 1 (2020): 3. In most cases, this participation is limited to armed groups, vigilante groups and state armed groups. It is pertinent to mention that even among people who participated in armed conflict as armed opposition groups in post conflict societies, the access of women to benefits and transformative opportunities post conflict are limited compared to their male counterparts. In Sierra Leone for instance, women and girls especially did not receive the proper aid in both justice seeking and demobilization initiatives. The process was highly gendered, leading to an extremely, inadequate reintegration of these women and girls into post conflict society Laura Cullen, "Female Combatants and the Post-Conflict Process in Sierra Leone", *Journal of International Women's Studies*, 21, no. 2 (2020):115.

In Borno State, the epic center of the Boko Haram insurgency, women participate in the community militia known as the Civilian Joint Task Force (CJTF). While this group is male dominated, women play crucial roles but are often marginalized by the group leadership as well as support programmes. For instance, only few female members of the group receive a monthly stipend from the Borno State government compared to their male counterparts Chitra Nagarajan *Gender Relations in Borno*. (Research Report, British Council 2019), 9. The question is how about the local, rural and mostly not formally educated women? Who tells their story? Although heavily gendered and highly flawed, how do they benefit from these transformative opportunities? Hence, through engaging with Gwoza women with a focus on their experiences at the peak of the insurgency between 2013 and 2014, this paper documents the contribution of these women as the unsung heroines of Boko Haram insurgency. The paper adds to the

growing body of knowledge on the gendered practices of survival in times of conflict in Northeast Nigeria beyond the inundated framing of women as vulnerable and miserable victims. It argues that there is questionably a seeming patriarchal undertone to the reasons no attempt has been made to talk about the Gwoza women and the roles they have played in rescuing their men and grown-up children from Boko Haram insurgents in any documentary or narrative on the Northeast Nigeria's fight against the insurgents till date as propagating such narrative may threaten male masculinity. Thus, the main objective of this paper is to capture the narratives of the displaced women of Gwoza who are now settled in Maiduguri, the capital city Borno of State, Nigeria. The paper seeks to underscore their agency and resilience as they navigate survival in a difficult terrain.

**Women in Northeast Nigeria**

Northeast Nigeria like most African societies is a heavily patriarchal society where women are seen but hardly heard Agbiboa, "Out of the Shadows", 1015. This is evident among Muslim and Christians - the dominant religions in the region. Imam, Biu and Yahi's *Women's Informal Peacebuilding,* note that the region's religious and cultural norms have defined women's status through reproduction and largely confined them to a domestic role despite their actual participation in agricultural tasks. Women's access to education and the formal labour market is restricted. Generally, men are perceived as breadwinners and women as caregivers. Women in northern Nigeria regardless of their age and marital status must be under a man (either their husband, a consanguine relative or a son), who exercises some form of authority and control over them Zainab Musa Shallangwa, *"Effects of Displacement on Kanuri Cultural Practices of Internally Displaced Persons of Borno State, Nigeria" (*Ph.D diss, University of Maiduguri, 2021), 93.

Despite Nigeria's ratification of several bills that promote women inclusion and gender equality at both regional and global levels, discrimination against women is highly prevalent in the country, manifest in education, politics and employment among others Nwangu and Eziebe, "Femininity is not Inferiority" 169. Marginalization and high illiteracy rate in Northeast Nigeria have been fuelled by cultural, religious and legal inequalities coupled with poverty. As such, restrictions are placed on women's mobility which has been exacerbated by the Boko Haram conflict situation.

**Theoretical Framework**

This study draws theoretical insights from Pierre Bourdieu (1986) social capital theory which examines the value derived from social networks, relationships, and interactions, emphasizing how these connections enable individuals and groups access resources, information and opportunities. These resources include trust, support, information, and opportunities that arise from being part of a social group. Within the context of this paper, the social capital theory will be relied on to explore how Gwoza women, regardless of their religious beliefs or affiliation leveraged their social capital such as social ties and trust for the collective good of their community members at the peak of the Boko Haram insurgency in Gwoza. It is hoped that this will present the untold half story and will push the narratives beyond the identified stereotypical profiling of women as victims of war especially in Africa.

**Methodology**

The paper is an outcome of a mixture of narrative and ethnographic qualitative research approach that provided an avenue for the resettled women of Gwoza now resettled in

host communities Maiduguri, the Borno State capital to communicate their lived experiences at the peak of Boko Haram insurgency in their community, the role they played and how they navigate survival post displacement. Fieldwork was conducted in Maiduguri between August 2021 and March 2022. Maiduguri was selected as a vast majority of the IDPs fled to the city for safety at the peak of the crisis, hence, Maiduguri holds the highest number of IDPs estimated to be about 3 million in 2021. As the city with the highest number of IDPs, the nuances and complexities of the phenomenon under investigation will be best revealed. In addition, safety and accessibility are among the reasons why Maiduguri was selected as the study site.

During fieldwork, in-depth interviews (IDIs) and observations involving displaced Gwoza women were employed for data collection. A total of 15 IDIs were conducted with women between the age range of 30-50. Participants were asked about the motivation behind their heroic acts, how they were able to mobilize and the strategies they employed to execute their plan among others. All their responses elucidate their role and contribution to societal continuity and development during the Boko Haram insurgency. The diurnal activities of the women were keenly observed as well.

The stories of the women that provided insight into the lifeworld of the participants were recorded, transcribed and analysed throughout the paper. Observations of the diurnal activities of the participants were recorded in a field journal. All participants gave their consent to participate and to be recorded. The services of a research assistant made the interviewing process easier. The assistant planned for interview schedules. She also assisted in the transcription of interviews. Interviews were conducted in Hausa, a language widely spoken in northern Nigeria. Most interviews lasted between 1-2 hours.

As research focused on women, the study benefitted from the gender of the researcher and the research assistant. Accessibility and acceptance were easier, and participants were not scared of interacting with the researcher and assistant. Furthermore, they were comfortable discussing sensitive issues, for instance matters that bordered on sexual intimacy. Nonetheless, this study was limited by time constraints as the women had to attend to domestic responsibilities as well as their jobs. These interrupted interviews regardless of prior arrangements and plans. In some cases, interviews were conducted over several days while some ended abruptly. Anonymity and confidentiality were highly observed in this study.

The remaining parts of the paper are divided into 4 sections. The first section explores the experiences of Gwoza women at the peak of crisis during their flight/displacement. The second part examines the motivation behind their actions. The third part focuses on how they navigate survival post displacement by examining their survival stories, and the fourth part explored how social capital was leveraged in the heroic acts of Gwoza women.

## Gwoza Women at the Peak of Boko Haram Crisis

Gwoza is one of the 27 Local Government Areas of Borno State, Nigeria with its headquarters in Gwoza town. It is a mountainous area that houses the Nigeria Police Mobile Training College. The mountainous nature of the environment made it an ideal spot for rigorous military training.

After the insurgents were expelled from Maiduguri in 2013, they leveraged on the topography of the Gwoza area as it serves as a good hideout. The concertation of the insurgents in this area made the town come under several attacks, some extremely

deadly. The concentration of the insurgents and the frequency of the attacks landed the inhabitants in a state of uncertainty, not knowing what the future holds as it pertains to safety and security. Men and adolescent boys were at high risk of falling into the traps of the insurgents. They were mostly left with 3 main options: willingly join the sect, forceful recruitment or death. The women at that time were more "favoured" by the insurgents because the insurgents initially saw them as weak and vulnerable as it is widely assumed or believed. The insurgents had pity on them and usually speared them during attacks. Gwoza women decided to make positive use of the favours they enjoyed to save men and grown-up boys in their community who were at that time helpless. Although the favour the women enjoyed from the insurgents was short lived, Gwoza women were able to make significant progress before they eventually left the area.
Study participants narrated how on several occasions they came face to face with the insurgents and had a close shave with death. They also mentioned how they trekked several kilometers without food for days with their little children.

**Motivation**

As mentioned earlier, women enjoyed some level of sympathy from the insurgents which they used to save their men and young boys. Their motivations for putting their lives on the line to save men and boys are discussed below.

**Love of Family**

All study participants mentioned the love of family as the main motivation behind their actions. All their narration points to the fact that the women loved their family passionately that they could not watch their male blood relatives perish. There were numerous instances where wives, mothers, sisters, aunts, cousins saved their male family members from the dreaded insurgents. A participant explained it thus:

*"Women are loving and compassionate. Christian, Muslim or pagan, God created us that way, it is not our doing. In most families, it is the women that keep the family together. Men/boys were the insurgents' target then. They were recruiting them forcefully and killing stubborn ones. I am also a mother, God has graciously blessed me with children, both girls and boys. I could not stand to watch my boys being taken away by the insurgents or even killed. I had to do something to save them because they were helpless. I will not be happy if my boys are taken or killed, and I am left with the girls only. That was why I and other women decided to risk our lives to save men"* (48-year-old participant, Maiduguri, February 2022).

**Love for Societal Continuity**

It was revealed that Gwoza women did not stop at the family level, they also exhibited love for societal continuity. It is for this reason that study participants mentioned that at the peak of the crisis, women were not only saving their family members, but community women also came together to save men that they are not related to by blood. They saved their neighbours, friends, just any one in need of help. Participants mentioned that they rendered help in different forms just to ensure the men were saved. The women ensured that majority of the men and young boys in the society were saved before they thought of leaving. Some participants said the following:

*"If we are moving, BH will ask us what are you looking for women? We will say nothing, we are just passing. Then they will say go in that direction, there are 10 there, 5, 2 there and so on. They will say we have killed them. Go and check if your husbands are among, the BH will tell us. Sometimes, they add that you can also check in the abattoir. The slaughter for animals was changed to human slaughter. They will say if*

*you are looking for your men, go there and search, you might find them. That was when we realized we had to do something to save our men, young and old"*- (45-year-old participant, Maiduguri, February 2022).

*"If we do not do something about the situation, we will wake up one day and there will be no males in our community"*- (52-year-old participant, Maiduguri, February 2022).

**Commitment to Nature and Nurture**

Findings revealed the commitment to nature and nurture as another motivation behind the heroic acts of Gwoza women. Regarding nature, study participants explained that men and women make the society balanced as such they envisage a big problem if the men are wiped out. Several participants linked the sympathy they gained from the insurgents as nature's way of saving the men and boys at that time for a balanced society. Regarding nurture, some participants attributed this to the mother-child relationship where in most cases, a woman will always consider her child first in every situation. They emphasized that in most relationships, women endure all forms of abuse and hardship for the sake of their children, thus, a woman can go to any length to save her child. Participants went on to explain that in their situation, it required the collective effort of women considering the large number of people at risk. Hence, the women had to support each other to ensure that majority of the men and boys were saved.

Here, one sees the motivation being two dimensional in the sense that it came from the place of acknowledging the male-female balance for a functional society and that of the mother-child relationship. Having outlined the motivation behind their actions, the strategies the Gwoza women employed to achieve their goal will be discussed in the next section.

**Strategies**

At the peak of the crisis, the women had to employ several strategies to sneak the males out of the town. The main strategies used by the women were hiding, disguise and support for each other. Each of these strategies is discussed in detail below.

**Hiding**

Participants narrated that at the initial stage of the crisis, thinking that the situation was going to be short as the military might soon come to their rescue, the women resorted to hiding males at home. The hiding was in phases because the women had to change strategies once they were discovered.

**Under Beds Hiding**

The women will hide the males under their beds and when the insurgents break in, they will look around the room and leave if they do not see any male. The males will come out when they leave and continue with their regular activities. This went on for a while until the insurgents discovered that strategy. The women had to device another strategy which was putting the males in the ceilings.

**Ceiling Hiding**

The women will hide the males in the ceiling of the houses by passing them through manholes. The men and women leveraged this strategy for a while until it was eventually figured out as well by the insurgents. Unfortunately, there were several casualties in the houses that were found "guilty" when this strategy was discovered by the insurgents. As a way of punishment, the insurgents would set such houses ablaze

leading to several loss of lives and property. The women again had to device another hidging strategy.

**Soak Away Hiding**

Seeing that two strategies have failed; the women came up with the strategy of hiding males in soak away pits. They will put the males in soak away pits at night till daybreak because the insurgents usually attacked at night. However, they could not do this for long because of the health hazard. They had to come up with a more lasting strategy and the soak away pit hiding was just for a short while. It was the shortest strategy as confirmed by study participants.

**Disguise**

Seeing that the situation was lingering, the only option was for the males to leave Gwoza town for safety in neighboring towns and villages. Since the insurgents will attack men on sight, the women came up with disguise as a strategy. The women dressed men and boys to look like women in order to escape. They did the following to aid the disguise:

**Use of Khimar**

Khimar is a veil worn by Muslim women that covers the head, neck and shoulders. Depending on how the individual wants it, it can extend to the ankle. The khimar is very loose that one can hardly see the bodily form of the woman when worn. The idea is to cover the form of the woman from being viewed by especially the opposite sex. The Gwoza women came up with the idea since the veil is not form fitting, the men and boys could easily pass as women and that way, they were able to escape out of Gwoza town without being caught by the insurgents.

Image showing Khimar

**Use of Foamy Brassieres**

To appear more convincing, the woman added foamy brassieres to aid the disguise strategy. A participant mentioned that if the insurgents doubt them and they try to touch, the foamy bra could help them.

**Ear Piercing**

The women added ear piercing to the disguise strategy especially for adolescent boys. It was observed during fieldwork that indeed some of the young men had ear piercings

without earrings. When asked, they echoed that they got the holes as part of the disguise strategy. This further backs up this claim.

**Men carrying Children**

As part of this strategy, the women asked the men to hold children which is ordinarily a woman's role as ascribed by culture in their society. This helped reduce suspicion.

**Strategically Placing Men during Exit**

At the point of exist, the women strategically placed men in positions that will not make them conspicuous. They walked them out until they got to a safe place before they left them and returned to the town. In addition, the women also gave them brief walking lessons to also reduce suspicion. It is important to mention that regardless of this effort, some men were figured out by the insurgents and shot on the spot according to study participants.

**Women Supporting Women**

Study participants narrated that the "women supporting women" idea was a useful strategy for them. They all agreed that women stood by each other regardless of their tribe or religious affiliation. Study participants attested that this was their strongest strategy without which the goal of saving males will not have been possible. According to study participants, the support came in diverse forms discussed below:

**Providing disguise Wear**

Khimar was the major wear that aided the disguise process. Since it is a Muslim attire, the Christian women did not own them hence, Muslim community women, supplied the Christian women with the khimar so the men could escape.

**Helping with Burial**

Whenever there was death, since the women were mostly the ones left behind and could come out, they had to bury the dead. This was originally not a woman's role as dictated by culture, but the women had to take up the role. Participants mentioned that at the peak of the crisis, no one cared about religion or tribe, their aim was to bury the dead which they had to do in a hurry as such, humanity became their tribe and religion. They did not say any form of prayer, rather, they honoured the dead by ensuring that the corpse is buried. Some participants explained the situation thus:

*"The number of men we buried are countless. Like our neighbour that was killed before his wife and kids, we buried him. That was the first burial I encountered. The man was shot on the head, the whole skull was open. We dug the grave and used a stalk to measure the length. I dug until the grave covered my chest. We dug the grave in the middle of their compound… he was a Muslim, but we did not follow the Muslim rules of burial… We wrapped him in a wrapper and threw the body in the grave. We then arranged sticks on the corpse and poured leaves on it before we covered the grave with sand."- (39-year-old participant, Maiduguri, November 2021)*

*"The men we buried were mostly Muslims but, in that situation, no one thought of religion. We joined hands to help each other. It is unfortunate that there was no time to call on God through any religion. No prayers whatsoever."*- (40-year-old participant, Maiduguri, January 2022).

**Hiding Adolescent boys in the absence of their mothers**

Gwoza women mentioned that they were not only concerned about their biological male children or relatives, but they also ensured they evacuated the sons of their friends and neighbours who were not in town when the unfortunate event happened. It as a pathetic situation as some of the women could not travel back to Gwoza after the crisis but other women stood in the gap for them. A participant said:

*"Like my friend's son that we smuggled out ******, He was under my mother's bed for more than 2 weeks. His mother travelled to Adamawa. She returned and was crying saying "my hand is broken". That is how we say it traditionally when your first child dies. Culturally when you lose a first child, there are a lot of things you cannot do like setting up a new bride's room or cooking in her house. So, she was crying that she is no longer a woman since her first son is gone. I asked her why? She said her son ***** is dead. I told her to keep mute because her cry will attract people and they might find out the boy is with us… I knew where the boy was, but I didn't disclose it because if I did, she will be excited and she may still draw attention to us which might put the boy in danger. It was better to just leave her in the dark. So that day that there was a heavy downpour, that was when we brought him out, we wore him bra and khimar and took him to tashan Damboa, without her knowledge. She only found out after the whole thing"*- (44-year-old participant, Maiduguri, November, 2021).

**Assisting each other with Farm-work**

It was revealed by study participants that in the absence of the men who in most cases were mainly responsible for farm-work, the women had to step in by taking turns from farm to farm. They mentioned that the peak of the crisis was during the harvesting season, so the women collectively moved from farm to farm until they were able to harvest the farm produce to the best of their abilities. They had to do that because they relied on the produce as both food and cash crops, hence, saving the crops was equally important to them.

Having discussed the strategies used by the women, their survival stories will be explored in the ensuing section.

**Survival Stories**

As study participants narrated their stories, the following themes emerged from their narratives: agency, productivity, bravery, strength (physical, mental and emotional) and resilience. Each of these themes are expatiated below.

**Agency**

Amid the crisis, intense tension, losses, pain and despair, Gwoza women were able to exhibit the three pillars of agency: decision making, leadership and collective action. This is admirable because prior to the crisis, the women have been in the background considering the partichaichal nature of the society. Not only did they save the men, they ensured that their property were safe and their homes were in order. It is not out of place to say they swiftly switched roles and became the head of their households without prior notice. Some participants explained the situation this way:

*"As I went to my room to sleep, I heard Laila ha ilal alhu followed by gunshots. I said me and sleep have no connection tonight. I had no clothes on except shorts that I wore, I tied wrapper on my chest, without slippers on, I went out and opened the door. I went to my nephew's house who got married newly close to us, I called him out ***** and your wife, come out! BH are in town. They were confused. I held his wife's hands and*

*dragged her to my house. I woke the other people in our compound up also. I helped them to scale the fence, I told them to run as far as their strengths and legs can take them. I gathered my little kids in one room but sent my eldest son with others to run. After sending them out I thought that this our house is well known because my husband is famous, it would be better for us to leave the house… Before we left the house, I had moved the mattress in my room, my husband's electronics and hid them in the corn in our garden behind our house. I had thrown all the mattresses in our house there too then we scaled the fence and ran through one house that was surrounded with thorns. I took that route because I know they will not take it since it can injure them. Not long from our house, we sat down…"* – (44-year-old participant, Maiduguri, March 2022)

*"All of a sudden, there was a heavy downpour. I don't know if you heard about the story. A lot of Gwoza inhabitants used that opportunity to flee Gwoza. The rain begun at about 7pm and lasted till the next day. I was able to sneak into my house at about 10pm that night. I left my baby in the house that sheltered me with one woman... I was able to scale the gate of our house because my husband had locked the gate from inside. I met my husband at alert with an axe. He asked "mummy, is that you?" I said yes, I am the one. I asked so you are alive, and they have not killed you? He said I have slaughtered chickens and I am cooking rice, I have already prepared stew, let's eat. I told him "This is not an eating matter" eat in this situation? I said you should run to the mountains. I went to my suitcase and brought out a wrapper and the khimar that was given to me by my neighbour, I took off and gave him. I told him to put it on. I also gave him my bra to put on. I told him I will manage to take the children to Uba (a neighbouring town that was relatively safe at that time)."*- (39-year-old participant, Maiduguri, February 2022).

**Productivity**

Regardless of their experiences especially different levels of displacement, the women were never idle or lazy as participants mentioned that they always took menial jobs to provide income for the family no matter how small. Even though they had support coming in from time to time from charity they never relied on it totally as explained by some participants:

*"Even though the EYN church has been raising offering for us from time to time to support us, we also work on farms as labourers. We weed grasses and harvest crops to raise money to support ourselves and our families."* (39-year-old participant, Maiduguri, February 2022).

*"Wherever we found ourselves, we continued our labour jobs. Plucking groundnuts for instance gave us 20 naira per pile. We also got part of the harvests sometimes. When farming season is over, we engage in domestic work in people's houses and they pay us too"*- (44-year-old participant, Maiduguri, March 2022).

**Bravery**

Gwoza women displayed high level of bravery by putting their lives on the line to save the male members of their community, conducting burials, walking several kilometres day and night among several others. Narrating their experiences, some participants said the following:

*"…there was a time we took out 5 men and they caught 2 out of the men. They killed them on the spot instantly by shooting. They found out through their beards which the khimar could not conceal. One had bra and earrings on. We were all walking together,*

*and they held our children's hands. The Boko Haram said, you in the middle, stop. When he stopped, the BH said take off your khimar. When he took it off, they noticed his head was barbed. He was asked to take off his clothes… When they saw the foamy bra, he was shot right in our presence. He was shot on his chest."*

*"…but they did nothing to us. There were still men with us at that time who escaped. It was just time for those men to die, I think. They could not escape it. When the first man was caught, one of the BH then called the other saying kai Are! Meaning come in Kanuri language and he was checked and discovered. He was also shot on the chest. The remaining 3 successfully escaped with us. When they called him, we just passed and left him. There was nothing we could do at that point. We left the corpse there."*- (40-year-old participant, Maiduguri, January 2022).

**Strength**

Women are generally referred to as "weaker vessels" however, from the narratives of study participants, Gwoza women have disputed this as it can be deduced that the women exhibited both physical and emotional strength walking several kilometres, carrying their children and encountered a lot of traumatising events. Some participants said the following:

*"…yes, I left them in Uba but when we were leaving Gwoza for Madgali, we walked on foot. My daughter **** was 4 years old, ***** was 3, *****was 1… I trekked from Gwoza to Madagali with these children on foot. Our legs were swollen. Including the children. We encountered the insurgents and saw corpses on the way lying in different positions".* - (44-year-old participant, Maiduguri, November 2021).

"*We were seeing corpses, but we could not cry. Our tears dried up. The women even became stronger than men at some point, some of them were under the beds…"*- (39-year-old participant, Maiduguri, February 2022).

**Resilience**

After all they have been through, majority of these women have bounced back and moved on instead of wallowing in self-pity. The women have also helped their husbands bounce back. Participants mentioned that they are faring well, and they are still hopeful that things will get better.

*"When we were reunited with our men, some of them could not get intimate with us. Some sought medical help, but we still stood by them. In my own case, we made several attempts without success (laughs). I will try to get it to work but no way. After the trauma started fading, it was revived and now we had 3 more kids after that (giggling)"*- (46-year-old participant, Maiduguri, November 2021).

*"We the women will work on farms, and we will be paid meagre amounts that do not commensurate the work we have done. Sometimes, we will work on large farms that can produce 60 bags of rice, but we will be paid 4 to 5 thousand naira for working on the farms and about 12-19 of us will share that amount. We were exploited. we went through a lot. But things have really improved for us now as if it never happened. At least now, we are faced with the challenge of working to get what to eat alone, we are pretty much safe". –* (39-year-old participant, Maiduguri, February 2022).

**Leveraging Social Capital**

This section explores the components of social capital that Gwoza women utilized in their courageous acts. These include mutual aid and resource sharing, collective

protection, and tolerance. The strategies they employed to leverage their social capital in saving lives during violent conflicts are outlined below:

**Mutual Aid and Resource Sharing:** Gwoza women displayed mutual aid and resource sharing in the manner they collaborated with each other to achieve their goals. This is seen in the way they cooperated in providing disguise wear, conducting burials, babysitting, sharing food, assisting with farm-work among others. They rallied around each other and supported themselves at their individual point of needs at the family, society as well as national levels. The women have proven that they are indeed heroines. However, it is important to mention that study participants believed they had women among them who sold them out by revealing their strategies to the insurgents. Although, they agreed that such women were in the minority.

**Collective Protection:** The women exhibited love for their children, family and society by risking their lives and by collectively providing protection to save the male members of their community. Instead of enjoying the privileges bestowed on them by the insurgents, they used it as a resource to protect and save those that were targets. In some cases, some participants mentioned that at the time, some of them were not even in good terms with their husbands and some of the men they saved but they did not allow their conflicts prevent them from saving them. Furthermore, during the crisis, most of the men lost their sources of livelihoods and were not able to meet the needs of their families, yet the women stood by them and supported them.

**Tolerance as a Form of Relational Social Capital:** Tolerance, as demonstrated by the women of Gwoza, showcases the strength of close ties and mutual obligations within families and communities. Their ability to maintain relationships with their husbands, even under challenging circumstances (e.g., sexual health issues or economic hardship), reflects their reliance on trust and emotional support. According to Bourdieu, social capital is sustained through continual investment in social networks and relationships. By tolerating difficulties and avoiding disrespect, the women reinforced familial bonds and maintained household cohesion, which is critical for social survival during crises.

## Conclusion

This paper was premised on the argument that agency is not a function of gender hence, women like their male counterparts have agency and can contribute to societal development positively. While this is not a battle between men and women or a paper that seeks to disrupt the system, the findings revealed that women who are considered inferior indeed saved the superior gender at that time, hence, deserve to be celebrated, should have a say in important societal matters and should be given all the support they need to thrive. The strategies employed by these women and the way they executed them are outstanding. This buttresses the point that while the vulnerabilities of women in conflicts are valid and significant, they often overshadow other crucial aspects, such as the heroic acts of the Gwoza women highlighted in this study. By exploring the experiences of Gwoza women during the Boko Haram conflict, this paper has brought to light their extraordinary acts of bravery, which deserve to be acknowledged and celebrated.

Until such contributions are amplified, the role of women in peacebuilding will remain undervalued and secondary to that of men, particularly in Africa. The narratives of the Gwoza women offer profound lessons for humanity, chief among them being the principle that humanity should transcend all divides, whether based on race, gender, religion, or other affiliations.

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# THE ROLE OF NIGERIAN CORRECTIONAL SERVICE IN MANAGEMENT AND REHABILITATION OF OFFENDERS: A PERCEPTION OF THE PUBLIC IN BAMA LOCAL GOVERNMENT AREA

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## Abstract

The Nigerian Correctional Service otherwise called the prison plays very important role in the operations of the Criminal Justice System. It helps the police and court to safeguard its subjects for adjudication assuring all their safety and to avail them periodically for judicial dispensation of justice. There are several prisons around the world that despite being legit prisons, are the direct opposite of just penal system. For example, the Otago Correction Facility of New Zealand provides its inmates with comfortable rooms and attributes great significance to change through skill building without any compromise to the institutional security measures. Section 2 (1) of the 2019 NCS Act obliged to ensure compliance with international human rights standards and good correctional practices. Provide enabling platform for implementation of non-custodial measures. However, the survey of about 270 respondents from Bama established that about 53% of the respondents, NCS do not observe laid down procedures in their conduct of duti.es. About 92% of the respondents observed that the rich/influential inmates in prison are hardly exposed to hard labour or degrading activities such as fetching water, parking firewood for cooking, washing for prison officials, etc. About 89% of the respondents maintain that political detainees are hardly exposed to degrading exercises because they are special prisoners whose incarceration is based on state issues. About 88% of the respondents observed that the poor inmates are badly treated in the course of serving jail terms. About 92% of the respondents observed that the NCS have failed to achieve its rehabilitative function. To reflect required global standard, more professionals such as criminologists, psychologists, sociologist, educationists and philosophers should be employed to make majority of the personnel of the Nigeria Correctional Service sector to meet the quality requirement of the composition of the institution. There must be a special training on tracing backgrounds of criminality or the traces of the antisocial behaviour of the offenders as recommended by the 2019 Act. Rehabilitative equipment must be made adequately available to empower the personnel to promptly train the inmates according to the vocational needs of the community as stipulated in the Act.

**Keywords:** Correctional service, Rehabilitation, Perception, Role

## Introduction

There is no doubt there are serious security challenges facing our dear country Federal Republic of Nigeria in the history and more often in recent times. The level of insecurity in Nigeria is highly worrisome that it has been a threat to national unity. If appropriate measures are not taken, it can tear Nigeria to pieces to reflect the disgraceful precolonial tribal entities that no any civilized individual will cherish its associated backwardness. For example, it is a daily report that Boko Haram and Islamic State of West African Province- ISWAP continued attacks on security forces and civilians of the northeast. Thousands have been killed as a result with countless injuries, abduction and destruction of property. The scope of the insurgency called for the establishment of Multinational Joint Task Force to liberate the affected territory of Chad, Niger, Cameroun and Nigeria. With all efforts the terrorism continued as it has

been a gorilla's warfare coordinated and induced by religious based ideology (National Security Summit Report 2021).

Major concerns in the North central states are land disputes, competition over dwindling resources, ethnicity and the concept of settlers-indigene disputes. Silent killings in which individuals disappeared and later found dead intensified and the confidence in the state's security apparatus has waned deeply among Nigerians in the region. Conflicts related to land rights have continued among members of the Tiv, Kwalla, Jukun, Fulani and Azara ethnic groups living near the convergence of Nasarawa, Benue, and Taraba States. In the South-South states, the Niger Delta which is rich in resources is poorest and rocked by insurgency. There is grievance over oil and gas pollution, infrastructure, poverty, unemployment, the region's share of the oil revenue and its marginalization in national politics led by protests that evolved into full-blown insurgency led by the rebellion move, waged by the Movement for the Emancipation of the Niger Delta (MEND). The presidential amnesty in 2009 restored some stability and created an opportunity for the government to address the multiple grievances and demands at their roots. Unfortunately, many issues that triggered the conflict remain largely unaddressed as a result of official corruption and sabotage. In the South-Eastern Nigeria, there are kidnappings and attacks by unknown gunmen as the security challenges facing the region. There has been increased tension as a result of the activities of military wing of Indigenous People of Biafra (IPOB), known as Eastern Security Network (ESN) involving in clashes with the police and military. Several police stations have been attacked in South-Southern Nigeria since January 2021, with large amount of ammunition stolen. This creates fear among the indigenes of the South-Eastern states as a result of the kidnapping activities showing breach of contract of social cohesion by Nigerian government with its frustration. The southwestern Nigeria is characterized by banditry, kidnapping, massacre in villages. Many of the rural areas have devolved to kill zones, where ordinary people are mostly unsafe in their homes. The spate of kidnapping has been intensified in highways targeting road travellers. Many villages have been ravaged by unknown gunmen, or alleged Fulani gunmen rendering the dwellers homeless (National Security Summit Report 2021).

Having seen the trend of insecurity in Nigeria, it is clear the country is overwhelmed in efforts to prevent, control and manage episodes of criminalities. While most of the deterrent measures are taken by the military in various national task forces, the Criminal Justice System is also central in preserving state power by enforcing sovereign laws. At the forefront of this law enforcement is the police that arrest. While arrest is the important key in the entire process of the criminal justice system, the discretion of the police plays a very useful role on the number of people prosecuted. And in dispensation of justice it is not all those charged to court are convicted for a crime and sentenced to prison. Out of the smaller proportion of accused incarcerated into the prison, the awaiting trials constituting over 70% of the populations in the Nigerian Correctional Centres only very few are finally sentenced by the court to serve prison in prescription.

The Nigerian Correctional Service otherwise called the prison play very important role in the operations of the Criminal Justice System. It helps the police and court to safeguard its subjects for adjudication assuring all their safety and to avail them periodically for judicial dispensation of justice. Nigerian Correctional service established to play the role of incarcerating convicts and those sentenced by courts of jurisdiction for enforcement of the judicial punishment prescribed by a competent court

of jurisdiction such as hanging for death penalties. And those sentenced for rehabilitation serving period of imprisonment or life are catered for accordingly with the mission of planning them on program of reform and successful rehabilitation. Educational skills often provided where possible and subject the inmates to undergo necessary training as mandated. The NCS is not established as centre of punishing offenders but rather simultaneously offenders are punished where necessary and reformed or rehabilitated where required. This is achieved with reference to the NCS Act 2019.

It is in view of this mandatory objective that this paper attempt to answer the following questions. What are the roles of the NCS? How are the inmates managed under the NCS? To what extent has the NCS achieved its role of rehabilitation with reference to Bama NCS? What is the inmates and public perception of NCS in relation to its role with reference to the population of Bama LGA?

**Global Standard Operation of the Correctional Centre**

According to Osewa (2025) generally when one thinks of prison (Correctional Centres), one often thinks of iron bars, dark hail ways, very poorly served foods and overall dismay in the air. Surprisingly, not all prisons looked so. There are several prisons around the world that despite being legit prisons, are the direct opposite of such imaginations. He outlined ten best prisons in the world that standardized global conception of Correction Centres.

The Bastoy Correctional Centre, Norway is the number one best prison of the world. Located on Bastoy Island in Oslofjord, Norway set to accommodate a little over 100 inmates. Within the prison complex are provisions to enjoy luxuries like tennis, horseback-riding, fishing and sunbathing. There are tasteful cottages to house the inmates with lush farms to work on. The inmates in this minimum-security institution probably often forget they are prisoners. The HMP Addiewell in Scotland is a designated learning Correctional Centre. Her Majesty Prison (HMP) Addiewell in Southern Scotland allots each of its resident inmates 40 weekly hours of productive skill building. This is the world's second-best prison with a special focus on a purposeful and fulfilling manner to accommodate about 700 inmates who are sure of best handling. The Otago Correction Facility of New Zealand is the third best prison of the world. Otago provides its inmates with comfortable rooms and attributes great significance to change through skill building. Holding classes in light engineering, dairy farming and cooking among others, without any compromise to the institutional security measures. There is a Justice Centre Leoben of Austria, which is a quaint European residence for non-violent offenders. The centre gives each of its prisoners a single cell, with a private bathroom and kitchenette, plus a television. All that and their fully equipped gym, basketball court and outdoor recreation area. The Aranjuez prison of Spain is the 5$^{th}$ best prison of the world. This facility innovatively provides for infant children to live their first years with their incarcerated parents. Equipped with cribs, Disney characters on the walls and kids play areas. The facility gives incarcerated parents a chance to experience parenthood despite circumstances, and a parent to those too young to comprehend the reality of being imprisoned.

Similarly, the Champ-Dollon Prison of Switzerland was previously infamous for overcrowding, but refurbished residences in the prison boasts of spacious triple-occupancy cells that include an attached bathroom. Ample facilities such as those allow the inmates to feel less like prisoners and more like University dorm-mates working together toward rehabilitation. The 7$^{th}$ prison of the world is the JVA Fuhlsbuettel

prison of Germany. This Hamburg prison is home to many long serving inmates who enjoy specious cells that have beds, a couch and private shower and toilet along with plentiful natural light. The facility provides its prisoners machines to their laundry and access to conference room and a recreation room. The eighth prison of the world is Graphouse Sollentuna Prison in Sweden. This prison has private cells with comfortable beds and attached bathrooms. Inmates are provided with luxuries of state-of-the-art gym, an open for use kitchen, and a spacious recreation room equipped with a TV and a couch. Halden prison of Norway is the 9th best prison of the world. It has been surrounded by ample greenery and natural light in plenty, Halden is called the most humane Correction Centre in the world because every inmate enjoys comfortable quarters with relative privacy. There are skill-building classes, a rec room stocked with TV shows, movies and video games, a fully equipped gym and an actual functioning musical recording facility make the centre every long serving inmate's dream. And the tenth best prison of the world is Cebu Prison of Philiphines. This centre has championed the cause of inmate recreation and creativity. Inmates indulge in singing and dancing to a selection of musical numbers. Not only these inmates perform for civilian audiences but they even sing autographs.

Clearly those Correctional Centres have met most of the requirements for the effective realization of the rehabilitative role of the Prisons as claimed in their schedules. Contrasting with the Nigerian situation this study will show a sharp difference of both inadequate provisions of needed infrastructures, facilities and personnel. The number of prisons in Nigeria are very few compared to the daily influx of inmates both as awaiting trials and convicts. Subsequently over congestion remain the major crisis of the NCS. The prisons are uniformly larger hall based than privacy based single cells. In fact, single cells are reserved for special inmates or to punish erring inmates among the incarcerated prisoners.

**Role of the Nigerian Correctional Service Under NCS Act 2019**

The Nigerian Correctional Service Act 2019 has spelt out details of its mandate as extracted below:

Section 1 (1) There is established for the federation, the Nigerian Correctional Service (in this Act referred to as "the Correctional Service") to provide custodial and non-custodial services.

(2) The Correctional Service shall consist of:

(a) Custodial Service; and

(b) Non-Custodial Service.

Section 2 (1) The objectives of the Act are to:

(a) Ensure compliance with international human rights standards and good correctional practices;
(b) Provide enabling platform for implementation of non-custodial measures;
(c) Enhance the focus on corrections and promotion of reformation, rehabilitation and reintegration of offenders; and
(d) Establish institutional, systemic and sustainable mechanisms to address the high number of persons awaiting trial.

Section 4 (2) the Controller General shall superintend on:

(a) Inmates safety and humane custody;
(b) Reformation, rehabilitation and reintegration of offenders;
(c) Non-Custodial Institutions and Centres; and
(d) Any other custodial and non-custodial facility.

Section 9 (1) The Minister may, by order in the Federal Government Gazette:

(a) Declare any public building, with requisite facilities in an appropriate location within Nigeria, to be a Custodial Centre; and
(b) Specify the area and the landmass for which the Custodial Centre is established: Provided that in every building so declared as a Custodial Centre, sleeping accommodation shall meet all requirements of health with consideration given, among other things, to adequate floor space, water and sanitation amenities, lighting and verification.

Section 10: The functions of the Custodial Centre are:

(a) Taking custody of all persons legally interned;
(b) Providing safe, secure and humane custody for inmates;
(c) Conveying remand persons to and from courts in motorized formations;
(d) Identifying the existence and causes of anti-social behaviours of inmates;
(e) Conducting risk and needs assessment aimed at developing appropriate correctional treatment methods for reformation, rehabilitation and reintegration;
(f) Implementing reformation and rehabilitation programs to enhance the reintegration of inmates back into the society;
(g) Initiation behaviour modification in inmates through the provision of medical, psychological, spiritual and counselling services for all offenders including violent extremists;
(h) Empowering inmates through the deployment of educational and vocational skills training programs, and facilitating incentives and income generation through Custodial Centre, farms and industries;
(i) Administering borstal and related institutions;
(j) Providing support to facilitate the speedy disposal of cases of persons awaiting trial; and
(k) Performing other functions as may be required to further goals of the service.

Section 12 (4) Where the Custodial Centre has exceeded its capacity, the State Controller shall notify within a period not exceeding one week, notify the:

(a) Chief Judge of the State;
(b) the Attorney General of the State;
(c) Prerogative of Mercy Committee; and
(d) Any other relevant body.

Section 12 (7) Upon receipt of the notification referred to in subsection (4), the notified body shall, within a period not exceeding three months, take necessary steps to rectify overcrowding.

(8) Without prejudice to subsection (4), the State Controller of Correctional Service in conjunction in with the Superintendent shall have the power to reject more intakes of inmates where it is apparent that the Correctional Centre in question is filled to capacity.

(9) In relation to subsection (6), the Superintendent shall:

(a) Ensure due documentation of the name, date, and other particulars relating to the person that was refused admission and the officer and agency that presented the person for admission into custody; and

(b) Render immediate returns on documentation made under paragraph (a) to the State Controller of Correctional Service.

(10) In relation to subsection (5), the criteria to be considered for the release of inmates or diversion of inmates to Non-Custodial Centre may include:

(a) Inmates sentenced to three years and above with less than six months to the completion of their sentence;

(b) Inmates charged, convicted or sentenced for minor offences;

(c) Inmates with civil cases; and

(d) Any other criteria as may be determined by the Chief Judge or the Prerogative of Mercy Committee.

13 (1) When a person is sentenced, committed or transferred to the Custodial Centre, the Correctional Service shall take reasonable steps to obtain:

(a) Relevant information about the;
  (i) Person's offence
  (ii) Biometrics
  (iii) Personal history
  (iv) Risk and needs assessment, and
  (v) Person's psychological, mental health status and his criminal antecedents

(3) A Superintendent shall refuse to admit any person brought in:
(a) With a severe bodily injury;
(b) Who is:
(i) Mentally unstable, or in an unconscious state of mind, or
(ii) Underage.

14 (1) The Correctional Service shall provide opportunities for education, training vocational training, as well as training in modern farming techniques and animal husbandry for inmates.
(2) In accordance with the provisions of subsection (1), Correctional Service shall establish and run, in designated Custodial Centres, industrial centres equipped with modern facilitating their reintegration into society.
(3) Subsections (1) and (2) shall be administered to encourage generation of funds to aid the earning scheme for the inmates, aftercare and other support services towards their rehabilitation.

15 (1) Inmates shall not be held in slavery or servitude, and labour carried out by inmates shall neither be of an afflictive nature or for the personal benefit of any correctional officer.

As it will observed in empirical reports below, all the empowered laws above are theories that have not been effectively implemented. Certainly, the prisons in Nigeria are practically an opposite of those beautiful laws.

**Perception of the Nigerian Correctional Service Bama**

In a survey of 270 respondents in Bama, about 96% of them indicated an awareness of the legal function of the Nigerian Correctional Service (otherwise NPS) as to detain and rehabilitate offenders, while 3.3% said it functions to preserve a general security. Certainly, the NCS or the prison is the building infrastructure holistically symbolic that its existence in itself is deterrent to crime and criminality in a community. Ideally, nobody wants to lose his liberty and freedom of interaction and movement. The imprisonment is total ceasing of such freedom and liberty. As such the NCS serves multiple purpose, including serving the role of deterrence to criminality as many in a population may avoid committing crime just to avoid being incarcerated. It also plays the secondary function of reform and rehabilitation of habitual criminals, who under whatever antecedence incarcerated to the prison walls as convicts. The constitutional duties of the NCS is to trace the basis of the antisocial behaviours and work toward remedies. It seems the main focus is on empowering the inmates to become self-employed by providing them with skills such as tailoring, carpentry, bricklaying, farming etc. And today, it is extended to university education where access to degrees (LLB, BSc, BA, Ph.D) are possible and organizations are encouraged to employ graduates who were prison inmates.

However, 90% of the respondents observed that the NCS haven't achieved its legal objective. More so, 59% of the respondents also perceived that NCS served the interest of the rich/ influential members of the society. And 38% of them opined that it serves the interest of the entire public. Thematically, the NCS is a unique state institution actually to serve the population in its role of identifying the anti-social behaviours of convicts so as to rehabilitate them. Unfortunately, the dominant members of the society take advantage by actually jeopardizing the primary objectives of the organization to realize and perpetuate their socio-economic and political ends. Actually, most of the convicts in the NCS are poor/underprivileged while it's a fact that elite crimes are so often invisible, yet majority of them escape being incarcerated to prison. And even those of them incidentally fall as victims ended up treated as political detainees (Special prisoners) referred to as Prisoners of Conscience, whose condition of service differ with the common inmates right inside the prison.

To about 53% of the respondents, NCS do not observe laid down procedures in their conduct of duties. Laid down procedures means admitting inmates, tracing the anti-social behaviour of the convict and taking appropriate measures for rehabilitation without infringing the fundamental rights of the individual as stipulated in Section 33-46 of the 1999 Constitution FRN together with all rights preserved by the Universal Declaration of Human Rights, the African charter on Human and People's rights and all other protocol and treaties on treatment of prison inmates ratified on Conventions. My Observation in the course of this study however convinced me that some of these procedures are observed, but others are not because the operational condition did not permit such. For instance, officials may receive admitting convicts with good faith but actually facilities are not available to strengthen the moral for realization of the rehabilitative goal of the NCS. I observed that the average relationship between the inmates and Correctional officials, is not bad and actually demonstrates a relative acceptance of the rejected by the society.

About 92% of the respondents observed that the rich/influential inmates in prison are hardly exposed to hard labour or degrading activities such as fetching water, parking firewood for cooking, washing for prison officials, etc. However, rich/influential members of the inmates in this sense are restricted to political detainees.

About 89% of the respondents maintain that political detainees are hardly exposed to degrading exercises because they are special prisoners whose incarceration is based on state issues. My observation revealed that though there was no any special prisoner (political detainees) in the prison (Bama NCS) as at the time of the study, a separate block was built for that category of prisoners in the yard.

About 88% of the respondents observed that the poor inmates are badly treated in the course of serving jail terms. It was observed that almost all the inmates found in the Bama NCS, as at the time of the study, can be classified as poor/underprivileged. Majority are actually not doing anything that chatting with colleagues, some are making cap and few others are attached to the kitchen. It appears those in the kitchen are relatively more exposed to hard work like fetching water, parking firewood etc. However, they appear not so unhappy with their attachment to the kitchen probably because of the associated fringe benefits in cooking. The entire treatment can actually not be commendable when it comes to their welfare. By the time of this study, the food they were eating was equally below average because it may not meet nutritional. It is my observation that the system can never allow the NCS to actually observe their ideals and therefore must be perceived as badly treating the inmates particularly the poor inmates since the political detainees are usually given special treatments ahead of their poor counterparts.

About 92% of the respondents observed that the NCS have failed to achieve its rehabilitative function. The rehabilitative function of the NCS is a failure considering the continuous trends of graduation of convicts from the NCS without acquiring any skill to reform to societal expectations. Majority of the graduates from NCS become more hardened criminals and some of them become recidivists. My assertion is that the NCS is not operating in isolation from the society. Whatever problem the society has the Correctional Centre is part and parcel of the same problem. The dependent capitalist economy in operation does not allow the society to prevail the rule of law. This resulted in elitist crime predominantly corruption which actually jeopardize the smooth realization of the objective of all institutions in our society. Instead these institutions are further conditioned to actually serve as instrument of tapping resources into personal pockets by this same set of elites. The NCS have long been defeated from its rehabilitative function and serves as practically a confinement to repress progressive and common society determined offenders and alike. As a result of this circumstance the rich or influential actually make use of this institution to achieve their political and economic ends.

About 83% of the respondents also observed that the prison cells serve as a training ground for further crimes and criminality among inmates and therefore abuse of the rehabilitative role the NCS. The criminal learns more crimes in the cell than outside. Majority of the respondents agreed to that assertion. This is -further confirmed by 94% of the 100 inmates focused on this study.

About 85% of the offences of the inmates focused on this study in the Bama NCS was stealing, 2% for robbery, 6% for fighting, 1% for murder, 2% for breach of trust and

4% for other unidentified offences. The three awaiting trials stayed for number of years as awaiting trials. According to one of the armed robbery suspects "I stayed for 82 months not appearing before the court". This is just a sample from the awaiting trials drawn to tap for information. Spending for 82 months in awaiting trial is a delay of justice which of course denial for justice. When asked both the inmates accused for robbery, they all denied committing the offense accused for. Then it's possible those inmates could just be discharged subsequently. This reveals the failure of the criminal justice system to dispense justice as fairly as required.

Unfortunately, 71% of the respondents who were inmates focused in this study revealed that they were brutalized and embarrassed in the course of their arrest. They all reported to have been beaten up during arrest for the crime, clubbed or verbally insulted. This is violation Fundamental rights of suspects. A suspect should be presumed innocent until proven otherwise by court. The law is there to protect both offender and the rests of the members of this society. Force or threat can only be used by the police under strict situation of a suspect's resistance to arrest as rightly defined by the Northern Nigerian Criminal Procedure Code (NNCPC):

"If a person liable to arrest resists the endeavour to arrest him or attempts to evade the arrest, the person authorized to arrest him may use all means necessary to effect the arrest (NNCPC, 1963: 5.31)."

About 85% of the focused inmates maintained that they were severely beaten in the course of investigation in the police station. About 14% of them revealed that the investigating police officer was very harsh on them but not beating was done. Only 1% said the IPO was simple and polite to them. It's just unfortunate that the police those supposed to maintain the law and order, are at the centre of law breaking in the course of discharging their duties. Policeman is supposed to be a researcher whose objective is information than anything therefore tries as much as humanly possible to bring down himself to tap for facts. Unfortunately, that particularly objective is set aside with full intent to use his privileges as civil servant to qualify himself as civil master and tap for resources to his personal pocket. It is therefore not surprising for the 85% of the inmates to have revealed the fact that they have been beaten in course of interrogation in the police station. This fact was further confirmed by a Study of Sa'ad (1995). According to the study of 243 out of the 300 prisoners studied in former Gongola State, who were initiated into legal process through the police arrest, were treated badly, both during and after their arrest. According to them they were clubbed and beaten up and had their clothes rugged and locked. After arrest they were locked up in congested, poorly lit and disgusting police cells. In addition, they were left very hungry and thirsty. This further confirmed that there was no serious improvement of the police attitude to application of laws of fundamental rights and freedoms. This just suggests that the NPF was only growing in scope of activities and population size, but quite lagging behind in appearance in the area of methodology and human relations. Police should not be an exception when it comes to the submission to the rule of law. Certainly, such inhuman treatment of suspects is often a violation of fundamental rights as seen in section 33-46 of 1999 Constitution FRN and has actually contradicted the aspects of the Universal Declaration for Human Rights as well as the African Charter on Human and Peoples' Rights.

About 88% of the inmates focused disclosed that they were detained in police cells when arrested. And 61% of them spent between 3 days to more than 3 months in police custody. This was in violation of the fundamental rights to liberty provided in the 1999

Constitution. A suspect is not supposed to stay in police detention for more than 24/48 hours as the case may be. In a case where there is a court of competent jurisdiction within a radius of 40 kilometres, the suspect be detained for not more than 48 hours (2 days) or such longer period is acceptable depending on the circumstances maybe considered by the court as reasonable (Ibidapo-Obe and Mwanko, 1992).

About 75% of the inmates expressed that they had very bad experience in the prison as awaiting trial men. With 59% of them expressed that they have been exposed to hard labour as prison inmates. About 58% of them expressed that they were exposed to labour such as farming, fetching water, parking of firewood into prison yards, cooking and so on in NCS. About 97% of them disclosed that inmates are not exposed to any rehabilitative facilities in the NCS. It was reported that necessary equipment for rehabilitation are completely absent in NCS.

In the absence of any rehabilitative facilities on ground, about 89% of the inmates revealed that they have been idle, not doing anything inside the prison yards, except chatting, sitting, playing local chase game (*dara*), and spatting like football in the evening before they moved into their cells. And 11% of them said they decided to make soap by their own efforts. This confirmed that the institution rendered the roles which it supposed to be in institutions just like any other training institute where vocational, technical, moral, and the like lessons are taught so as to make inmates acquire skills, to serve as responsible and responsive citizens both as inmates and in the larger society after prison terms to be a mere centre to confine incarcerated persons as offenders.

## Conclusion

The study above revealed that the NCS established to play the role of keeping inmates, maintain law and order for periods of adjudication when necessary, and carry out required punishments as directed by the court have relatively succeeded in the area of incarceration and delivery of awaiting trial men for dispensation of justice by the courts, particularly at the period when there was peace before the advent of Boko Haram. However, the NCS as an institution have woefully failed in achieving its mandate for reform and rehabilitation of convicted offenders as facilities meant for reform and rehabilitation are absolutely absent. Educational career achievement by preparing inmates to SSCE, Diploma, degrees through securing admission to inmates are completely not successful under the Bama NCS. Facilities have never been made available, the personnel on ground were not well educated enough to facilitate teaching learning to prepare inmates for career building as majority of them possessed before SSCE, Primary certificates or none with only one or few university graduates.

## Recommendations

1. More professionals such as criminologists, psychologists, sociologist, educationists and philosophers should be employed to make majority of the personnel of the Nigeria Correctional Service sector to meet the quality requirement of the composition of the institution.
2. There must be a special training on tracing backgrounds of criminality or the traces of the antisocial behaviour of the offenders as recommended by the 2019 Act.
3. Rehabilitative equipment must be made adequately available to empower the personnel to promptly train the inmates according to the vocational needs of the community as stipulated in the Act.

4. Agricultural modern tools must be made available to be used in the prison as institution to engage idles on enhanced agricultural productivity to feed inmates and extend value chain industrialization within the NCS blocks.
5. Inmates should be organized to acquire educational careers by providing standby schools to cover various levels of education (SSCE, Diploma, NCE, BSc etc.) through linkage with the ministries of education by providing teachers and lecturers for that purpose or employing same as NCS personnel to achieve educational mission of NCS.

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# SECTION TWO:
## RELIGION AND PHILOSOPHY

# الدراسة التداوليّة لصفة الله "الرحمن": سورة طه نموذجا

# PRAGMATIC STUDY OF ALLAH'S ATTRIBUTE "AR-RAHAMAN" SURATU TAHA AS CASE STUDY

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**الملخص**

استهدف الباحث من كتابة هذا البحث المتواضع إظهار إمكانية عرض النصوص الإسلامية للدراسة التداولية. وبالرغم من أن المنهج التداولي وُجد في التراث العربي إلا أنه ظهر معاصرا لدى الباحثين الغرب. فابتدأ المقال بمفهوم المنهج التداولي وإرهاصاته لدى الغرب، ثم ورد ما يحاكيه في التراث العربي. ومما عرض عليه البحث دراسة بيانية مقارنة بين المصطلحين الدلالة والتداول لقرب التشابه بينهما. ثم انطلق المقال إلى البيان عن أسماء الله الحسنى وما صرحه ا ء في اختلاف عددها. وواصل الباحث مقالته إزاء ذلك بالدراسة التطبيقية على الصفة "الرحمن" في أربعة مواضع من سورة طه. واتبع الباحث في إنجاز هذا البحث المنهج الوصفي التداولي، وأبرز الأمثلة التداولية من هذه النصوص القرآنية. وتوصل الباحث في نهاية المطاف على النتائج منها: أن المنهج التداولي صالح التطبيق في النصوص الإسلامية، أن المنهج التداولي قادر على استنباط القضايا المختفية في النصوص الإسلامية، وأن صفة الله "الرحمن" في سورة طه متناسقة ومنسجمة في كل مواضعها.

**الكلمات الأساسية:** الدراسة التداولية، سورة طه، الصفة "الرحمن"، أسماء الله الحسنى، الآيات القرآنية

**Abstract**

This paper intends to explore suitability of applying pragmatic theory on Islamic religious texts. Although, this theory exists in Arabic scholarship, however, it is also glaring in contemporary western scholarship. The paper contained meaning of pragmatics from Western scholarship context, and its similarities in Arab scholarship. It also illuminated a comparative study of pragmatics and meaning. Furthermore, the work also comprised differences on 99 names of Allah, along with an applied study of Allah attribute "Ar rahmaan" in Chapter 20 Suratul Taha of the Glorious Qur'an. In nutshell, the study arrived at the following findings: the Islamic religious texts are suitable for pragmatic theory, the pragmatic theory can bring out hidden and inexplicit matters in Islamic texts, the attribute of Allah "Ar rahmaan" is well reflected in conveying the glory of Allah in the Surah.

**Key words:** Pragmatic Study, suratu Taha, Allah attribute "Merciful", 99 Attributes of Allah, Qur'an Verses.

**التمهيد**

تعدّ التداولية Pragmatics[1] أحد العلوم الثلاثة التي تؤثر في فهم مضمون العبارة: علم النحو، وعلم الدلالة، والتداولية. وتهتم التداولية بدراسة علاقة العلامات بمفسريها. إلا أنّها لم تصبح منهجاً يعتد به في الدرس اللغوي المعاصر إلا في العقد السابع من القرن العشرين بعد أن عمل على تطويرها ثلاثة من فلاسفة اللغة المنتمين إلى التراث الفلسفي لجامعة أكسفورد هم: أوستن Austin ، وسيرل Searle ، وجرايس Grice، وأصبحت منهجا لسانيا يدرس علاقة النشاط اللغوي بمستعمليه، فلا تمكن دراسة اللغة إلا عند استعمالها. فهي دراسة استعمال اللغة في الخطاب، شاهدة في ذلك على مقدرتها الخطابية. ويقصد بالاستعمال أنّ الخطاب يكون وليدا لظروف معينة تساعد على إنتاجه ومقامات مختلفة يوظفها المتكلم في خطابه على وفق قصديته لإيصال المعنى المراد إلى المتلقي. فالكلام هو أن نفعل، وبمعنى واضح، هو مثلاً فعل في الآخرين، وبمعنى غير ظاهر ولكنه واقعي، ويعني هذا أنّ المتكلم يهدف إلى تحقيق الإنجاز من خطابه وإيصال المتلقي إلى مستوى من التأثير. بمعنى أنّ هذا المنهج يُعنى بأثر التفاعل الخطابي في موقف الخطاب ويتبع هذا التفاعل دراسة كل المعطيات اللغوية والخطابية المتعلقة بالتلفظ، وبخاصة المضامين والمدلولات التي يولدها الاستعمال في السياق. وتشمل هذه المعطيات التالية: معتقدات المتكلم ومقاصده، وشخصيته وتكوينه الثقافي ومن يشارك في البحث اللغوي، والوقائع الخارجية، ومن بينها الظروف المكانية والزمانية، والظواهر الاجتماعية المرتبطة باللغة. والأخير المعرفة المشتركة بين المتخاطبين وأثر النص الكلامي فيهما[2].

وإذا تفحصنا التراث العربي فإننا نجد ما يحاكي التداولية[3] فيما قدمه العلماء العرب[4]، بيد أنهم ركزوا أعمالهم على النصوص الدينية، فما جاء به التراث في علم البلاغة من دراسة المقام وما

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[1] كان لكلمة التداولية أصل ثلاثي "دول"، فقال أهل اللغة: إندال القوم: إذا تحولوا من مكان إلى مكان، ومن هذا الباب تداول القوم الشيءَ بينهم: إذا صار من بعضهم إلى بعض، وهي من صيغة تَفَاعَلَ التي تحمل معنى المشاركة. والدُّولة بكسر الولو والدَّولة بفتحها لغتان، ويقال: الدُّولة بالضمة في المال، الدَّولة بالفتحة في الحرب. فمعنى داول هو الأخذ مرة بمرة، وتارة بتارة بالتبادل، وداول كذا بينهم: جعله متداولا؛ تارة لهؤلاء وتارة لهؤلاء. انظر: أبو الحسين أحمد ابن فارس بن زكريا، **معجم مقاييس اللغة**، تحقيق أحمد الشامي، (القاهرة: دار الحديث، ط 1، 2008م)، ج2، ص258 مادة "دول".

[2] انظر مسعود صحراوي، **التداولية عند علماء العرب، دراسة تداولية لظاهرة الأفعال الكلامية في التراث اللساني العربي**، بيروت: دار الطليعة للطباعة والنشر، ط1، 2005م.

[3] ويقول ابن شوشان: التداولية هي المجال الذي يتعامل مع اللغة من تحليل السياقات اللفظية والظرفية التي تقال فيها الأشياء وتتبع نوايا المتحدث. وعرّفها مسعود صحراوي بأنها مذهب لساني يدرس علاقة النشاط اللغوي بمستعمليه، وطرق كيفيات استخدام العلامات اللغوية

يؤثره المقام في دراسة معنى الكلمات نوع من التداولية. إذ قرر العلماء العرب أنه "لكل مقام مقال؛ ولكل مقال مقام"، وما تأتي به المفردات من المفاد يعتمد على المقام الذي قيلت فيه. ويشهد على صدق هذا القول ما صرحه الخليفة علي بن أبي الطالب أثناء الجدال الذي وقع بينه وبين معاوية بن أبي سفيان رضي الله عنهما: "كلمة حق أريد بها باطل" فهذه العبارة تؤيد فهم أهمية المقام ومعنى الكلمة، وأن الموقف يراعيه المتلقي والمتحدث في محادثتهما. وهذا يعني أن العلماء العرب وإن لم يرد المصطلح التدولية في كتبهم فإنهم قد تطرقوا إلى المسائل التي يعالجه اليوم هذا المصطلح. "لم يكن العرب تابعين للغرب في مجال الدراسات التداولية، وإنما كان لهم مجال الريادة والسبق، فقد أخذوا يحللون الأساليب اللغوية وتوصلوا إلى النظرية المقامية أو المقام لأن الكلام مختلف من شخص لآخر، بل يختلف من نفس الشخص إذا تغير حاله وحال من يتلقى منه الكلام، باعتبارها ترجع إلى الدراسات التنظيرية الأولى مثل: عند عمرو بن عثمان الجاحظ، وأبي هلال العسكري، وابن قتيبة، وحازم القرطجاني[5]، وغيره.

**المقارنة بين التداولية والدلالة**

كان المنهج التداولي وليدا لعلم الدلالة، إذ الدلالة عنصر أساس من عناصر علم اللغة الأربعة: المستوى الصوتي، والمستوى التركيبي، والمستوى الصرفي، والمستوى الدلالي. ولما جاءت التداولية بعده يلزم أن يذكر الحدود والمعايير التي امتاز كل واحد عن صاحبه، ومما تميز به علم الدلالة أنه يدرس معنى الجملة، فهو يأتي المعنى باعتناء القواعد الصوتية، والتركيبية، والصرفية. بينما تختص التداولية بتقصي كيفية تفاعل البنى والمكونات اللغوبة مع عوامل السياق لغرض تفسير اللفظ ومساعدة السامع على ردم الهوة التي تحصل أحيانا بين المعنى الحرفي للجملة والمعنى الذي

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بنجاح، والسياقات والطبقات المقامية المختلفة التي تنجز ضمنها الخطاب، والبحث عن العوامل التي تجعل من الخطاب رسالة تواصلية واضحة وناجحة، والبحث في أسباب الفشل في التواصل باللغات الطبيعية". للمزيد انظر: عزة علي إسماعيل رمضان، **ترجمة المصاحبات اللفظية والتعبيرات الاصطلاحية الإشاريات التداولية في المقال الصحفي الإسرائيلي**، مجلة بحوث كلية االآداب، SJAM العدد 124، ص167. وصحراوي، المصدر السابق، ص17.

[4] يرى الشاطبي "أن معرفة مقاصد الكلام إنما مداره على معرفة مقتضيات الأحوال" أبو إسحاق الشاطبي، **الموافقات في أصول الشريعة**، تح\ عبد الله دراز، بيروت: دار المعرفة، 1994م، ج3\ص31.

[5] وجعل حازم القرطجاني الإفهام ضروريا لتحقيق القصد من الكلام أو المنفعة حيث اشترط أن يكون المتكلم يبتغي إما إفادة المخاطب أو الاستفادة منه أو بعضها بالقول" يقول القرطاجني: يكون المقصدان غير منصرفين إلى محل واحد أو غير منبعثين من محل واحد، فلكل واحد منهما هدف معين لا يتحقق إلا في إطاره ولا يمكن تحققه في إطار غيره".حازم القرطجاني، **منهاج البلغاء وسراج الأدباء**، تح\محمد الحبيب بن الخوجة، بيروت: دار الفكر، ط2، 1981م، ص347.

قصده المتكلم. ويستطيع المنهج التداولي أن يتوصل السامع إلى ما قصده المتكلم لأنه يتعاون مع عدد من العلوم نحو: علم النفس، وعلم الاجتماع...، وبهذا يصل السامع إلى تضمينات ما قاله المتكلم وإن لم يصرح بذلك. ولا يعني ذلك بناء المنهج التداولي على الظنون والبهتان، بل ما ينتجه المحلل التداولي يعتمد على حقيقة أثبتها العلم من أحوال المتكلم والمقام أو ما أحاط ببيئة الخطابة.

فلو قال القائل مثلا: "أنا عطشان" فإن علم الدلالة يراقب ما قاله المتحدث من الناحية الصوتية، والتركيبية، والصرفية. ما صحة ما صرحه المتحدث في هذه الجوانب الثلاثة، وإذا وجدها مناسبة يطلق عليها الدلالة، فينتهي ما تهم الدلالة في تحقيق ما يقصده المتحدث. وتبدأ التداولية عقب ذلك مهمتها حيث ينظر إلى من القائل، وأين صرح بهذا التعبير، ما منزلته الاجتماعية، وما مدى ثقافته، وأيّ زمن صرح فيه هذه العبارة. قد ينطق الإنسان تلك العبارة "أنا عطشان" وهو لا يعني بالمحتويات اللغوية والتركيبية السطحية للعطش؛ بل أراد العطش المجازي في عدد مما يشعر منه الإنسان ماديا أو معنويا، وتستمر التداولية بإمعان النظر إلى من المخاطبون، هل هم مؤهلون بإتيان الماء العادي للمتحدث، أو لا، كما لا تتغافل التداولية عن المكان والزمن الذي قيلت فيه العبارة. لأن المتحدث إذا كان في غرفة مكيفة، أو وقت الصيف القاسي، فإن المعنى يتباين لو صرحه وهو في وقت الشتاء. فكل هذه الجوانب المذكورة آنفا هي ما يعكف عليها المحلل التداولي، ولا يهتم بها المحلل الدلالي. "إذ الدلالة حصرت في أربع مواضع، وذلك باصطلاح علماء الأصول وهي عبارة النص، وإشارة النص، ودلالة النص، واقتضاء النص"[6] وتعتني التداولية بالكيفية التي تتحقق بها اللغة عند الاستعمال وعند التخاطب، وتهتم بدراسة العوامل التي تؤثر في اختيار الشخص للغة وتأثير هذا الاختيار في الآخرين"[7].

ولا تقتصر خصائص التداولية على ما سبق ذكره آنفا فقط، بل كانت لها المبادئ التواصلية التي تدخل في تفسير النصوص وهي اختلاف الثقافات، والافتراضات السياقية، وتنظيمها، حيث يراعي الوعي والثقافة التي يملكها كل من المتحدث والمستمع إذ يؤثر ذلك في قدرة استيعاب الخطابة أو إنتاجها. واشتملت التداولية أيضا على ميادين متنوعة نحو: التداولية

[6] عبد القاهر الجرجاني، **معجم التعريفات**، تحقيق محمد الصديق المنشاوي، القاهرة: دار الفضيلة، د\ط، ص91.

[7] دلاش الجيلالي، **مدخل إلى اللسانيات التداولية**، ترجمة يحياتن، الجزائر: المطبوعات الجامعية، ط1، 1986م، ص41.

الاجتماعية، والتداولية العامة، والتداولية الأدبية، والتداولية التطبيقية. يتوسع الدارس في التحليل التداولي بمحتويات هذه العلوم، ويستفيد منها في إجراء البحث التداولي. ويدرس المنهج التداولي مباحث الاستعمال أو ما يدخل في إطار مباحث المحادثة أو التخاطب، في حين المنهج الدلالي يدرس المعنى بمعزل عن السياق. "يضاف إلى ذلك أن التمييز بين المصطلحين هو التمييز بين اللغة والكلام، وبين الجملة والقول. فبينما تنتمي الجمل بوصفها كيانات لغوية مجردة إلى اللغة، تنتمي الأقوال التي تعد تجليات فعلية وتحققات وتجسدات عملية للجمل إلى الكلام؛ بمعنى أن معنى الجملة يشكل موضوعا لعلم الدلالة ومعنى القول يشكّل موضوعا للتداولية"[8].

**أسماء الله الحسنى**

كان مما استغنى الله به على عباده أسماؤه وصفاته، فهو الإله القهار لا تدركه الأبصار وهو يدرك الأبصار، وصعب على الإنسان المسكين الداهش وضع الاسم أو إطلاق صفة على ما لا قدرة له في إدراكه. وبهذا السبب قرر علماء الأمة أن تسمية الله وذكر صفاته توقيفية لا مجال للعقل فيه، ويجب الوقوف فيها على ما جاء به القرآن أو السنة النبوية فقط. قال تعالى: "وَلَا تَقِفُ مَا لَيْسَ لَكَ بِهِ عِلْمٌ إِنَّ السَّمْعَ وَالْبَصرَ والْفُؤَادَ كُلُّ أُولَئِكَ كَانَ عَنْهُ مَسْؤُولاً". فوصف الله تعالى بما لا يصف به نفسه أو تسميته بما لم يسم به نفسه فهو قول عليه بلا علم. ولا ينبغي لأحد كائنا من كان أن ينخرط في هذه العادة كما فرضه أهل السنة والجماعة.

تباينت الآراء لدى العلماء في عدد أسماء الله الحسنى، فرأت فئة أن لله تسعة وتسعين اسما، ولا يجوز لأحد أن ينقص منها شيئا أو يزيد عليها. وكان ابن الحزم الظاهري ممن انتمون إلى هذا المذهب، واتكل على ظاهر الحديث النبوي الشريف: "إن لله تسعة وتسعين اسما؛ مائة إلا واحد من أحصاها دخل الجنة[9]". قال ابن حزم: "وأن له عز وجل تسعة وتسعين اسماً؛ مائة غير واحد الحسنى من زاد شيئاً من عند نفسه فقد ألحد في أسمائه وهي الأسماء المذكورة في القرآن والسنة... وقد صرح أنها تسعة وتسعون اسماً فقط. ولا يحل لأحد أن يجيز أن يكون له اسم زائد لأنه عليه السلام قال مائة غير واحد، فلو جاز أن يكون له تعالى اسم زائد لكانت

[8] انظر محمد محمد يونس علي، **مقدمة لعلم الدلالة وعلم التخاطب**، بيروت: دار الكتاب الجديد، ط1، 2004م، ص14.

[9] محمد بن إسماعيل بن إبراهيم بن المغيرة البخاري، **الجامع الصحيح**، كتاب التوحيد، باب إن لله مائة اسم إلا واحد، حديث رقم (9372) القاهرة: دار الشعب، ط1، 1987م، ج9، ص 145.

مائة اسم، ولو كان هذا لكان قوله عليه الصلاة والسلام مائة غير واحد كذباً ومن أجاز هذا فهو كافر[10]".

ويقول المذهب الثاني إنه لا حصر لأسماء الله الحسنى ومن أشهر من أيّد هذا المذهب الإمام البيهقي رحمه الله– الذي يقول: "باب البيان أن للّهَّ جل ثناؤه أسماء أخر، وليس في قول النبي صلى الله عليه وسلم تسعة وتسعون اسماً نفي غيرها، وانما وقع التخصيص بذكرها لأنها أشهر الأسماء وأبينها معاني، وفيها ورد الخبر أن من أحصاها دخل الجنة".[11]

ولقد استدل الإمام البيهقي وسائر من قال بهذا المذهب بحديث ابن مسعود رضي الله عنه قال: قال رسول الله صلى الله عليه وسلم: "ما أصاب مسلماً قطٌّ همٌّ ولا حزن فقال: اللهم إني عبدك، وابن عبدك وابن أمتك، ناصيتي بيدك، ماضٍّ في حكمك، عدل في قضاؤك، أسألك بكل اسم هو لك، سميت به نفسك أو أنزلته في كتابك، أو علّمته أحداً من خلقك، أو استأثرت به في علم الغيب عندك أن تجعل القرآن ربيع قلبي، وجلاء حزني، وذهاب همي وغمي إلا أذهب الله عنه همه، وأبدله مكان همه فرحاً، قالوا: يا رسول الله ألا نتعلم هذه الكلمات؟ قال: بلى ينبغي لمن سمعهن أن يتعلمهن"[12].

ومن أشهر العلماء الذين ذهبوا إلى القول بعدم الحصر شيخ الإسلام ابن تيمية رحمه الله،[13] وابن القيم الجوزية[14] والشيخ أبو منصور عبد القاهر بن طاهر التميمي حيث قال: "وليست الفائدة في حصر أسمائه الحسنى بتسعة وتسعين المنع من الزيادة عليها، لورود الشرع بأسماء له سواها، وإنما أن فائدته أن معاني جميع أسمائه محصورة في معاني هذه التسعة والتسعين"[15].

ومهما اختلفت وجهات نظر القائلين بعدم الحصر في بيان المقصود من العدد الوارد في الحديث، فإنها جميعاً تتفق على أن العدد الوارد له معنى لا يقتضي الحصر[16].

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[10] أبو محمد علي بن أحمد بن السعيد، ابن الحزم الظاهري، **المحلى**، تحقيق لجنة إحياء التراث العربي، بيروت: دار الآفاق الجديدة، ج1، ص30.

[11] أحمد بن عطية بن علي الغامدي، البيهقي وموقفه من الإلهيات، المجلس العلمي إحياء التراث الإسلامي، ط2، 1982م.

[12] أبو عبد الله أحمد بن محمد بن حنبل بن هلال بن أسد الشيباني، **مسند بن أحمد**، ط1، ج1، حديث 4318، ص452.

[13] أبو العباس أحمد بن عبد الحليم ابن تيمية الحراني، الفتاوى الكبرى، ط1، ج2، ص380.

[14] ابن القيم الجوزية، الفوائد، ط2، ص26.

[15] البغدادي، أصول الدين، ط1، ص120.

[16] انظر إيمان محمد الأمين، الدلالات اللغوية في الآيات الواردة في أسماء الله الحسنى، مجلة دراسات علوم الشريعة والقانون، المجلد 42، العدد 3، 2015م، ص1199.

**بين يدي سورة طه**[17]

ذكر ابن حيان في تفسيره أنه لا خلاف في كون هذه السورة منزلة في مكة المكرمة، عندما كان الرسول عليه الصلاة والسلام يراوح بين قدميه يقوم على رِجْل واحدة، فنزلت السورة. " وقال الضحاك: صلى عليه السلام هو وأصحابه فأطال القيام لما أنزل عليه القرآن، فقالت قريش: ما أنزل عليه إلا ليشقى[18]". وروى العلماء في معنى كلمة "طه" روايات عديدة، منها ما روي عن ابن عباس، والحسن، وابن جبير، ومجاهد، وعطاء، وعكرمة: معنى "طه" يا رجل، فقيل بالنبطية، وقيل بالحبشية، وقيل بالعبرانية، وقيل لغة يمنية في عك، وقيل في عكل. وقال الكلبي: لو قلت في عك يا رجل لم يجب، حتى تقول: طه، وقال السدي معنى طه يا فلان...وقيل هو اسم من أسماء الرسول" . ومناسبة هذه السورة لآخر ما قبلها أنه تعالى لما ذكر تيسير القرآن بلسان الرسول صلى الله عليه وسلم أي بلغته، وكان فيما علل به قوله "لِتُبَشِّرَ بِهِ الْمُتَّقِينَ وَتُنْذِرَ بِهِ قَوْمًا لُدّا[19]" أكد ذلك بقوله: "مَا أَنْزَلْنَا عَلَيْكَ الْقُرْآنَ لِتَشْقَى* إِلاَّ تَذْكِرَةً لِمَنْ يَخْشَى[20]" والتذكرة هي البشارة والنذارة وإن ما ادعاه المشركون من إنزاله للشقاء ليس كذلك[21].

**كلمة الرحمن في سورة طه**

ورد اسم الله "الرحمن" في القرآن الكريم بحذافيره (57) سبعا وخمسين مرة، ولكنه ذُكر أربع مرات في سورة طه. أولها في الآية الخامسة وهو قوله تعالى: "**الرحمنُ** علىَ العَرْشِ اسْتَوَى" وكان ثانيتها في الآية تسعين في سورة طه، وهو قوله تعالى: "وَلَقَدْ قَالَ لَهُمْ هَارُونَ مِنْ قَبْلُ يَا قَوْمِ إِنَّمَا فُتِنْتُمْ بِهِ وَإِنَّ رَبكُمُ **الرَّحْمَنُ** فَاتَّبِعُونِي وَأَطِيعُوا أَمْرِي" ووردت كلمة "الرحمن" مرة ثالثة ورابعة متواليتان في رأس الآية مائة وثمانية، ومائة وتسعة بالترتيب: "يَوْمَئِذٍ يَتَّبِعُونَ الدَّاعِيَ لَا عِوَجَ لَهُ وَخَشَعَتِ ٱلأَصْوَاتُ **لِلرَّحْمَنِ** فَلَا تَسْمَعُ إِلَّا هَمْسًا". وقوله تعالى: "يَوْمَئِذٍ لاَ تَنْفَعُ الشَّفَاعَةُ إِلَّا مَنْ أَذِنَ لَهُ **الرَّحْمَنُ** وَرَضِيَ لَهُ قَوْلًا"

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[17] محمد بن يوسف بن علي بن يوسف بن حيان الغرناطي، **تفسير البحر المحيط**، بيروت: دار إحياء التراث العربي, ط1، 2005، ج6، ص278.

[18] انظر أبو حيان، المصدر السابق، ج6، ص279.

[19] سورة مريم، الآية 97.

[20] سورة طه، الآية 3-4.

[21] انظر أبو حيان، المصدر السابق، ج6، ص279.

و لفظ "الرحمن" اسم مشتق من المصدر "الرحمة"، والرحمة التامة هي إفاضة الخير على العباد سواء أكانوا مستحقين لها أم لا، ومن شأنها أنها تعم الدنيا والآخرة، وتتناول الضرورات والحاجات والمزايا الخارجة عنها. و"الرحمن" على وزن "فَعْلاَنُ" من البنية المبالغة، والرحمن خاص لله لا يسمى به غيره ولا يوصف به غيره[22]. ذكر الألوسي سر تقديم الرحمن على الرحيم وهو يقول: " وقيل الرحمة في ذلك حقيقة شرعية، وأن الرحمن أبلغ من الرحيم، لأن زيادة البناء تدل على زيادة المعنى، فتؤخذ تارة باعتبار الكمية، وأخرى باعتبار الكمية...[23]" وقال أبو إسحاق إبراهيم بن محمد الزجاج "الرحمن الذي رحم كافة خلقه بأن خلقهم وأوسع عليهم في رزقهم، والرحمن على وزن فعلان وذلك لعموم رحمته في الخلق كلهم؛ ألا ترى أن بناء فعلان إنما هو لمبالغة الوصف، ويقال فلان غَضْبَانُ وإِنَاءُ مَلْيَانُ، وإنما هو للممتلىء غضباً وماءً"[24].

**الدراسة التداولية للصفة "الرحمن"**

**أولا: قوله تعالى: "الرَّحْمَنُ عَلَى الْعَرْشِ اسْتَوَى"[25] سورة طه الآية 5**

وقعت هذه الآية في موضع استيراتيجي مناسب بما حدث للرسول صلوات الله وسلامه عليه وأصحابه البررة، حيث عاتبهم المشركون وادّعَوْا أن دينهم عرضهم للشقاوة، فجاءت الآية مضمنة بصفة مبالغة في دلالة لا تناسب أحدا من العنصر البشري، وامتازت مكونات هذه الآية بما يفتقر إليه الناس وهو الرحمة، ولا يمكن لأحد أن يقدمها لغيره على مزاج ما يقدمها خالق العباد. وكان في حيزه خزائن النعم والمنن ويمنحها على المخلوقات إنسهم وجنهم بغير حساب. "والذي نزل القرآن من الملأ الأعلى، وخلق الأرض والسماوات العلى، هو الرحمن، فما نزله على عبده ليشقى، وصفة الرحمة هي التي تبرز هنا للإلمام بهذا المعنى، وهو المهيمن على الكون كله[26]".

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[22] انظر منير محمود المسيري، **دلالات التقديم والتأخير في القرآن الكريم: دراسة تحليلية**، القاهرة: مكتبة وهبة، ط2، 2009م.

[23] أبو الفضل شهاب الدين السيد محمود الألوسي البغدادي، **روح المعاني في تفسير القرآن العظيم والسبع المثاني**، بيروت: دار الفكر، ط1، 1983م، ج1، ص61-64.

[24] أبو إسحاق إبراهيم بن محمد الزجاج، **تفسير أسماء الله الحسنى**، تحقيق أحمد يوسف الدقاق، بيروت: دار الثقافة العربية، ط1، 1974م، ص28.

[25] سورة طه، الآية 5.

[26] سيد قطب، **في ظلال القرآن**، تركيا: دار الأصول العلمية، ط1، 2019م، ج4، ص676.

بعد ما نفى الله ما ادعاه الكفار من تجليب الدين الشقاوة على النبي والمسلمين، وبيّن أن الكتاب المنزل هبط ممن خلق الأرض والسماوات العلى، جاء بصفة نادرة لهذا المنزِّل وهو أنه "الرحمن" ونستنتج من إلقاء هذه الصفة وكونه مستويا على العرش، جلالة كينونته، وعظمة قدرته، حيث استوى على ما فوق السماوات السبع التي لا عماد لها، وما زالت جودة هذه السماوات متعجبة منذ قرون أن خلقها الله سبحانه وتعالى. وتجعل هذه الصفة المؤمن راسخا في عقيدته، وتثبته في إيمانه بربه الكريم. ويعلم المؤمن أن رفع المنزلة تشير إلى الرفع في الدرجة والقوة، وأن من كان قويا فإنه بالضرورة يقوم بنشاطات عجيبة يعجز عدد كثير من الناس على إيجادها. ويوطد القيام بهذه العجائب على شدة قوته، وإمكانيته لتحقيق أهداف من استعان به.

وإذا كانت الدراسة التداولية تعتني بكل ما أحاط بالعبارة، فإنه يلزم علينا أن نفحص ما ذكر قبل هذه الآية وما بعدها، لكي نوطد فعالية الدراسة التداولية. فنجد غاية الرحمة ممن فطر وأبدع الأرض التي وضع في داخلها خزائن الثروات من الذهب والفضة، والبترول ولا يمنع ذلك من مهدها للمخلوقات جميعا يمشون عليها بالاطمئنان الكامل، كما سترها بالسماوات السبع التي يهبط منها الغيث والأرزاق، والبركات البهيظة، فهذا الخالق وصفه الحقيق هنا "الرحمن".

وأما الوجوه التداولية في هذه الصفة فهو أن الله أراد أن يبين للكفار أنه تعالى غير راض بشدة ولا شقاوة لرسوله كما زعمه الكفار، بل هو متصف بغاية الرحمة وهو الذي تولى باطمئنان العنصر الإنساني، ورخائهم، وأنه لا أحد يملك ما في حيزه من النعم، والرغد، والدعة، إذ هو رحمان الدنيا والآخرة. ومما يظهر من وجوه التداولية في هذه الصفة "الرحمن" أنها ما تشهد عليه الظروف الزمانية أن الله متصف بالرحمة وجود الشمس، والقمر، والجبال، والغيث، وغير ذلك مما يستفيد منه الناس جميعا، ولا يستطيع أحد أن يجادلها أو يملك هذه النعم. ويقول صحراوي: تشمل الدراسة التداولية هذه المعطيات التالية: معتقدات المتكلم ومقاصده، وشخصيته وتكوينه الثقافي، ومن يشارك في البحث اللغوي، والوقائع الخارجية، ومن بينها الظروف المكانية والزمانية، والظواهر الاجتماعية المرتبطة باللغة. والأخير المعرفة المشتركة بين المتخاطبين وأثر النص الكلامي فيهما[27].

[27] انظر مسعود صحراوي، **التداولية عند علماء العرب، دراسة تداولية لظاهرة الأفعال الكلامية في التراث اللساني العربي**، بيروت: دار الطليعة للطباعة والنشر، ط1، 2005م.

**ثانياً: قوله تعالى:"وَلَقَدْ قَالَ لَهُمْ هَارُونَ مِنْ قَبْلُ يَا قَوْمِ إِنَّمَا فُتِنْتُمْ بِهِ وَإِنَّ رَبَّكُمُ الرَّحْمَنُ فَاتَّبِعُونِي وَأَطِيعُوا أَمْرِي"[28]**

وجاءت صفة "الرحمن" مرة ثانية في الآية تسعين (90) من هذه السورة المباركة. حيث قال تعالى: "وَلَقَدْ قَالَ لَهُمْ هَارُونَ مِنْ قَبْلُ يَا قَوْمِ إِنَّمَا فُتِنْتُمْ بِهِ وَإِنَّ رَبَّكُمُ الرَّحْمَنُ فَاتَّبِعُونِي وَأَطِيعُوا أَمْرِي" فتحكي هذه الآية رواية عما صرحه نبي الله هارون إلى قومه عند غيبوبية أخيه نبي الله موسى عليهما السلام، وابتلاهم الله بنشأة العجل[29]، أي البقرة الصغيرة، فأغراهم السامري[30] وخدعهم بأن هذا العجل هو الإله الذي ينبغي لليهود أن يعبدواه، إذ هم يرونه بينما إله موسى وهارون مختفي، فضلّ السامري القوم. فذكر هارون للقوم الذين تركوا دينهم وتمسكوا بما جاء به السامري، بصفة تقنعهم وتردهم إلى سبيل الرشاد وهي إخبارهم بأنهم مفتونون، وأن ربهم في الأصل "الرحمن" الذي يملك أن يستغيثهم منها، والصفة "ارحمن" يتجرب عليها الإنسان في كل لحظة، إذ هم بأفرادهم وبجمعهم يحتاجون إلى نعمة الله ورحمته، إذ أنقذهم من كيد فرعون، ونجاهم من إغراق في اليم، وهو الذي نزّل عليهم المن والسلوى في عدد من السنوات، وأراهم عددا باهظا من المعجزات في أيدي نبيه موسى، فهذا الانتباه كاف لمن أراد دار النعيم.

ونجد آثار الدراسة التداولية في هذه الآية وحدها حيث صرح لهم هارون بفعل مبني للمجهول "فُتِنْتُم" حيث حذف الفاعل وأنسب فاعله إلى المفعول وإن كان مصدر الفتنة من الله، فعل هارون الحكمة مع الله بانتساب الفعل إلى المجهول، ثم جاء إثره أن ربهم هو "الرحمن" الذي يتصف برحمة فائقة، وما تدل عليه هذه الصفة وإنما تدل على تسليتهم ودعوتهم إلى أن يذكروا أن القادر على هلاك تلك الفتنة هو الرحمن، فهي وصف مناسب جدا، لا نستطيع أن نجد صفة أخرى تناسب هذا الموضع مناسبة صفة الرحمن.

كما نجد أثر الدراسة التداولية أيضا فيما اختتمت به الآية، فهو قوله تعالى: " فَاتَّبِعُونِي وَأَطِيعُوا أَمْرِي". استهلت هذه القطعة بفاء الجواب، الذي يرمز إلى أنكم لو كنتم على علم ويقين بهذا الرحمن؛ وأدركتم قدره ما أنتظر منكم هو الاتّباع لي، والطاعة لي فيما أناديكم إليه

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[28] سورة طه، الآية 90.

[29] العجل أخرج لهم من الحلى المذابة وهو ولد البقرة أو جثة ذا دم ولحم أو جسدا من ذهب لا روح له انظر: إسماعيل حقي البروسوي، تفسير روح البيان، بيروت: دار الفكر، ط1، 2008م، ج5، ص2992.

[30]

من الأمر والانتهاء عن ارتكاب المعصية. قدم نبي الله هارون الاتباع، لأنه يسبق الطاعة، إذا لم يؤمن أحد بنبي فإنه يخالفه فيما يأمره به، ولا يرى الفضل فيما يأمره النبي. وأما إذا تمّ الاتباع للرسول؛ فإنه يؤدي إلى الطاعة في السر والعلانية، ويفضي بنفسه إلى ما يقوله الرسول. قال تعالى: "قل إن كنتم تحبون الله فاتبعواني يحببكم الله..." الخ)

**ثالثا: قوله تعالى: "يَوْمَئِذٍ يَتَّبِعُونَ الدَّاعِيَ لَا عِوَجَ لَهُ وَخَشَعَتِ ٱلْأَصْوَاتُ لِلرَّحْمَنِ فَلَا تَسْمَعُ إِلَّا هَمْسًا"[31]**

لا يقتصر إيراد الصفة "الرحمن" على موضعين اثنين المذكورين آنفا فقط، بل إنما يمتد ظهوره مرة ثالثة في الآية مائة وثمانية (108)، وهي في قوله تعالى: "يَوْمَئِذٍ يَتَّبِعُونَ الدَّاعِيَ لَا عِوَجَ لَهُ وَخَشَعَتِ ٱلْأَصْوَاتُ لِلرَّحْمَنِ فَلَا تَسْمَعُ إِلَّا هَمْسًا" يقص علينا رب العباد في هذه القطعة القرآنية الرعب والرهب الذي سيعيش عليه الناس يوم القيامة، يوم ينسف الله الجبال فيتبع الخلائق الداعي وهو إسرافيل "يقوم على صخرة بيت المقدس يدعو الناس فيقبلون من كل جهة يضع الصور في فيه، ويقول: أيتها العظام البالية، والجلود المتمزقة، واللحوم المتفرقة، هلم إلى العرض على الرحمن[32]". ولا يستطيع أحد أن يأبى هذه الدعوة. وحكى الله كيف تكون الأحوال وهي أن الأصوات تكون مختفية، حيث تنخفض هذه الأصوات لمن سمى نفسه بالرحمن، ورأى الباحث أن ذكر الصفة الرحمن في هذا الصدد يدل على تخفيف وتسهيل الأمور لمن آمن بالله، كما تنعكس هذه الصفة عفة الله ومغفرته النادرة، ولو أتى الله بالصفة دون "الرحمن" لتشير إلى بطش الله وشدة عقابه وغضبه على الناس. وإذا بلغ غضب الله درجة عالية فإن ذلك يؤثر فيما يحدث في ذلك اليوم. واختتمت الآية بما يستنتج من خشوع الأصوات، فهو أن الأصوات تختفي ولا تظهر إلا همس، "وهو من همس الإبل، وهو صوت إخفافها إذا مشت، أي لا تسمع إلا خفق الأقدام ونقلها إلى المحشر[33]".

وإذا أوتي بصفة أخرى في غير القرآن نحو "الرؤوف" أو الحنان، أو أية صفة من صفاته التي تشير إلى عفوه فإن المعنى المستفاد من هذه الآية يغدوا غير موافق. فذكر الرحمن يدل على

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[31] سورة طه، الآية 108.

[32] أبو حيان، المصدر السابق، ج6، ص345.

[33] البروسوي، المصدر السابق، ج5، ص2998.

انتظار عفو الله وتبسيط الأمر لديه حتى لا يخسر الناس بما يدور ذلك الوقت من الهول والخوف.

ونستنبط الدراسة التداولية في الآية فيما حكاه الله بالنظر إلى الظروف المكانية والزمانية من ذكره كلمة "مِنْ قَبلُ" بحذف المضاف إليه، فهي إشارة أن هارون وعظ الأمة ونصحهم من قبل أن يضلوا السبيل كما تشير تلك الكلمة إلى أنه أرشد القوم أثناء غياب موسى وهو ينوب عنه إلى سبيل الرشاد. وإذا ما وردت الكلم "من قبل" فإن الظروف الزمانية والمكانية لا تظهر بجلاء. ومما تجدر الإشارة في الدراسة التداولية هو كلمة "رَبُّكمُ الرَّحْمَنِ" فالمعنى المستنتج من كلمة "رب" فسيح ومطنب، إذ "رب" هو من يشرف على شيء منذ بداية حياته، ويمنحه بكل ما له الجاجة إليه، ولا يسأم من رعاية ذلك الشيء المربى حتى الوفاة. فمثاله في العالم الخارجي نحو "رب البيت" فإنها لمن جمع الأموال، واشترى الأرض، واستأجر العمال من المخطط، والنجار، والبناء، والحداد وغيره ممن يشاركون في بناء البيت ويسعون في إيجاده وجودته. ثم ذكر أن الرب الحقيقي لهم هو "الرحمن" فاستيعاب هذا المعنى يجعل الإنسان يعود إلى سبيل الرشاد، ويعرضه عن اتباع الشيطان، إذ يكون على علم بأن المذكور "الرحمن" هو صاحب الرحمن النادر ويشهد الواقع على صدق دعوته وادعائه.

**رابعا: قوله تعالى: "يَوْمَئِذٍ لاَ تَنْفَعُ الشَّفَاعَةُ إِلَّا مَنْ أَذِنَ لَهُ الرَّحْمَنُ وَرَضِيَ لَهُ قَوْلًا"[34]**

اختتم ذكر صفة الرحمن في سورة طه في المرة الرابعة الأخيرة في قوله تعالى: "يَوْمَئِذٍ لاَ تَنْفَعُ الشَّفَاعَةُ إِلَّا مَنْ أَذِنَ لَهُ الرَّحْمَنُ وَرَضِيَ لَهُ قَوْلًا" حيث صرح الله لنا أنه لا يستفيد أحد من الشفاعة يوم القيامة، إلا عقب إذنه للشفيع. والشفاعة طلب العفو والتسامح من غير، أو تخفيف العقاب أو العفو الشامل لمن ارتكب المعصية أو تغافل فيما فرض الله عليه. أثبت الله تعالى ألا يستطيع أحد كائنا من كان، أن يتقدم للطلب العفو أو المغفرة لأي إنسان آخر إلا عقب إذن "الرحمن" فإيراد هذه الصفة في هذا الموضع يشير إلى ليانته عز وجل، إذ هو الذي تولى بأمور الناس في الدنيا بدون استثناء ولا تفضيل بينهم في نيل هذه الرحمة، فبذلك يرمز إلى انتظار العفو والسماحة.

[34] سورة طه، الآية 109.

كما يرمز ذكر الصفة "الرحمن" في الآية بدراسة النص دراسة تداولية حيث نفى الله الشفاعة؛ واشترط لوجودها إذن من يتصف بالرحمة النادرة، فإضافة الإذن إلى الرحمن أمر تجب مراجعته ونستنبط من هذه المراجعة مرافقة الرحمة والعفو في ذلك اليوم، فلا يخرج ممن سمي بالرحمن إلا ما يدل على هذه التسمية. ففي هذه المرة، يظهر لمن تعمّق في دلالة الآية بأن من تولى بما يسرّ المخلوقات الحية في الدنيا، وأرسل عليهم ما أعطاهم من الخيرات الدنيوية من الثروات الأرضية، وما هبط من السماء من الغيث، وحرارة الشمس، والحريف، والشتاء في كل مواسيمها، فإنه بالضرورة لا يحدث منه الضرر ولا العسر. ويفيد الإنسان يومئذ بالشفاعة وإتيان تلك الفرصة الذهبية للشفاعة مرآة على شفقته ورحمته لهم، وجاء في ذيل هذه الآية الضمان والاطمئنان أن من يشفع فإن الله قد رضي عنه رضاء تاما، ولا يلفظ قولا إلا ما يرضى الله به. فكل هذه الألفاظ القرآنية وما تحتوي عليها من المفاد والدلالة فإنها تدل على ما وجد فيمن اتصف بالرحمن.

وأما ما يتعلق بالدراسة التداولية فإنه يبدأ من لفظ "يومئذ" فذلك يوم القيامة، سمي بيوم لأن الحساب يستغرب ما يساوي أربع وعشرين ساعة، دون أن ذلك اليوم يملأ بالخوف والرهب، والندمات، فذكره لصيغة "يومئذ" فإنه دلالة على شدة ذلك اليوم وما يحتوي عليه من الوقائع الشنيعة والأحداث المفزعة التي يستغرب منه الإنسان. وابتدأ بيومئذ أيضا لكي يستوعب القارئ بأن كل ما يأتي بعده سيقع في حدود ذلك اليوم العظيم. ومما لا نتغافل عنها في الدراسة التداولية من الآية حرف الاستثناء "إلا" فإنه يرمز الثبوت بعد النفي في الآية، حيث سبق النفي، ثم تلاه الثبوت، وذلك يدل إلى مصداقية الحادثة وهيبتها، كما يرمز إلى ثبوت وجود الشفاعة بسبب اشتراط إذن الله ورضاه لمن يشفع. وقد ورد في كتاب التوحيد من الذي يتولى بالشفاعة يوم القيامة في الحديث الذي رواه أبو هريرة: قلت يا رسول الله من أسعد الناس بشفاعتك يوم القيامة، وقال الرسول: " لقد ظننت يأبا هريرة ألا يسألني عن هذا الحديث أول منك، لما رأيت من حرصك على الحديث، أسعد الناس بشفاعتي يوم القيامة من قال لاإله إلا الله خالصا من قبل نفسه".

**الخاتمة**

استهدف الباحث كشف المعاني المختفية في توظيف صفة "الرحمن" في أربع مواضع في سورة طه من القرآن الكريم بواسطة المنهج التداولي. واستهل البحث بذكر مفهوم المنهج التداولي ونشأته، كما ذكر الدراسة المقارنة بين المصطلحين الدلالة والتداول. ثم أورد أراء العلماء في عدد أسماء الحسنى. وجاء إثر ذلك الدراسة التطبيقية التداولية في الآيات الأربعة التي وردت فيها صفة "الرحمن". واتبع الباحث في إنجاز هذا العمل المنهج الوصفي التحلياي. وتوصل الباحث في نهاية المطاف على النتائج، منها أن المنهج التداولي صالح للتطبيق لنصوص الدين الإسلامية،، وأن المنهج التداولي قادر على استنباط القضايا المختفية في النصوص الإسلامية، وأن صفة الله "الرحمن" في سورة طه متناسقة ومنسجمة في كل مواضعها.

**نتائج البحث**

توصل الباحث على النتائج التالية:

1- أن نصوص الدين الإسلامية صالح لتطبيق المنهج التداولي.
2- أن المنهج التداولي قادر على استنباط القضايا المختفية في النصوص الإسلامية.
3- أن صفة الله "الرحمن" في سورة طه متناسقة ومنسجمة في كل مواضعها.

**التوصيات**

يوصي الباحث إزاء إقامة هذا البحث زملاؤه في مجال البحث الأكادامي إقامة القراءة المكثفة فيما قدمه الباحثون في الغرب، كما يوصي بتطبيق مناهجهم في النصوص الإسلامية، مع ضرورة مراعاة التقاليد والمبادئ الإسلامية. كما يرجو من المعلمين في الدراسات العربية والإسلامية ترغيب الطلاب والباحثين في استقصاء الدراسة العلمية في المجالات المتباينة حتى يسهل لنا التنمية والتطور في مجال تعليم اللغة العربية بوصفها لغة ثانية.

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# THE NATURE OF THE HUMAN PERSON AND THE RIGHTS TO SEXUALITY: AN AFRICAN PHILOSOPHICAL PERSPECTIVE

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**Abstract:**

African views on sexuality rights are closely tied to how Africans understand what it means to be a person. This study looks at how African ideas about personhood which are built on community values and moral growth offer unique insights into sexuality rights that differ from Western views. Using phenomenological and analytical methods, we explore how African thinking balances individual choices with community values regarding sexuality. Our findings show that African understanding of the human person is deeply relational. People become fully human through their connections with others and by meeting responsibilities to their communities. This shapes how sexuality is viewed in African contexts, highlighting its role in family continuity and community well-being rather than just personal choice. While Western approaches often frame sexuality rights mainly as individual freedom, African thinking offers a more balanced view that recognises both personal dignity and social responsibility. This doesn't mean rejecting rights but understanding them differently as linked to duties towards others. This study argues that sexuality rights frameworks will fail if they ignore African perspectives in favour of Western individualistic approaches. The way forward is to develop approaches to sexuality rights that are grounded in African understandings of personhood while thoughtfully engaging with global human rights discussions.

**Keywords:** Personhood, Sexuality Rights, Communitarian Ethics, Cultural Identity, Human Rights

## Introduction:

Contemporary discussions on human rights and sexuality have largely grown from Western liberal thinking that values individual choice and personal freedom. Yet this common approach often overlooks different cultural perspectives on what it means to be human and what gives us dignity. African philosophical traditions offer valuable insights that can both challenge and enrich these conversations, providing alternative ways to understand human rights and sexuality. For clarity, let me explain two key concepts that appear throughout this paper: **Sexuality Rights** refer to the claims people make about how they express themselves sexually. These include the freedom to make choices about one's own body and relationships, recognition of diverse sexual orientations and gender identities, access to health services and education, and protection from discrimination. These rights touch on deeply personal matters but also have important social dimensions, particularly in how different cultures understand proper sexual behaviour. **Cultural Preservation** means protecting the distinctive beliefs, practices, and values that give a community its unique identity, maintaining traditional knowledge systems, continuing meaningful social practices, passing values from one generation to the next, and allowing cultures to develop naturally while keeping their core features. Cultural preservation isn't about freezing a culture in time, as all cultures naturally change. Rather, it's about ensuring that meaningful cultural elements aren't lost through external pressure.

The relationship between personhood and sexuality in African philosophy stems from a deep understanding of human nature as fundamentally communal and relational. Scholars like Wiredu (2004) and Gyekye (1997) have thoroughly explored how African conceptions of personhood shape moral obligations and rights. Their works show that rights in African thought cannot be separated from duties and responsibilities to the community, challenging the Western emphasis on individual freedom. As Claude Ake (1987) convincingly argues in his analysis "*The African Context of Human Rights*," the values embedded in Western human rights frameworks are fundamentally foreign to traditional African societies. For Ake, African conceptions of rights are inherently tied to communal obligations and collective welfare, where "the individual's highest realization of his rights lies in the fulfilment of his obligations to the community" (Ake, 1987, p. 5). This perspective fundamentally reshapes how we understand both rights and personhood in African contexts. Furthermore, Ake emphasises that African societies historically prioritised group rights over individual claims, developing sophisticated systems of social responsibility that ensured both individual dignity and communal harmony. This understanding of rights as linked to social duties provides crucial insights for current discussions of sexuality and human rights.

The motivation for this research comes from recognising that dominant global conversations on sexuality, sexual orientation, and sexual rights are largely shaped by Western liberal assumptions that privilege individual autonomy (Oyowe, 2018). In recent decades, there has been a growing international movement, led by LGBTQ+ activists, to decriminalise homosexuality and normalise non-traditional sexual and gender identities. This has put pressure on non-Western societies, including many African countries like Zimbabwe, South Africa, Ghana, and Nigeria, to change laws and cultural attitudes deemed incompatible with emerging global sexual norms.

However, this universalising trend has generated backlash and resistance, with some Africans viewing it as a form of cultural imperialism that threatens traditional African values, social organisation, and moral foundations (Nnankwe, 2018). There is thus an urgent need to critically examine the philosophical foundations of African perspectives on sexuality and identity. This paper contributes to this endeavour by uncovering indigenous African conceptual resources and moral visions embedded in the idea of personhood, while also acknowledging the diversity and evolution of African philosophical traditions.

The community-centred ethos of African thought places a strong emphasis on the procreative and kinship dimensions of sexuality. As various anthropological studies have shown, African cultures have traditionally viewed sexuality primarily through the lens of reproduction, lineage continuation, and the flow of life across generations (Nkabahona, 2019). The demands of family stability and social harmony are closely related to ideas of sexual fidelity, responsibility, and self-restraint. At the same time, scholars have challenged simplified and timeless portrayals of African sexuality. Oyewumi (1997) and Amadiume (1987) have highlighted the existence of alternative gender and sexual arrangements in precolonial African societies that challenge heteronormative assumptions. There is also growing recognition of how colonialism, Christianity, and modernity have reshaped African sexual norms and practices (Tamale, 2011; Ekine & Abbas, 2013). Nonetheless, even as African cultures undergo processes of change and contestation, the philosophical foundations of African thought on the person continue to inform contemporary debates around sexuality. For instance, appeals

to African cultural values and communal ethics have been central to resistance against LGBTQ+ rights in many parts of the continent (Van Klinken, 2018).

**Personhood in African Philosophy**

The concept of personhood is the key element of African philosophical anthropology, offering a rich and multifaceted understanding of what it means to be human. In contrast to dominant Western ideologies that tend to define the person in terms of isolated, autonomous individuality, African thought emphasises the fundamentally relational and communal nature of personhood (Menkiti, 1984; Wiredu, 1996).

From the African perspective, one becomes a person through a gradual process of social integration, moral formation, and fulfilment of communal obligations. At the core of African notions of personhood is the idea that human existence is inextricably embedded in a web of social relationships and mutual dependencies. In African thinking, being a person doesn't just come from being born human. Instead, personhood develops through your relationships with others in your community. Who you are, your character, and your moral standing all grow from how you connect with the people around you. You don't become a full person on your own, you need the community to become yourself.

The Southern African notion of *Ubuntu*, popularised by thinkers like Desmond Tutu and Moeketsi Monaheng, expresses a vision of personhood grounded in interdependence, compassion, and human dignity. The maxim "I am because we are, and since we are, therefore I am" (Mbiti, 1969) emphasises the primacy of communal identity and the moral imperative to affirm the humanity of others. Personhood, in this view, is not a self-centred achievement but a cooperative venture realised through relationships of reciprocity and mutual recognition.

It is important to note, however, that African communitarian conceptions of personhood do not completely negate individual agency and autonomy. As Kwame Gyekye (1992) argues, there is space within African thought for personal choice, moral responsibility, and self-determination. The community creates the right environment for you to develop as a person, but you're still responsible for your actions. While the community guides you, it's still up to you to develop good character, make good choices, and grow as a moral person.

This understanding of personhood has significant implications for sexuality rights. While traditional African perspectives often emphasise the social and procreative dimensions of sexuality, the recognition of individual moral agency within communal frameworks suggests the possibility of evolving sexual ethics that balance personal autonomy with communal values.

**Normative Personhood in the African Context**

The normative dimension of personhood in African thought operates through multiple interconnected layers, integrating individual, communal, and metaphysical aspects of human existence. To understand this conception fully, we must consider several complementary perspectives offered by prominent African philosophers. At its foundation lies what Wiredu (2009) terms the "onto-ethical" conception of personhood, where moral development is viewed not as an external requirement imposed on humans, but as intrinsic to human nature itself. Unlike Western conceptions that often separate what a human is from what a human ought to be, this African perspective sees

moral development as essential to what it means to be fully human. One's humanity is incomplete without moral maturity.

Menkiti (2004) extends this understanding by describing personhood as a gradual achievement rather than an automatic status. In his view, becoming a person involves: progressive moral development throughout one's lifetime, internalisation of communal values through social interactions and active contribution to the evolution of these values through ethical choices. This dynamic process means personhood is not static but exists as an ongoing dialogue between individuals and communities, where both shape each other continuously. The relationship between individual and community in this moral development takes centre stage in Wiredu's (2004) analysis. For him, moral personhood emerges through: "The progressive cultivation of character and the consistent fulfilment of social duties, where personal moral achievement is inseparable from one's contribution to communal well-being." This view reframes the Western dichotomy between individual and communal good, suggesting instead their fundamental interconnection.

Gyekye (1997) further enriches this discussion with his concept of "moral personhood," highlighting a delicate balance between individual responsibility and communal guidance. Unlike purely individualistic frameworks that isolate moral decision-making, or collectivist approaches that subordinate individual conscience to group dictates, Gyekye's perspective recognizes mutual influence. The community provides moral guidance without extinguishing individual moral agency, it nurtures rather than constrains. Perhaps most illuminating for contemporary ethical challenges is Bujo's (2009) notion of "dialogical personhood." For Bujo, personhood develops through continuous dialogue between the individual's conscience and communal wisdom. This dialogical process ensures that: moral growth remains responsive to changing circumstances, that traditional values adapt to new contexts without losing their essence, as well as both personal and communal needs are addressed.

This conception of personhood offers a transformative lens for approaching contemporary issues of sexuality and rights. It challenges perspectives that divorce individual rights from communal responsibilities, suggesting instead that human dignity flourishes most fully when both dimensions are recognized. By grounding moral development in relationality, African philosophy offers profound insights into how ethical maturity, social harmony, and personal fulfilment can exist in productive tension rather than irreconcilable conflict.

**African Philosophical Perspectives on Human Rights**

The African philosophical perspective on human rights offers a distinctive understanding that challenges dominant Western frameworks. Where Western traditions typically emphasise individual autonomy and natural rights, African conceptions reveal a more thorough relationship between individual dignity and communal well-being. This distinctively African approach to human rights emerges from its understanding of personhood as inherently relational. In this perspective, dignity is not merely an intrinsic quality but also a status achieved through fulfilling social obligations and moral development. As Ikuenobe (2017) explains, rights in African thought are inseparable from duties to one's community, the two exist in a complementary rather than competitive relationship.

The comparison with Western human rights frameworks reveals fundamental differences in philosophical foundations. Western conceptions, emerging from liberal

traditions, typically posit rights as: inherent entitlements preceding social relationships, claims that protect individual autonomy from external interference, and universal standards independent of cultural context. The Western framework, as Cobbah (1987) notes, abstracts individuals from their social context, positioning rights as protections for autonomous agents pursuing their own interests. This approach emerged as a reaction against medieval collectivism, establishing individual freedom as the central moral concern.

African philosophical traditions, by contrast, emphasise a fundamentally relational understanding of personhood and rights. Mbiti's (1969) famous formulation "I am because we are and because we are, therefore I am" captures this perspective eloquently. Rights emerge not from isolated individualism but from our interconnectedness. This perspective views rights as embedded within networks of reciprocal responsibilities, dignity as protected through communal bonds rather than individual claims as well as human flourishing as dependent on both personal freedom and social belonging.

From this, we understand how we conceptualise human rights protection. As Ramose (2003) argues, safeguarding human dignity requires attention not only to individual entitlements but also to the social conditions and relationships that make meaningful human flourishing possible. The African perspective suggests that effective rights protection requires strong communities and robust social bonds, not merely legal guarantees. The tension between these contrasting approaches to human rights reflects deeper philosophical questions about human nature and dignity. While reconciling these perspectives completely may not be possible, their dialogue offers valuable insights for developing more holistic approaches to human rights. A synthesis that acknowledges both individual dignity and social embeddedness could enrich global human rights discourse considerably.

As societies grapple with complex questions of cultural diversity and universal rights, the African perspective's emphasis on the inseparability of rights and duties, the importance of communal relationships, and the contextual nature of human dignity becomes increasingly relevant. This approach offers a path toward more inclusive and effective protection of human dignity, one that honours both universal human worth and the diverse cultural contexts in which that worth is expressed.

**African Sexuality: Tradition and Evolution**

African views on sexuality come from a mix of cultural values, religious beliefs, and philosophical ideas that are often very different from Western views. To understand African perspectives properly, we need to look at both traditional beliefs and how these have changed over time. At the heart of traditional African sexuality lies a profound connection to procreation and the continuation of life. As Magesa (1997) explains, sexual relationships in African thought traditionally serve purposes beyond individual pleasure or personal expression. They ensure the continuity of families and communities across generations. This understanding is embedded in a spiritual worldview where children serve as vital links between the living and ancestors, maintaining essential connections through practices like libation pouring. Within this framework, sexuality carries significant spiritual and social dimensions. "Marriage and procreation in African communities are a unity: without procreation, marriage is incomplete." (Mbiti, 1969, p. 133)

This emphasis on procreation reflects a worldview where individual fulfilment is understood in relation to one's contribution to communal continuity. Sexual relationships thus carry meanings that extend beyond personal gratification to encompass family continuity, ancestral connections, and community stability.

Traditional African perspectives typically frame sexuality within heteronormative patterns, viewing male-female relationships as the natural and divinely ordained model. As Alumona (2024) observes, gender identity in many traditional contexts is understood as determined by biological sex at birth, with corresponding roles and responsibilities. This perspective is reflected in African mythologies, where deities themselves engage in heterosexual marriages and relationships, establishing archetypes for human behaviour. However, this dominant narrative requires significant qualification. Recent scholarship has revealed considerable diversity in precolonial African sexualities. Epprecht's (2008) detailed historical research documents evidence of same-sex practices and non-normative gender expressions in various African societies, challenging monolithic portrayals of African sexual traditions. Tamale (2014) further complicates this picture by demonstrating how many contemporary sexual taboos often attributed to "traditional Africa" were in fact shaped more by colonial morality than by indigenous ethical systems but the communitarian foundation of African sexuality cannot be overstated because, unlike Western approaches that emphasise personal autonomy, African perspectives typically situate sexuality within frameworks of communal well-being and cultural continuity. Sexual behaviour is regulated not just by individual conscience but by collective moral standards that prioritise social harmony and cultural values.

This communal dimension creates distinctive challenges in contemporary contexts. The impact of colonialism, globalisation, and Western cultural influence has created significant tensions in how African societies approach sexuality today. Traditional values face challenges from modern human rights frameworks, changing social norms, and increasing visibility of non-traditional sexual orientations and gender identities. Oyowe and Yurkivska (2014) raise important questions about whether African communitarian ethics can accommodate gender equality and sexual diversity. They argue that while traditional African personhood is inherently relational, these relationships historically reflected gender hierarchies that must be critically examined. This raises crucial questions about how communitarian ethics might be reimagined to support both cultural continuity and gender justice.

Rather than positioning tradition and change as irreconcilable opposites, contemporary African philosophical perspectives increasingly recognise the dynamic nature of cultural values. As scholars like Tamale (2011) and Ekine & Abbas (2013) demonstrate, there exists significant diversity in sexual norms across different African cultures, and these norms have always evolved in response to changing conditions while maintaining core cultural insights.

The philosophical implications of African sexuality extend beyond individual relationships to encompass broader questions of personhood, cultural identity, and social order. The African understanding of sexuality as fundamentally relational provides a counterpoint to more individualistic Western approaches. It suggests that sexual ethics must consider not just individual rights and desires but also social responsibilities and cultural meaning. Looking forward, the challenge for African societies lies in navigating between traditional values and contemporary realities in ways that uphold both cultural integrity and human dignity. This requires careful

consideration of how traditional frameworks can be adapted to address modern challenges while preserving essential cultural insights about the nature and purpose of human sexuality.

## Conclusion

Our research reveals important insights into how African philosophy understands the human person and how this understanding shapes views on sexuality rights. African conceptions of personhood provide a distinctive framework for addressing questions of sexuality rights that differs significantly from dominant Western approaches. While Western perspectives often emphasize individual autonomy and personal choice in matters of sexuality, African philosophical traditions understand the human person as fundamentally relational and embedded within a community. However, the growing influence of Western notions of sexuality rights in Africa raises important questions about cultural identity and values. As global discussions about sexual autonomy, gender identity, and reproductive choices become more prominent through media and international discourse, they sometimes conflict with traditional African understandings of sexuality that emphasize the interconnection between sexuality, family continuity, and community well-being.

From an African philosophical perspective, the human person is not an isolated individual but becomes fully human through relationships with others and by fulfilling responsibilities toward the community. This relational understanding of personhood supports a view of sexuality that recognizes its social dimensions and moral significance beyond personal preference. Sexual expressions and choices are understood not merely as private matters but as having implications for family and community harmony but this doesn't mean that African philosophy rejects the concept of rights, including sexuality rights. Rather, it understands rights differently than Western frameworks do. Rights in African thought are balanced with duties toward others and the community. Individual dignity is respected, but this dignity is realized through, not in opposition to, communal relationships.

We believe that African philosophical anthropology, the understanding of what it means to be human offers valuable insights for addressing contemporary questions about sexuality rights. The African emphasis on both personal dignity and social responsibility provides a more balanced framework than approaches that focus exclusively on either individual autonomy or collective authority. Teaching this African understanding of the human person can contribute significantly to moral education in Africa. It offers a foundation for sexuality ethics that honours both human dignity and the social relationships that give our lives meaning and purpose. This approach doesn't simply reject Western notions of sexuality rights but engages them critically from the perspective of a rich philosophical tradition that emphasizes the relational nature of human flourishing.

Our goal isn't merely to preserve tradition for its own sake, but to recognize the wisdom in African approaches to personhood and sexuality, approaches that can address contemporary challenges while remaining true to the understanding that genuine human dignity flourishes within, not apart from, our relationships with others. By strengthening this philosophical perspective, Africans can engage in global discussions about sexuality rights on their terms, contributing unique insights to worldwide conversations about human dignity and flourishing.

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# A HEIDEGGERIAN PHENOMENOLOGICAL VOYAGE INTO STRAWSON'S DESCRIPTIVE METAPHYSICS

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## Abstract

This paper is an in-depth examination of Strawson's descriptive metaphysics through the mirror of Heidegger's practical and existential phenomenology of being. Strawson's descriptive metaphysics which sets out to describe the actual structure of thought about the human world of experience oscillated from being a metaphysical discourse to becoming a fundamental determinant of human existential situations and social actions. However, the reductionism of reality to the spatio-temporal creates attendant social problems for which Heidegger's phenomenology of being intervenes. Applying the methods of analysis and hermeneutics, this paper argues that the narrowness of reality, as seen in Strawson's metaphysics, contributes to limiting options in the quest for causes and solutions to social problems confronting humanity. It is therefore the position of this paper that Heidegger's phenomenology of being is a more expansive approach to reality as its pluralistic nature widens horizons in perspectives and creates possibilities on issues that confront humanity, with a view to objectively preventing problems and effectively handling those ones already existing in different areas of human endeavours.

**Keywords:** Descriptive, Heidegger, Phenomenology, Reality, Strawson

## Introduction

Post-linguistic and analytic schools in philosophy have demonstrated renewed interest in metaphysics with respect to its practical significance. This renewed perspective in metaphysics is due mainly to the failure of the theories of meaning to see its existential and social relevance which originally described it (metaphysics) as meaningless because of its abstract nature. This situation is also explained by the role that developments in the philosophy of language play, as can be seen in Wittgenstein's logical positivism, Quine's 'Two dogmas of empiricism' among others. The major essence of Strawson's descriptive metaphysics is to explain the relevance of human thought captured in material conceptual scheme in the explanation of reality.

The limit of human thought about the world of our experience is basically the significance of Strawson's idea of his descriptive metaphysics and the bulk of his ideas

here are encapsulated in using language to illuminate the contours of different metaphysical worldviews or what Strawson himself calls 'conceptual scheme'. Examining Strawson's view, it is important to state that he addresses the following questions: "Isn't the description of our actual thought about the world mainly an empirical task? How determinate and insistent is our conceptual scheme? Who are we?" (Stjernberg, 2009, p. 529).

It is the attempt to answer these questions that Strawson in his Individuals clearly adopted descriptive terms in capturing the nature of reality. According to Clifford Brown, "part I [of Individuals] is metaphysical and concerns itself with the central and fundamental place of material bodies and persons among particulars in general" (2006, p. 52). The brief background of this paper brings about the metaphysical contention of the true nature of reality; idealism, physicalism or both (Osei, 2006). This significant contention dovetails into practical areas of human existence which subsequently necessitates a Heideggerian phenomenological perspective.

Heidegger's phenomenological intervention on Strawson's descriptive metaphysics is a worthy voyage into the explanation of the practical implications of metaphysical discourses. A major aim of this paper is to show how ontology can transit to sociality by specifically explicating the position that a warped understanding of the structure and nature of reality can lead to chaos in all areas of human endeavours. Heidegger's phenomenology of being therefore dispassionately applies phenomenology methodically in exposing a more viable notion of reality that sees possibilities in a more expansive horizon of the world of experience.

**Strawson's Descriptive Metaphysics: An Expository Discourse**

In the introductory passage of the *Individuals*, Strawson discusses the meaning of descriptive metaphysics by distinguishing it from revisionary metaphysics. According to him:

> Descriptive metaphysics is content to describe the actual structure of our thought about the world, revisionary metaphysics is concerned to produce a better structure. The productions of revisionary metaphysics remain permanently interesting, and not only as key episodes in the history of thoughts (1959, p.9).

This explains the fundamentality of descriptive metaphysics in setting the stage for the examinations of the possible objects of our thoughts about the world. It is what descriptive metaphysics has set that revisionary metaphysics comes to re-examine and reorganize. In Strawson's view, revisionary metaphysics is that kind of metaphysical discourse which denounces empirical approaches that act as conceptual frameworks for understanding the structure of human thoughts about existence. While Strawson's foundation for descriptive metaphysics is founded on particulars, revisionary metaphysics denounces materiality in favour of non-materiality. Even when material phenomena are mentioned as part of reality, the fundamentality of reality is still mental and immaterial from the perspective of revisionary metaphysics. This is because, according to revisionary metaphysics, empirical structure of thoughts based on particulars is delusional. However, Strawson maintained the importance of particulars, which are material phenomena in the determination of reality.

Strawson addresses the general theoretical question of how to secure the identification of various particulars which include: material bodies and person. He clearly states that

the way we think about the world is what constitutes our conceptual scheme and this conceptual scheme comprises objective particulars. We think of the world as containing particular things that may be independent of us and which we may not have made contributions on. Very often, the speaker refers to some particulars which the hearer may or may not be able to identify. But there are expressions used, Strawson argues, by the speaker to make identification of particulars referred to easily identifiable. He mentions such expressions as used by the speaker to include some proper names, some pronouns, some descriptive phrases and other expressions that are a combination of the above. These expressions are what Strawson calls 'identifying reference' to particulars (1959). Nevertheless, this may not be a guarantee that the hearer would identify the particular that the speaker refers to. But the strength of the speaker's identifying reference enables the hearer to identify the particular referred to by the speaker. This is the situation in which Strawson says we have the hearer's sense and speaker's sense of 'identifying'.

Again, there are situations in which identification is not speaker-hearer relationship based. Here, the identification of one particular is dependent on the identification of another particular. We can also think about a particular in an identifying way without speaking about it. The worry about the possible identification without mistaking the particular is why David Pears asks the question: "how can one identify a particular in such a way that the other can identify it too" (1961, p.173)? This question becomes relevant since we cannot talk of a kind of particular that is relatively dependent without also making reference to the relatively independent kind. To escape this complexity, Strawson came up with what he calls the story-relative or relative identification in which the speaker expresses the relationship between two relations (particulars). Not still satisfied with relative identification, he proposed demonstrative identification which is aimed at taking care of the weaknesses in relative identification. This elimination is possible because the use of demonstratives makes it seem that the hearer understands what the speaker refers to. But since the hearer may not have the same thought frame with the speaker, demonstrative identification can only eliminate the weaknesses of the relative identification when particulars referred to can only be distinguished sensibly.

Considering the demonstratives in identification, he dismisses every kind of objection on the basis of certain non-demonstratives. To all these, he advocates for description as a way of identifying them. His liberality in including objects within his concept of space and time also provided that individuals which seem not to have any identity within space and time, must in one way or the other be connected to another individual that can be identified within that single framework of spatio-temporality or they become inadmissible to the world of identification.

Furthermore, Strawson says that in our use of this system of spatio-temporal identification, we are not only able to identify but we are also able to reidentify particulars. This is the reason for the discussion on reidentification in which Strawson thinks both the idea of identification and that of reidentification involve thinking that something is the *same one*. For him, reidentification must meet certain necessary criteria or methods which he also identifies as discontinuities and limitations in our observations. According to him, the criteria "…must allow for the fact that we cannot at any moment observe the whole of the spatial framework we use, that there is no part of it that we can observe continuously, and that we ourselves do not occupy a fixed position within it" (Strawson, 1959, p. 39). This means that total and comprehensive observation of recurrences is not possible because of these dynamic variables within

our spatio-temporal thought system or framework. Explaining reidentification in this sense makes it plausible that the account emphasizes on qualitative recurrences in objects by which they are identified and reidentified. What Strawson means therefore by reidentification rests on recurrence of special patterns or qualities about objects. This understanding also leads to a remarkable distinction between qualitative identity and numerical identity in which he acknowledged certain differences but against the view of the skeptics, he says that such distinction does not obliterate particular identity in the single spatio-temporal conceptual scheme.

Having attempted a concise expository discussion of certain fundamentals of Strawson's descriptive metaphysics, it is now necessary to discuss also separately the objects that are accommodated by Strawson as particular components of thoughts.

**Understanding Particulars in Strawson's Descriptive Metaphysics**

It is obvious that identification and reidentification of particulars only take place within the spatio-temporal unitary system. And in this thought system, we make various kinds of statements which are reflections about how we think the world to be. These statements in the view of Strawson contain particulars that structure the world. But we also ask to know whether there are particulars that are prior to others on the basis of their fundamentality. This question is necessary because if particulars are the constituents on which the structure of the world is based and things in the world do not have the same ontological status, then some particulars must ontologically be superior to others.

Strawson says that there are objects that are prior to others because they are those that do not need the others to exist. Such particulars among other particulars he identifies as material bodies. Identification and reidentification of such particulars are possible because they can be observed publicly. He reacted to Clifford Brown's view that "there are other particulars that are as fundamental to our thoughts as material bodies such as particular events, processes, states or conditions" (1961, p.176). For Strawson, those particulars mentioned are themselves not basic to their usage or existence. In his words:

> It is true of a significant, perhaps of a preponderant, proportion of the kinds of events, processes, states or conditions for which we have names, that these events or processes are necessarily actions or undergoings of things which are not themselves processes, states or events; that these states or conditions are necessarily states or conditions *of* things which are not themselves states, conditions, processes or events (Strawson, 1959, p. 39).

However, to material bodies, he adds persons as another particular that is within one single extendable framework. In other words, material bodies and persons are referred to without reference to particulars of types other than their own. If material bodies are basic to identification, they must also be basic to reidentification. Material bodies for him are therefore foundational to ordinary language and it is essential in the identification and reidentification particulars. This means that material body is basic and prior in identifying other kinds of particulars.

Before examining person as another kind of particular that does not need some others to exist, Strawson attempted to explore a world of no-space. This is in response to possible views of some sensible elements that can be seen to have their independent

existence without being in the realm of space and time. This is, as mentioned above, how he arrived at the notion of the non-spatial conceptual scheme. This world he regards as the auditory world which does not allow for any spatial dimension. In this conceptual schema, touch, smell, sight and touch are eliminated while exempting sound which does not depend on space. Strawson sees that it is not possible to talk about sound as objective particulars because an objective particular is one that is regarded by the subject as distinct both from himself and from his experiences. This is a reason Strawson's pursuit of the investigation of an auditory world is seen as "…no-space fantasy (which) he finds both difficult and tendencies" (Pears, 1961, p.176). On the basis of the above, Strawson abandoned the investigation an auditory world and concentrated on another of his basic particulars, person.

While the auditory world of sounds can lead to solipsism, the consciousness of persons can be non-solipsistic only because our concept of a person is the concept of an embodied subject. In essence, person is a primitive concept, which means that it is a logically irreducible category of things to which certain predicates (pain, thought, perception) can be applied by the criterion of either the observation of others or one's own experiences (Barman, 2024). Strawson's theory of person is as a result of diametrically examining two theories of person, namely: the Cartesian Two-substance theory and the no-ownership theory which is held by Wittgenstein and Moritz Schlick. For the Cartesian, the essence of mind is to think and the essence of body is to be extended, and the two are radically both distinguishable and separable substances. In this case, when we refer to person, we are referring to that person's mind or to his body or to both, but we never attribute consciousness to the very same thing to which we attribute corporeal characteristics. From this exposition, it is obvious that dualism seems to avoid at least for the moment the question of why we ascribed consciousness to the same thing to which we ascribe physical characteristics. However, it does not escape the question of why we ascribe conscious events to anything at all.

The no-ownership theory on the other hand insists that all ownership has to be a contingent matter. Therefore, thought it concedes that all my experiences are owned by (causally dependent on) this body, it denies that they are owned (in some more intimate way) by an ego. But the notion of ownership supposes that what is owned may be transferred, and since this is clearly not true in the mental events, the whole notion of an ego to which state of consciousness may be ascribed is an illusion. According to Hahnis, Strawson "criticizes Descartes' dualism on the grounds that the concept of a Cartesian ego could not be primitive" (2011, p.28). This is because to ascribe mental predicates to oneself, one must have the concept of a person, that is, an entity to which both physical and mental predicates can be ascribed. It therefore follows that the concept of person as a particular to which we can ascribe both states of consciousness and physical characteristics is one that we must possess, and must possess as a primitive concept if we must maintain non-solipsistic consciousness. It does appear as if person for Strawson has the Cartesian dualistic attributes which he criticizes but it is only apparently so. In a clear understanding of strawson, however, the ascription of mental state which is immaterial is only a possibility because of the basic characteristic of person's embodiment.

## The Indispensability of the Spatio-Temporal in Strawson's Metaphysics

It is clear that Strawson's world is a world of particulars which can only exist within space and time. This means that both the material bodies and persons are meaningful and intelligible on the basis of their spatio-temporal definitions. In furtherance of the

necessity of space and time in the explanation of the structure of the world, Strawson's frontal attacks on Leibnitz's idea of monads shows further that Leibnitz's monads cannot qualify as particulars, although they are seen as independent individuals by Leibnitz.

The Leibnitzian monads are minds which are mental and spiritual in their attributes. And this is quite different from Strawson's view about minds which are inevitable definitions of person that is also basic and particular. For Strawson, the identification of particular rests on the use of terms with some demonstrative force, a reflection that such terms cannot be used outside spatio-temporality. In contrast to this, Leibnitz is of the opinion that basic individuals are monads which come under the principle of identity of the indiscernible as a necessary truth. For Leibnitz, there is no public space; only the private space of individuals exists (Duffy, 2010; Hartz, 2007). This rules out the possibilty of observing Leibnitz's monads within space and time.

In Strawson's descriptive metaphysics, the spatio-temporal is very fundamental in not only determining our experience of the world but also in shaping both understanding and experience of the world. The spatio-temporal brings about a unified framework for understanding and interpreting the experience of every object of reference. It is within this framework that perceptions are explained as the non-determinates of objects and events simply for the purpose of providing objective knowledge of the world of experience. This explains Strawson's position that objects and events which exist within space and time exist irrespective of human perceptions. The basis of objectivity therefore is the independence of the particulars which are found within space and time. This is the reason Strawson regards traditional metaphysicians as practicing revisionary metaphysics because for him, such metaphysics erroneously concerns itself with immaterial phenomena as if they have any ontological status without the basic particulars from which they emanate.

Another significant role played by the spatio-temporal in Strawson's metaphysics which makes it indispensable is that without it (space and time), no experience, event or thought about the world can be individuated or identified let alone being re-identified. But within the spatio-temporal, having identified, re-identified and individuated objects and events, one can consequently distinguish between one event and the other as well as establish the relationship existing between them. The established relationships among identified and individuated objects and events lead one to also understand causality and interaction between them, without which the essentiality for understanding of the natural world would be elusive. The other aspect of understanding the world of our experiences which rest on basic particulars is conceptualization and language. As it is with the other aspects highlighted in this section, it is impossible to conceptualize any thought that is not spatio-temporally dependent. It is also the same with language wherein any language that is not determined by space and time is better described as a non-existent and an impossibility because it is outside the conceptual framework.

In summary, Strawson argues that the spatio-temporal is a primitive, irreducible and unanalyzable concept. It has no further components other than itself since it is basic and fundamental in itself. The spatio-temporal is therefore an indispensable framework that reflects Strawson's commitment to a kind of metaphysics which seeks to describe the fundamental structure of our experience and understanding of the world. Strawson, from his account, thinks that metaphysics should promote realism rather than engaging in beyondness outside what our sensibilities permit as basic foundations of knowledge.

Therefore, any discourse on reality is only tenable on a conceptual scheme that is spatio-temporal.

**Heidegger's Phenomenology of Understanding in the Understanding of Strawson's Descriptive Metaphysics**

The construction of reality which is hinged on basic particulars as the conceptual scheme of reality for Strawson revolves around material bodies, person and place. The first two of the three were given attention in the preceding paragraphs due to the fact that place as location is already encapsulated in the space-time discourse. To better understand the interpretations of Heidegger's phenomenology of Strawson's descriptive metaphysics, it is important to briefly explicate the former's phenomenology of understanding and how it turned to be the conceptual framework by which Strawson's metaphysics should be understood.

The phenomenology of understanding, for Heidegger, shows that understanding is a mode of Being or reality and relevant in the structure of the world even though it is not one of Strawson's basic particulars. The world of experience is the world of possibilities and projections such that underlying potentials can be discovered and this is what understanding means. Heidegger thus says:

> The character of understanding as projection is such that the understanding does not grasp thematically that upon which it projects- that is to say, possibilities … As projecting, understanding is the kind of Being of Dasein in which it is its possibilities as possibilities (1962, p. 185).

'Grasp[ing] thematically' is what Heidegger considers in the manner of Kant as the problem of traditional ontology which considers reality and all there is as presentness or concreteness. This is why understanding does not 'grasp thematically' because it captures beyond material entities to avoid circumscription of potentials while promoting possibilities. It is on this basis that strawson's basic particulars are interpreted from Heidegger's phenomenological lens.

Material bodies and persons as basic particulars are primitive concepts that do not need others to exist, thus emphasizing their ontological priority. This ontological priority is an asymmetric relationship between one object and another in which there is no mutual dependent existential connection between the objects. If object A is ontologically prior to object B, it means that A does not need B to exist but that cannot be said about B of A (Glock, 2012). For instance, *the chair is brown* has two objects: the concrete entity called 'chair' and the colour object referred to as 'brown'. The former is primitive and irreducible to any other entity as its concreteness is in tandem with the spatio-temporal and it does not need the 'brown' to exist but the 'brown' is abstract and vague without dependence on the 'chair'. This is the same explanation of the concept of persons where the physical characteristics are the concrete aspects situated within space and time and are regarded as basic particulars while mental qualities are dependent on the physical characteristics without which mental qualities themselves are non-existent (Nath, 2005).

Phenomenologically, the descriptive metaphysics of Strawson as centred on space and time is all about what Heidegger describes as concreteness, presentness, present-at-hand and being-there. Two basic phenomenological characteristics of these qualifications of descriptive metaphysics are, in Heidegger's terms, finitude and

concealment. Finitude aligns with the spatio-temporal and for Heidegger as identified by Hatab (2006):

> Finitude … is not simply an indication of various limits; it names an indigenous negativity in being, where absence or otherness is always part of the meaning of being. For human beings, finitude involves a sense of absence in the midst of presence, an awareness of the pervasive possibility of loss, privation, and death; finitude is also given as the limit of selfhood and dreams of mastery in modern subjectivity… (p. 98)

Descriptive metaphysics in its finitude smacks of various kinds of limitations as a result of its spatio-temporality. Even with the presentedness of objects as basic particulars, a lot of potentials and possibilities are absent and cannot be achieved. This explains why Strawson's metaphysics is not in line with Heidegger's phenomenology of understanding.

From Heidegger's perspective, descriptive metaphysics with its emphasis on basic particulars becoming the foundation of the conceptual scheme of the world of experience promotes the concealment of Being. This is the act of keeping Being in perpetual obscurity through the showcasing and presentness of beings as demonstrated by Strawson in his explication of identification and re-identification of material bodies and persons. Concealment is what Heidegger refers to as the negative aspect of the access to Being, hence we can say that "…being is not Being itself; its showing, as any showing, always involves a concealing" (Wood, 2014, p. 721). In clear terms, "…to conceal is to fail to reveal, to non-reveal, hence may be conceived as a negative component of the revealing process…" (Richardson, 2003, p. 220). Concealment of reality in descriptive metaphysics can be viewed from two vantage points: hiddenness or coveredness on the one hand and recoveredness on the other hand. The former shows that reality is yet to be discovered even it is presented in positive terms, although there is the possibility of discovering it while the latter talks about "…that of being fallen, after discovery, into coveredness again" (Child, 1970, p. 227). In both situations, there is the question of the genuineness of reality presented in descriptive metaphysics.

Phenomenologically, descriptive metaphysics pose some major implications in human daily lives that should not be glossed over and that would the preoccupation of this paper in the next section.

**Phenomenological Reflections on the Implications of Strawson's Metaphysics: A Guide to Human Social Actions**

It is not strange to realize how much metaphysics faces disdain because of the associated impractical value it has been claimed to possess. It is often perceived as a field characterized with abstract discourses and concerns itself with intellectual entertainment. Hence, from the point of view of positivist orientations, the goal of metaphysics aligns with the goal of the philosopher in Pythagoras' picture of the Olympic festival. This can be seen as a fundamental explanation for Strawson presenting metaphysics in a descriptive manner such that it (metaphysics) becomes naturalized and 'scientific' in its approaches. Strawson's approach, however, caught the attention of phenomenology of the Heideggerian perspective of being.

From Heidegger's phenomenology of being, Strawson's descriptive metaphysics is a warped presentation of reality which carries with it some dire consequences in human

relations and actions. On the possible consequences, Alumona (2011) said "… it becomes obvious that most of our prevalent problems have roots in the improper articulation of reality. However, we must not recoil in horror at the unprecedented problems of circumscription of being" (p. 144). Having presented highlights of the impropriety of Strawson's metaphysics, it becomes imperative to state that such misrepresentations of reality as can be found in Strawson have metaphysical, epistemological and social implications. The first two implications lead to the third one which is where the practical implications of Strawson's misrepresentation of reality is felt. His unified conceptual framework for the explanation of reality culminates in ontological monism; what Schaffer refers to as *priority monism* which recognizes that there are other parts of reality but the whole is the only path towards comprehending reality (Morganti, 2009). This is why certain properties are of themselves and are basic while others are not of themselves and are non-basic (Elgin, 2024). Every property is explicable only the basis of the basic whole. This situation further leads to epistemological absolutism which is an epistemological path that is an error-proof knowledge founded on some axiomatic truths (Alumona, 2024). A basic axiomatic truth for Strawson is that reality is meaningful only within the spatio-temporal conceptual scheme but Heidegger's phenomenology sees reality beyond empirical concreteness to include the non-material realms of possibilities. This Heidegger's position is what this paper refers to as ontological and epistemological pluralism, and which is fundamentally different from Strawson's understanding of reality.

Human social actions are being determined daily by Strawson's metaphysics of narrowed reality which reduced reality to only what is veridically explicable. Strawson adopted this approach to reality for the purpose of attempting to make philosophical studies appreciated for their practical values. Osegenwune captures this in his view that "most scholars are carried away by the results of research in the specialized sciences. The result of this is an undue emphasis on the specialized sciences as if they have all the solutions to man's social and political problems" (2011, p. 110). Heidegger's phenomenological ontology opens up varieties of alternatives in examining the world around us. It refuses to accord superiority to scientific and veridical facts as found in Strawson's descriptive approach to reality. Narrowing the matrix of the world of experiences is counter-productive in different aspects of human endeavours. For instance, it restricts epistemic systems to a world of observation and makes science the only canon for knowledge acquisition. But Heidegger explains that reality is more than the scientific realm. There are other aspects of reality which cannot be captured in the space-time conceptual scheme characterized by scientific observation. Azenabor leads credence to the possibility of multiplicity of reality when he reasoned African metaphysics as based partly on the synthesis of being. According to him, "African metaphysics is a reasoned effort to see facts and ideals, emotions, truths, man and universe in such a way that they will, when taken together, make more sense than when taken piece-meal" (2010, p. 85). Reality therefore is more than observation and experimentation within space-time conceptual scheme for Heidegger in his phenomenological perspective.

The restrictions associated with Strawson's descriptive metaphysics have also affected and still affect human social actions, with examples in the areas of medicine, religion, and political and governance systems among others. It is this space-time orientation of reality that contributes to the neglect of alternative medicines by orthodox medical practitioners. Sicknesses and diseases are only diagnosed through western scientific paradigms built on spatio-temporality. Heidegger's phenomenology "…calls for

African tradomedicalism, Chinese acupuncture and other forms of alternative medicines to be given attention in the search for the cure of some dreaded diseases like the HIV/AIDS" (Alumona, 2011, p. 142) which have defied western science. Strawson's descriptive metaphysics also shuts out religious discussions, beliefs and practices because of their seeming immaterial nature. This has led scholars to even discuss religion in a materialistic manner. Van der Leeuw, a prominent phenomenologist, decried metaphysics as being abstract and aligned with Strawson's approach to reality by describing the objects of religion as Kantian phenomena rather than being fundamentally spiritual (Meyer, 2019). Morgan rejects the popular claim among scholars that religious language is special for the reason that its root is from the transcendental world. He rather thinks that religious language is of the material realm. According to him, "when we speak, we utter sonic waves that rebound through the material medium of air, bouncing off walls. Words and their utterances are shaped by bodies…and physical setting (2021, p. 45). Heidegger's phenomenology attacks reductionism in religion by looking at religion as a relationship between the physical and the transcendental. The transcendental is the supernatural which can be accessed through multiple means, depending on one's religious affiliation. Even the continuous clashes and strains in social relationships between Herders and farmers can also be explained as a result of confined perspective of reality as seen in Strawson's descriptive metaphysics. The causes of such conflicts are always restricted to empirical facts (Essien, 2023). On the basis of the restriction of causes to the world of observation, solutions are also restricted to veridical matrices of facts. Heidegger's position is that such causes should also be seen beyond the physical world to the other possibilities that not in their presentness. There could for instance be a mentality of superiority of a particular people over the others to the extent that there is always a psychological drive to see others as people to be dominated. In such a case, there is need to also go beyond familiar suggested solutions to organizing education programmes with psychological basis aimed at redefining people's thinking and changing their psychology of domination.

For Heidegger, Strawson's metaphysics creates a lot of regional ontologies in different areas of human endeavours. Regional ontologies allow access only to parts of being and leave most aspects of hidden resulting in people dealing with the unknown aspects ignorantly, even leaving out important aspects of being. This is exactly the problem created by Strawson's metaphysics which Heidegger tackles with his phenomenology by asserting multiplicity of reality and objects should be allowed to open up their various aspects to us without the processes of their uncovering being interfered with.

## Concluding Reflections

This paper generally is aimed at showing the social relevance of metaphysical discourse which is wrongly characterized as impractical and cannot 'put food on the table'. It is primarily to show that ontology can transform to sociality as has been discussed of Heidegger's phenomenology. This is the goal behind Strawson's fundamentals in descriptive metaphysics to revolve around materiality within the spatio-temporal such that the problems associated with traditional metaphysics which treats reality as beyond the natural can be taken care of. Strawson opined that he set the stage for the discourse on what metaphysics actually is. What revisionary metaphysicians engage in, for Strawson, are not different from the issues that are prevalent in traditional metaphysics. In fact, revisionary metaphysics is not different from traditional metaphysics since they both pursue goals that are impracticable because of their abstract and beyond-the-natural postulations. Examples of revisionary metaphysical discourses have been

discussed above in Descartes' Two-substance theory in which priority is given to the immaterial over the material aspect of existence, Leibnitz's monads which do not also exist within the space-time framework for the identification of reality gives precedence to spiritual attributes as the sole determinants of reality. On the other hand, the no-ownership which was propagated by Wittgenstein, Schlick and Quine as anti-metaphysical discourse but not in the manner of Strawson. However, the similarity the theory had with Strawson's descriptive metaphysics is the recognition of body as the essence of reality while discountenancing the mental aspects of existence.

From the foregoing summary of both traditional and revisionary metaphysics, Heidegger's phenomenology of being in interrogating the historical and conceptual foundations of reality shows the narrowness in identifying reality either as material or immaterial. This, for Heidegger, is not only a surreptitious over-simplification of reality but it amounts to a rigid understanding of reality on either sides, with dire consequences on human social actions. The dire consequences are what Heidegger addresses in his phenomenology of being which widens the horizon of reality. The accommodating and liberal nature of Heidegger's phenomenology is the basis of its objections specifically that while it addresses reductionism in regional ontologies, its advocacy for multiplicity breeds subjectivism. Unah rhetorically asks: if every aspect of reality is permitted as reality, then is reality not what we perceive from our own standpoint? (1997). This is antithetical to the provision of solutions intended by Heidegger in challenging situations. Unah would later, in conjunction with Osegenwune, address the concern of subjectivism when they avowed that Heidegger's phenomenology "is the method of displaying entities as they are without prior conceptual prejudice or reification. It is a method of describing things as they appear exactly to us without forcing them into the straight-jackets of our prejudices and preconceptions" (2010, p. 90). This work therefore reiterates in its conclusion that Heidegger's phenomenology transforms ontology to sociality by opening the vistas of different epistemic systems in human social lives for the purpose of addressing existential problems that confront humans in a dispassionate manner.

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# SOCIAL PHILOSOPHY, DESIGN PHILOSOPHY AND THE 21ST CENTURY DRAMA: REFLECTIONS ON SELECTED PLAYS AND PRODUCTIONS IN NIGERIA

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## Abstract

Most recent activities in technological innovations, insecurity, poor governance, misappropriations, citizens protest and violence, cultural beliefs and injustices have passionately immersed the discourse of 21st Century drama, especially in Nigeria within the last decade. These misfortunes have affected, transformed, and reinforced new social philosophy which is fast almost becoming the normal, against former norms, values and practices; behind the language of presentation in these works, is the design philosophy of the subject matters. They have been carefully created to assist the interpretation of actions and the psychology of the characters, these design philosophies no doubt, have origins from the experimental theories of the 19th and 20th Century Philosophers; they give a wholesome picture of what the writers intend to communicate to the audience. Most importantly, they assist to paint the rhythm of social behaviours in the 21st Century, as reflected in the works. Thus, using the progressive theory to analyse the plays of Bode Ojoniyi, Olympus Ejue, Saint Gbilekaa, this research establishes that the social philosophy of the time is out of control, confused, all welcoming, and all directional in pursuit of what can be a likely solution to prevalent social misfortunes, which is presently also illusive and out of reach by premeditated governing policies. The last decade of Nigeria plays, have greatly exhibited these current crises. The research recommends that giving the importance of dramatic works, it should continue to present the social crises to boost rigorous search for solutions, increased awareness and the need for a rethink for proper direction.

**Keywords**: Social Philosophy, Design Philosophy, Nigeria plays.

## Introduction

In the last two decades in Nigeria, scholars have engaged themselves in the classification of plays that are based on ideology and those that are not. Notable and most recent in this trend, are Saint Gbilekaa and James Akoh whose submission dismisses the works of the Nigerian playwrights within the period of over the last two decades as lacking focus. These scholars have argued that the dramas of the 1990s to the present day, which Gbilekaa categorized as third generation drama, "cannot be placed within a solid theoretical construct" (1). He mentioned some names including Asigbo, Ojo Bakare, Utoh, Ayakoroma and others. Akoh recently compounds the

argument by declaring that some of those names do not belong to any of the one, two and third generational classification. His attempt to situate them within years of creativity creates more contradictions. Obafemi observe that "attempts to classify drama in Nigeria along developmental stages have yielded an avalanche of contradictory and inclusive details" (cited in Uwatt 11). Other scholars have argued that every writer is a writer of philosophy, so long as the issues addressed affect the society and "…generations of playwrights are not exclusive to a particular generation" (Uwatt 17).

Therefore, the issue of ideology in a playwrights' work, is a matter of dominant or nondominant philosophy; because certain ideologies have constituted into dominant philosophies like Marxism, socialism, pragmatism, existentialism, absurdism, feminism, sexism, realism and so on. This does not deny the place of other ideas that may not be dominant in philosophical discourse. More still, in contemporary times it is difficult to delineate a particular work of arts to specific philosophical confines. The 21st century drama is largely an experimental drama delimiting itself to boundaries. What is sacrosanct to contemporary drama is the message conveyed to the audience. The contemporary artist is so vexed and impatient with the happenings around his environment that he will rather engage in reconstructing than beautification. In any case, the matter of aesthetically aesthetic arts, could also be relative, based on the beholder of particular arts. In either way, it is a generation of choice(s). one chooses what to create and how to create it for his target audience.

Since there has been concern in the last decade on what philosophy is engaged by playwrights or that playwrights must base their works on particular philosophy in Nigeria, it draws attention to what design philosophy can be operational in the 21st century drama in Nigeria? The import of this consideration is to open another angle to the debate, at least, this is the concern of this article. Incidentally, the 21st century drama emphasizes experimentation and innovative stage technologies which allows for more dynamic and visually stunning productions. It is a kind of drama that embraces versatility with an incorporation of multimedia elements to push the boundaries of what can be achieved on stage. This drama encourages diverse acting and staging techniques in order to create what can be inspiring, innovative, enjoyable, captivating and vibrant for the kind of contemporary audience. It is noted that the contemporary audience is unique of the past audience. They are an impatient audience for familiar stories, always seeking for something new and liberal in quality.

Therefore, the experimental social order in the 21st century Nigeria society has affected dramatic innovations, beliefs and governing policies. The increased influence of free will ideas in our contemporary society, projected by human activities also influenced design philosophy which is experimental and liberal to styles and it takes origin from the theories of the 19th and 20th centuries. Design philosophy in a work of the playwright, interprets the setting, plot, characterization, costume and make-up in a story only to assist the playwright or director's vision on stage or intext by bringing its visual quality. The intext visual quality is achieved by imaginative capacity of the reader but when it is staged live, the visual quality is achieved by sense of sight. In other words, the social philosophy addressed by the playwright dictates the work of the design philosophy.

Thus, the social philosophy of Nigeria in the last over a decade is that of violence, protest, fraud, corruption, ethnicity, greed and a host of criminal actions. These ideas

are influenced by post-colonialism, imperialism, globalization and 'mafianism'. By implication, it is a disordered and fragmented social idea, characterize by chaos and insatiable greed in the midst of hunger and hardship. These issues have been interrogated since over six decades in the works of Kole Omotoso, Bode Sowande, and Femi Osofisan alongside others from their unique perspectives. However, in the last over a decade, these issues have taken a dynamic dimension with wide spread violence, protest, agitations and corruption usurping the space. The Nigerian playwrights during this period have found themselves in this pool of confusion, disorder and fragmentation. It is this characteristic that situates the works of Bode Ojoniyi, Saint Gbilekaa and Olympus Ejue. It is a characteristic of survival of the fittest, every idea is welcomed hence the society has lost direction.

This article considers, design philosophy as a dynamic experimentation, seeking to reinforce and depict the social order developed in the language of presentation by these playwrights. It gives a wholesome picture of what the writers intend to communicate to the audience. Most importantly, it assists to paint the rhythm of social behaviours in contemporary Nigeria. For clarity, the design philosophy to be considered in this society is the social philosophy. The focus of the article is to establish the social philosophy of the time and the support that design philosophy offers to enhance or project the mood of the characters. As stated by Woodruff" …the mood of a setting can reinforce important aspects of the play" (108). Therefore, the plays of Bode Ojoniyi, Saint Gbilekaa and Olympus Ejue will be used to illustrate this analogy and analysed based on the view point of the progressive theory.

## The Progressive Theory

This theory is concerned with how people or an individual is able to overcome challenges in learning and growth. According to Asen, "this theory came into being in the late 19$^{th}$ century and can be traced to the works of John Locke and Jean-Jacques Rousseau who were both respectively known as paternal forerunners to ideas that were demonstrated by the likes of John Dewey (82-83). It posits that the social leadership should produce the requisite for human development. Therefore, in an event where people fail to progress or develop, the social leadership is responsible for not providing a good structure to enable human progress. Such structure could be in the area of education, employment, infrastructure, economic institutions, skill acquisition and government policies. The implication of this theory is exemplified in the works of Saint Gbilekaa, Bode Ojoniyi and Olympus G. Ejue.

## The Concept of Social Philosophy

This has to do with social theory and perception(s) about the society. There are many perceptions about the society ranging from culture, politics, economic and religious activities. Philosophers have over the years interrogated these areas in great magnitude. For instance, what makes up the culture or constitute the cultural standard of a group of people has received attention from different angles. In Nigeria, what has constituted social perception in contemporary times has to do with the prevalence and condition of insecurity, corruption, unemployment rate of youths and political thuggery. Under this condition, society bestows a lot of trust on the government to be able to mitigate these problems. As stated by Saleh "the obligation to protect the fundamental rights of the citizens requires states to protect individuals and groups against human rights abuses" (91). This is to say that the government is expected to take action to protect the citizens from violent attacks and other poor social conditions of living. Saleh's statement based

on the unprecedented wave of different but overlapping security crises in Nigeria, can best be understood from the analogy of insurgent activities of Boko Haram as noted by Mu'azu, Ibrahim and Adole:

> The insurgent activities of Boko Haram were not confined to the North Eastern parts of the country, with Borno and Yobe states and later Adamawa state, as the theatres of intense gun attacks, detonation of bombs and slaughter (knifing) of humans, but also on a relative basis intermittently in other parts of the country. The suicide bomb attacks on high profile targets such as the police Headquarters and the United Nations (UN) buildings in Abuja and the Madalla church bombing in Niger state, very close to the Federal Capital Territory (FCT), are examples. Kano state also experienced organized Boko Haram invasion, gun and bomb attacks; Adamawa, Bauchi and Gombe too experienced it with human and material losses (3)

There were attacks on other places like Kebbi state, Sokoto, Katsina and Zamfara but in addition there were also ethnic and religious conflicts in Plateau state as well as armed robbery, cattle-herder crises in Benue state and cattle rustling in the rural parts of some Northern states. More to this list has been the problem of Biafran agitations for a south Eastern of Nigeria. The agitations have caused a lot of civil unrests in the Eastern part of Nigeria. There has been kidnapping, and abduction, banditry and armed robbery, cultism and burglary, all of them going on within the last over a decade. Scholars have blamed this on the careless will of the political class. Iyayi states that "Nigeria economic history from 1960 onwards can be seen a continuing attempt by Nigerian indigenous ruling, political class to respond to the problem of its 'proletarianism' and divorce from ownership and control of business, companies and corporation" (7). The word 'proletarianization' is coined from dialectical relationship between capitalist economic and political relations in the country.

Based on such relationship, Akinwale observed that the government will take major political decisions that will affect the economy and all the other facets of life" but "presently we now have a lot of political misbehaviour cross carpeting and so on" (102). Thus, the consequence of political misbehaviour has been the birth of social vices. Akinwale further state succinctly that the society has transmitted or as rightly put "moved away from the post-independence period of culture conflict into an era of cultural rejuvenation. We are now enjoying the dynamism of culture proliferation" (103). Two positions are relevant from the foregoing statement. One of them is the fact that there was a post-independence society which laid capitalist foundation for those in government and the masses (colonial masters and the labour force). The same tradition was transferred to the African elite during independence and the hegemony between the rich African and the poor expanded from the control of economic resources. Iyayi also emphasize that Nigeria's ruling class, enjoying a privileged position in all respects and using the apparatus of state was able, in the entire period to initiate a series of actions designed to maintain and increase the rate and level of the production and expropriation of surplus value, constrain the oppositional capacity of the working class, make it more amenable to control and less capable of initiating class-based self-emancipatory actions (41).

Akinwale's second implied meaning points to the contemporary confusion over the most proper incisive image of man. Dramatic works are the creation around and about man and his environment, much as it is also related to the social sciences. Thus, a play is generally an inquiry into social life by the playwright. It is a study of man therefore, a study about his/her activities as organized in a playwright's imagination and creativity. In literary, performative and philosophical analysis of the society, man is at the center with his attitude, actions and perceptions. Man's actions and reasons for his actions justifies social perception and serves as the root of enquiry for characterization. Recent plays and productions in the last decade in Nigeria have demonstrated that the image of man is shattered by the discovery of irrational drives manipulated by propaganda. It is foreground here from the beginning that the Nigeria government as an institution is expected to perform tasks, control behaviour and maintain peace but where this task is not adequately harnessed there will be breakdown of order.

Many protest activities during the last over a decade have given evidence to this development ranging from EndSars movement in 2018 and Election results protests in 2023. These activities were conducted both on social media and in physical spaces across Nigeria. A social enquiry into these activities will reveal dissatisfaction of expectation from the people but this may be a perception of a section of the society hence, others are entitled to feel satisfied. Therefore, at every point, social actions give birth to different perspectives. Gordon describes this as symbolic of human being. He agrees with Burke and Bertalanffy that man lives in an environment of symbols transmitted by tradition. According to his words, "human beings in every culture of which man has known have been dependent upon that world which symbolism leads us to presuppose for hundreds of thousands of years, but the symbol world itself has been taken for granted for most of this time; that is, seen as an extension of the world of direct experience" (18). For want of expression and clarity, the symbolic world mentioned by Gordon can be likened to the belief system and notions that have been proposed by different philosophers on the face of the earth. The basis is on the significance of social relationship. Therefore, as models of knowledge, they constitute symbols sign posting how things needs to be done by man from the primitive past to our contemporary days of extensive awareness. The ancient society paraded the likes of Plato, Aristotle, Socrates, Hume, Karl marx,, Descarte and so on. Later, the ideas of Chinua Achebe, Wole Soyinka, Ngugui wa Thiongo, Kwame Nkuruma in Africa emerged and now the plays of Saint Gbilekaa, Bode Ojoniyi and Olympus Ejue are been considered from another perspective. It is important to emphasize that each generation has its peculiar philosophy out of the dominant philosophy.

**Design Philosophy**

The concept of design philosophy is conceived by the nature of environment the playwright places his/her characters as well as their attributes. Once the design philosophy in a work of art is mentioned, attention is drawn to things like setting, costume and make-up, properties, sets, sound and light involved in a dramatic story or theatre. The above-mentioned elements are part of the visual and oral constituents of a given environment, tradition and culture. In other words, they are symbols of graphical enclaves, identities and definitions of given ethnicities, tribes or group of people. Design philosophy could then be associated with visual patterns that constitute a peoples' belief system or an individual. For instance, there are many individuals who have set theatre companies with different experiments. The African traditional performances have a lot of design philosophies attached to their characterization.

Similarly, there are a lot of design philosophies that have existed in the western theatre. the design philosophy assists a playwright or dramatic productions in projecting the intended message of the play accurately to the target audience. It assists in the appropriate interpretation of the characters, and their setting for the audience easy understanding.

Over the years, there have existed many design philosophies to the work of art, especially in the western theatre. some of these philosophies include the ideas of Appiah, Gordon Craig, Artaud, Grotowski, Brecht, Stanislavski, Meyerhold and so on. The growth of these philosophies have been classified by some scholars into presentational and representational philosophies in theatre arts. Morse so, Woodruff notes that, "theatre design books published in the 20s and '30s tend to concentrate their discussion on style. In doing so, they try to pigeon-hole designers into schools of historical realism, naturalism, stylised realism, surrealism, expressionism, symbolism, constructivism, formalism, etc. in the contemporary theatre it is more difficult to do this" (106). In contemporary theatre, "no matter whether the play is comedy or tragedy, satire or fantasy, the designer brings on to the stage the results of careful research" (Woodruff, 107). What it means is that the type of design that is used in a play production today must be able to assist in appropriately analysing the message, characters and setting of the actions. Thus, the design for the staging of Ojoniyi's A play of Palliatives and Saint gbilekaa's the Road Bloc at different intervals relied on motives to appropriately illustrate the message and interpretation of the setting and characters doing the actions of protest as reflected by the playwright and vision by the artistic directors.

This means that design philosophy could align simply with the vision of the playwright; the kind of environment and characters crafted by the playwright and the message he/she passes to the target audience or it could align with the artistic director's vision especially where the artistic director decides to use his/her poetic license to adjust the environment and the characters while living the message in the play. In either way, the design philosophy will have to be an appropriate interpretation of the characters and their environment in a given story. It is very important in dramatic activities because it is the visual assemblage of the actions. in both oral and visual dramatic productions, the design philosophy assists by enabling the audience to realize a graphic imaginative realities of the characters action. The speech or dialogue plays the oral function by dictating the type of actions. indeed, a character's characterization (status, age, sex, culture, temperament/emotions) and visual actions are realized through sets, costume, make-up, light and properties. The design philosophy is always typical of the motive of characters in action. That is why the designer must take into account the general tone of characters action and their intended message, to arrive at a good interpretation for the audience. For instance, the plays selected for this discourse have a common tradition. They are about the social problems of corruption, crime, and fraud. In crafting their design philosophies, the designer should understand them from their background.

**Saint Gbilekaa and the Social Philosophy**

As one of the voices in the last two decades of Nigerian stage plays, he has to his credit, about five published works: *Prized Chickens Are Not Tasty, Bishop Bassey, Adam Wade, One of These Days and The Road Block*. However, this discourse concentrates on *Bishop Bassey* and *The Road Block* for conveniences of analysis. *Bishop Bassey* is the story of unemployed graduates who decided to go into church business. They have

attempted to look for white collar jobs but failed. The idea of church business as portrayed by the playwright is a criminal choice adopted by the unemployed graduates as the last option to make ends meet. The play now makes a broad statement suggesting the proliferation of many churches in Nigeria and the motive of some of those church owners – a money spinning business operated by hypnotism. (The task of the designer is to understand the philosophy of the characters and their environment. In this case, it is about 21st century church appearances). Bishop Bassey hypnotizes the church members through witty language. He makes them to contribute large sums of money as giving to God and soon become a millionaire. The change in status by Bishop Bassey is a fulfilment of the designed business. However, th play also emphasize the greed and selfish attributes of a man who holds position of authority and power. Thus, as Bishop Bassey changed in status, he become the oppressor suppressing and oppressing other members of the church, with the church resources. It is the situation of the oppressed becoming the oppressor when he/she attains a high level of economic authority.

*The Road Block* presents a close subject matter. Here a group of angry youths mount a road block to agitate for their right to employment, against the government. Gbilekaa indicates at the back cover of the text that "The Road Block is a revolutionary drama about determined youths who organize themselves and rise up against a system that keeps them dehumanized and hopeless…" the play seems to be encouraging the numerous unemployed graduates in Nigeria to take a cue from the united protest they embarked upon tagged 'EndSars'. The ripples gathered from the agitation is an indication that if youths can properly mobilize themselves in a united front and are able to stand their ground, they could change the leadership style and cabal constituted by old men and women in Nigerian leadership, those who are not ready to make things better for the young Nigeria generation. One of the angry youths and the leader of the group says,

> They told us we should be patient with them, give them enough time to think of how they can provide us with gainful employment. They told us previous regimes have squandered the resources of this nation, and mismanaged all sectors of the economy and it would take them time to put things right. Have they soon forgotten when they were campaigning, saying 'we have the capacity to change the ugly narrative? How can they turnaround now to ask for more time? All we are saying is that they should deliver (Gbilekaa 185-186)

The implication of the above statement is the characteristics of those in political leadership position. The last decade has been a period of democratically elected leadership in Nigeria. Thus, the characteristics of these leadership is that of deceit, corruption, greed and megalomania. They make statements but deny them at split moments. The masses have soon learnt not to believe their promises and yet they don't have power to force them out of those offices until they are united on a common goal. *The Road Block* becomes an example of how a resolute, determined youth can change the narrativity of the leadership problems in Nigeria. (The designer should understand the above as the underlining philosophy of the actions, because it affects all that the characters are going to be doing in the play). The youths insist that the president of Ijov community a metaphor of Nigeria state must come to address their problem at the road block where they were. The president had to answer their demand as a result of their unity and focus. The play also proposed a probe of past political leaders who have squandered and siphoned the nation's resources. However, the trial of those

personalities proved fruitless as the judiciary acquit them in a kind of a mock arrangement representing the realities in the country. this also is an indication of a capitalist scenario where those in leadership position control all other sectors under their authority. It exposes the relationship between the rich and the poor as a perpetual struggle.

**Bode Ojoniyi and the Social Philosophy**

The plays of Bode Ojoniyi have contributed a lot of discourse on many social issues in the last over a decade in Nigeria. The playwright has written and published over ten plays on different themes but the focus here is on "A Play of the Palliatives" and *Beast of No Nation*. In the stage production of "A Play of the Palliatives", directed by the playwright, it took time to examine the experience where the masses looted warehouses discovered to have palliatives that were distributed by the Federal Government to state governments to help cushion the effects of Covid 19 hardship on the people. During Covid 19 pandemic, Nigeria government announced a barn on movement. Life became difficult for those who didn't have enough at home to feed themselves or families. Consequently, the distribution of palliatives was to alleviate the suffering but politicians, specifically Governors, diverted these materials into warehouses for their future political interests and against the interest of the hungry and starving populace. Thus, the theme of political corruption and rascality is engaged in the play. The playwright showcases corruption and rascality under the group titled Governors' forum. A proud, selfish and arrogant political association that conspires to frustrate the masses for their own personal interest. The group is alleged to have stollen the palliatives hence, they were meant to be shared and not secretly kept in undisclosed locations. The masses found out those locations and broke into them taking away those materials in a pandemonium.

The interesting thing about the actions in this play, is the demonstration of lawlessness. Both the political class (Governors' forum) and the hungry masses put up this characteristic. (The designer should take into consideration the predominant motives in the actions). The playwright described it as a situation of "political robbers stole it, hoodlums, political thugs and hungry citizens snatched it!" (Ojoniyi 24). The two groups are united in crime. Those who broke into palliative warehouses were bond in the crime to survive whereas, those politicians were bond in crime to cheat on the masses. It is a picture of society in crime, fighting against morality. All the characters in the play are defending their actions and blaming others. Similarly, the police and other security operatives in the play justify their actions to steal by blaming the political class, the political class justify their actions by blaming the security operatives, as well as universities and globalization for failing to carryout their jobs and spreading liberal ideas while the masses blame the politicians for hijacking social resources. Therefore, everybody is out to hijack what he or she can get. As noted by the playwright, "if the system is corrupt, it is a crime to be a saint in it!" (Ojoniyi 24).

The implication is that where crime is legalized. It will take only a criminal to be able to survive in a criminal corrupt society. the message is that there is no more morality at work in the politically constituted government in Nigeria. Morality is no longer a norm. the society has no respect for her laws, the laws exist but what is ruling the society is your ability to survive despite the means. This position may also justify the problem of hostilities, banditry, kidnapping and terrorism going on all over the country. The 21st century Nigeria as depicted by this playwright is a liberal and criminal society.

Therefore, the design philosophy will have to be experimental and not rigid or unidirectional.

A similar experience can be witnessed in *Beast of No Nation*. In a more pedestrian address of social issues, the play centers on the evils of magical extortion or theft of peoples' body organs, especially reproductive organs. It is still about crime, stealing and wickedness expressed by a deliberate witch-hunting of others. A lot of such stories have in seasonal movements, towards the end of the year dominated the Nigeria society in local markets. The ritualists are claimed to send agents to magically harvest or steal people's reproductive organs. A scenario that has often ignited fear and self-consciousness to people during such seasons. Those accused of stealing peoples body organs have often lost their lives due to dehumanizing attempts or responses in defence of the one whose body organ is stollen. In some instances, the police are able to whisk them away if information gets to them on time about such incidence for investigation.

What the playwright did is to place the story from an angle of disbelief. Hence, the whole issue is metaphysical and cannot be substantiated; how ca a pennis potency for instance be stolen and returned back? The play comically presents the experience of Fola and her friend Lovina who are seriously beaten up by a mob for being accused of stealing Koyede's pennis in the market. Having being in police custody, the play also presents corruption in the police system whereas a criminal investigation and arresting institution, it also indulges in criminal offence. A case of criminals in the hands of criminals. They accused are charge to pay for their statements taken by the police, as well as bail, without issueing receipts. Investigations however, exposed that Koyede's pennis was still functioning. The police employed the services of professional prostitutes who were arrested for unethical business. Ma'de Naira and her business partners Ruth, Susan and Cate took turns to test Kayode's pennis and he confessed: "I confess, my prick has been restored. Please, it has been restored. Deliver me from these devourers, please" (Ojoniyi 28).

Later the play exposes that Kayode framed the accusation of Fola stealing his pennis inorder to set her up for disgrace and public attack. (The designer should note that the central issue is about pennis and prostitutes whereas the philosophy is that of disbelief and scientific prove. There are two things that one will note from the story. One is that people go through challenges not necessary because they deserve it. Two, the stories about stealing of reproductive organs are fake and unsubstantiated. Therefore, the playwright is able to reject metaphysics as a form of deceit that people conjure to hypnotize others and push them into wrong decisions for their selfish aims. Within the ambience of criminality, the play presents all the characters to be suspicious about each other, to show that there is lack of trust, truth and legality in the contemporary society. on the other hand, the presentation of those prostitutes signifies the value of the unethical conduct in pursuing ethical issues. The utilization of those prostitutes in the story also shows that all must not be the same in a society, both the deviants and the upright have their uses at specific moments for the society.

**Olympus G. Ejue and the Social Philosophy**

This playwright has so far published two plays: *The Last Straw* (2010) and *Hard Times Are Not for Dying* (2021). For the purpose of this discourse, attention is focussed on *Hard Times Are Not for Dying*. The philosophy behind the play is an experience about how the society celebrates criminals, dupers and fraudsters who have stollen people's money, institutions or cooperate bodies to attain certain financial heights. The Nigerian

society has many politicians in elected positions to show as examples of this characteristics but apart from the political sector, there are cases of people who have embezzled money in financial institutions and public sectors. Society is observed to cherish people's ability to pay bills regardless of what source the bills are paid from. Chief Owonikoko as one of the characters in the play connived with Okon Akpan to steal from people while pretending to be Senior Advocate of the Masses (S.A.M) in a fake chamber and at some point, an Evangelist conducting deliverance for possess fellows who seek for help at a ransom. Chief Owonikoko's justification about his activities summarizes the characteristics of the society. He says that,

> Don't be silly! We join the group of fraudsters, and smart guys in the city. This is what makes city life interesting, especially in Abuja where almost everybody is plastic and fake. Worst is that, they all pretend to live like celebrities…doing things they see on MTV, ZEEWORLD and TELEMUNDO…A city initially populated by government employees is now glided with unwarrantable business mongrel from unknown ancestry. Even the government employees are presently scrambling for crooked business spaces in the city with the freelancers (Ejue 24)

The implication of the statement is that crime is legalize and it has an influence through the media. People want to become rich at all cost, to be able to live in comfort and then deploy criminal means of duping others, stealing from others wealth to make up what they want to be. The playwright emphasizes Abuja as the setting of actions in the story and describes the society as an environment where almost everybody is plastic and fake, pretending to be what they are not and forcing their ways to attain an unqualified position and status. (The designer needs to find out and take note of the characteristics of Abuja). Abuja becomes a symbol illustrating the general Nigeria society engulfed by crime at different levels in different states that make up the federation. For instance, within the political space, there are criminals designated as political youth leaders of different political parties. This set of people have served as models of the younger generation and have recruited many of them, training them in the same act and using money to commit many other atrocities, including recklessly impregnating and abusing girls for sex.

## Conclusion

The social philosophies are the design philosophies. The society defines its visual and oral structures that forms the designer's tool for actions. The people's motives, environment and characterization inform their appearance and what happens around them. Therefore, social philosophies have great influence on the design philosophy of any play performance or creativity. The playwright is first and foremost part of the society. his experience and the characters and their environment he/she create, are from the society he/she lived, read or heard about. The plays and their playwrights analysed in this work are part of contemporary Nigeria and to a large extent they are part of the 21st century so they bear with them the characteristics of a society dominated by criminal activities turned normal. It is a society where political criminals and public sector criminals who have stolen wealth are celebrated with either awards or elected offices, to rule over the nation. It is a society where the unethical is the accepted. A society of the survival of the fittest. These discordant mannerisms appear in the works of Saint Gbilekaa, Bode Ojoniyi, and Olympus G. Ejue creating the picture of

disordered and fragmented society. In this precarious situation, the protests or rebellion to corruption, crime and every irregularity adopted by the masses as models in these plays appears to be another circle of crime and corruption. From the foregoing, it is the social conduct that determines social philosophy or vice versa. Thus, this discourse establishes that the social philosophy of the time is out of control, confused, all welcoming and all directional in pursuit of what can be a likely solution which itself is illusive and out of reach by premeditated governing policies. Meanwhile, dramatic works will have to continue reflecting these issues to entertain and educate the society, hoping that it will boost rigorous search for solutions, increased awareness and the need for a rethink for proper direction. In the same condition, design philosophy that should be operational will have to be fragmented and experimental to reflect the characteristics of the present dramatic works.

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# SECTION THREE:
# VISUAL, PERFORMING AND THEATRE ARTS

# THE ROLE OF ART IN PRESERVING CULTURAL IDENTITY

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## Abstract

This paper examines the role of art in preserving cultural identity, elucidating the multifaceted ways in which artistic expression and cultural identity intersect and influence each other. The study adopted a qualitative approach which specifically used systematic literature studies. The study explores various dimensions of this relationship, including the socio-cultural impact of arts, the preservation and promotion of artistic heritage, the intersection of arts with mental well-being, the economic significance of the arts and cultural sector, and the influence of globalization on artistic expression. Through this exploration, it becomes evident that arts and culture play central roles in shaping societies, fostering social cohesion, promoting diversity, and driving economic growth and innovation. The study highlights the transformative power of artistic expression in building inclusive, vibrant, and resilient communities, advocating for policies and initiatives that support cultural preservation, arts education, cross-cultural exchange, equitable access to the arts, and the celebration of cultural diversity. By recognizing and nurturing the relationship between arts and culture, societies can harness the full potential of human creativity and cultural expression to promote understanding, empathy, and positive social change.

**Keywords:** Relationship, Arts, Culture, Socio-Cultural Impact, Globalization

## Introduction

Art and culture have long been intertwined, forming a complex and dynamic relationship that shapes societies across the globe. The link between these two domains influences how individuals perceive the world around them, construct their identities, and engage with their communities (Kawamura 295). Culture encompasses the beliefs, customs, values, and practices shared by a particular group of people, while art serves as a reflection, expression, and interpretation of these cultural elements (Hall 128-138). As such, understanding the relationship between arts and culture is essential for comprehending the intricate fabric of human society and its diverse manifestations.

In many ways, art serves as a mirror of culture, capturing its essence and reflecting its nuances (Kawamura 295). Through various artistic forms such as music, literature, visual arts, dance, and theatre, individuals and communities express their identities, histories, and worldviews (Hall 128-138). For example, Nigerian literature, with authors like Chinua Achebe and Chimamanda Ngozi Adichie, reflects the rich tapestry of Nigerian culture, exploring themes of tradition, colonialism, and contemporary social issues (Achebe 295; Adichie 295). Similarly, Nigerian music, including genres like Afrobeat and Highlife, embodies the cultural heritage and diversity of the country, serving as a medium for storytelling, celebration, and social commentary (Omojola 277-300).

The relationship between arts and culture extends beyond mere reflection to active participation and engagement (Kawamura 295). Cultural practices often incorporate artistic elements, such as rituals, ceremonies, and festivals, which play vital roles in community cohesion, identity formation, and collective memory (Hall 128-138). For instance, traditional Nigerian festivals like the Osun-Osogbo Festival and the Durbar Festival showcase artistic expression and occasions for reinforcing cultural values, fostering social bonds, and transmitting heritage from one generation to the next (Ogunleye 202-211). Similarly, contemporary Nigerian artists, filmmakers, and musicians use their creative platforms to engage with pressing social issues, challenge prevailing narratives, and promote cultural diversity and inclusivity (Okpewho 13).

The relationship between arts and culture is dynamic and ever-evolving, shaped by historical contexts, social dynamics, and technological advancements (Kawamura 295). Globalization, for instance, has facilitated the exchange of artistic ideas, influences, and practices across borders, leading to the hybridization and reinvention of cultural expressions (Hall 128-138). In Nigeria, this is evident in the fusion of traditional and contemporary elements in various art forms, as well as the emergence of new cultural movements and identities in response to changing social realities (Ogunleye 202-211). Therefore, examining the relationship between arts and culture requires an understanding of both their historical roots and their contemporary manifestations, as well as their interconnections with broader social, political, and economic forces (Okpewho 13).

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Through various artistic forms, individuals and communities express their identities, histories, and aspirations, while shaping and reshaping cultural norms and narratives. This dynamic interplay between arts and culture not only enriches human experiences but also serves as a lens through which to complexities of society and the diverse expressions of human creativity are understood.

**Aim and Objectives of the Study**

The study examined the role of art in preserving cultural identity. Specifically, the study addressed the following:

1. to explore the socio-cultural impact of arts on communities.
2. to investigate the role of cultural institutions in preserving and promoting artistic heritage
3. to examine the intersection of arts, culture, and mental well-being
4. to analyze the economic significance of the arts and cultural sector.
5. To assess the influence of globalization on the relationship between arts and culture

**Research Questions**

The following research questions guide the study:

1. What is the socio-cultural impact of arts on communities?

2. What are the roles of cultural institutions in preserving and promoting artistic heritage?
3. What is the intersection of arts, culture, and mental well-being?
4. What is the economic significance of the arts on cultural institutions?
5. How does globalization influence the relationship between arts and culture?

## Methodology

The study adopted a qualitative approach which specifically used systematic literature studies. Literature studies are carried out through research and analysis of the literature related to the interplay between Arts and Culture. Literature studies were conducted by gathering several previous similar studies from research reports, journal articles and books, and news in newspapers, both online and offline for library studies. These literature studies were used as a basis for supporting and compiling research terms of reference, supporting the discussion of the initial problem of this study.

## Discussion of Findings

### What is the socio-cultural impact of arts on communities?

The exploration of the socio-cultural impact of arts on communities reveals the profound ways in which artistic expression influences social cohesion, identity formation, and community development. Through various forms of creative expression, including visual arts, music, theatre, dance, and literature, communities not only reflect their cultural values and traditions but also foster a sense of belonging and shared identity (Kawamura 45). Art serves as a powerful tool for building bridges across diverse groups, facilitating dialogue, understanding, and empathy among community members (Hall 102).

Participation in artistic activities has been shown to enhance social connections and promote a sense of community belonging. Engaging in collaborative artistic projects, such as community murals, theatre productions, or music ensembles, allows individuals to connect with one another, share experiences, and develop mutual respect and trust (Dewey 73). Furthermore, the process of creating art often involves teamwork, communication, and problem-solving, fostering valuable life skills and strengthening social bonds within communities (Sternberg 27).

Arts-based interventions have been instrumental in addressing social issues and promoting social change within communities. Artistic expression provides a platform for marginalized voices to be heard, challenging stereotypes, and advocating for social justice (Adichie 55). For example, community-based art projects focused on themes such as environmental sustainability, gender equality, or racial reconciliation can raise awareness, mobilize collective action, and empower communities to address pressing societal challenges (Feldman 88).

The arts play a crucial role in preserving and celebrating cultural heritage within communities. Cultural traditions are passed down through artistic practices such as storytelling, dance, music, and visual arts, helping to maintain a sense of continuity and connection to the past (Kawamura 45). Festivals, rituals, and celebrations serve as occasions for community members to come together, reaffirm their cultural identity, and express pride in their heritage (Ogunleye 115). By preserving and promoting cultural traditions, the arts contribute to the resilience and vitality of communities in the face of social change and globalization (Hobsbawm & Ranger 62).

The arts have the potential to stimulate economic development and revitalization within communities. Cultural industries, including visual arts, performing arts, heritage tourism, and creative entrepreneurship, contribute to local economies by generating employment, attracting visitors, and stimulating business activity (Throsby 39). Cultural districts, creative hubs, and arts festivals serve as catalysts for urban renewal, transforming neglected neighborhoods into vibrant cultural centers that attract residents, businesses, and tourists alike (Florida 77).

The exploration of the socio-cultural impact of arts on communities underscores the transformative power of artistic expression in fostering social cohesion, promoting cultural vitality, and driving positive change. By engaging in artistic activities, communities can build connections, address social issues, celebrate diversity, and stimulate economic growth. Through continued research and investment in arts-based initiatives, communities can harness the full potential of the arts to create thriving, inclusive, and resilient societies.

**2. What are the roles of cultural institutions in preserving and promoting artistic heritage?**

Cultural institutions play a pivotal role in preserving and promoting artistic heritage by serving as custodians of cultural artifacts, traditions, and practices. Museums, galleries, archives, libraries, and cultural centers serve as repositories of artistic treasures, safeguarding them for future generations (Smithsonian Institution 24). Through collections, exhibitions, educational programs, and outreach initiatives, these institutions provide opportunities for the public to engage with and appreciate diverse forms of artistic expression (Bendix 42).

One of the primary functions of cultural institutions is to preserve artistic heritage by acquiring, conserving, and curating artworks and cultural artifacts. By employing specialized conservation techniques and technologies, cultural institutions ensure the long-term preservation of delicate and valuable artworks, manuscripts, and artifacts (ICOM 68). Through rigorous documentation and research, they contribute to the scholarly understanding of artistic traditions and historical contexts (UNESCO 115).

Cultural institutions serve as educational hubs, offering programmes and resources that enhance public understanding and appreciation of artistic heritage. Through exhibitions, lectures, workshops, and guided tours, they provide opportunities for audiences of all ages and backgrounds to learn about art history, cultural traditions, and artistic techniques (Karp & Lavine 93). By fostering dialogue and critical inquiry, cultural institutions promote cultural literacy and contribute to the development of informed and engaged citizens (ICOM 68).

In addition to preservation and education, cultural institutions play a crucial role in promoting artistic heritage by facilitating access and participation. By making their collections and resources accessible to the public, including through online platforms and digital archives, cultural institutions ensure that artistic heritage is available to a wide audience (ICOM 68). They collaborate with artists, scholars, community organizations, and other stakeholders to develop inclusive programmes and initiatives that reflect diverse perspectives and experiences (Smithsonian Institution 24).

Cultural institutions also contribute to the promotion of artistic heritage through advocacy and outreach efforts. By raising awareness about the value of artistic heritage and the importance of its preservation, they advocate for policies and funding that support cultural conservation and heritage protection (ICOM 68). Moreover, they

engage with local communities, indigenous groups, and marginalized populations to ensure that their voices and perspectives are represented in cultural programming and decision-making processes (Bendix 42).

Cultural institutions play a vital role in preserving and promoting artistic heritage by serving as guardians, educators, facilitators, and advocates. Through their efforts, they ensure that artistic treasures from the past are safeguarded for future generations and that diverse forms of artistic expression are celebrated and shared with the public. By engaging with communities, fostering dialogue, and promoting accessibility and inclusivity, cultural institutions contribute to the enrichment of cultural life and the appreciation of artistic heritage worldwide.

**3. What is the intersection of arts, culture, and mental well-being?**

The intersection of arts, culture, and mental well-being reveals the profound ways in which creative expression can positively impact mental health and overall well-being. Across cultures, artistic practices have long been recognized as therapeutic tools for promoting emotional healing, self-expression, and stress reduction (Stuckey & Nobel 254). Engaging in artistic activities such as painting, drawing, writing, music-making, and dance can provide individuals with a means of coping with psychological distress, navigating life transitions, and fostering personal growth (Kaimal et al. 74-80).

Artistic expression offers a unique mode of communication that transcends language barriers and enables individuals to articulate and process complex emotions (Malchiodi). Through creative activities, individuals can externalize their inner experiences, gain insight into their thoughts and feelings, and develop a sense of agency and empowerment (Kaimal et al. 74-80). For example, visual arts-based interventions, such as drawing or painting, have been shown to facilitate emotional expression, enhance self-awareness, and promote relaxation and mindfulness (Stuckey & Nobel 254).

Cultural factors influence the ways in which artistic expression is perceived, valued, and practiced within different communities (Kawamura). Cultural traditions, rituals, and practices often incorporate artistic elements that serve therapeutic functions, such as storytelling, music-making, and dance (Leavy 159-161). For instance, traditional healing practices in indigenous cultures may involve ceremonies that incorporate music, dance, and visual arts to address spiritual, emotional, and physical ailments (Chibnall et al. 295-303).

The arts also play a crucial role in promoting social connection and belonging, which are essential for mental well-being (Holt-Lunstad et al. e1000316). Cultural activities, such as attending concerts, theatre performances, or art exhibitions, provide opportunities for individuals to connect with others, share experiences, and build supportive relationships (Fancourt & Finn). Furthermore, collaborative arts projects, community-based initiatives, and cultural festivals can foster a sense of belonging and social cohesion, particularly among marginalized or isolated populations (Camic et al. 736-743).

Cultural institutions, including museums, galleries, and arts organizations, play a vital role in promoting mental well-being by providing access to artistic experiences and resources (Bungay et al. 76). Through exhibitions, workshops, and educational programs, these institutions offer opportunities for individuals to engage with art, explore their creativity, and develop skills for self-expression and emotional regulation (Fancourt & Finn 112). Moreover, cultural institutions can serve as safe and inclusive

spaces where individuals can seek solace, inspiration, and support during times of distress (Bungay et al. 76).

The intersection of arts, culture, and mental well-being underscores the therapeutic potential of artistic expression for promoting emotional healing, self-discovery, and social connection. Across cultures, artistic practices serve as powerful tools for addressing psychological distress, fostering resilience, and enhancing overall quality of life. By recognizing and harnessing the healing power of the arts, individuals and communities can cultivate greater well-being and resilience in the face of life's challenges.

**4. What is the economic significance of the arts and cultural sector?**

The arts and cultural sector play a crucial role in driving economic growth, generating employment, and stimulating innovation and creativity within local and national economies. Cultural industries encompass a wide range of activities, including visual arts, performing arts, heritage preservation, media production, and creative design, which contribute to the vitality and dynamism of economies worldwide (Throsby 45). By fostering entrepreneurship, attracting investment, and enhancing the quality of life, the arts and cultural sector contribute to the overall prosperity and competitiveness of societies (Florida 92).

One of the key economic contributions of the arts and cultural sector is job creation. Cultural industries provide employment opportunities for a diverse range of professionals, including artists, musicians, actors, designers, curators, educators, and administrators (Caves 112). Moreover, the sector supports ancillary industries such as tourism, hospitality, retail, and transportation, which benefit from cultural attractions and events (Hutter & Throsby 78). By generating demand for goods and services, the arts and cultural sector stimulate economic activity and create ripple effects throughout the economy.

The arts and cultural sector contribute to economic development by attracting tourists, visitors, and investors to cultural destinations (Richards & Wilson 205). Cultural attractions such as museums, theatres, festivals, and heritage sites draw audiences from near and far, generating revenues for local businesses and stimulating infrastructure development (Smith 145). Cultural tourism, in particular, has become a significant driver of economic growth in many regions, providing opportunities for job creation, revenue generation, and community revitalization (Richards & Wilson 205).

The arts and cultural sector contribute to innovation and creativity, which are essential for sustaining economic competitiveness in the knowledge economy (Throsby 45). Cultural industries serve as incubators for artistic experimentation, technological innovation, and interdisciplinary collaboration (Florida 92). For example, the convergence of art, technology, and entrepreneurship has led to the emergence of new creative industries such as digital media, video gaming, and interactive design, which drive economic growth and social change (Hesmondhalgh 75).

The economic significance of the arts and cultural sector extends beyond traditional measures of economic value to include broader social and environmental benefits (Caves 112). Cultural activities contribute to community development, social cohesion, and cultural diversity, fostering inclusive and resilient societies (UNESCO 33). Moreover, the arts and cultural sector promote environmental sustainability by advocating for heritage conservation, sustainable tourism practices, and environmental stewardship (Richards & Wilson 205).

The arts and cultural sector can make significant contributions to economic development, job creation, and innovation within local and national economies. By fostering creativity, attracting investment, and enhancing the quality of life, cultural industries contribute to the overall prosperity and well-being of societies. Recognizing the economic significance of the arts and cultural sector is essential for informing policies and strategies that support its growth and sustainability, thereby maximizing its potential to drive economic growth and social progress.

**5. What is the influence of globalization on the relationship between arts and culture?**

Globalization has profoundly impacted the relationship between arts and culture, reshaping how they are produced, consumed, and perceived in an interconnected world. As societies become increasingly interconnected through technological advancements and economic integration, cultural exchange and hybridization have become more prevalent, leading to the emergence of new forms of artistic expression and cultural identity (Appadurai 16). Globalization has facilitated the circulation of cultural products, ideas, and practices across borders, creating opportunities for cross-cultural dialogue and collaboration in the arts (Hesmondhalgh 92).

One of the key effects of globalization on the relationship between arts and culture is the diversification and democratization of cultural consumption (Featherstone 45). Advances in communication technologies, such as the internet and social media, have expanded access to cultural content from around the world, enabling individuals to engage with diverse artistic traditions and perspectives (Appadurai 16). Globalization has led to the proliferation of cultural festivals, biennales, and exhibitions that showcase the diversity of global artistic production and promote intercultural exchange (Hesmondhalgh 92).

However, globalization also poses challenges to the preservation and promotion of cultural heritage and artistic diversity (Tomlinson 78). The dominance of Western cultural norms and values in global markets can lead to the homogenization and commodification of cultural expressions, marginalizing local and indigenous art forms (Featherstone 45). Furthermore, the increasing commercialization of the arts and cultural industries can prioritize profit over artistic integrity and cultural authenticity, undermining the diversity and vitality of cultural production (Hesmondhalgh 92).

Globalization has also influenced the content and themes of artistic expression, reflecting the interconnectedness and interdependence of global issues (Tomlinson 78). Artists often engage with themes such as migration, displacement, environmental degradation, and human rights in their work, highlighting the shared challenges and experiences of humanity in a globalized world (Featherstone 45). Globalization has facilitated cross-cultural collaborations and artistic exchanges, enabling artists from different cultural backgrounds to collaborate on projects that address pressing social, political, and environmental issues (Hesmondhalgh 92).

Despite the challenges posed by globalization, it has also created opportunities for cultural resistance, innovation, and empowerment (Appadurai 16). Many artists and cultural practitioners use their creative platforms to challenge dominant narratives, subvert power structures, and assert cultural identity in the face of globalization (Tomlinson 78). For example, hip-hop music and graffiti art have emerged as forms of cultural resistance and expressions of urban youth culture in response to globalization and social inequality (Hesmondhalgh 92).

## Conclusion

The relationship between arts and culture is multifaceted and dynamic, encompassing a wide range of interactions and influences that shape societies and individuals. Through our exploration of various aspects of this relationship, including its socio-cultural, economic, and psychological dimensions, it becomes evident that the arts play a central role in reflecting, preserving, and shaping cultural identities and values. From fostering social cohesion and promoting well-being to driving economic growth and fostering intercultural dialogue, the arts serve as vital vehicles for expressing, interpreting, and negotiating the complexities of human experiences within diverse cultural contexts.

Furthermore, our examination of the influence of globalization on the arts and culture underscores the interconnectedness of cultural expressions and the importance of fostering inclusive and equitable cultural environments in a globalized world. While globalization presents both opportunities and challenges for the arts, it also highlights the resilience and adaptability of artistic practices in responding to changing social, economic, and technological landscapes. As societies navigate the complexities of globalization, recognizing and valuing the diversity of artistic expressions and cultural traditions becomes essential for fostering mutual understanding, promoting cultural exchange, and building more inclusive and sustainable societies. Thus, the relationship between arts and culture continues to evolve, reflecting the ever-changing dynamics of human creativity, identity, and interconnectedness.

## Recommendations

The following recommendations were given:

1. Support Cultural Preservation Efforts: Governments, Non- Governmental Organisations (NGOs), and communities should invest in initiatives that preserve and promote cultural heritage, including the protection of historical sites, traditions, and artifacts. This can involve funding for cultural institutions, heritage conservation projects, and community-based programs aimed at safeguarding intangible cultural heritage.

2. Promote Arts Education: Education systems should prioritize arts education as a fundamental component of curriculum, ensuring that students have opportunities to engage with diverse forms of artistic expression and cultural traditions. This can involve integrating arts education into core subjects, supporting arts enrichment programmes, and providing resources for arts-based learning initiatives in schools and communities.

3. Foster Cultural Exchange and Collaboration: Governments, cultural organizations, and artists themselves should facilitate cross-cultural exchange and collaboration, fostering dialogue, understanding, and appreciation of diverse cultural perspectives. This can involve supporting international artist residencies, cultural exchange programs, and collaborative projects that bring together artists from different backgrounds to create and showcase their work.

4. Promote Access to the Arts: Efforts should be made to ensure equitable access to artistic experiences and resources for all members of society, regardless of socioeconomic background or geographic location.

5. Embrace Cultural Diversity: Societies should celebrate and embrace cultural diversity as a source of strength and resilience, recognizing the contributions of different cultural groups to the richness of human expression.

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# MUSIC PERFORMANCES AND SOUND ARCHIVING FOR CULTURAL EDUCATION AND SUSTAINABLE DEVELOPMENT IN SELECTED COMMUNITIES OF HAWUL L.G.A., BORNO STATE

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## Abstract

The systematic collection of musical performances for cultural heritage preservation and education is of paramount importance. These efforts play a crucial role in safeguarding the auditory history of societies with rich and vibrant musical traditions. However, despite the wealth of traditional music performances in Hawul Local Government Area (L.G.A.) of Borno State, little has been done to archive these performances for cultural education and sustainable development. This paper aims to examine the traditional music performances in Hawul L.G.A., specifically in Marama and Shaffa Wards. It explores the traditional musical expressions at risk of cultural obsolescence and investigates proactive measures to enhance the educational aspects of indigenous music. Additionally, it assesses the potential role of sound archiving in ensuring cultural sustainability within these communities. The study adopts Tracey's Classification System, which categorizes indigenous music performances based on three key descriptive groups: language and dialects, musical instruments, and type of performance. It advocates for a comprehensive approach to cultural preservation that integrates community engagement, educational initiatives, and sound archiving. Furthermore, the paper introduces "Danja's Model of Sustainability," which highlights the essential role of music in preserving cultural heritage, strengthening community identity, and fostering sustainable development. Findings reveal that traditional music performances in Hawul are gradually fading, emphasizing the urgent need for sound archiving to support cultural education and sustainable development. As Nigeria's music industry continues to grow, particularly with the global rise of Afrobeats, this paper argues that leveraging traditional music can empower local communities while ensuring the recognition and preservation of their unique cultural narratives. Ultimately, this study contributes to the broader discourse on cultural sustainability and underscores the vital role of music in promoting social cohesion and identity in an ever-evolving world.

**Keywords:** Sustainable Development, Cultural Heritage, Traditional/Indigenous Music, Community Identity, Cultural Education, Sound Archiving, Economic Impact

## Introduction

Culture is both an enabler and driver of sustainable development's economic, social and environmental dimensions. No development can be sustainable without including culture (UNESCO, 2003). This is essential because there will be no sustainability if there is no cultural shift in how individuals understand and live in their world. The United Nations' Sustainable Development Goal (SDG) 11.4 focuses on protecting and safeguarding heritage. At the same time, SDG 8.9 aims to promote sustainable tourism that creates jobs and supports local culture and products. These goals are directly or indirectly connected to the effective realisation of SDG 4, which ensures inclusive and

equitable quality education and promotes lifelong learning opportunities for all (Osman et al., 2017). Music is arguably the most universal of the performing arts, found in every society. It often serves as an integral part of other performing art forms and various aspects of intangible cultural heritage (UNESCO, 2003). Musical performances are products of society; as Belz (2006) notes, a society without musical performances would be non-existent and highly unproductive. In many African communities, music is a vital medium for preserving cultural values, history, norms, and sacred doctrines (Nzewi, 1991). While these musical performances transcend generations, the vast cross-fertilisation of different cultures, modernisation, and globalisation threaten to erase many musical styles and traditions.

Preserving cultural heritage is essential for fostering sustainable development and promoting community identity. In the context of Hawul Local Government Area (L.G.A.) in Borno State, where diverse musical traditions and soundscapes play a vital role in the fabric of local society, music performances and sound archiving emerge as powerful tools for cultural education. This initiative aims to preserve the region's rich musical heritage and engage communities in meaningful conversations about their identity, values, and aspirations. In this way, communities of Hawul L.G.A. can be empowered to embrace their cultural roots and contribute to sustainable development, ensuring that their unique stories and traditions are safeguarded for future generations.

**Background to the Study**

Music performance is an educational tool for teaching social-cultural values, which makes it invaluable and cannot be allowed to slip into obscurity (Nzewi, 1991). Keeping and sustaining the rich cultural heritage of a people by the people is part of what constitutes the essence of culture preservation. Effective preservation and sustainability of both the practice and archiving of indigenous music are fresh issues among scholars and scholarly discussions in Nigeria. Music is a vital outlet for preserving traditional societies' rich cultural heritage, helping inform and connect newer generations. In many African communities, oral tradition has been the primary means of preserving languages and musical forms. However, each time a griot, a keeper of African oral traditions, passes away, they take vast amounts of African music—like entire libraries—into the grave, leaving these treasures lost to the world forever. Since much of Africa's music is transmitted orally from generation to generation, sheet music is often unavailable. Younger generations of Africans have increasingly become disconnected from the traditional music of their ancestors; as a result, African music is becoming an endangered art form (Green, 1997).

Arising from the above, efforts to strengthen and protect the music in Hawul Local Government Area of Borno State have become essential despite being a challenge in developing countries like Nigeria where economic needs often take precedence over cultural priorities. As a result, intangible cultural heritage may be exploited as a significant source of income through cultural and entertainment industries. Finding a sustainable balance between the economic use of intangible cultural heritage, such as music, and its preservation for cultural education and sustainable development becomes important.

Hawul is a Local Government Area (L.G.A.) in Borno State, Nigeria, recognised for its rich tradition of musical performances, including traditional, instrumental, and vocal music. Unfortunately, in recent times, various influences have transformed some of these performances into contemporary styles, often reflecting Western influences. This

shift poses a significant threat to the cultural heritage of Hawul L.G.A as it risks the extinction of original art forms and leads to a fragmentation of traditional music. Despite the strategic importance of these performances in preserving and celebrating Hawul L.G.A, cultural identity, home-grown solutions to address these systemic issues have not yet been realised on a large scale. Many music performers in Hawul L.G.A have made significant contributions to the region's cultural fabric, but their efforts have largely gone unrecognised and untapped. The absence of sound archiving means that an essential aspect of Hawul's cultural heritage is at risk of being lost when live music performances are not documented.

UNESCO has declared that more than half of the world's cultural heritage is at risk of disappearing (Edmondson, 2002). Consequently, the sustainability of music as an intangible cultural heritage is gaining attention, particularly among scholars advocating for the preservation of the originality of cultural elements (Volk, 2002). While the musical aspect of culture offers genuine cultural education, benefits, the sound archives containing various musical activities which can equally engender cultural education and sustainable development gains are scarce in local community contexts. In Hawul Local Government Area, most available records are stored on tape audio cassettes using substandard equipment and not created by professionals. Additionally, several renowned musicians are abandoning the profession for unclear reasons, and many rare musical forms have already become extinct due to the pressures of societal change. This poses a significant challenge for Nigeria's cultural stakeholders, who must work to prevent the extinction of other traditional genres. Unfortunately, efforts to sustain these cultural elements have been poorly developed. Moreover, there is a lack of scholarship in the fields of cultural education and sound archiving, which are essential for ensuring sustainability within local communities in Nigeria. This calls for efforts to archive the music performances of selected communities of Hawul L.G.A, Borno State for the purpose of cultural education and sustainable development.

## Aim and Objectives

The aim of this paper is to explore the intricate relationship between music performances, cultural education, and sustainable development while emphasizing the importance of sound archiving in the Hawul Local Government Area (L.G.A.) of Borno State, Nigeria. To achieve this, the study focuses on two key objectives:

1. Identifying traditional music performances in Hawul L.G.A. that are at risk of cultural obsolescence.
2. Suggesting proactive measures to enhance the educational value of indigenous music performances and examining the role of sound archiving in promoting cultural sustainability within two selected communities—Marama and Shaffa Wards.

## Methodology

The study employed a qualitative research method, chosen due to the nature of the research, which involves capturing first hand experiences and opinions regarding the gradual decline of traditional musical performances in Hawul Local Government Area (L.G.A.) of Borno State. This approach was also necessary to understand shifting community attitudes toward traditional performances and to emphasize the importance of sustaining them through sound archiving for cultural education and sustainability. A non-probability sampling method was used, meaning not all individuals had an equal chance of selection. Specifically, purposive sampling was applied to identify

participants based on their knowledge and experience of musical performances in Marama and Shaffa Wards. Data collection relied primarily on interviews, while books, journals, and online materials served as secondary sources.

## A Review of Related Literature

### The Concept of Sound Archiving and its Role in Preserving Indigenous Traditional Music

An archive can refer to both a location for public records and a preserved historical document. On the other hand, an archivist is the keeper of archives and is responsible for safeguarding historical records (AABC, 1999). Today, archives can include a broad range of materials in various media. Archives might be public and corporate records generated by governments or businesses or private papers and records (manuscripts) created or kept by individuals. In the context of this paper, a sound archive is any auditory saving document that may include media items such as cassette tapes, films and videotapes, phonograph records, and even machine-readable records generated by computers. This is capturing or recording an artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner, in this case, indigenous music performances.

The concept of an archive encompasses a diverse range of materials that serve as vital resources for preserving history and culture. Specifically, in sound archives, preserving auditory documents such as indigenous music performances are essential for safeguarding the rich heritage and expressive traditions of local communities. By recognising the importance of these recordings, a deeper appreciation for the intricate tapestry of human expression is fostered to allow future generations have access to the voices of the present and the past.

Music performances as a form of intangible cultural heritage of the Hawul L.G. A people of Borno State face a significant loss when music performances are not recorded, mainly through sound archiving. This arises from the fact that the State is located within a conflict zone; thus, there is a risk that many indigenous music performances may fade into obscurity. Therefore, it is crucial to preserve these musical traditions through recording the rich musical ideas from these communities.

The sound archiving of popular indigenous music performances significantly benefits the community. Since the ability to write music is limited in many African societies, sound recordings serve as crucial resources for preserving and sharing the music performances of the people of Hawul L.G.A. However, if it is continually overlooked, the people of Hawul L.G.A may risk losing the rich music performances handed to them by their forefathers, which used to be cherished and respected. This calls for the need for practitioners and stakeholders to actively implement strategies to safeguard the rich music cultural heritage of the Hawul people. Such actions, if actively implemented can serve as a source of cultural education. It can equally set a positive example for the wider community, fostering a sense of cultural identity and pride among the people of the Hawul communities. Sound archives play a role in this conservation effort.

### The Preservation and Sustainability of Endangered Indigenous Music Performances

Indigenous music sustainability forms a cohesive concept due to shared sustainability threats globally among different indigenous peoples historically and

contemporaneously, shared aspects of music culture, and current ways of indigenous pursuing music sustainability (Harrison, 2020, p. 28). This is evident in the dearth of scholarship, particularly in the aspects of indigenous music performances. There is a wide gap in the knowledge of written sources on indigenous music, especially its documentation through sound archives for posterity and didactic purposes **(Mtaku, 2020; Aimiuwu, 2015)**. A contributing factor to this may be the limited number of music scholars in Borno, which has limited its widespread in the country.

While much indigenous music originates from northern Nigeria, the dominant musical styles significantly influence how music, is perceived and performed in states like Borno. This is a major concern, as communities risk losing their identity by assimilating contents which are alien to their culture. When this happens, the cultures affected often improvise, appropriate, borrow, and sometimes abandon their music as they adopt the music of others (Onyeji, 2006). Furthermore, modernity, urbanisation, and technological advancements have imposed significant constraints on the development and promotion of people's cultural life. However, by leveraging technology, communities can document and share their cultural heritage, ensuring that traditional music is preserved for future generations while adapting to contemporary contexts.

However, it should be noted that indigenous music performances are important to the development and growth of human civilisation and history, as they represent the past, present and future. Thus, safeguarding and preserving indigenous music performances is the collective responsibility of all stakeholders, as any loss or damage may have lasting effects on cultural heritage. The importance of preserving these performances lies in their ability to provide a sense of solace for the indigenes, serving as a powerful reminder of their identity and reconnecting them with their past. However, contemporary musical genres and styles have increasingly influenced the younger generation in Hawul Local Government Area, contributing significantly to the decline of indigenous music performances. This decline is further exacerbated by the lack of proper documentation and archiving of these performances. Additionally, limited technical expertise and insufficient educational standards hinder efforts to preserve and sustain traditional music in the region. Given these challenges, there is an urgent need for proactive measures to document, archive, and revitalize endangered indigenous music performances in selected communities within Hawul L.G.A.

**Music Performances in Hawul L.G.A and the need for Sound Archiving**

The musical performances in Hawul L.G.A – Marama and Shaffa wards showcase a rich tapestry of cultural expression, as documented by Mtaku (2020, pp. 98-109). The performances are deeply intertwined with various musical instruments, each associated with specific traditions. Among the Bura society, a variety of drums play a pivotal role in these ensembles. One of the prominent instruments is the *ganga*, a large barrel-shaped drum covered at both ends with skin, referred to as *kisim*. It produces a low-pitched sound. Similarly, the *kwala,* which is a smaller drum, uses the same rhythmic vocabulary, with *dzakwaraku* and *nyararau* also resonating in everyday conversations within the community.

Additionally, *dlumbwar,* a special kettledrum reserved for funerals and emergency signalling. Traditionally played with the bare palms, this drum is becoming increasingly rare in Hawul communities, marking a decline in the area's musical heritage. Among the diverse musical performances in Hawul L.G.A., *tsinza* music stands out as a vibrant art form, particularly prevalent during the popular *bansuwe*

dance. This blend of rhythm, tradition, and community spirit makes the musical performances of Hawul both unique and vital to its cultural identity (Mtaku, 2020; Haruna, 1998).

The *humbutu*, known as *tulu* in Hausa, is a small clay pot that serves as a musical instrument categorised as an idiophone. Idiophones are instruments that produce sound primarily through the vibration of their material without relying on strings, membranes, or external resonators. When played, the *humbutu* is positioned with its open mouth resting on the player's bare stomach. The player holds the pot with one hand and strikes it with the other, occasionally lifting one side of the mouth to create different modified pitch and resonance.

The *yakandi* is a short-necked spike lute that features two strings. Similar to the Hausa *garaya*, it typically accompanies the praise singer. As a string instrument, the *yakandi* has a flat, perforated metal head with rings that produce a buzzing sound reminiscent of a tambourine alongside the musical notes.

Plate 1: Recoding *Humbutu* Performance

Plate 2: Recording *Yakandi* Player

However, despite the rich music performances in Hawul L.G.A, one of the old performers states that:

> The person we use to go out with, is dead already. Shehu Wida, who started this music performance of *humbutu* is dead now. My strength is gone and I cannot be able to perform like before again. I am sick now, I would have played it for you. And anyone you lost makes the orchestra incomplete. Nobody has come to learn from me. There was a young boy who learnt it in Garkida, but he is dead now (U. Humbutu, personal communication, April 7, 2022).

He further stated that the originality and authenticity of traditional music have been affected. In particular, he explained that the orchestral movement is dying in this generation. This is contained in the words:

> In those day you don't do marriage ceremonies with drums alone, but you come with *humbutu*, *gulum* and *yakandi* to perform in the reception, throughout the night. What is troubling me now is that we have not trained our children to continue, and this pains me a lot. They have not learnt it, nothing is left! Even in the radio stations, Hausa are playing their music in radio. Our challenge now in these days, we cannot get the musicians, the younger generation have not learnt it, and these things is vanishing, in fact it has vanished already (U. Humbutu, personal communication, April 7, 2022).

To avoid the total extinct of this rich musical performance, there is the need for sound archiving for the purpose of cultural education and sustainability.

**Tracey's Classification System as a Theoretical Framework**

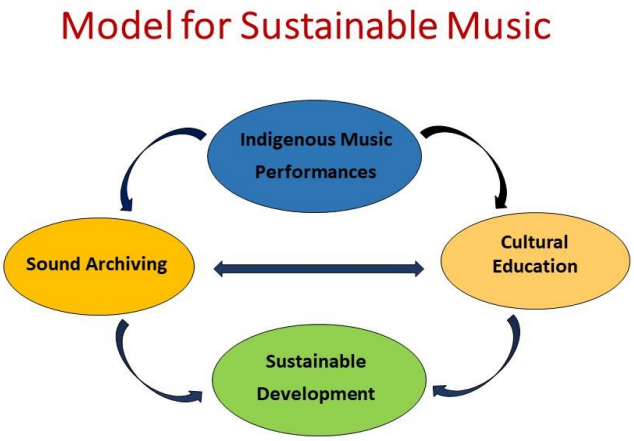
Tracey (1968) noted that African indigenous music has been overlooked because of the lack of documentation and recording. This paper, therefore, adopts Tracey's Classification System, which is based on three main descriptive groups intended to indicate the authenticity of indigenous music performances: language and dialects, musical instruments and type of performance. The performance category is subdivided into 28. They include songs by children and young people; initiation, puberty and

circumcision songs; school songs; love songs; wedding songs; burials, wakes and laments for the dead; and religious and superstitious pagan songs, among others. Additionally, the Codification and Textbook Project, designed by Tracey (1968), aims to collect, analyse, and publish authentic African music to create teaching materials for schools. The concept aims to establish accepted and logical terms suited to African phenomena and to bring African music into the field of African education in its broad sense.

While Tracey's Classification System offers a structured way to analyse indigenous music, its limitations—such as oversimplification, lack of contextual awareness, the potential for top-down imposition, and resistance to change—necessitate a careful and critical approach when considering its application.

**Danja's Model: A Tool for Preserving Indigenous Music Performances through Sound Archiving for Cultural Education and Sustainable Development**

To truly support, understand and preserve indigenous music performances, frameworks must evolve to embrace complexity, narrative, and community engagement. That is why the paper proposed a model for Sustainable Indigenous Music Performance, which provides a holistic framework that integrates music for cultural education, community engagement, economic development, and sound archiving. Focusing on these interconnected elements aims to preserve and revitalise the rich musical heritage of Hawul L.G.A. This model addresses the immediate challenges and paves the way for a future where indigenous music can thrive as a vital aspect of cultural identity, education and sustainable development.




***Danja's Model for Sustainable Indigenous Music Performance***

In response to the pressing challenges faced by indigenous music performance and its cultural continuity, particularly in the context of preserving cultural heritage and promoting sustainable development, Danja's Model for Sustainable Indigenous Music Performance offers an integrative framework. This model connects indigenous music performance with cultural education, sustainable development, and sound archiving. This model seeks to address the challenges posed by cultural erosion while empowering local communities and promoting their unique identities, particularly in Hawul Local Government Area (L.G.A.) of Borno State. The four pillars of this model are explained below, focusing on how cultural education and sustainability.

**Indigenous Music Performance**

At the heart of the model lies indigenous music performance, which serves as a living testament to a community's cultural history and identity. These performances are not merely entertainment; they are vital expressions of cultural narratives, traditions, and values that can foster a sense of belonging and pride. By actively engaging with local musicians and traditional performers, the model emphasises the importance of recognising and revitalising these musical expressions to preserve cultural identity.

**Cultural Education**

Cultural education is another critical component of the model, as it facilitates learning about and through indigenous music. Workshops, seminars, and community-based programs that educate people about the significance of their musical heritage are essential. By integrating indigenous music into educational curricula and local events, the model encourages participation among youth and fosters intergenerational learning. Promoting creativity and cultural awareness instils a sense of responsibility in individuals to safeguard their cultural heritage. By fostering an environment that values cultural education, we can cultivate greater awareness and respect for indigenous music within the community. This approach encourages participation and interest in these art forms.

**Sustainable Development**

The model emphasises the connection between cultural practices and sustainable development. Central to this model is the principle of engaging communities. By actively involving local communities in the planning and execution of musical performances, the model ensure that these initiatives reflect the people’s cultural values, traditions, and aspirations. By viewing cultural heritage as an asset rather than just a consumable resource, communities can leverage the power of indigenous music to foster sustainable economic development. This could involve promoting cultural tourism, creating job opportunities in the creative sector, developing local enterprises, and prioritising cultural products and performances. This is in line with SDG 8.9, which aims to promote sustainable tourism that creates jobs and supports local culture and products. Thus, indigenous music becomes both a vehicle for economic empowerment and a means to enhance community resilience.

**Sound Archiving**

To combat the threat of cultural obsolescence, the model includes a robust component for sound archiving and documentation of musical performances. Sound archiving plays a crucial role in the model, serving as a tool for documenting and preserving indigenous music and its associated practices for future generations. This stage of the model indicates that fieldwork recordings of music performances in local communities can be produced in 16-bit/48 kHz PCM WAV format. Additionally, compressed MP3 audio files at a bitrate of 128 kbps can be created for the purpose of uploading and downloading on the internet. By recording performances and compiling sound libraries, communities can protect their cultural expressions from the threats of extinction posed by globalisation and modernisation. Moreover, this archival process allows for broader dissemination of indigenous music, raising awareness and appreciation for these art forms both locally and globally.

Archiving contributes to knowledge preservation and creates educational resources that enhance cultural education efforts. Modern technology, such as audio recording and video documentation, will help create an accessible local music database that can be

used for educational purposes. This archive will not only serve as a historical record, but it provides resources for future generations to learn about and engage with their cultural heritage. In addition, digital copies of field recordings of music performances in the local communities can form a repository, such as the Borno Music Documentation Project (BMDP) at the Centre for the Study and Promotion of Cultural Sustainability, University of Maiduguri.

## Conclusion

This paper explored Music Performances and Sound Archiving for Cultural Education and Sustainable Development in two selected communities of Hawul Local Government Area (L.G.A.), Borno State—Marama and Shaffa, the largest and most vibrant towns in the region, known for their rich musical traditions. Despite this cultural wealth, little to no effort has been made to archive these music performances for cultural education and sustainable development. The study examined the intricate relationship between music, culture, and sustainable development, emphasizing the need for sound archiving in Hawul L.G.A. It identifies traditional music performances at risk of cultural obsolescence and explores proactive measures to enhance the educational value of indigenous music. Additionally, it assesses the potential role of sound archiving in ensuring cultural sustainability within the selected communities.

As a result, Danja's Model for Sustainable Indigenous Music Performance was developed. This model provides a comprehensive framework that connects indigenous music performance, cultural education, sustainable development, and sound archiving. By fostering an ecosystem where these elements interact synergistically, the model envisions a future where communities can celebrate their cultural heritage while embracing sustainable practices. This approach not only preserves and revitalizes indigenous music but also strengthens social cohesion, empowering communities to navigate modernity while honoring their roots. Archived recordings can serve as valuable educational resources in workshops and community programs, fostering student appreciation and understanding of traditional music. Making these performances digitally accessible broadens engagement, enhances interest in local heritage, and integrates cultural studies with broader educational subjects. By embedding sound archiving into educational frameworks, communities can ensure that indigenous music remains a vital component of cultural education and identity formation. The paper concludes by emphasizing the urgent need to sustain the musical heritage of the Hawul people, as it is fundamental to their cultural identity and plays a crucial role in the broader framework of sustainable development.

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# FIL NCABWI DANCE: THE DYING ART OF BURA TRADITIONAL FUNERAL AND GRIEF MANAGEMENT PROCESS

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## Abstract

In the African traditional context, the practice of dance can be said to be common among majority of the thousands of cultures spread across the continent. Among the people of Bura land, dance to some extend occupy such an important place that it formed a key component of their traditional religious rituals.The objective of the pa This paper uses data from ethnography and secondary written documents to discuss the *filncabwi* dance of the Bura people and its present risk of extinction. This dance is originally performed by the adherents of the traditional religion of Bura land on the demise of any of their member because it a dance that is performed at funeral ceremony however the dance is performed out of context presently at bura cultural festival for the purpose of showcasing the dance and probably for entertainment. Over the years it was performed in its original context that is, whenever a traditional worshiper dies, it involves dramatic performance, mimicry, spirit possession and trances. It serves the purpose of celebrating the life of the deceased, showing support to the bereaved, and grief management. The embrace of Christianity and Islam by the majority of people in Bura land resulted in the rejection of some cultural practices, including *filncabwi* dance, which they considered to be 'idol worship''. The paper concludes that unless a deliberate effort is made to adapting to the present sociocultural realities of Bura land, the *filncabwi* dance will soon become extinct because the primary motive for its performance has long been lost.

**Key Words:** Dance; Funeral Dance; Grief Management; Tradition; Culture.

## Introduction

Dance is a universal practice found in almost all the different cultures of the world. In Africa, dance is hardly performed solely for the purpose of entertainment as it serves as an important medium for cultural transmission and sustainability. Apart from the use of dance during the periods of childbirth, initiation, and marriage; dance is often an important component of some funerals following the demise of community members. Although every culture can be said to have its unique funeral dance, the basic commonalities found among these dances include the celebration of life, the transition of the spirit of the deceased, and grief management processes directed at the bereaved. (However, this performance is done during a funeral of an elderly man or woman not a child or youth). The increasing cultural homogeneity in the world has long been erasing cultural diversity especially in developing countries of the global south. This situation is more so in Bura land of Northeast, Nigeria, where the predominance of Christianity and Islam is driving the extinction of many cultural practices. One of such threatened cultural practices is the *filncabwi* funeral dance which forms the basis of this paper. The first section of the paper will be a literature review discussing the African dance and its risk of extinction. The second section discusses the traditional religious worldview and cultural practices of the Bura people. The third section discusses the *filnchabwi* dance and the last section discusses the reasons for its current risk of extinction. Today,

majority of Bura people are either Christians or Muslims while a few still hold on to their traditional religious belief system. This means that a major cultural shift has occurred, especially within the 20th century, and this significantly altered the cultural landscape in Bura land. This alteration carries with it a crisis of identity among the Bura people mainly because of the increasing loss of the common cultural practices once shared collectively by the people. For instance, Pabir and Bura people tend to view themselves as separate people in spite of linguistic evidence pointing towards oneness (Badejo, 1996). There is no doubt that one of the major differences between the Pabir and the Bura concerns religion – while the Bura are predominantly Christians, the Pabir are predominantly Muslims. These groups, however, share the belief that traditional funerals and related dances, such as the *filncabwi,* are contrary to the doctrines of both Islam and Christianity. The implication of this is that this dance is no longer being performed in its original context simply because it is rooted within the Bura traditional religious system

**Statement of Problem.**

Dance performance is common among the Bura cultural displays one of such is the Fil cabwi a funeral dance that is perform when an elderly man or woman dies. Over the years the dance is affected by some factors that poses a threat to its gradual fading away it is on this premise that the article examines these factors affecting the dance performance.

**Objectives**

1.To examine the significance of the fil cabwi dance performance of the Bura people

2.To explore the relevance of the dance in funerals

3.To identify the underlying factors affecting the frequency of the performance

**Research questions**

1.what are the significance of *fil cabwi* dance to the Bura people?

2.How relevant is the dance in funerals?

3.what are the factors affecting the frequency of the performance?

**Literature Review**

The origin of dance in Africa is not clear but it is no gainsaying that it has been part of the cultures of the continent for centuries. The absence of written accounts of African history in the earlier periods before contact with Europeans and Arabs means it is difficult to understand the early development of dance in Africa. However, some dances have been preserved by some cultures for centuries and passed them from one generation to the next through oral traditions. In some cases, the oral accounts of these dances survive to the present times even though the dances themselves are no longer practised. Similarly, there was account of the dances in the palace of the Oba of Benin by the royal dignitaries and the royal wives (Oikelome, 2019). This shows how important dance was within the cultures of the African in the past. It serves important functions in the society where both the leaders and followers recognised its value within the social system.

African dance is closely associated with culture in the sense that many societies have their distinct forms of dancing. This makes it somewhat difficult to attempt a classification of the varieties of dance in Africa. However, some basic typologies can

be drawn primarily from the functions the dances are meant to serve. Onwuekwe (2009) categorises African dance into ancient and modern. Ancient dances serve specific functions within the society such as fertility, rites of passage, hunting, funeral, crop cultivation, and harvest, among others. These forms of dancing are sometimes closely associated with religious rituals and so these are not meant strictly for entertainment purposes. Modern dances on the other hand are the forms of dancing that sprang up in Africa as a direct reaction to modernisation. An example is the Gum Boot dance of South Africa which was created by black mine workers who were forbidden from playing music under the Apartheid era David, (2020). Furthermore, Opoku (1970) categorises African dance into three, namely, ceremonial dance, religious dance, and recreational dance. Ceremonial dance is often associated with the royal officials of Africa where the chiefs display their affluence and create an aura of dignity before their people. This may be a royal funeral where the people express their grief over the loss of their leader. It could also be festivals where the chiefs command respect by displaying their dancing prowess. Ceremonial dances are mostly organised within the palace of the chief where a procession of the chief and his officials, pages, and guards with distinct dance steps display the might of the chief as a warrior and father of his people. This dance was not meant for entertainment but for the display of the power of the chiefs and the pledge of loyalty by their people.

Religious dance is often of two types; the first type involves individual dance of worship in shrines and the second type involves the entire community, such as during dancing and harvest festivals. This may also be special dances by priests or priestesses portraying the deity they communicate with. It may also be done by specialised groups such as hunters or warriors praying for success or giving thanks. Secret societies also practice religious dances as part of their worship rituals. Some examples of religious dances include *sango* worship of Ede-Oshogbo, *golgo* festival of Tongo people, and *yewe* cult dance in Togo (Allman & Parker,2005). Recreational or social dances are often organised by young people for the purpose of recreation and entertainment. However, the real purpose of these dances is often to bring young people together to socialise and select marriage partners. In many cases the most skilled dancers attract the best mates for marriage.

African dance hardly functions solely for the purpose of entertainment because of its social and religious purposes;

> As part of a spiritual ritual, dance may be a symbolic form of communication with natural powers, or a trance-inducing movement enabling the dancer to communicate directly with the spirits. In some masked dances, the dancer assumes the temporary identity of a god or a powerful ancestral spirit. In many traditional rural societies, group dances mark rites of passage such as coming of age in which young men or women compete against each other in dance as part of their initiation into adulthood (Onwuekwe, 2009, p.175).

This means that dance is not a trivial issue but an important cultural practice with clear religious significance necessitating its use during important societal events. The dancing process can be a means through which the spirits can directly relate with the people or even be physically present through some of the dancers. Socially, young people participated in dance as an important rite of passage as well as an instrument of group cohesion. This makes dancing a practice that is necessarily a part of the socialization process of the members of the society. These important events, or cultural

motivators which necessitate dance in Africa, serve the purpose of sustaining dance. In other words, if there are important cultural events there will always be dancing.

The close link between ancient African dance and religious rituals serves to be the factor which led to its increasing rejection in modern times. The contact with Arabs, and later with Europeans, led to the introduction of Islam and Christianity in many parts of sub-Saharan Africa that were hitherto practising traditional religions. The consequence of the acceptance of this external religion was the abandonment of many dances that are deemed fetish and pagan practices. Islam and Christianity actively promoted the rejection of these dances and other cultural practices as a precondition for practising the new religions. Europeans had a negative perception of African dance, and this became manifest during the period of Colonialism. Christianity associated dance with pagan religion and as such destroyed the motive for dance in Africa (Hanna, 2019).

The discouragement of African dance was accompanied by the loss of the cultural motivators which led to dancing. The socio-cultural changes and economic challenges that are taking place in modern Africa has resulted in the outright abandonment or modification of the events which once served as platforms for dance in Africa (Wanyama & Shitubi, 2012). Many African communities no longer practice traditional ceremonies such as initiation, fertility, funeral, harvests and planting. This is not surprising since these practices are often condemned by Islam and Christianity as pagan practices. The increasing loss of the motive for dance in Africa means that dance itself is facing the risk of extinction. In fact, many African dances have already been lost due to their close link to the traditional religions of the past. In addition, the increasing urbanization and multi-ethnic communities in Africa makes it difficult for traditional dances to thrive because of their close link to particular ethnic groups. Each ethnic group tends to promote its distinct dances and the development of a common dance acceptable to several ethnic groups will be challenging since dance is closely associated with culture and identity.

**Bura Traditional Religious Worldview and Cultural Practices**

In most traditional African societies, some form of religious belief system exist which help people to make sense of the world as well as articulate their world-view. Before the introduction of Islam and Christianity the dominant religious belief system in Bura land was characterised by the worship of spirits known as *haptu*. Consequently, every village had a *haptu* shrine for collective worship, every household had a *haptu* shrine for family worship, and every individual adult kept a *haptu* god in his or her bedroom for personal worship. The people also believed that spirits, known as *shatan,* influence the daily affairs of people and so they lived their lives trying not to annoy these spirits. They also believed in the existence of a supreme deity, called *Hyel*, who once live close to humanity until their sin drove him away to a distant universe and as a result *Hyel* cannot be engaged with directly (Mtaku, 2020).

Bura people also believed in the existence of a supernatural power which can be possessed by some human beings and animals. This power could also be concentrated in objects like amulets, trees, and stones. Related to this is the belief that humans and animals possess a life force called *shangur* and in some cases the *shangur* of some people get linked to that of some animals. In the situation where a person's *shangur* is linked to that of a wild animal, the person can send the animal to kill people on his behalf; but this also means that the person will die if this animal gets killed (Mtaku, 2020). The religious beliefs of the Bura were linked to the way the people engaged with

their environment as a result some of their cultural practices, including music and dance, were part of their religious practices.

Bura culture is an embodiment of the people's traditions, customs, norms, values, and established ways of life. The intersection between the natural and the supernatural in Bura world-view defined much of the cultural practices of the people. Thus, in the effort to satisfy both the physical and spiritual needs of the people, they carried out rituals and observed some festivals deemed to be necessary. Some of these festivals include the *Mbal Angiramta* (which was a reunion between the living and their ancestors), the *Mbal Sadaka* (thanksgiving), the *Mba lTsuhwa Laku* (road clearing festival), and others (Haruna 1998). During these festivals, and other cultural events, traditional Bura music and dance were usually performed and some of these were done in religious or ritualistic contexts. This was because music and dance played significant roles within the context of Bura cultural practices and belief system. For instance, during the *vahthlim* ritual performed to pick names for twins and ensure their well-being, *gulum* music plays a central role in the process as pointed out by Mtaku (2016). As clearly seen here, music does not only serve the function of entertainment in Bura land but serves additional functions that, in some cases, can make the difference between life and death. In the same way, dance is not only for entertainment has other important functions within the Bura social system. For instance, dance played significant role during the funeral process of Bura land as the people developed different forms of dances which were performed at various times during this period as part of their traditional programme of grief management. Consequently, within the traditional Bura culture, music and dance are central to the world-view and identity of the people because it has identifiable feature for instance the language in which the songs are sang and the cultural instrument serves as the people's identity.

## Methodology

Qualitative research method was used to gather data which emphasize immersive observation, in-depth interview and engagement with those have participated in the performance for clearer and better understanding. The research was carried out in Yimana Tiraku and Shiduffu villages, elderly men and women and youths were interviewed (purposively selected in all the villages). The choice of choosing more elderly people is because they have more experience of the performance than young people.

## *Fil ncabwi* Funeral Dance of Bura Land

There are usually two common types of possession; in the first type the possessed experiences serious convulsion and loss of consciousness while in the second type the possessed retain control of the body and voice (Soko, 2014). Although the performers of *fil nchabwi* sometimes experience convulsion and loss of consciousness, they largely retain control of their bodies and voices. However, there are still some elements of the first type since those possessed sometimes faint thereby losing consciousness. The manner in which those possessed hit their bodies on the ground with total disegard for the risk of physical injury indicates that they are under some form of extraordinary influence. Consequently, only those who are spiritually matured performed this dance. Nonetheless, this dance still retains elements of careful coordination and dramatization.

The *fil nchabwi* dance is one of the funeral dances of the Bura people. This funeral dance is performed after the demise of a traditional religious worshipper in Bura land, especially a very old and respected one. When a traditional worshipper dies, the

members who are strong spiritually converge at the deceased' house dressed `in hunting costumes. This usually means tying animal skins around their waists, carrying bows and arrows, wearing daggers and holding spears. Accompanied by music, the men start chanting and jumping to invoke the spirits to descend on those who are initiated into the traditional religion. Those possessed by the spirits usually jump up high on top of the roof of the deceased's house and jump down chanting that the great one has gone to be with the ancestors. They shake all their bodies in a dramatic order to demonstrate the power they possess and also dramatizing the occupation of the deceased they keep chanting and shooting on the roof with their arrows and spears basically to display hunting skills while the drummers beat the drums hard to cheer them up. The youths usually watch where the spears and arrows fall and then go to pick them up this fascinate them a lot. The performers run round the house with the drummers playing and following them and after they go round the house three times, they carry the corpse to the graveyard. On the way to the grave site, the performers keep jumping but now their movements follow the rhythm of the instruments and they move in a unified manner. They take long steps like athletes doing gymnastics, pause to chant loudly, and then continue moving until they get to the grave site.

An interesting feature of this performance is the demonstration of the impact of spirit possession. Those under the influence of the powers of the spirits usually jump up, fall down, faint, and wake up to continue the performance. Indeed, possession dances and rituals are common in African cultures. Throughout the performance the dancers drink local beer and this contributes to their staggering display, loud shouts and chants. When they finally bury the deceased, they do same procession back to the deceased's house. On getting to the house, they completely destroy the dead person's room (usually made of mud walls and thatched roof). They continue chanting and mimicking the dead person's character when alive. They dramatize how the deceased used to hunt in the bush; they bend as if aiming at an animal in the bush with arrows, taking one step at a time with scary facial expressions. The performance continues with shouting, chanting and jumping while the musical instruments keep playing in accompaniment.

This mimicry of the past actions of the deceased, especially during hunting and battles, serves the dual purposes of displaying the achievements of the deceased while also documenting his history (orally through story telling from his descendant) for posterity. To put on display the past actions of the deceased is to celebrate their greatness while alive. This then becomes an indirect showcase of a model way of living that could be emulated by all Bura men. The act of dramatizing, rather than simply narrating, the history of the deceased allows spectators to experience much richer information. Thus, the visual history of deceased is preserved to be passed down to younger generations.

The above performance is exclusively done for a deceased male member of the Bura society especially old men. However, if a deceased is a woman, the same instrumentalists play but this time around, the performance is done by women. The performance by the women is called *dlir bwang*. The women pair in twos and about ten of them forms a circle while the musicians stands aside. Two women the middle of the circle at a time, and then jump up into the air, throwing the right leg forward and then the left forward as well in a sequence while clapping their hands. The performers will then move forward and switch positions, then repeat the jumping, throwing of the legs, and clapping. They turn and hit their buttocks against each other's and then turn and claps their two palms against each other's as well. The hitting of buttocks is is where the performance *dlir bwang* drives its name. The clapping of the palms is called *banjuwi.* These two acts signal the end of their performance, and they return to the

circle while two other performers enter the circle to repeat the same thing. Those in the circle clap their hands and sing while waiting for their turn to perform. This performance continues until the deceased is buried.

Compared to the male performance, the female performance is much calmer and more predictable. This is because this does not involve the heightened tension associated with spirit possession and the violent actions which occur. It is, however, no less a means of honouring the deceased as male performance. It is a way of seeing off the deceased, so to say, by singing and dancing until they pass safely from the realm of the living to that of the spirit through burial. The songs usually talk about the life and achievements of the deceased, and how she is now being missed by her loved ones.

*Fil ncabwi* dance is accompanied by music made by instruments and vocals. The typical instruments are three big drums played simultaneously by one master drummer with a curved drumstick, two small drums played by two drummers each positioned at either side of the master drummer, and a xylophone player. The vocals of this dance are mostly chanting and shouting by the performers invoking the spirits who are believed to then possess the performers, praising the deceased, making jokes about the deceased, and stating what they will miss about the deceased. However, there are stages where collective singing occurs. For instance, at the grave site the performers continue chanting and shaking every part of their body convulsively because the spirits have been invoked. This is then followed by collective singing by instrumentalists and performers often carrying messages of mourning. An example of the song is transcribed below:

| | |
|---|---|
| *Kudza tani,* | Dig this side, |
| *Kudza tanda,* | Dig the other side, |
| *Peri diffi,* | Comfort me, |
| *Peri hankal,* | Be calm, |
| *Zhuntir-bwang.* | Twist the pelvic area? |

The purpose of *fil ncabwi* within the context of the traditional belief system of the Bura people is quite significant. Funeral dance is quite common in many cultures of Africa, and it often serves the important purpose of grief management, and *fil ncabwi* is no different. Death brings about several difficulties to the people bereaved and these include psychological distress as a result of the loss and even economic distress relating to managing the process of funeral. Therefore, it is common for relatives and friends to congregate at the house of the deceased and offer both emotional and material support to the bereaved family. Funeral dance, however, goes a step further to provide the bereaved therapeutic assistance to cope with the traumatic impact of bereavement. It serves as a channel through which ideas and insights about death are transmitted ~~in order~~ to help the bereaved understand and accept its challenges. In this sense, funeral dance is a form of grief management technique that helps the bereaved to understand their physical responses to the stress and grief ~~so as~~ to remain healthy (Akunna, 2015).

There is no doubt that the loss of loved ones can have both physical and psychological impact on the health of those left behind. People have been known to respond to

bereavement in various ways including becoming physically ill, mentally ill, fainting and even dying. Thus, the need for an effective mechanism for grief management was recognised and properly met in Bura land through various means including funeral dances. The irreversible nature of death requires that those bereaved come to terms with the sad reality and adjust their lives accordingly. Hence, the necessity for providing a physical means through which emotions and stress could be safely vented.

*Fil ncabwi* also serves the purpose of enabling the mourners to externalise their grief and escape from emotional conflict. Violence or rhythmic motor activity is known to provide some relief to emotions such as anger and grief. As Dunham (1985) points out;

> To dance at periods of extreme grief is just as natural and essential as to dance at moments of excessive joy. The funeral dance serves to release the feeling of personal injury that friends and relatives are apt to feel at the loss of a loved one, and to furnish the mourners with a common means of expression, a common release mechanism. True, they may also weep, but at some time during the period of the wake, there will be rum drinking, storytelling, and ... dancing. Regular rhythmic activity serves the function of an immediate emotional release, especially when accompanied by music and song. (p. 371).

There is no doubt that the performance of *fil ncabwi* funeral dance is one of the means through which Bura people externalise and manage their grief within the context of their traditional cultural practices. In Africa, the coming together of people during periods of mourning provides a social support system for the immediate family and friends of the deceased. This social support system is reciprocal in the sense that everyone rallies around the bereaved as a duty that will be repaid in kind. Thus, it becomes much easier for the bereaved to cope with the reality of the loss and adjust to life without the deceased. The dance itself provides physical means through which the people can express their grief and release the pent-up emotions brought about by the loss of their loved ones.

The dance also serves the purpose of honouring the deceased and providing safe passage to the world of ancestors. Within the Bura worldview, death is seen as a transition from the land of the living to the world of ancestral spirits which is quite similar to life on earth but the deceased experiences significant increase in wealth (Mtaku, 2020). Therefore, the funeral dance is part of the necessary rituals that are necessary in order to placate the spirit of the deceased and ensure it settles well. The chanting of praises of the deceased and recounting their past deeds help to shape the memory of the deceased in the minds of the living. Consequently, the deceased are remembered fondly as people who contributed richly to the progress and development of Bura land. This also served an additional purpose of disseminating orally and visually the history of the deceased and, by extension, provides a means through which the memory of the deceased is preserved for posterity. Thus, in a way the *fil ncabwi* was one of the channels through which the history of the Bura people was both disseminated and preserved. Consequently, this contributed to the development and sustainability of the Bura culture the frequency in the performance enhances the sustainability of the cultural performances.

The *fil ncabwi* performance also serves the purpose of enabling men to demonstrate their skills as hunters and warriors. The wearing of war costume and carrying of weapons reinforces the role of men as warriors and hunters who, through their skills, protect the people and provide for them as well. The miming and dramatization of the

hunting of animals is not simply an entertainment display. Nonetheless, one cannot deny that the performance serves some entertainment purpose especially because it is mostly dramatic in nature. While it is a serious process, one cannot say it is not interesting to watch. It goes without saying that the therapeutic aspect of funeral dances is situated in their ability to replace the emotion of grief with that of elation and, in that regards, *fil ncabwi* does quite well. However, there is no doubt that this process also serves as an educational process especially for boys and young men who not only get to see how war costumes are worn but also how weapons are handled and used during battle or hunting. Thus, the dance provides educational demonstration of transferable life skills that is both useful and indispensable for adult males of Bura land.

This dance also serves the purpose of demonstrating the powers of the spirits within the context of the traditional religious beliefs of Bura land. These rituals not only reinforce the belief system but also demonstrate the abilities of the spirits to control the world of the living. The traditional Bura worldview believes in the existence of spirits who have the power to interfere with the affairs of the living. Approached from this perspective, the therapeutic aspect of *fil ncabwi* funeral dance is emphasised. Since death is viewed as a transition from the physical world to the spiritual, the bereaved are reminded that their loved ones are in a better place and condition than they were before death. Thus, this assurance contributes to providing the bereaved the required fortitude needed to bear the bereavement.

### *Fil Ncabwi* dance and the Risk of Extinction

The sustainability of African cultural heritage is being threatened because of the increasing influence of external cultural practices. Religious beliefs that originated outside Africa but have been embraced by some of its people are especially noteworthy for contributing to the erosion of African cultural practices. In Bura land, Islam and Christianity are greatly contributing to the rejection of some of the people's cultural practices. *Fil ncabwi* dance happens to be one of the cultural practices affected by this problem. Today this funeral dance is rarely performed in Bura land mainly because the people are mostly Christians and Muslims who regard this dance as against the teachings of their religions. The dance is at risk of extinction not because it has no purpose in Bura land but because the worldview of majority of the people has changed. Indeed, Bura people die and so the need for funerals and grief management has not changed. However, to a large extent, Islamic and Christian funeral processes have replaced the Bura traditional funeral. Consequently, the cultural context within which the *fil ncabwi* dance depended on no longer exists and so the dance may eventually disappear. At present, there are many adults in Bura land who have never seen a *fil ncabwi* performance, especially among the present generation of young people who are chiefly responsible for passing its culture to future generations.

Practises associated with traditional religious rituals were discouraged by both Islam and Christianity and so many of their adherents stopped practising them. Islam came into Bura land earlier as it is believed to have been brought by the founders of the Pabir people in the 16th century. This religion, however, did not spread much to the Bura people who settled in the southern part of the Biu Plateau because they preferred to hold on to their traditional religious beliefs. Nonetheless, those who embraced Islam tended to view the traditional religious beliefs of the Bura as idol worship which is a sin in Islam. Consequently, they avoided many of the practices they deemed contrary to their new religion and so Bura traditional festivals such as the *Mbal Angiramta* were replaced with Islamic festivals like the *Eid-El-Kabir* (Haruna 1998).

Christianity came into Bura land about three centuries after Islam. This religion was introduced into the area by Harold Stover Kelp and Albert D. Hesler of the Church of the Brethren Mission. These missionaries arrived at Biu on February 1923 but were prevented from doing missionary work by the emirate. Consequently, they moved over to Garkida and founded the mission work there on 17th March 1923. In addition to introducing Christianity to this area, the missionaries provided health services and formal education to the people. This contributed in attracting many Bura people to the new religion (Kulp, 1985). The coming of Christianity into Bura land alsoimpact on the indigenous cultural practices of the people. As earlier pointed out, some of the cultural practices became endangered because they are associated with traditional religious beliefs and practices. Thus, some cultural practices were completely abandoned by some of the people who embraced Christianity in Bura land. Christmas became an important festival in Bura land and it clearly has more significance to the people than some of their traditional festivals (Haruna, 1998). Thus, a good number of cultural practices, including dances such as *filnhabwi*, which are believed to be linked with the traditional religious beliefs were discouraged and eventually abandoned entirely.

At present, dance is performed primarily for the purpose of entertainment during festivals. The elderly people who can perform this dance properly are not many and over time these will become even much fewer as they pass away and the youth do not actively participate in the performance to continue the performance. In this regard, if the older generation phases out, the sustainability of such cultural practices like fil ncabwi dance depends largely on the ability of all generations to learn and pass them accurately to the next generation, the *fil ncabwi* dance stands a high risk of disappearing.

## Conclusion

This paper discussed the *fil ncabwi* dance of the Bura people and its present risk of becoming extinct. Dance is a common practice shared by almost all the different cultures in Africa. Different kinds of dances serve different purposes, and so African dance is rarely performed solely for the purpose of entertainment. African dance is often closely associated with traditional religious rituals and rooted in the culture of the people performing it. The Bura people had a traditional religious belief system characterised by the worship of spirits and the existence of a spiritual ancestral realm after death. This influences their worldview and cultural practices, prominent among which are music and dance. Bura music and dance mostly serve purposes beyond just entertainment; some were closely associated with important traditional religious rituals. The *fil ncabwi* is a funeral dance once performed in the original context by adherents of Bura traditional religion on the demise of any of their members. The dance is characterised by the wearing of hunting attire and the carrying of weapons including daggers, spears, bows and arrows. The dance involves loud chanting, jumping, falling and fainting, mimicry of the past actions of the deceased, and other activities. The main purpose of this dance is to celebrate the life of a deceased, pass on their history, and support the bereaved family to manage their grief. At present, this dance is facing the risk of extinction because of the rejection of its performance during funerals by majority of the Bura people who have embraced Islam and Christianity. Traditional funerals have been replaced, to a large extent, by Islamic and Christian funerals. Thus, the context within which the dance is performed no longer exists and so the dance risk of extinction because it is only performed for entertainment purpose only but not in its original context The result of this is that many of the young people in Bura land have never witnessed the performance of the *fil ncabwi* dance a respondent explained that he

is 25years and is base in the village but has not witness the *fil ncabwi* performance in the original context because majority of the people are either Christians or Muslims and only do the religious funeral proceedings. Thus, this paper concludes that unless a deliberate effort is made to adapt it to the present sociocultural realities of Bura land, the *fil ncabwi* dance will soon become extinct because the primary motive for its performance has long been lost in Yimana, Tiraku and Shinduffu this is not to totally rule out the performance in Bura land other villages may still be performing it in its real context.

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# THE RELEVANCE AND APPLICABILITY OF CANOE IN THE WAR BOAT PERFORMANCE OF THE IJAW PEOPLE

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## Abstract

Ijaw aquatic performances capture the despair, fear, regret, and joy felt by the Ijaw people. These performances whether sacred or secular are done on, in and around water. This is due to the fact that the people are surrounded all over by water. To aid their movement and efficiency on the river, performers rely on the use of canoe. An example of Ijaw aquatic performance that relies heavily on the use of canoe is the war boat. In the war boat performance, performers are taken to different parts of the river imitating a hero or legend prancing briskly on a canoe to display his heroic deeds. This makes the canoe indispensable in such a performance. Though the canoe applicability is very important in the war boat performance of the Ijaw people, the discourse on the relevance and applicability of canoes has not been given serious attention in scholarship. Therefore, this study is done with the aim of revealing the relevance and applicability of canoe in the war boat performance of the Ijaw people. It adopts the sociological method. The study is very important because it reveals that the canoe is a tool that can be used to show cultural aesthetics, and a property that aids performers' actions. It concludes that canoes for war boat performance should be specifically designed to reflect the performance aesthetics, size of performance as well as the cultural input of the performance.

**Key Words:** Canoe, Ijaw people, war boat performance, relevance, applicability

## Introduction

Performances by the Ijaw people from the pre-colonial through the colonial to this post-modern/contemporary era have largely depended on the use of water as its performance space. The performances capture the despair, fear, regret, and joy felt by the people. Also, they are reflected and mediated through the people's traditional institutions that define how life is lived, therefore, they are both utilitarian and entertaining. So, the Ijaws have performances for funerals, festivals, rites of passage, weddings, and many more. Some of these performances are performed mainly on or around the water. Examples are *Beni-anda* (water wrestling) and *embi* (fishing festival). Some of the performances depend on water crafts such as barges, rafts, and canoes for their success, such as: *oge-aru* (ceremonial boat), *anda-aru* (wrestling boat) and *omu-aru* (war boat). The war boat performance is done to celebrate a war hero. In the performance, performers are taken to different parts of the river imitating the hero prancing and briskly on a canoe to display the heroic deeds of the hero. This makes the canoe indispensable in such a performance. Though the canoe is very important in the war boat performance of the Ijaw people, the discourse on the relevance and applicability of canoes has not been given serious attention in scholarship. Therefore, this study is designed to discuss the relevance and applicability of canoes in Ijaw aquatic performances, using the war boat performance as its case study.

## The War Boat Performance of the Ijaw People

War boat performance culture in Ijaw land, according to Augustine Angba, Nkem Fortune Alu and Osuji Onyeku, dates back to the transatlantic slave trade period and it is connected with the celebration of trade expeditions and victories from inter-communal warfare (2). An example is the victory of the Nembe people over the United African Company (UAC) in 1892, accentuated in Ebiegberi Joe Alagoa's *Bekeyoume* and dramatised in Ola Rotimi's *Akassa You Mi.* Alagoa highlights that when the Nembe people had a reprisal attack on the UAC, they went with hundreds of canoes, with each community in the Nembe clan having a canoe representing her in the war. Today, that victory is celebrated as a performance in the Nembe kingdom during festival occasions. However, in his *Akassa You Mi*, Rotimi elaborates on the attack on the Nembe kingdom before that, accentuated by Alagoa in his book *Bekeyoumi*. Today, most families in Nembe and even Okrika have war canoes.

In Ijaw communities, there are canoes specifically constructed for farming and transportation of persons, those for ceremonial regattas, for long-distance travel, as specified in J.P. Clark's *The Boat*, and those constructed explicitly for war. Each of these boats' design shows functionality and purpose. For example, the Nembe war boat used by King Koko against the United African Company (UAC) war is fitted with guns (canons) and other ornaments to frighten those who would have dared them to fight.

**PLATE 1**: King Koko of Nembe War Canoe of 1892 (*Photo curled from Google search)*

Sunday Abraye, in citing Henry Bell-Gam, states that monarchs and chiefs of the Niger Delta travelled by canoes either to visit their counterparts in the neighbouring city-states or to convey commodities of trade in boats from one market to the other. The boats carrying the valuables (*Alali-aru)* were paddled by men from the monarchs' or the chiefs' households (34). Due to incessant leaps by slave traders and attacks by pirates on these treasure boats (*Alali-Aru*), another boat, *Omu-aru* (war boat), was donned to accompany the travellers to provide security. Furthering the discourse, Abraye stated that:

> After the abolition of the Trans-Atlantic Slave Trade in 1807, a new legitimate trade in palm products flourished. The Niger Delta chiefs became the major marketers in this legitimate trade. The markets for the commercial venture were established in the hinterlands where the chiefs

> who retained their slaves had to travel to sell palm kernels and oil. This was a highly competitive venture which required able-bodied, well-fed men to paddle fast to make sure that they arrived early at the markets. The able-bodied men in the chiefs or king's household practiced the paddling movement to synchronies them with traditional drumming, songs and dances in the different war canoes (33-34).

Martha Anderson also mentioned that, going through the Niger Delta used to be so dangerous due to piracy, slave raids, and attacks on foreigners that the locals thought trade was a risky endeavour carried out by only the bravest of men (93). In order to dissuade piracy, "Ijaw middlemen who dominated trade along River Nun, the central artery of the Delta, designed their boats (canoes) to withstand attacks from inland neighbours and foreigners" (Anderson 99). In describing the kind of boat the Ijaw men of Nembe descent designed to ward off invaders and pirates in the 1830s, Anderson cites the Lander brothers as noting that:

> The boat is extremely large and heavily laden, paddled by forty men and boys, in addition to whom there may be about twenty individuals or more… so that the number of people in it will amount to at least sixty… furnished with a cannon, which is lashed to the bow, a vast number of cutlasses, and a quantity of grape and shot, besides powder, flints, etc. also are boxes or chests, which are filled with spirituous liquors, cotton and silk goods, earthenware and other articles manufactured in Europe and other foreign countries… this canoe/boat is cut out of a solid tree trunk and draws four feet and half of water, being more than fifty feet in length (99).

Though the Tarakiri Ijaw people also had war boats donned to protect chiefs and their merchandise during the transatlantic slave trade, Chief Emeku Egemeze, a Tarakiri chief from Ebedebiri community, stated in an oral interview that the purpose of war boat performance in the Ebedebiri community is for the worship of a deity, *Kunowei*.*Kunowei* is revered as the protector of the community against attacks. Therefore, from the 25th to the 30th of October every year, the people display a war boat ritual to honour their protective deity, *Kunowei*. During this time, the war can be done as a challenge boat. To show that the Ebedebiri community has a superior war deity, firepower, and army, prepare a war boat, row past neighbouring communities, drumming and singing war songs, and shoot guns into the air to dare the other community to fight. If the other community accepts the challenge, they will attack the Ebedebiri war canoe.

An attack on the boat is dangerous because this challenge is often inspired by *Kunowei,* who wishes to show strength. This dare on other communities for a fight is classified under provocation, retaliation, and reconciliation. This implies provoking people who cannot control their anger to pick a fight, then retaliating to show strength, and later reconciling with them. *Kunowei* feels insulted or dared when other communities accept the challenge of fighting the Ebedebiri people. In other words, war boats are done to show strength and superiority. History has it that no one who has ever attacked the Ebedebiri war boat ever survived. They consider an attack on the boat an attempt to cut the *epi* (crown) of the Ebedebiri people. The *epi* is a calabash tied to the trunk of the boat and allowed to float on the river. A community that cuts off another community's *epi* is considered superior; therefore, the *epi* is guarded with the most brutal warrior.

Another time war boat is done is during inter-tribal or inter-communal wars. For example, when the Ebedebiri community has any dispute with neighbouring villages that may result in war, the people call upon her (*Kunowei)* by performing rituals and asking for her protection, and she obliges and protects the people. After the rituals, Egemeze explains that any gun fired into the community would refuse to sound or will be like water, that is, of no effect, but any bullet the Ebedebiri people fired against an opposing community goes in to cause a fire outbreak, havoc, destruction and even numerous deaths. Therefore, before the people go to a battle, a priest of *Kunowei* selects young men, purifies and prepares them before they send them out to war. The selected young men to be part of the war boat must be bold, and fearless and must be indigenes of the community. They should be those who will not lie or betray the community/tribe in the battle and, above all, they should be pure and ready for battle.

However, to meet evolving social trends, war boat is now performed in secular ceremonies devoid of their ritual proclivity and mystical occurrences in Ijaw communities. Secular occasions where the war boat can be performed include the burial of kings or warriors, the coronation of a new king, and performed in honour of a revered visitor to a community to highlight the rich history and culture of the people. The secular war boat performance has no restriction on who the audience can be as a result attracts larger patronage. This is because its entertainment functions have overwhelmed all other objectives associated with it. It is also because the public performance is the main interest of the spectators.

**Ijaw Traditional Life and Canoe Use**

The socio-economic relevance of canoe use in Ijaw traditional life cannot be overemphasized. This is because the Ijaw people live near the Atlantic Ocean, the River Nun and the River Niger. Additionally, there are lake and creek confluences in the inland portion of the region that crisscross the whole area. Canoeing is therefore vital to the local people's culture and economics. This is because the people traditionally live off of farming, fishing, and hunting, and canoeing is the only way to get to the extreme reaches of the river and certain areas of the forest. Canoe use by the Ijaw people is as old as the Ijaw tribe itself. It is reasonable to assert that canoe has been part of the Ijaw migratory movements, especially within the Niger Delta. It is an invention that has lasted about 5,000 years if Ebiegberi Joe Alagoa's estimation is to be followed. Alagoa says the Ijaws have settled in the Niger Delta area for over 5,000 years (1 -9). This settlement was made after several migratory movements, which would have been impossible without a watercraft to convey them on the waterway journeys. According to Sam Owonaro, the first canoe was constructed in 990 BC by Ijo, the progenitor of the Ijaw tribe (5). The fact that many of Owonaro's correspond with oral tradition, as narrated by Leli Agoro, Ebikapa Weridongha and Emeku Egemeze, gives his assertion sufficient credence. Hence, the Ijaws value canoe as both an economic and cultural asset.

**The Relevance and Applicability of Canoe in the War Boat Performance of the Ijaw People**

A war boat performance cannot be said to have occurred if no canoe/boat is on the water to convey the performers. The canoe dictates the movements of the performers and defines the acting areas. It takes the performers to specific positions to perform the necessary actions. It keeps all the other props, including food and reserved props. It functions as a dressing room for performers, moves the orchestra to all places of performance, and gives aesthetic effects to the performance. Ultimately, the

performance area can be known and measured by the environment the float/canoe covers in the performance process. Though other boats such as fiber boats can also be used in the performance, the people prefer using the canoe for the war boat performance. The preference for using canoes for war boat performances is to fulfil the desire to stick to the original tradition as much as possible, even though the pressure to use modern crafts is intense.

The canoe was the only means of moving people and goods from place to place because the terrain provided no alternative means. The environment also made it mandatory for wars to be fought from dugout canoes. The frequent wars in the Delta prompted canoes to be constructed specifically for war. War canoe building became a special task because canoes were to be constructed to reflect spirituality, beauty, combat readiness, and environmental friendliness. This attitude was brought to the performance where war canoes are built to meet certain specifications. A skilled wood carver well gifted in boat construction is often contracted to carve it. The carver understands the size of the community army, the creeks' geography, the area's climatic changing order, and the tidal movements of the waters. He is expected to have extensive knowledge of trees and their applications to identify the right wood for war canoe carving. To further retain authenticity, the canoes used are built according to the rules and procedures dictated by the war boat tradition. These rules and procedures include:

1. Type of wood: certain woods cannot be used either because they are forbidden or not durable enough. The wood to carve a war boat needs not to be forbidden and is durable. There are woods used mainly for boat construction in Ijaw land. These woods are:

| **S/NO.** | **Ijaw Name** | **Botanical Name** |
|---|---|---|
| 1. | *Kuru* | Meliacea |
| 2. | *Lalawei* | Uapaca Guineensis |
| 3. | *Tala,* | Humiraceae Sacoglotis gabonesis |
| 4. | *Ere/Ire* | Leguminosae-caesalpinioidae |
| 5. | *Adukuro,* | Pandaceae Oleosa Pierre |
| 6. | *Akuloulou/Okololo* | Guttiferaea symphonia |
| 7. | *Ipain* | AlchorneaCordifolia |
| 8. | *Edoundou* | Apocynaceae Alstonia Boonei |
| 9. | *Iwuno* | Flacourtiaceae Scottellia Mimfiensis |
| 10. | *Disin* | Euphorbiaceae |
| 11. | *Epemu* | Myrtaceae Syzgium guineese |

Sources: Izon Plant names and Uses by Williamson, Kay.

The reason for the use of these woods is because they are strong, durable, not easily broken, and resist rot. In an oral interview, Christopher Oborotu, a canoe merchant in Sagbama community, states that he uses *Ere* to carve war boats because it is strong and

durable. *Ere* has a life span of ten to fifteen years. It is a tough wood and has balance when placed on water. Therefore, when warriors dance vigorously on it, it is difficult for it to capsize. The boat is designed to contain at least fifteen warriors and accessories such as drums, guns, paddles, and other properties needed for the performance. As a result, two boats are often tied together in a situation where the performance requires more performers.

Similarly, Otorofani, a boat carver in Ebedebiri community, states that canoes are built from logs as well as planks. Small canoes are made from small trees, and large canoes are made from large trees. Small trees are cut with an axe, and large trees are cut with fire. Strong trees produce strong canoes. Strong canoes help in times of war because they are not easily broken.

According to Fred Brisibe, a war boat performance scholar and practitioner, in an oral interview in Yenagoa on January 13, 2023, canoes for war are specially made, and not all types of wood are used in constructing war boats. He holds that when considering wood for war boat construction, the spiritual implications of the wood must be well thought out. He insists that some woods are forbidden in some areas. A wood that is prohibited in a particular community or by the community's god of war cannot be used in that area. He therefore emphasised that, in the process of selecting a tree, care must be taken to ensure that the wood is free from any spiritual burden. The tree must be known to the extent of how strong it is. The lightness of the wood must be considered because some woods easily get sunk and are heavy to propel; such woods are to be avoided.

2. Location: the place of carving is not revealed to people who are not organisers of the performance. The carving needs to be done in a place where women, children or someone with blemish will not see. A forbidden land or an enemy territory is avoided for the carving. A beach is also avoided because envious gods who inhabit the beach may cause havoc. The boat must be carved in the sacred forest of the god of war. The reason for avoiding these areas is to avoid contamination.
3. The carver's personality: he is expected to be someone who has a good understanding of the creeks, the tidal system, and types of wood and is skilled in carving. He must be spiritually clean; and has no history of committing abominations against the Ijaw war god.
4. Rituality: the ritual of cleansing is usually done on the wood before the carving commences. This helps to appease any angry god due to the process of a tree falling. It is believed that some gods inhabit the forest. Some gods inhabit trees and woods. After the carving, the boat is sanctified. The carvers are usually also sanctified and purged of any contamination.

After the construction of the boat, it is well coated and painted with oil paint for protection against rot and also to beautify it. However, in the performance of a secular war boat, these rigorous processes may not be adopted to choose a canoe. The performers may choose a canoe from the community waterside for the performance after the consideration of:

**Shape of the canoe:** the performers only make use of a canoe that is balanced, therefore, any canoe that is sloppy and will not be balanced on water is not used. Also, the canoe needs to be lightweight so that when paddlers paddle, it can move very fast.

**Cast and Crew Size**: The size of the boat depends on the size of the army, which in this case is the performers. The number of performers that will be in the boat is

considered in the construction because if the performers are more than expected, it may lead to the boat capsizing. Singing, drumming, and dancing are accommodated in the boat; therefore, the number of performers is a necessity before constructing the boat. However, most canoe makers prefer longer canoes. This is attributable to the fact that longer canoes track straighter, travel faster, and glide smoother. They also hold more and perform better when loaded.

**Style of Performance:**

During a performance, some performers (especially in sacred war boat performances) get possessed and then go into dancing in a trance. As such, dancing in a trance is synonymous with war boat performance; therefore, canoes are built accordingly. To prevent a possessed performer from falling out of the boat, the stern and bow are protected. The 7ft or 8ft dimension and shape of the hull above and below the water line determine the efficiency, stability, roominess, manoeuvrability, and riverworthiness of the canoe. Therefore, these guide the building of the boat.

**Performance Area:**

If the performance is to take place on water with waves, it must go with a big, strong, and sturdy canoe. As usual with aquatic performances, a boat may go as far as one hundred and eight (108) nautical miles to perform. Some of the waterways are rough with waves and therefore, require appropriately fitted and well-balanced boats. This contributes to the size of the Ijaw war boats. Some are smaller, particularly those used to accompany the big boats. Smaller but well-built boats are used when the event is to occur on a placid and small-sized river. In some instances, more than four boats are assembled for a single performance. The specific location where the performance will take place also has a significant impact on this.

**Conclusion**

The canoe is arguably the main platform for war boat performance of the Ijaw people. It is considered so because apart from the water which is the performance area, all other actions are done in the canoe. Therefore, canoes for war boat performance are specifically designed to reflect the performance aesthetics, size of performance as well as the cultural input of the performance. This study has helped to reveal that the canoe in Ijaw society is not restricted to transportation of people and commodities but has helped shaped the people's identity and also a platform for performance. As such, designers of canoe for future aquatic performances of the Ijaw people should take into consideration the kind of performance and significant role canoe plays in the life of the Ijaw people to help portray the culture of the Ijaw people properly.

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# EXPLORING THE STRAIGHT-TAKE THEATRE PERFORMANCE AESTHETICS AND ADAPTATIONAL CONVALESCENCE IN GBILEKAA'S DRAMA

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## Abstract

Like Aeschylus, Euripides, Sophocles, Aristophanes and Shakespeare, adapting and/or modifying other established works for new environments and/or experience is not peculiar to budding Nigerian playwrights. Consequently, dramatic content must at all times embody a visible form of creation and recreation upon which the relevance at that moment must be bearing on the tastes of the audience appeal. This study therefore investigates whether in Gbilekaa's *Adan Wade,* certain rules and principles of adaptation framework and dramatic achievements were applied vis-à-vis the adoption of the straight-take technique to twinset a new era of socio-cultural and economic disequilibrium in the Nigerian nation and how this could affect stage performance. Other plays like *Prized Chicken are not Tasty* and *The Road Block* were also observed in terms of dramatic technique, style and their contributions to societal development. It is also about how the extraordinary power and individual psychology of Gbilekaa as an emerging playwright handled the meaning, and intentions of Suemo Chia's classical novel, *Adan Wade Kohol Ga* written in Tiv language to the exaltation of contemporary society? Using Linda Hutcheon's adaptation theory as guiding principle, the study adopts a qualitative method of investigation to reveal that; the disenchantments against an almost Arcadian Tiv milieu can be structured in a new way with embodiments of the same values of the original work aiming for greater audience/reader appeal. The study concludes that; while *Adan Wade* as a recycling existing story has consciously established recognizable African theatrical elements alongside cinematic features giving credence to the concept of the straight-take theatre performance aesthetics, *Prized Chicken are not Tasty* and *The Road Block* typifies critical realism in their outlook that can foster societal growth.

## Introduction

To all intents and purposes, societal realities and the desire or craving for survival would continue to provoke new perspectives, creativities, and innovational heritage required to unremitting growing of society. Over time, I have come to realize that theatre has and is still deploying numerous ideologies, modes of expressions to investigate suspicious circumstances for purposes of stage interpretation with the view to unraveling the essence of human existence. Essentially, creative ideas and thought processes through dramatic representations should lucidly inspire philosophical principles that could change things positively and bring about social awareness and aesthetic appreciation in the universe. Many dramatists in this regard have and are still striving with great perceptiveness to evolve theory(ies) of knowledge that would correspond in time with questioning the inner dynamics of the human personality in society vis-à-vis what has hitherto been unquestioned. The evidence thus far suggests that; presently it is still very disturbing to observe that most published plays, especially 'self-published' in Nigeria still suffer what I would term as 'ideological bewilderment' which most times cause muddles and/or boredom on or off stage. In other words, in

most cases these plays always fail to demonstrate that drama should be intrinsically empowered to transcend socio/cultural circumstances or ideological conflicts that have longed encouraged unjust and inhumane social orders in different ways. Without equivocation, and as previously mentioned, most of such plays appear difficult to comprehend and/or practically unstageable due to obstructive clichés, vagueness, inherent elements of non-compliance with general linguistic, non-adherence with specific conventions and/or principles. In effect, a playwright's goal and critical element should aim towards a craftsmanship of sharing clear creative thoughts and ideas in a manner that encourages action(s), accessibility, contextuality and above all, create several dimensional effects that would enable an audience fathom a character's personal profundity. Much like other works of literature and art, plays, irrespective of their types, should to a large extent exist to improve the cognitive wellbeing as well as provoke emotional and intellectual reflections that could foster a sense of community. As a consequence, evolving an ideology becomes a necessity upon which a certain level of commitment on the part of the playwright would reveal a classifiable form of the play.

It suffices therefore to describe playwriting as an intrinsically creative process about storytelling upon which techniques and/or principles are deployed through the critical imagination and highly innovative impression of a playwright/storyteller to achieve a distinct world with vivid characters as the main agents of progressing a story. Seen in this light, implications are that recently discovered dramatists (whether modern or postmodern) must be poised to acquiring of knowledge on how to artistically grapple with the issues of multidimensional experiments in terms of choice of subject matter, styles and ideologies and how these can be integrated into postmodern Nigerian drama. Though Suemo Chia's classical novel, *Adan Wade Kohol Ga* written in Tiv language has already been translated into English language by Tyohdzuah Akosu, Gbilekaa aligning as a consummate dramatist of Tiv indigenous theatre, has taken some liberties otherwise known as poetic license to formulate certain salient dramatic elements with regards to form and style in his adaptation of the novel in order to achieve greater appeal as well as promote and elevate contemporary society. For example, more dramatis personae to advance the plot of the drama were introduced as well as the inclusion of some theatrical elements like dance, songs, and music in order to heighten the dramaturgic standards in the new script with the view to revealing a more profound inner truth. In all of these; the playwright still strived to apply some high level of faithfulness to the original story, except that he penciled the protagonist – Adan Wade as a tragic character for dead, a contrary position with that of the original story.

Interestingly, with the introduction of a Storyteller/Narrator as central character and an active and participatory audience especially in *Adan Wade* and *Prized Chickens are not Tasty*; a critical perspective of theatrical reality is established as an artistic style. It is just therefore sufficient to see this propensity as providing a little-known dramatic viewpoint of Gbilekka's oeuvre in terms of form and technique. For, if it is true to say that; whether the "forth wall" is dismantled or remains imaginary between the actors and the audience, it would rather be edifying for one to accentuate that a dramatist in some mysterious manner must instinctively be a unique storyteller. Even so, what matters here is that in Gbilekaa's plays, two fundamental tools of playwriting which are dialogue (telling, showing, and interacting) and physical action are deployed to express the emotions and thought process of the characters as well as the expressions of relationships vis-à-vis his vision.

It is clear that, in lieu of a prototype to build from, Gbilekaa in most of his plays has chosen the Tiv worldview as catalyst for his reflections; his theatre potentially appears not to be the nucleus of real life, but rather, an artistic staging of stories that serve to reveal the narrator's aspiration. From this, it follows that witnessing a performance and the role of a narrator in any dramaturgic encounter is an added embellishment, with particular regards to his (narrator) deftness in providing auxiliary gen about the past and even knowing the future. And so, with a deeply entrenched mindset in the indigenous performance traditions of his Tiv ethnic group, Gbilekaa's drama, deploying the tradition of J.P. Clark and some others, is a hybrid production encompassing a reconceptualization of the heritage he appropriates as an emerging dramatist. This explains why Gbilekaa's dramatic sensibilities, though diverse at some point, appear to be exploring the existential anxieties of ordinary people ensnared in bizarre and uncontrollable conditions in order to relocate their emotions and thoughts. This is clearly typified in most of his plays especially *Adan Wade* and *Prized Chickens are not Tasty*. Thus, characterized by reference to other periods or styles in a self-conscious manner, it would be of interest to interrogate how Gbilekaa's idea not only as an adapter, but also, as an emerging playwright, has been able to animate the ideals and problems of contemporary times in his theatre? Again, how has he kept the movement and fluidity of the Straight-Take Technique in relation to the verbal adroitness of his characters with a view to deconstructing light intermissions during scene-to-scene change?

Yet, the records need to be put straight that; Gbilekaa who is unquestionably better known as a theatre critic is fast becoming an emerging playwright of repute. Reason being that; his scholarly beginning and profundity in the first instance lies within the realm of theatre history and dramatic theory and criticism. Therefore, like most renown playwrights in Nigeria, evaluating Gbilekaa's prowess as an emerging playwright and how he has been able to develop theme(s) and theory(ies) on characterization in drama remains a mark of asking the right questions on the subject matter under appraisal.

**Theoretical explanation**

Theories are mostly conveyed with a view to giving explanations to certain phenomena which will in turn give support to the meaning and/or essence of the research. The term 'theatre theory' could be perceived from the point of view of ideas formed by speculation or conjecture and their relationship with one another with regards to explaining methods, style, forms, aims, and functions as they pertain to theatre discourse. Although many scholars are associated with the theory of adaptation, however, a scientist - Charles Darwin is adjudged as the father of adaptation theory, gauging by his experiments in Galapagos Island in the 1830s bothering on an organism's ability to adapt to an environment and adjust with time. It was about a biological sense through which variations in living organisms striving to suit a new purpose or changed conditions. True as this may seem; our concern here is on adaptation and adapted stories which offers a structured approach through which a series of actions directed towards modification or transformation can be orchestrated by another writer. Therefore, expounding on an adaptation theory as propounded by Linda Hutcheon to explain the principles of how unique stories with idiosyncratic style can change over time, and showing evidences of such change suffices. Linda Hutcheon's theory of adaptation occurred through a range of media – from pop music and theme parks; film and opera to video games, all exploring the latitude and creative possibilities within each. Hutcheon argues successfully that adaptations are interpretive

and creative in such a way that the old words of the adapted story can be read beneath the new. It presupposes that albeit critical aesthetics of adaptations could be synonymous to repetitions of a familiar story, nevertheless not replications. In other words, the theory further suggests that; adaptations are useful creative process upon which constituent parts arising from the original adapted stories can be identified even as they are projected in a certain new culture for a definite intentness.

To evolve an intricate series of actions that integrate skills that are connected to the literary quality of an adapted play, the adapter must ensure that his/her chosen material must be transformed in a style that would be revealing to the new audience the earnestness or desire for something to be done quickly in their own suitable moment and dwelling. The theory, to a large extent is believed to have continually reconnoitered the process of cognitive meaningful expansion of the creative resourcefulness which permits the revision and/or remodeling of storytelling imagination in drama that is central to theatricals and communication. In other words, to rewrite a novel, film, fairy tales, or play is fundamentally central to the storytelling imagination. Therefore, it must be joined or mixed together with a strong profoundness of a new point of view, new plot, inclusion of additional characters (if necessary) in order to reinforce the narrative with a configurative and more engaging plot. It is very remarkable to state that; an original script or material must be revitalized or remodeled according to the needs and requirements of the specific conditions of the theatre space. What is in fact curious about all these artistic ideas is not only that adaptation could show great skills or accomplishment in visualizing a novel, film, newspaper story on stage, but also that, the theatre needs to be experienced live. In fact, the "call and response" atmosphere which the film medium cannot provide is the hallmark of the live theatre. Besides, the adaptation theory creates an opportunity for the original story to be told in a new way with all newfangled intent and purpose. And this could guarantee wider audience/people knowledgeability of the story and at the same time engendering enchantments and appreciation of the original. As earlier mentioned, what is in fact most striking in the whole gamut of adaptation is that; the adapter must ensure that his/her reworking process from old to new must cater for the sensibilities of the new audience. Certainly, the role of the adaptation theory and its importance to this research even in contemporary times can be leveraged on an audience's capacity to adopt purpose and values intrinsic to the culture ethos of the new locale of the story.

**Germaneness of Gbilekaa's Drama to Nigerian contemporary society**

In contemporary times, there have been new hybrid forms of philosophical hermeneutics or methodological principles of interpretation and re-interpretation of older forms and theories in drama and performance. What is more is that, modern dramatists have continued in a way to grapple with a discontented search for form towards and away from developed conventions, yet still conveying greater pathos of real life to script and performance. This is due to the fact that; critical thinking has become more critical by the day in view of the changing times, heightened sensitivity, and conditions of human existence. It presupposes therefore that; an important battle of reinforcement to contend with, through which playwrights lean towards expressing and exploring their personal, socio/cultural worlds with the view to generating ideals and philosophical beliefs that can deal with real problems of life and a strong attachment to creating greater understanding of society becomes necessary. This would have impelled Obasi's view on acknowledging the role(s) of writers as cited in Olokodana-James (99) into asserting that:

> To achieve social justice and good governance, writers are needed – writers with a sense of obligation or strong attachment to a course…This of course, implies a belief that literature or arts can and should be used as force for social change and a writer has a responsibility to do so…Writers mirror the society and help men and women to think and act in a particular direction…The pen and indeed, the poet have the capability of shaping the destiny of his society…

Hagher, in his view of the artist as an intellectual strengthens Obasi's outlook thus;

> Art is, therefore, not merely a mirror reflection of reality in a passion manner. It redefines the reality as acceptable or unacceptable. If it is adequate, could the good become better? If not sufficient, the intolerable reality is downgraded, and the artist directs the charts the way to a new and better reality. The reality the artist draws on as a resource base is the human condition within historical time and space. A good artist gracefully uses art as a pedagogic device instructing humanity to change inhuman conditions (135).

Today, however, it could be some of these underlying concerns that is propelling the wheels of Gbilekaa's theatre to deal with issues surrounding a neo-colonial society such as self and community, leadership issues, exploitation, customs and beliefs, mystical conflicts, liberation, displacement, hate, poverty, corruption and the likes that seems to be evading our recollections. In fact, his dramas appear to be observing so much that is new in the old functioning conditions, and how such 'old functioning conditions' can symmetrically correspond with the new necessities of contemporary society. For example, his use of basic standard technique(s) that has to do with restricted space, restricted time (reflected in his use of the straight-take technique in *Adan Wade*), balance of dramatic forces, believable ending, and character-motivation and so on reveals him as one with incisive dramatic insight. Dramatic insight in this instance is drawn from a visionary acuity of an enormously prolific playwright whose cultural sense of performance spirit, mood, action, and temperament is not only envisioned to aid better socio/cultural understanding of the society called Nigeria and its components, but also propagating to having a decolonized minded people that can reinvent itself. It is indeed an exploration of the dynamic and expected function of drama in human development that is being grown by Gbilekaa to aid in shaping and/or influencing the world.

Interestingly, owing to the fact that contemporary societies are experientially coming into contact with increased information channels and the fragmentations that have developed gradually with the postmodern age, modern Nigeria drama and its emerging generation of playwrights like Gbilekaa are creatively engaging on societal issues that could be documented and preserved with the view to conveying their attitudes and feelings. And one of such, which of course also affects him, is the challenges of leadership and the escalation in socio-cultural self-indulgence in Nigeria which he strives to address in plays like *Adan Wade, Bishop Bassey, The Road Block*, and *Prized Chickens are not Tasty*. These plays in their own rights have concerned themselves with the Nigerian environment and culture of the people vis-à-vis the tyranny and megalomania of the political leadership bedeviling the country. As a playwright, Gbilekaa seems to understand that leadership has so much to do with the direction of

the socio/cultural structure of any society. As Kwalbe, (76) succinctly puts it: "we equally found it nearly impossible to consider leadership in isolation of culture as it shows that every society has an embedded culture from which its leadership is birthed". This means that his (Gbilekaa) portrayal of the world is presumed to be a leeway of his own life upon which he seeks not only the retain-ability of the essence of man's configuration of existence, but also, the interest of a better future for humanity. It is like impressing upon the ancient philosophy of the Greek theatre which provided the possibility of catharsis with concentration on the primal instinct for survival in the universe that has to do with morals, ethics and real information experience about humanity. The tendency to presuppose that the playwright's creative ability stems from personal and social capabilities suffices in this instance. Lawson (5) in his discourse on the artist personality and the interconnection with his dramatic technique(s) makes it clearer as he avers that: "in shaping the materials of his experience into a conscious work of arts, the artist utilizes techniques and forms that have evolved in the course of history and that represent the community's cultural heritage". Of course, this state of consciousness by Gbilekaa to preserve the Tiv culture in *Adan Wade* and *Prized Chickens are not Tasty* is not different. In continuance with the argument, Torkula's emphatic statement which recognizes the fact that: "when society works in harmony with the universe, then calamities are averted. But once the action of the society, through the excesses of man, conflicts with the cosmos, then malfunction results on the part of the later and the consequences are better imagined than described" (26) equally seems to be conveying Gbilekaa's artistic composition as a playwright. Corroborating Torkula's position, Olu Obafemi whose views on the nature and purpose of drama divulges that: "in the process of drama creation, varying aspects of human social history are contracted and expanded in artistic reflection and refraction" (1). As a consequence, talking about the thematic content of the folktales' theatre whose fact of existence thereof depends on the skills of presenting stories, Gbilekaa reiterates that; "…the art of storytelling is a tradition that permeates all cultures" (219). This presupposes that there is a strong affinity with the African traditional belief system and practices which must be in tandem with the occupations of the universe as it affects the actions of man with the view to upholding equilibrium.

Accordingly, talking about sordid experiences of modern urban life in Gbilekaa's viewpoint as a social realist dramatist would certainly be a full recovered worth of conception based on his observation of reality and estimations that could add to societal growth. Fanyam observs tha several lessons can be learnt from *Prized Chickens Are Not Tasty,* "including the need to protect and support one's brother instead of being jealous of him over his possessions" (145). This is of interest especially that: "the forgotten aspects of our culture when documented would reveal to us the good and the bad of our ways of life as a people, and will help us to go for improvement when and where necessary. Besides, most of the forgotten aspects of our culture are hardly on record or documented. Therefore, writing about them will provide the opportunity to preserve them" (Dioka, 79). And this to a large extent has revealed themes of human nature, human experiences and human emotions that has proliferated the socio/political space of the Nigerian nation. Suffice to say that this has in many ways reflected the socio/cultural and dynamic significance of most modern dramatists whose crave lies with the development of the stage as an institution upon which the functions of art for art's sake can be distinguished from the concept of art as the mirror of life. Again, the justification here lies in the fact that:

> Art for art's sake presupposes an attitude of aloofness on the part of the artist towards the complex struggle of life: he must rise above the ebb and the tide of life. He is to be merely an artistic *conjurer* of beautiful forms, a creator of pure fancy. That is not the attitude of modern art, which is preeminently the reflex, the mirror of life. The artist being a part of life cannot detach himself from the events and occurrences that pass panorama-like before his eyes, impressing themselves upon his emotional and intellectual vision (Goldman, 131).

Thematically therefore, Gbilekaa's propositions as a playwright seems to be hinged on harmful and unkind socio/cultural and political existences experienced within the postcolonial and post traditional world. Being true to life, he pledges his commitment to the social and historical reconstruction of his society through class struggle and a proletarian consciousness. Using the words of August Strindberg as a point in locus, Gbilekaa as an emerging playwright in contemporary times is like 'a lay preacher popularizing the pressing questions of his time'. *Adan Wade* and *The Road Block* for instance, are an existential proposition having being written with respect for human freedom at a time and space when the Nigeria people are undergoing unexampled angsts occasioned by political oppression, greed, bad leadership, poverty and envy among others. And most significant, perhaps, is his concern with the conveyance of tragedy of the commons in a modern idiom like Tennessee Williams did during the Golden Age of American drama. Rightly, Tennessee Williams dramas were "concerned with fate and the struggle of the individual to assert his or her identity in the face of crushing conformity. Theatre for Williams condenses time so that we might intensely observe the clash of individual will and the forces that restrict freedom" (Williams 274). Also, it is for this cause, and viewing liberty as an intrinsic factor in literary criticism, that the degree of possibility here in comparing Gbilekaa's vision with that of an existentialist philosopher like Jean-Paul Sartre who would regard freedom as an integral feature of human condition itself is very high. This line of thought is crisply captured by Gbilekaa himself in the introduction of *The Road Block* thus: "The play dramatizes the power of the people particularly when they are properly conscientized and well-mobilized to fight against an (sic) arrogant, visionless, vindictive and conscienceless power elites in governance" (6). It is presumed therefore that Gbilekaa's categories of artistic works unlike Plato in *The Republic* are diametrically opposed to being considered purely as amusement or perilous delusion. In other words, his dramas are essentially edifying, hence, aesthetically crafted to serve a socio/political appeal and framework that is beneficial to an outsized audience. Without a doubt, in plays like *Prized Chickens are not Tasty* and *Adan Wade,* historical culture and traditions of the past are juxtaposed alongside contemporary notions with the view to suggesting a link between them or emphasize their contrast, while *The Road Block* lampoons the recklessness of bad leadership structure and abuse of power. It is, therefore not enough for anyone to claim that Gbilekaa's enterprise as an emerging playwright is foreclosed within the ambit of one serving as a custodian of the cultural heritage of the Tiv worldview alone. In other words, his imaginative productivity is not only occasioned by the ethos and belief systems of his ancestral background, but reasonably, he aligns with other varied critical issues beyond the Tiv people of Central Nigeria. Although his plays represent diversities in terms of style, technique and form, his preoccupation remains focused on the notion of producing a better society free from oppression, injustice, corruption and other socio/cultural vices. This seems to be in accordance with the viewing platform of modern art which is strongly perceived from the point of view of Art for Life's sake which mirrors and ushers to the forefront the reality of life.

**Dramatic Techniques and Adaptational Convalesce in *Adan Wade***

For clearness and lucid explanation of *Adan Wade* as an adaptation play, this subhead would equally delve into other plays of Gbilekaa in order to contextualize his aptitude as a playwright from all sides of his theatre. The reason is simply to evaluate whether Gbilekaa as an emerging playwright has been self-conscious enough in his use of expressionism for example in the theatrical context upon which his dramas are conceived. However, on adaptation and its various other derivatives; Asigbo, citing Chinweizu et al (32) assert that:

> Creativity is said to be dynamic and artists are supposed to go a step further to pragmatism. This implies that it falls on writers to adapt and reshape obsolete materials to suit contemporary and topical needs. In doing this however, is one justified to lose sight of the rules of creativity and the tenets of adaptations? Does one have the right to reproduce another's work with impunity without recourse to the parameters guiding such practices?

Certainly, the answer to the posers above is obviously in the negative. This is especially that; drama does not only foster creativity and improved communication skills in terms of style(s); but equally explores themes of human cruelty or otherwise, moral dilemmas, traditional customs and general complexions of human experiences to promote intense feelings such as imagination, self-confidence, empathy, and awareness that would in turn influence social norms. Indeed, there are strong indications that; within the artistic confines of verbalizing pitiable conditions in his plays, Gbilekka strategically explores themes of human nature as a technique of bringing the audience into the plays. In fact, most of these plays are not only deeply entrenched in symbolism, metaphor, and themes in competition with straightforward storytelling style, but they also reflect an ambience of magico-religious belief system which regulates human existence within the Tiv culture and philosophical idiom. With the Tiv cosmology and performative heritage in mind, the concealed composure and manner through which the narrator comes on stage as an actor to heighten the performance aesthetics upon which the didactic and moralizing elements are deployed by Gbilekaa is artistically unparalleled. He uses a simple and linearizing narrative plot structure that is very interactive in nature to express truth as a symbolic element resident only in the inner life of the human spirit and not in the realistic, deceptive appearance of daily life. Hence, his Narrators, in terms of characterization are usually presented as protagonists in order to make it easy for the audience to effortlessly understand the context of conflict in a play. This explains why his scenes are deliberately and instinctively linked to forestall encumbrances associated with scene-change and re-rooting of lights. From the treatment of *Adan Wade, Prized Chicken are not Tasty* and *One of these Days* this is clearly exemplified. Suffice to note that, Gbilekaa's attempt for a good adaptation of Suemo Chia's classical novel, *Adan Wade Kohol Ga* can be said to be predicated on certain primordial factors bothering on retain-ability of a people's socio/cultural belief system as well as creating a beneficial mass consciousness. Diala's persuasions and discourse on Irobi's adaptation of Shakespeare's *The Tempest* tends to underscore the above claim thus: "a dramatic text must have the capacity for self-renewal or lose social relevance" (201). Emasealu would appear to share the sentiments of Diala when he states that: "cultural revivalism is also well-noted in our literature, where writers try to depict the cultural peculiarities of their environment to the reading world" (40). This reasoning is also in tandem with Asigbo's assertion that: "good adaptation can thus be

regarded as that which is not culturally alienated, which remains in contact with the social/moral/religious/cultural and political reality of the people and which does not strain the verisimilitude (like an Ifa priest praying in a Christian fashion *Another Raft* p. 14) of the culture within which it has been set" (37). Beyond this, Gbilekaa, in most of his plays develops an antithetical realism posture within which lighting, design, performance style and narrative structure favours a presentational approach of theatre that acknowledges a relationship between performers and the audience. In fact, a cursory look at his plays reveals distinctively flavoured extreme angles, flattered forms and distorted views and simply presenting society from a subjective standpoint with a vision to arouse moods or ideas for a better society. Perhaps it is a matter of ideological linings as his theatre appears to be critiquing the failure of family structures, military, sexism, beliefs and values that have been jettisoned by obnoxious socio-cultural structures.

In all of these however, evidence seems to suggest certain low-points and inconsistencies in some of his plays with a common sound pattern disconnect of dramatic dialogue and actions. For example, in **situation IX,** where Elder 1 asks Kwen Wade whether he has allocated a piece of land upon which Adan Wade should build his house. One would have expected Kwen Wade after saying he did, to also announce that Adan Wade had even build. This did not happen. More surprising was when Adan Wade in his appreciation to the Wunakombo family announced that he had built his house. This information did not seem to have any recourse to Elder 1 initial question; neither did he (Elder 1) react to it. Regrettably too, is the playwright's failure to consistently use particular proverbs to herald and establish context in each **situation,** hence he flopped in replicating such dramatic strategy in **situations VI, VIII, XI, XII, XIV, XV** and **XVI.** In *Bishop Bassey*; the Gunmen sometimes referred to Bassey as a Priest and at other times as a Bishop. This lack of logical harmony between parts in his plays cannot be reasonably concealed.

Exploring the straight-take theatre performance aesthetics as a technique is a strong creative vision of crafting a play for stage and at the same time envisioning its presentation without the regular conventional blackouts at the point of introducing new scenes. It is a situation whereby, lights open the show, and remains till curtain call. This means that the technique eschews blackouts in situations of scene changes; hence, it allows the audience to glaringly see the transitions from scene-to-scene as the drama unfolds. It is like a one-shot filming technique where an entire scene or sequence is filmed in one continuous take on a single camera. This technique has not only been adjudged to cost less in terms of providing production equipment, but also that it is conscious of timely cues, limited playing time, complexities of scene-to-scene change, as well as offers less energy loss while mounting a production. Besides, it fosters jarring connections between moments amid scene-changes as actors/stagehands are conscious of the implications of *wrong moves* in the full glare of the audience. In other words, it encourages new solution to misguided traffic problems on stage. In point of fact, using the straight-take is a product of the stage of poverty in the economy of theatre practice, especially in Nigeria. Certainly, it exudes the idea of representing plays in a troubled economic milieu where production facilities are scarce. The essence is to still have the play grow in meaning and carrying along the paraphernalia of aesthetics of performance and reducing the complexities shrouded in a higher-powered stage interpretation. This can easily be achieved not only in Gbilekaa's *Adan Wade*, but also in his *One of these Days* and *Bishop Bassey.*

The motivation for applying the technique is more achieved particularly in situations where the playwright's weave of dramatic plots and style of narrative are artistically linked by a common character and similar theme. In other words, as a serialized drama the play would have a unifying story arc that can go from beginning to end without a moment of blackout on stage. A ready example can be drawn from the Play – *One of these Days* where at the end of **Situation II**, the playwright reveals that light follows Begha and Anyam as they head home. This means that the light can actually follow them to **Situation III** where they both settled to play (dar) traditional draft under a silk tree without necessarily having a light intermission in-between the scenes. Similarly, in **Situation I** of *Adan Wade,* the playwright in a specific and creative way uses the Narrator to reveal readiness for the next action in **Situation II** without necessarily having a blackout when he (Narrator) says: "As a participant myself, I urge you to follow me to the venue of the inquest. (*Light fades and comes up at the location of the inquest*)" (*Adan Wade,* 15) which of course held in **Situation II.** Likewise, in the very short **Situation IV** where Wade's kinsmen had gathered in an open area in the centre of the compound with Wade drinking the Tiv *'Kor'* portion to prove his innocence over Abum Wunakombo's demise. The scene ends with the lights fading gradually and resuming easily without any light intermission to reveal the Narrator taking up again his storytelling act in **Situation V**. There are other several additional examples even in his other plays, but for exigencies of space and time there will be no need to prove further this claim.

In all conscience, it makes it easier also for a stage director as new episodes simply take a cue from what had happened before, to thereby conserve time, and keep a steady-flow of the storyline like a straight-ahead Italian opera. In applying other dramatic techniques, it is experiential to also note that; except for *One of these Days*, Gbilekaa's other plays are filled to repletion with a lot of dances, music, songs, drumming, and singing which beyond their primary essence as conveyers of specific meanings/understanding of an artistic work, can be deployed as premeditated transitional tools designed to ward-off and/or handle unnecessary light intermissions in-between scenes. It is even more interesting to think that songs, dances, music, singing as modern entertainment give a complete visually expressive posture of African total theatre aesthetics. Betiang expounds further on this point thus: "song and music can therefore become the media for the communication of thought and themes in a play; in the same way as truth comes from the mouth of babies, fools and clowns (93). It is only common place to observe that in most cases Gbilekaa has equally used them as theatrical spectacles structured to resolve the conflicts in a play.

For a better appreciation, the straight-take technique appears to have implications similar to the idea expressed by Aristotle's three unities of time, place and action which stresses on great fastidiousness. This is because, through a linear and interconnected scene in a play it (straight-take technique) focuses on achieving preciseness and great co-ordination of unity of actions which would enable actors to perform uninterruptedly using some sort of lighting design as visual design in space and time. According to Ejue, (46) "It is undoubtedly, the search for a reliable and dependable stage lighting design for theatrical performances especially in a nation in deep economic distress like Nigeria". Without doubt, it is expected of the technique to manifest the greatest economy and greatest simplicity in handling timing, uninterrupted stage lighting, and actor-audience relationship in terms of scene-to-scene change, flow of plot or storyline. In reinforcing this framework for example, Gbilekaa's specific dramatic method to tell his stories on stage in some plays like *Adan Wade,* and *One of these Days* gives the idea

of the logic and profound necessity of representing unfolding dramatic events through an enhanced straight-take technique experience.

In these plays, he deploys instinctive idea in narration using basic principles of physical and psychological action, progression and structure to hitherto create tension and fear. Again, the uniqueness of the concept (straight-take-technique) is not far from the fact that; it is presently nigh impossible to realize a classical performance on a Nigerian stage due to the harsh economy to provide professional environment with state-of-the-art devices arrayed to interpret theatre effectively, hence most playwrights are beginning to write with such ideas forming the basis for the seemingly plain and without luxury style and stagecraft for their plays. Even more remarkable for our time, are constellation of contemporary plays with plausible structures using the simplest of sets, lighting, costumes, and props to slowly but surely eliminate superfluous theatre technique(s) in line with the modus operandi of Peter Brook and Jerzy Grotowski to attain contemporary validity. Thus, in a harsh economy like that of Nigeria where the practice of theatre can be likened to a battle-field that is thoroughly dispossessed of the equipment of warfare, the likes of Femi Osofisan, Alex Asigbo, Ahmed Yerima, Greg Mbajiorgu and a host of others now have recourse to embrace simplicity of style otherwise known as minimalism to forestall complexities with regards to stage representation.

Now, positioning the adaptation concept vis-à-vis the expressionistic technique of theatricalism, Gbilekaa has been able to utilize experimental techniques to implant in the mindset of his audience that; man is free, and as such should be responsible for his own socio/cultural choices. For example, Gbilekaa's notable exponent of a 'man-is-free' concept in *Adan Wade*, Gemakegh, (a character in *Adan Wade*) shares the playwright's insight. Gemakegh who recognizes the Tiv culture and her believe in the causality of every happening in the society retort to the Narrator's entreaty not to tell his story without musical accompaniment because it's about the demise of a kinsman thus: "Ah, old man, be yourself. Is it not you elders who tell us that "even in the period of mourning, we still find time to eat? (*Adan Wade*, 10). Its justification lies in the fact that his (Gbilekaa) linear sequence of non-representational style of drama with an enormous intentionality to breaking down the fourth wall is aimed at giving the audience her place of cerebral discernment of the work of art in drama/performance. This of course is in line with the modern non-illusionistic theatrical practice which the straight-take technique is favourably disposed to. In other words, he strives to ensure that; the behaviour of man should not run counter to the tranquility of the universe or cosmos. Just like an Ireland dramatist - Sean O' Casey, Gbilekaa does not seem to see the theatre as the locus for real life, but rather a place where imaginative visualization of stories that would serve the Narrator's purpose can take place.

As a resourceful artist, Gbilekaa's plays like *Adan Wade; The Road Block; Priced Chicken are not Tasty*, smacks of the utilization of expressionism as a dramatic technique, hence there are obvious indications of his intent to distort reality in order to divulge hidden truths. O' Casey (293) in his article tilted, *Green Goddess of Realism* gives credence to this line of thoughts as he echoes with resentment that: "This rage for real, real life on the stage has taken all the life out of the drama. If everything on the stage is to be a fake exact imitation (for fake realism it can only be), where is the chance for the original and imaginative artist? Less chance for him than there was for Jonah in the whale's belly. The beauty, fire, and poetry of drama have perished in the storm of fake realism". It is a proposition that the more we lean towards realizing real

life on stage, the further we go away from the drama really. This could be responsible for Gbilekaa's artistic form in *The Road Block* where he did not only deploy the play-within-a-play idea, but also the utilization of mechanical phantasmagoria as dramatic entities. In the impromptu court session, the audience sees Presido (a character in *The Road Block*) constituting a court to prosecute past corrupt leaders. Gbenga acts as the Chief Judge, while others act as lawyers for the prosecution and defense. (*The Road Block*, 186-187). It is an obvious artistic style that avoids the depiction of objective reality, hence seeks to use jagged and energizing force in terms of set, stage designs, costumes and make-up to embed subjective emotions and responses from an audience.

Within an expressionistic value therefore, Gbilekaa tend to be shaping his feelings within the thought process of his characters as they distort and simplify reality in their actions and inactions. Also, with the effective use of a Narrator as a major character in *Adan Wade* for instance to communicate his ideas reveals enormous prowess of a dramatist being able to coordinate the play with regards to selection of episodes, actions and dialogue to arrest audience's attention. Wilder (264) succinctly captures this dramatic effect thus: "Many dramatist have regretted this absence of the narrator from the stage, with his point of view, his power of analyzing the behavior of the characters, his ability to interfere and supply further facts about the past, about simultaneous actions not visible on the stage, and above *all* his function of pointing the moral and emphasizing the significance of the action. In some periods of the theatre he has been present as chorus, or prologue and epilogue or as *raisonneur*". This reveals clearly that Gbilekaa locates his model in traditional African pantomimic narrative; particularly in *Adan Wade* and *Prized Chicken are not Tasty* and aligning such with the straight take performance aesthetics. This sheer magnitude of Gbilekaa's intellectualization as a self-conscious breed translates to theorizing of African performance aesthetics with regards to experimenting with styles and ideologies that could engage with social despair and other societal encumbrances. Although not clearly defined yet in terms of playwriting principles, it is important to observe that; Gbilekaa as an emerging playwright, and using the characters of his medium, has cultivated some sort of individuality without necessarily losing touch with humanity.

## Conclusion

It is evident that as an emerging playwright, Gbilekka can sometimes be perceived a folklorist as seen in *Adan Wade* and *Prized Chicken are not Tasty*, and other times, a social realist as is the case with *One of these Days*, *Bishop Bassey,* and *The Road Block.* In this light, his dramaturgical style(s) is evidently a medley of the folkloric where audience's verbal and physical participation in stage action becomes essential; and as well, a protagonist of critical literary thoughts where issues concerning inequality, nepotism, money laundering, oppression, class stratification, colonialism and other vices can be interrogated. With definitiveness, the plays – *Adan Wade* and *Prized Chicken are not Tasty* offers a profound interpretation of the Tiv worldview and performative heritage embellished with cultural alienation, indigenous ritual and theatrical intensity, whereas, *Bishop Bassey, One of these Days and The Road Block* appear linked with the fecundity and fixations on oppression, human freedom, growth, purposeful and responsible nationhood.

Yet again, if the playwright is conceded to be a creative artist, Gbilekaa has employed in his plays a medley of styles (of non-realistic presentational techniques and illusionism) without much regards for classical form. This shows in both content and style, that he looks forward to new and more realistic departure whereby although

reflecting the speech and behaviour of real life, yet leaning further to poetic exposé of the human condition. This in a way becomes an emergence of exciting and experimental drama where sometimes mixing laughter and passion; frivolity and seriousness; exploring the role of indigenous settings and developing a flexible performance style. As an adaptor he strives to speak to a new audience with an element of urgency of time and the environmental stimuli of his audience. Gbilekaa appears to be imbibing the three forms of story engagement as conceived by Hutcheon, which are through telling, showing, and interacting. Though in his art and craft, his plays engage the audience through these three principles, but whether he is making exclusive commitments to a particular style of theatre is an argument for another debate.

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# SECTION FOUR:

## LIBRARY AND INFORMATION SCIENCE

# INFORMATION LITERACY SKILLS AND JOB PERFORMANCE OF LIBRARIANS IN SELECTED UNIVERSITY LIBRARIES IN NIGERIA

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## Abstract

The study investigated information literacy skills and job performance of librarians in some selected university libraries in Nigeria. The study adopted a descriptive survey research design using questionnaire as instrument for data collection. The population of the study consists of librarians which were randomly picked. A total of 89 questionnaires were distributed only 78 were retrieved. Data collected were analyzed using descriptive statistics mean and percentage mean score of 2.5 and above and percentage score of 50% were considered. The study revealed that influence of information literacy skills on the job performance of librarians in some selected university libraries in Nigeria in the following order: helps to evaluate, helps to find information, helps to utilize information, enhanced librarians' skill set and solve critical thinking. The challenges hindering the information literacy skills on the job performance of librarians in some selected university libraries in Nigeria were as lack of access to information, limited resources, inadequate training, lack of users' education and lack of information literacy policy. The study recommends that Librarians should develop partnerships with workplace communities so as to understand the role that information plays in the knowledge economy and periodically, resource persons from different organizations should be invited to give talks on information literacy.

**Keywords:** Information literacy skills, job performance, librarians, university libraries

## Introduction

The university libraries are libraries that are attached to an institution, which supports the curriculum and the research of the university faculty and students. University libraries must determine a focus for collection development since comprehensive collections are not feasible. Librarians do this by identifying the needs of the faculty, student body, the mission and academic programs of the college or university. The role librarians play to ensure the effective services are carried out in the library cannot be over emphasized.

Librarians are professionals who have first, master's and doctorate degrees in library and information science. The librarian takes care of the library and its resources. The typical job of a librarian includes managing collection development and acquisitions, cataloging, collections management, circulation, and providing a range of services, such as reference, information, instruction, and training services, etc. For librarians to work effectively, the need to embrace information literacy skills is critical.

Information literacy skills, also known as digital literacy skills are the ability to locate, retrieve, interpret and process information. Understanding and developing them promotes sustained library services. Shivananda and Mahabaleshwara (2016) conducted a survey for assessing the effectiveness of information literacy instruction for librarians in University of Manipal. The study indicated that information literacy

instruction had a positive influence on effective library services. An information literacy skill enhances the job performance of librarians.

Job performance assesses whether a person performs a job well. Job performance is an important criterion for organizational outcomes and success. Increasing the level of information literacy plays an important role in librarian's job performance. Information literacy and its skills lead to increased performance and effectiveness of the librarians and the University. It is in light of these attribute that this topic information literacy skills and job performance of librarians in some selected university libraries in Nigeria is worth studying.

**Statement of the problem**

One of the most significant functions of university libraries is the promotion of information literacy. Specifically, how university libraries are attempting to expand librarians' access to information and encourage the development of information literacy and look at the difficulty's university libraries have in pursuing these objectives. Information literacy is a major component of university libraries. Most librarians perceived information literacy for a long time as foreign language idea. The word information literacy was considered initially with usage of electronic and digital information resources. Electronic information has become more beneficial because of wireless media that facilitate users at anytime from anywhere when they need. The application of information literacy skills among librarians could enhance their job performance to a large extent. Job performance is the degree to achieve tremendous results.

It has been observed that study on Information literacy skills and job performance exist, but not study has been carried out on Information literacy skills and job performance of librarians in some selected university libraries in Nigeria hence the need for this study.

**Objectives of the study**

The main objective of the study is to find out the influence of information literacy skills on the job performance of librarians in some selected university libraries in Nigeria. The specific objectives are:

1. To find out the influence of information literacy skills on the job performance of librarians in some selected university libraries in Nigeria
2. To find out the challenges confronting the information literacy skills on the job performance of librarians in some selected university libraries in Nigeria

**Literature review**

**Information literacy skills**

The utilization of electronic information resources has attracted varying degrees of attention globally. Bola and Ogunlade (2012) conducted a study on students' accessibility and utilization of electronic information resources. Their study revealed that students who are skilled in the use of ICTs frequently use electronic information resources while those not highly skilled in the use of ICTs use electronic information resources less frequently. In another study conducted by Omeluzor, Bamidele, Onuoha, and Alarape, (2013), it was observed that postgraduate student mainly get their information literacy training from seminar, user education (library instruction), orientation, one-on-one discussion and tutorial. Furthermore, it was also gathered that most postgraduate students do not attend seminar organized for them by PG school.

Urhiewhu and Omah (2016) noted that postgraduate students need information literacy skills to be able access and use electronic resources. The ability to identify e-resources is imperative for postgraduate students to meet their various information needs. This knowledge to identify e-resources can be gotten when the postgraduate student is exposed to information resources to assist in their research and education which will in turn yield to positive utilization of information resources

Okiki and Mabawonku (2018) describes an information literate person as one who, apart from being able to access information, is also able to ascertain its veracity, reliability, bias, timeliness, and context. It is therefore imperative, when measuring the relationship between information availability and research productivity to also measure information literacy level of the targeted group because it often happens that the available information are being underutilized due to lack of information literacy skills. This is acknowledged in studies such as Bhukuvhani, Chiparausha, and Zuvalinyenga (2019) who measured the impact of information literacy on the utilization of electronic resources among Indian scholars and Fasola (2020) who observed that the available of electronic information resources in Nigerian libraries are often underutilized due to factors which include lack of information skills. It is in view of this that this study focuses on information literacy skills and availability of information resources as factors influencing research productivity of academic staff at Lead City University, Nigeria.

Ojeniyi and Adetimirin (2019) observed that most Nigerian university lecturers lack relevant ICT literacy skills so they are often unable to identify relevant sources of information or retrieve them through the use of ICT because they are not ICT literate. Omekwu, Ibegbulam, Aiyebelehin, Ejikeme, and Ezema (2019) however reported that the lecturers in their study reported a high level of information literacy which enables them to formulate information needs, identify and evaluate sources, retrieve needed information and synthesis the information to create new knowledge.

Siddiqui and Mirza, (2019) examined the research on instruction in information literacy in Pakistani libraries. According to the study, there are a variety of barriers that public libraries in Pakistan must overcome in order to provide information literacy instruction, including a lack of funding, undertrained staff, and a lack of user understanding of the value of information literacy. The report also emphasized how important it is for libraries and other institutions to work together to foster information literacy. Adams and Hamilton, (2018), found that public libraries can serve as a critical partner in promoting information literacy by providing access to information resources and offering educational programs and services that can help patrons develop their information literacy skills. Ahmad and Hassan, (2016), conducted a review of the literature on information literacy and public libraries and found that public libraries can play a significant role in developing information literacy skills among their patrons. They note that libraries can provide access to information resources and offer training and workshops that can help patrons develop their information literacy skills.

Aina, (2019) explored the role of information literacy education in Nigerian university libraries. The study found that university libraries in Nigeria can play a critical role in promoting information literacy by offering workshops and training programs that can help patrons develop their information literacy skills. Ali; Ahmad, and Kaur, (2017), conducted a case study on information literacy in university libraries in Malaysia. The study found that university libraries in Malaysia can serve as a valuable resource for

promoting information literacy by offering access to information resources and providing training programs and workshops.

## Job performance

Job performance is a critical aspect that significantly contributes to the success and effectiveness the university library. The performance of librarians is closely tied to the success and competitiveness of a university. Studies by Almarashdah (2024) highlighted the fact that librarians who perform exceptionally well contribute to a rise in productivity, efficiency, and the attainment of university library objectives. University libraries that have employees who consistently perform their jobs at a high level are more likely to be able to adjust to changes in the market, come up with environments (Kovaçi & Tahiri, 2024). New ideas, and stay ahead of their competitors in fast-paced job performance is considered a crucial determinant of an organization's success (Davidescu et al., 2020). Job performance is also described as the capacity of an employee to perform job tasks that will contribute to organizational growth (Nguyen et al., 2020). Employee performance is one of the benchmarks of organizational performance and it is necessary to constantly evaluate the work performed to maintain or improve organizational performance (Zubair et al., 2021). Therefore, the results of good employee performance will have an impact on organizational performance. There are many factors can affect employee performance, including training, competence, and work motivation (Susila et al., 2020). Performance is attained when an employee achieves organisational goals in a highly effective and efficient manner. In the recent article, Parashakti (2020), identified several other factors leads to effective employee performance such as competency factors (i.e., mastery of job description and teamwork) and employee motivation.

Susila et al (2020) proposed that, it is essential to provide skills that can balance the job demands to improve employee performance. In the transfer of training context, work environment supports including organization, peer, supervisor, and technology able to boost employee learning, transference of knowledge, skills, attitude, and other competencies to attain highly effective performance (Na-Nan & Sanamthong, 2020). It is also supported by Afzal et al (2019), perceived supervisor support influences employee task performance in the transfer of training context. Similarly, several studies have demonstrated a positive relationship between training and employee performance at the individual level. For example, study from Carlisle et al (2019); Islam & Ahmed (2018) suggested that supervisory support or assistance from colleagues in the work environment will lead to the improved job performance of employees.

## Methodology

The study adopted a descriptive survey research design using questionnaire as instrument for data collection. The population of the study consists of librarians which was randomly picked. A total of 89 questionnaires were distributed only 78 were retrieved. Data collected were analyzed using descriptive statistics mean and percentage mean score of 2.5 and above and percentage score of 50% were considered.

**Population of the study**
**Table 1**

| S/N | Institutions | Population of librarians |
|---|---|---|
| 1 | University of Lagos Library | 15 |
| 2 | University of Nigeria Nsukka Library | 29 |
| 3 | Bayero University Kano, Library | 34 |
| | **Total** | **78** |

Table 1 depicts the population of the study as University of Lagos Library has 15 library staff, University of Nigeria Nsukka Library 29, and Bayero University Kano, Library Library has 34 library staff respectively.

**Table 2**

**Data Analysis and Presentations**
The influence of information literacy skills on the job performance of librarians in some selected university libraries in Nigeria

| S/N | Items Statement | A | SA | D | SD | X |
|---|---|---|---|---|---|---|
| 1 | Helps to evaluate | 43 | 23 | 12 | 0 | 3.3 |
| 2 | Help to find information | 27 | 34 | 14 | 3 | 3.0 |
| 3 | Helps to utilize information | 27 | 29 | 14 | 8 | 2.9 |
| 4 | Enhanced librarians skills | 21 | 32 | 11 | 14 | 2.7 |
| 5 | Solve critical thinking | 26 | 25 | 16 | 11 | 2.8 |

Table 2 shows the influence of information literacy skills on the job performance of librarians in some selected university libraries in Nigeria in the following order: helps to evaluate (3.3), helps to find information (3.0), helps to utilize information (2.9), enhanced librarians skill set (2.7) and solve critical thinking (2.8) respectively.

**Table 3**

**Data Analysis and Presentations**

The challenges confronting the information literacy skills on the job performance of librarians in some selected university libraries in Nigeria

| S/N | Items Statement | A | SA | D | SD | X |
|---|---|---|---|---|---|---|
| 1 | Lack of access to information | 23 | 26 | 14 | 15 | 2.7 |
| 2 | Limited resources | 26 | 20 | 15 | 17 | 2.7 |
| 3 | Inadequate training | 22 | 24 | 13 | 19 | 2.6 |
| 4 | Lack of users education | 28 | 23 | 17 | 10 | 2.8 |
| 5 | Lack of Information literacy policy | 28 | 32 | 11 | 7 | 3.0 |

**Table 3 depicts the** challenges confronting the information literacy skills on the job performance of librarians in some selected university libraries in Nigeria as lack of

access to information (2.7), limited resources (2.7), inadequate training (2.6), lack of user's education (2.8) and lack of information literacy policy (3.0) respectively.

## Discussion of findings

The study is on information literacy skills and job performance of librarians in some selected university libraries in Nigeria. Two research questions were formulated to guide the study. The study revealed numerous influences of information literacy skills and job performance of librarians in some selected university libraries in Nigeria, as it helps to evaluate, helps to find information, helps to utilize information, enhanced librarians' skill set and solve critical thinking. This was supported by Urhiewhu and Omah (2016) who noted that postgraduate students need information literacy skills to be able access and use electronic resources. Also, the challenges were also pointed out in the study as limited resources, inadequate trainings, lack of users' education, and lack of information literacy policy. This was in line with Siddiqui and Mirza, (2015) who examined the research on instruction in information literacy in Pakistani libraries. According to the study, there are a variety of barriers that public libraries in Pakistan must overcome in order to provide information literacy instruction, including a lack of funding, undertrained staff, and a lack of user understanding of the value of information literacy.

## Conclusion

The study revealed that the influence of information literacy is enormous; thus, information literacy is a contributory factor to performance of librarians in the university. Library and information professionals may successfully contribute to the development of these practices in a meaningful way by embedding the information needs of the workplace into their pedagogical skills in order to make the teaching of information literacy more job-oriented.

## Recommendations

The study recommended thus:

1. Librarians should develop partnerships with workplace communities so as to understand the role that information plays in the knowledge economy
2. Periodically, resource persons from different organizations should be invited to give talks on their information needs.
3. The pedagogical skills adopted by librarians of information literacy should be more interactive and learning outcome based

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# SECTION FIVE:
# LANGUAGE, LINGUISTICS AND LITERATURE

# L'EVALUATION DES COMPETENCES EN TRADUCTION : CRITERES ET PRATIQUES DANS LES PROGRAMMES ACADEMIQUES UNIVERSITAIRES

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**Resume**

Dans un monde de plus en plus interconnecté, la traduction joue un rôle essentiel en facilitant la communication entre des cultures et des langues diverses. En tant que discipline académique, la traduction ne se limite pas à la simple transposition de mots d'une langue à une autre ; elle exige une maîtrise approfondie des compétences linguistiques, culturelles et techniques. Cependant, l'évaluation des compétences en traduction demeure un sujet de débat au sein des institutions académiques. Malgré la diversité des approches pédagogiques, il existe un manque de consensus sur les critères d'évaluation qui garantissent non seulement la qualité de la formation, mais aussi la préparation des étudiants à un marché du travail en constante évolution. La complexité de la tâche traductive, associée à la subjectivité inhérente à l'évaluation des productions traduites, soulèvent des questions cruciales sur la manière dont ces compétences doivent être mesurées et développées. Cet article vise à explorer les critères et les pratiques d'évaluation des compétences en traduction dans les programmes académiques. En examinant les méthodes d'évaluation en vigueur et en identifiant les défis auxquels les enseignants et les apprenants sont confrontés, nous souhaitons contribuer à une meilleure compréhension de l'évaluation en traduction. De plus, nous proposerons des pistes d'amélioration afin d'assurer une formation de qualité qui répond aux exigences du domaine. Ce faisant, nous espérons mettre en lumière l'importance d'un cadre d'évaluation cohérent et pertinent pour former des traducteurs compétents et adaptés aux réalités contemporaines.

Mots clés: Traduction, évaluation formative, évaluation sommative, compétence

**Abstract**

In an increasingly interconnected world, translation plays an essential role in facilitating communication between diverse cultures and languages. As an academic discipline, translation is not limited to the mere transposition of words from one language to another; it requires a deep mastery of linguistic, cultural, and technical skills. However, the assessment of trans˙ ˙ ı skills remains a topic of debate within academic institutions. Despite the diversity of pedagogical approaches, there is a lack of consensus on the evaluation criteria that ensure not only the quality of the training but also the students' preparation for a constantly evolving job market. The complexity of the translation task, combined with the inherent subjectivity in evaluating translated productions, raises crucial questions about how these skills should be measured and developed. This article aims to explore the criteria and practices for evaluating translation skills in academic programs. By examining the current evaluation methods and identifying the challenges faced by teachers and learners, we aim to contribute to a better understanding of evaluation in translation. Moreover, we will propose areas for improvement to ensure a quality training that meets the requirements of the field. In doing so, we hope to highlight the importance of a coherent and relevant evaluation

framework for training competent translators who are adapted to contemporary realities.

## Introduction

L'évaluation des compétences en traduction est un enjeu crucial dans les programmes académiques universitaires, reflétant la complexité et la diversité de cette discipline. Alors que la traduction devient de plus en plus essentielle dans un contexte globalisé, les critères d'évaluation demeurent souvent flous et variés, ce qui peut nuire à la qualité de la formation des futurs traducteurs. Cet article examine les différentes méthodes et critères d'évaluation utilisés dans les institutions académiques universitaires, en s'appuyant sur une analyse des pratiques actuelles dans plusieurs contextes éducatifs. Nous mettons en lumière les compétences linguistiques, techniques, analytiques et professionnelles qui devraient être prises en compte lors de l'évaluation. Par ailleurs, nous discuterons également des défis tels que la subjectivité de l'évaluation, l'évolution rapide des exigences du marché et l'intégration des compétences interculturelles. Enfin, des recommandations sont proposées pour améliorer les pratiques d'évaluation, notamment à travers une formation continue des évaluateurs et l'utilisation de nouvelles technologies. Ce travail vise à contribuer à un cadre d'évaluation plus cohérent et efficace, essentiel pour former des traducteurs compétents et adaptés aux défis contemporains.

### a-Définition des concepts

#### i-La traduction

Selon Peter Newmark (1988), « La traduction est un processus qui consiste à traduire un texte d'une langue dans une autre, tout en préservant le sens et la forme » (5).

Pour bassnett (2002), la traduction va au-delà des mots pour inclure des éléments culturels. Elle pense que « la traduction est un acte de médiation entre deux cultures, où le traducteur joue le rôle d'interprète » (14).

Pour Christiane Nord (1997), « La traduction est un moyen de communication inter linguistique et interculturelle » (28).

Venuti (1995) pense que : « La traduction est un acte créatif qui implique des choix esthétiques, linguistiques et culturels » (1).

#### ii-une compétence en traduction

Pour Pacte (2000), La ”compétence en traduction" désigne l'ensemble des connaissances, des compétences et des attitudes nécessaires pour effectuer une traduction de manière efficace et appropriée. Cela inclut non seulement la maîtrise des langues source et cible, mais aussi une compréhension des cultures associées, des techniques de traduction, et des contextes spécifiques dans lesquels la traduction est réalisée. La compétence en traduction implique également des capacités d'analyse, de recherche et d'adaptation au public cible (45-68).

#### iii-Une évaluation formative

Pour Scriven (1967), « L'évaluation formative est un processus d'évaluation qui a lieu pendant le déroulement d'un apprentissage, visant à fournir des retours d'information constructifs aux apprenants et aux enseignants. Elle a pour objectif d'identifier les forces et les faiblesses des élèves, afin de les aider à améliorer leurs performances et à ajuster leur apprentissage »

**iv- Evaluation sommative**

L'évaluation sommative est un type d'évaluation qui vise à mesurer l'apprentissage d'un élève à la fin d'un module, d'un cours ou d'un programme. Elle a pour but de déterminer si les objectifs d'apprentissage ont été atteints et est souvent utilisée pour attribuer des notes ou des diplômes.

Selon Robert Stake (1995), « l'évaluation sommative est celle qui se concentre sur le résultat final de l'apprentissage, fournissant un jugement sur la valeur d'un programme ou d'un cours » (24).

**B-Le Contexte General Du Sujet**

**a- La problématique du sujet**

Quelles méthodes d'évaluation peuvent être mises en œuvre pour mesurer de manière fiable et pertinente les compétences en traduction, en tenant compte de la diversité des contextes, des langues et des types de textes traduits ? Cette problématique permet d'explorer les défis liés à l'évaluation des compétences en traduction, en s'interrogeant sur les outils et approches les plus adaptés pour refléter les capacités des traducteurs dans un environnement en constante évolution.

**b-Quelques objectifs clés à considérés pour une bonne évaluation des compétences en traduction**

L'évaluation des compétences en traduction peut être abordée sous différents angles parmi lesquels :

**i- La mesure la de compréhension linguistique** : Évaluer la capacité à comprendre et à interpréter des textes dans la langue source et la langue cible.

**ii- L'analyse de la qualité de la traduction** : Évaluer la fidélité, la fluidité et la cohérence de la traduction par rapport au texte original.

**iii- L'évaluation les compétences culturelles** : Vérifier la capacité à comprendre et à intégrer des références culturelles et des nuances dans la traduction.

**iv-Le test des compétences techniques** : Évaluer l'utilisation d'outils de traduction assistée par ordinateur (TAO) et d'autres ressources technologiques.

**v-La mesure de la capacité à travailler sous pression** : Évaluer la performance dans des délais serrés et la gestion de projets de traduction.

**vi- Le développement des compétences en révision** : Évaluer la capacité à corriger et à améliorer des traductions existantes.

**vii-Foster la réflexion critique** : Encourager une auto-évaluation et une réflexion sur le processus de traduction et les choix effectués.

**viii-La promotion de la formation continue** : Identifier les domaines nécessitant une amélioration et encourager le développement professionnel.

**C-Les Criteres D'evaluation Des Competences**

**i- La fidélité au texte source** : Evaluer la précision de la traduction par rapport au sens, aux idées et au ton du texte original.

**ii-La fluence et la lisibilité** : Analyser la qualité stylistique et la fluidité du texte traduit, afin qu'il soit naturel et agréable à lire dans la langue cible.

**iii-Les connaissances culturelles** : Vérifier la capacité à intégrer des références culturelles appropriées et à adapter le texte pour le public cible.

**iv-La terminologie et les choix lexicaux** : Évaluer l'utilisation correcte de la terminologie spécifique et des choix de mots appropriés au contexte.

**v-La structure et l'organisation** : Analyser la clarté et la cohérence de la structure du texte traduit, ainsi que la logique de l'argumentation ou de la narration.

**vi- Les techniques de traduction** : Évaluer l'application de techniques de traduction appropriées, telles que la paraphrase, l'équivalence dynamique, la compensation et bien d'autres.

**vii- Le respect des délais** : Mesurer la capacité à respecter les délais de livraison tout en maintenant une qualité acceptable.

**viii-La révision et l'autocorrection** : Évaluer la capacité à identifier et corriger les erreurs dans sa propre traduction (la vérification justificative).

**ix- L'utilisation d'outils de TAO** : Vérifier la compétence dans l'utilisation de logiciels de traduction assistée par ordinateur et d'autres ressources technologiques.

**x-La capacité d'adaptation** : Évaluer la flexibilité et la capacité à s'adapter à différents types de textes et de styles de traduction.

**D- Les critères d'évaluation des compétences en traduction chez certains auteurs**

L'évaluation des compétences en traduction est un sujet central dans les études de traduction et la formation des traducteurs. Différents auteurs ont proposé des critères variés pour évaluer la qualité de la traduction parmi lesquelles:

**i- La fidélité au texte source**

Pour Nida (1964)**, «** La traduction doit refléter avec précision le sens du texte source sans omettre, ajouter, ni déformer l'information » (10-15).

**ii-**La fluidité et naturalité du texte cible

Newmark (1988 :45-60) et Baker, M. (1992) pensent que : « La traduction doit être naturelle et fluide pour les lecteurs du texte cible, sans que le style de l'auteur soit artificiellement modifié » (30-35).

**iii-La précision terminologique**

Pour Bowker L, et Pearson, J (2002), **«** L'utilisation correcte et précise des termes spécialisés et techniques dans le domaine de la traduction » (90-105).

**iv-La conservation des nuances culturelles**

Pour House, J. (1997), **«** La capacité à rendre les éléments culturels du texte source tout en tenant compte des spécificités culturelles du public cible » (30-50).

v-La cohérence textuelle et structurelle

Toury, G (1995 :33-40 ) et Schäffner (2004) sont de l'avis que **: «** La traduction doit conserver la cohérence interne du texte original, y compris les relations logiques et la structure de l'argumentation » (20-35).

**vi- Le style et le son**

Pour Kiraly, D. (2000)**, «** Le style et le ton du texte source doivent être respectés, que le texte soit formel, informel, technique, littéraire, etc » (70-85).

**vii- La créativité et l'adaptation**

Pour Lafontaine, D. (2005), **«** La capacité à adapter le texte pour le rendre pertinent et compréhensible dans la culture cible, tout en préservant son sens » (100-120).

**viii- L'équivalence dynamique et l'équivalence formelle**

Pour Nida, E. (1964), **«** L'équilibre entre l'équivalence formelle (traduction littérale) et l'équivalence dynamique (traduction visant à produire un effet similaire sur le lecteur cible) » (12-20).

Ces critères sont souvent utilisés en combinaison, et l'évaluation de la traduction peut dépendre de plusieurs facteurs, notamment le type de texte (littéraire, technique, juridique, etc.), le public cible, et les objectifs du traducteur.

**E-Les Pratiques D'evaluation Dans Les Programmes Academiques**

**Quelques pratiques d'évaluation courantes dans les programmes académiques de traduction :**

**i- La traduction de textes** : Demander aux étudiants de traduire divers types de textes (littéraires, techniques, juridiques, etc.) pour évaluer leur capacité à s'adapter à différents styles et registres.

**ii-Les examens écrits** : Organiser des examens où les étudiants doivent traduire un passage dans un temps limité, ce qui permet d'évaluer leur compréhension et leur rapidité.

**iii-Les projets de traduction** : Les étudiants réalisent des projets de traduction complets, souvent avec des recherches contextuelles, pour évaluer leur approche méthodologique et leur capacité à travailler sur des textes plus longs.

**iv-Les révisions et les critiques** : Demander aux étudiants de réviser et de commenter des traductions existantes, ce qui permet d'évaluer leur capacité à identifier des erreurs et à proposer des améliorations.

**v-Les présentations orales** : Les étudiants peuvent être invités à présenter leur travail de traduction, expliquant leurs choix et les défis rencontrés, ce qui évalue leur capacité à articuler des réflexions critiques.

**vi- Les portfolios** : Les étudiants constituent un portfolio de leurs traductions et réflexions, permettant une évaluation continue de leur progression et de leur développement.

**vii-Un feedback par les pairs** : Encourager des évaluations entre pairs où les étudiants examinent et commentent les traductions de leurs camarades, favorisant l'apprentissage collaboratif.

**viii- L'évaluation formative**: Intégrer des évaluations régulières tout au long du cours pour fournir un retour d'information continu, permettant aux étudiants d'ajuster leurs compétences.

**ix-Les simulations professionnelles** : Créer des scénarios de travail de traduction où les étudiants doivent gérer des demandes de clients fictifs, ce qui évalue leur capacité à répondre aux exigences du marché.

**x- L'utilisation d'outils de TAO** : Évaluer la compétence des étudiants dans l'utilisation d'outils de traduction assistée par ordinateur à travers des exercices pratiques.

**F-Les Defis Et Les Limites De L'evaluation Des Competences**

**a-Les défis**

**i- La subjectivité** : Les évaluations de traduction peuvent être influencées par des opinions personnelles sur le style ou les choix terminologiques, rendant les jugements moins objectifs.

**ii-La variété des textes** : La diversité des genres et des domaines (littéraire, technique, juridique) complique l'établissement de critères d'évaluation universels.

**iii-Le contexte culturel** : La compréhension et l'intégration des éléments culturels peuvent être difficiles à évaluer de manière uniforme.

**iv- L'évolution des outils** : L'utilisation croissante des technologies et des outils de TAO nécessite des mises à jour fréquentes des critères d'évaluation.

**v-La gestion du temps** : Évaluer efficacement dans un cadre limité peut poser des problèmes, surtout pour des traductions plus longues ou complexes.

**b- Les limites**

**i- L'évaluation unidimensionnelle** : Souvent, les évaluations se concentrent sur des aspects spécifiques (comme la fidélité), négligeant d'autres compétences essentielles (comme la créativité).

**ii-Le manque de rétroaction** : Les évaluations standardisées peuvent fournir peu de retours détaillés, limitant la capacité des étudiants à s'améliorer.

**iii-La difficulté à évaluer les compétences non techniques** : Des compétences telles que la gestion du stress ou la communication avec les clients sont souvent négligées dans l'évaluation.

**iv- L'influence des formats d'examen** : Les tests sous forme d'examens écrits peuvent ne pas refléter fidèlement les compétences réelles en situation professionnelle.

**v- L'adaptabilité aux besoins du marché** : Les critères d'évaluation peuvent parfois être décalés par rapport aux exigences actuelles du marché de la traduction, rendant les compétences acquises moins pertinentes.

Ces défis et limites soulignent l'importance de développer des méthodes d'évaluation variées et adaptées pour mieux saisir la complexité des compétences en traduction.

**G-Les Perspectives D'amelioration**

**i- L'évaluation multidimensionnelle**

Développer des critères d'évaluation qui prennent en compte à la fois les aspects techniques (fidélité, fluidité) et non techniques (gestion du stress, communication).

**ii- L'intégration des technologies**

Utiliser des outils de TAO dans les évaluations pour refléter les compétences requises dans le marché du travail actuel et évaluer l'aisance avec ces technologies.

**iii- Un feedback détaillé**

Offrir des retours d'information approfondis et constructifs pour aider les étudiants à comprendre leurs erreurs et à s'améliorer.

**iv- L'évaluation des basées sur des projets**

Promouvoir des projets de traduction à long terme qui simulent des situations professionnelles réelles, permettant une évaluation plus complète des compétences.

**v-Les évaluations collaboratives**

Encourager le travail en groupe et les évaluations entre pairs pour favoriser l'apprentissage collaboratif et diversifier les perspectives sur la traduction.

**vi- Les formations continues pour les évaluateurs**

Assurer que les évaluateurs sont formés aux dernières pratiques et outils dans le domaine de la traduction pour garantir une évaluation pertinente.

**vii-La flexibilité dans les formats d'évaluation**

Proposer différents formats d'évaluation (examens écrits, présentations orales, portfolios) pour s'adapter aux divers styles d'apprentissage des étudiants.

**viii-La mise à jour des contenus d'évaluation**

Adapter régulièrement les contenus et les critères d'évaluation en fonction des évolutions du secteur de la traduction et des besoins du marché.

**ix-La prise en compte des compétences interculturelles**

Évaluer la capacité des étudiants à naviguer dans des contextes culturels variés, ce qui est crucial pour une traduction efficace.

**Conclusion**

L'évaluation des compétences en traduction est un enjeu complexe et multidimensionnel qui nécessite une approche réfléchie et adaptable. Alors que la demande pour des traducteurs compétents continue de croître dans un monde globalisé, il est essentiel d'établir des critères d'évaluation qui reflètent non seulement la maîtrise linguistique, mais aussi la compréhension culturelle, la capacité à utiliser des outils technologiques et les compétences interpersonnelles.

Les défis, tels que la subjectivité des évaluations et la diversité des textes, appellent à des méthodes d'évaluation plus intégrées et diversifiées. L'innovation dans les pratiques d'évaluation, comme l'utilisation de projets pratiques et l'intégration des technologies, peut aider à mieux préparer les étudiants aux réalités du marché du travail.

En favorisant une rétroaction constructive et un suivi continu des compétences, les programmes académiques peuvent non seulement améliorer la qualité de l'enseignement, mais aussi assurer que les traducteurs sortants sont prêts à répondre aux exigences variées et en constante évolution de leur profession. En somme, une évaluation efficace des compétences en traduction est essentielle pour former des professionnels compétents et adaptés aux défis contemporains. Le bilan général dans une évaluation des compétences en traduction montre que la subjectivité prime d'une étape à l'autre dans tout processus de traduction (la compétence linguistique personnelle, la nature des textes, la capacité dans l'usage du TAO, la compétence des évaluateurs, la connaissance des cultures des LD et LA, la capacité d'adaptation et

autres facteurs), ce qui rend difficile la mise en place d'un critère d'évaluation universel applicable un peu partout dans cet exercice comme on le ferai dans d'autres disciplines.

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# A STUDY OF NUPE TONAL STRUCTURES

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## Abstract

This study investigates tonal structures of Nupe nominal and verbal lexemes, using autosegmental theory of phonology as its theoretical base. A total of eighty-one lexical items are presented for the study and their tonal features together with their semantic values or denotations are indicated. Of the sampled lexemes studied, sixty-three are nouns while eighteen are verbs. Of the sixty-three nouns, twenty are two-toneme lexemes, twenty-one are three-toneme lexemes, twelve are four-toneme lexemes while ten are five-toneme lexemes. These sixty-three nouns are disyllabic words, virtually featuring vowel-initial syllable structures and consonant-vowel-final syllable structures. Of the eighteen verbs examined, six are two-toneme lexemes while twelve are three-toneme lexemes. The verbs are all consonant-vowel monosyllabic words. Findings of the study reveal that the dominant tonal structures of Nupe nouns are 'high-high tones', constituting 34% of the nouns examined and low-low tones, which constitute 25% of the nouns examined. The study also reveals that the dominant tones in Nupe verbs are 'high' and 'mid' tones, each of which constitutes 38% of the Nupe verbs investigated. Based on these findings, the study concludes that tone system is explored in Nupe language to, from graphologically and phonemically one word, form new words as much as the toneme system of the language permits. Hence, studying the tone system of Nupe language necessarily implies studying the morphological processes of the language at the same time.

**Keywords:** Tonal structure study, morphology, Nupe lexemes, north-central region of Nigeria

## Introduction

Communication, particularly spoken one, is to every normal human being and society as important as drinking, eating, sleeping, and breathing. This is because, in speaking, we utter sounds with certain conventional and arbitrary meaning or communicative values for interlocutors who speak or share the same language in which we speak to process and make sense of. Some of the instrument that the language users deploy to communicate effectively are pitch, rhythm or melody. In other words, variations in pitch, rhythm or melody in a participant's contribution in a speech event engender differences in the linguistic values of such a participant's contribution (utterance). Being the essence of language, communication "is an activity basically of four kinds: listening, speaking, writing and reading" (Praised 2008, p.1). To make sense of spoken Nigerian indigenous languages, one requires a significant suprasegmental or prosodic knowledge of these Nigerians' mother tongues, especially their tone systems. This is because, unlike English, which is stress time, all but one indigenous Nigerian language is tonal in nature (ibid, p. Vii). Unfortunately, Nigerian students of English are academically more aware of stress which they are taught in class by their teachers. In other words, tone systems of our indigenous languages are rarely taught, if they are taught at all, and the reason for this could be Nigerians' misconception or erroneous

belief that foreign languages, particularly English are superior to their indigenous tongues and therefore studying foreign languages is much more lucrative and of higher importance than studying their mother tongues. It is on this background that this study lends its voice to literature on tone system of Nupe language. Roach (2000) points out that "the study of tone in English language is less important for native speakers of non-tone languages" (p.159), hence a restricted use and study of tone in English (p. 158). However, this study is of the opinion that an individual's linguistic knowledge of as many as possible tongues constitutes part of his knowledge of his own native tongue.

Meaning construction in many languages of the world is tone induced. According to Yip (2002, P. 1), tone language is that whose pitch in a lexical item can change the core meaning of the word, not just its nuances and that seventy per cent of the world's languages, including major Asian languages are tonal. Similarly, Clark, Yallop and Fletcher (2007, p.343) submit that "most of the world's languages … including major Asian languages as well as a substantial proportion of the languages of Africa … and Papua New Guinea are tonal languages."

**The Concept of Tone**

Tone is an aspect of suprasegmental or prosodic phonology. It is concerned with how variations in pitch create two or more words from a homophonically and graphologically one word. In line with this, Cruttenden (1997) in Clark, *et al* (ibid, pp. 342-343) view tone as "a feature of the lexicon, being described in terms of prescribed pitches for morphemes or words". In tone languages, substitution of a distinctive tone for another on a particular word or morpheme can cause a difference or change in the dictionary (lexical) meaning of that word or morpheme or some aspects of its grammatical categorisation, and this is not the case in intonational languages like English. In other words, tone "distinguishes between the meanings of words with otherwise identical phonemic composition" (Ezenwafor2014, p.661). According to Yip (2002), a tone language is one in which pitch indicates or leads to lexical realisation of some morphemes. Tone performs lexical differentiation function (homonymy) and grammatical function. Adeyinka (2012), exemplifies grammatical functions of tone in Hausa language thus:

Tsaaraa (age mate)

Tsaaraa (to arrange or to plan)

Mata (wife)

Mata (women)

Kuukaa (cry)

Kuukaa (baobab tree)

In most languages, tones associate freer with vowel sounds – a vowel may be associated with up to four or five tones (Albro, 1994). It should be noted, however, that it is not every variation in pitch that constitutes tones. As Road (2000) earlier noted, for pitch differences to be of linguistic (semantic) significance, they must be under the control of the speaker. Hence, the pitch differences that may be observed in the speech of a horse rider have no linguistic values. Linguistically significant tones are classified into register or level tone and contour tone.

**Level/ Register Tones and Contour Tone**

These two phonological concepts are traced to Pike (1948) and Lark, et al. (2007). Register tone, which is also known as level-pitch deals with a situation of two or more distinctive pitch levels. It is mainly a property of linguistic units known as words (p. 344). In traditional classification of tone languages, African languages would be regarded as register tone languages (p. 345). Contour tone, which is also called gliding-pitch is characterised by falling, rising and dipping (fall-rise) tones. It is a property of syllables rather than words. Contour tones frequently if not always include level or near-level tones (p. 344). Contour tones are more associated with Asian tone languages and are subject to different contextual interpretations than register tones (Ezenwafor, 2014, p.661).

**Tone Marking**

"There is no standard way in which tones are marked in either conventional orthography or in linguistic representations" (Clark *et al* 2007, p. 345). In others words, various semi-arbitrary conventions or thoughts on tone marking exist. Yip (2002) observes that five-tone languages, one of which is Nupe are not many in the world and that there are Africanist and Asianist schools of thought about tone markers. While the Africanists traditionally employ accent marking to convey tone, the Asianists use digits (ibid). However, this paper discusses and applies Africanists tone marker such as:

1. Acute accent (') for high tone
2. Grave accent (‘) for low tone
3. Level accent (-) for mid-tone
4. Acute plus grave tone (‘’) for high-low tone
5. Grave plus acute tones (,‘) for low-high tone, among others.

**Tone, Stress, and Intonation: Commonalities and Dichotomies**

The above trio suprasegmental concepts of phonology are related because they are all concerned with pitch, rhythm and intensity of linguistic sound or an utterance and how they affect the semantic value of such an utterance. However, they are different in some ways. While tone is more concerned with exploring the drivers of the semantic values of lexemes (i.e. vowels) of a tonal language to contrast lexical meaning or form new words in a language, stress is more concerned with exploiting syllables to contrast meaning and class of lexical item in a language. Hence, while the latter is a concept in the study of stress time languages (i.e. English), the former is more of tonal languages' business. Intonation is on the other hand, a phonopragmatic and or phono-discoursal feature of a language or an utterance. This is why O' Connor and Arnold (1973) in Clark et al. (2007 p. 359) say of intonation as "something superimposed upon the intrinsic meaning of words …, conveying the speaker's attitude rather than any fundamental meaning". Intonation is the "tendency to use a falling tone for declarative statements and commands and a rising tone for (polar) questions and non-finality" (Cruttenden 2001, p. 301). He further submits that "those learners whose own languages use pitch variation for pragmatic rather than lexical (tone) purposes are likely to transfer much of their own intonation usage into English without serious disturbance of intelligibility while those learners whose mother tongues are tonal may find the concept of intonation and how it works in English and other European languages entirely novel (pp. 312-313). This study does not quite agree with Cruttenden's (2001) submission above because intonation is also a prosodic feature of tone languages, particularly Nupe language. Egbokhare (2007) describes intonation as exploitation of

pitch voice to attain intended affective and grammatical purposes of an utterance. In his words, Prasad (2008, pp.46-47) views the relevance of intonation thus:

> There is a significant place of intonation in the utterance of a language. Many things which cannot be intelligible through its meaning can be easily understood through its intonation [which] is something that is said about the emotional attitude [i.e anger, grief, excitement, pleasure] of the speaker … . It varies on the basis of tone and circumstances.

It follows to say from the above that tone and intonation in particular are closer to each other than they are to stress. However, they are different, in that, as phonological terms, tonology explores only lexico-semantic aspects of language and is therefore microlinguistic while intonation explores both lexico-semantic, grammatical and pragmatic meaning of an utterance.

## Ethno-Demography and Location of the Nupe People

Nupe is a kwa language of the Benue Congo sub-family of the Niger-congo language family of Africa, whose native speakers are located in Nigeria's north-central States of Niger, Kwara, Kogi and some parts of the Federal Capital Territory, Abuja. It has about five million native speakers in the above states. Across these states, there are different dialect of Nupe, among which are Ganagana, Gupa, Kakanda, Dibbo, Basange, *inter alia*. Niger and Kwara states have the largest concentration of Nupe people in Nigeria.

## Aim and Objectives of the Study

This study is aimed at investigating tonal structures of Nupe nouns and verbs. Hence, its specific objectives are to:

1. identify the tonal features of Nupe nominal lexemes (nouns);
2. identify the tonal features of Nupe verbal lexemes (verbs); and
3. descriptively analyse the tonal features of the sampled Nupe nominal and verbal lexemes.

## Theoretical Framework

According to Alkumet, Ali and Abbas (2020), autosegmental theory of phonology has its origin in Goldsmiths (1976)). It is a sub-theory of generative phonology principally meant to take care of the peculiarities or realities of tonal languages, especially in Asia and Africa. Autosegmental phonology views tone to be independent of segmental phonology. However, its thrust was letter broadened to include sound segments (segmental tier), which concerns examination of phonological features of a unit of sound in terms of its manner of articulation, place of articulation and state of the glottis (phonation or voicing) as well as vowel sound features such as back, round or front. The second tier of autosegmental phonology is called tone tier. Goldsmith (1976) in Alkumet *et al* (2020) argues that "tones may apply on more than one vowel or a syllable … and that a syllable may be toneless" (p. 6689). In this theory, the tone of a vowel sound is not considered as one of its segmental features – there is no specific tone for any specific vowel. This is unlike segmental phonology where every sound unit has fixed features such as bilabial, dental, nasal, etc. However, a vowel or a syllable nucleus may have different tones in different syllables or words. Based on the foregoing, we can deduce that the tone tier of autosegmental phonology is morphonological as tone can be considered as a word-forming or word-building

process – a process of changing the semantic value of graphologically and phonemically one word to many words.

In autosegmental phonology, "phonemes are not assumed to be atomic but are hypothesized ... to be composed of autonomous segments such as tones …" (Albaro 1994, p. 10). Autosegmentally, Albaro presents tone phonemes as follows:

'V' in the above diagram represents vowel while 'T' represents the tone connected to a vowel, which brings about semantic distinctions of phonemically the same sound. This implies that in tonal languages, vowels are the carries of tones. Finally, autosegmental phonology x-rays language phonological specifics and universals.

## Methodology

This work qualitatively x-rays the tonal structures of Nupe nouns and verbs, using purposive sampling technique for data gathering and autosegmental phonology as its theoretical framework. Eighty-one lexical items (sixty-three nouns and eighteen verbs) are sampled for the study. The sampled nouns are disyllabic words while the sampled verbs are monosyllabic words. The descriptive examination of the data is in the order of the number of words that can be tonologically formed from graphologically and phonemically one word. The tonal structures found in the vowels or syllables of the sampled disyllabic words are identified as high-high, low-low, high-low, low-high, high-mid, low-mid and mid-mid tones, among others. For monosyllabic words (verbs), the tone features found in the sampled words are labelled as high, low and mid. Being a native Nupe speaker, the author heavily relied on introspection in his data gathering.

## Data Presentation and Analysis

The data for this study are presented below. They are classified based on their units of tones. The nominal lexemes are divided into four tone units, (i.e. two-toneme, three-toneme, four-toneme and five-toneme nouns respectively while the verbal lexemes are divided into two tone units (i.e. two-toneme and three-toneme verbs respectively.

### Nupe Nominal Lexemes (Nouns) Tonal Structures

Nupe nouns are disyllabic and are mostly characterised by vowel-initial syllable structures and consonant-vowel final syllable structures. There are few cases of disyllabic nouns featuring consonant-vowel initial syllable structures and consonant-vowel final syllable structures in Nupe language. Hence, disyllabic words characterised by vowel-initial syllables and consonant-vowel final syllables form most of the sampled disyllabic nouns in this study, as can be found below:

### Two-Toneme Noun Structure

In Nupe language, almost every vowel bears a tone. Hence, in disyllabic Nupe nouns, the tones of the vowels could be 'high-high' (HH) or 'low-low' (LL), as exemplified below.

a. High-High and Low-Low tonal structures represented by acute and grave accents respectively are explored in Nupe to morphologically distinguish between ẹ̀wò (money) and ẹ́wó (dress), ẹ̀gì (child) and égí (cry), ẹ̀gà (visitor) and ẹ́gá (witch craft), ẹ̀kùn (war) and ékún (corpse), ẹ̀yẹ̀ (eye) and éyẹ́ (nose), as further shown below:

| ẹ̀wò (money) | ẹ́wó (dress) | ègì (child) | égí (cry) | ègà (visitor) and ẹ́gá (witch craft) |
|---|---|---|---|---|
| H H | L L | H H | L L | H H L L |

| ẹ̀kùn (war) | ékún (corpse) | èyẹ̀ (eye) | éyẹ́ (nose) | sàngì (stream) | sángí (cane) |
|---|---|---|---|---|---|
| H H | L L | H H | L L | H H | L L |

b. High-Low and Low-High tonal structures are employed to make morphological distinctions between some words that are graphologically and phonemically one. Examples here include words like yẹ̀gún (sympathy) and yégún (bond or relationship), as analysed below.

| Yẹ̀gún (sympathy) | yégùn (bond of relationship) |
|---|---|
| H L | L H |

c. High-Mid and Low-Mid tonal structures represented by acute and level accent tones on one hand, and grave and level accent tones on the other hand, are deployed for morphological purposes – to form two distinct words from graphologically and phonemically the same word. These are evident in the words like ìkān (fish) and íkān (tooth), ẹ̀chīn (runny nose) and ẹ́chīn (folk tale), bòkūn (white) and bókūn (heel), as further analysed below.

| ìkān (fish) | íkān (tooth) | ẹ̀chīn (runny nose) | ẹ́chīn (folk tale) | bòkūn (white) | bókūn (heel) |
|---|---|---|---|---|---|
| H M | L M | H M | L M | H M | L M |

**Three-Toneme Noun Structure**

In Nupe language, three distinct words can be realised from graphologically and phonemically one word through application of high-high, low-low, high-low, low-high, high-mid or low-mid tonal structures, as exemplified below.

a. High-High, Low-Low and Low-High tonal structures enable ideal native Nupe speakers to form three distinct lexical items (nouns) from graphologically and phonemically one word, as evident in the words such as èbì (excreter), èbí (kolanut) and ẹ́bì (Knife); ẹ̀sà (net), ẹ́sá (Seat) and ēsā (beauty); ẹ̀shì (twenty), ẹ́shí (dog) and ẹ́shì (patronage); ẹ̀gọ̀ (grass), égó (a fish type) and ẹ́gọ̀ (worm). These examples are further analysed as follows:

| i. èbì (excreter) | èbí (kolanut) | ẹ́bì (Knife) | ii. ẹ̀sà (net) | ẹ́sá (Seat) | ēsā (beauty) |
|---|---|---|---|---|---|
| H H | H L | L H | H H | L L | MM |

| iii. ẹ̀shì (twenty) | ẹ́shí (dog) | ẹ́shì (patronage) | iv. ẹ̀gọ̀ (grass) | égó (fish) | ẹ́gọ̀ (worm) |
|---|---|---|---|---|---|
| H H | L L | L H | H H | L L | L H |

b. Mid-Mid, High-High, Low-High and Low-Low tones are another set of tonal structures or device for forming three distinct nouns from graphological and phonemically one word in Nupe language, as exemplified in the words like ēyā (friend), èyà (canoe/ship) and éyà (spear); ēsān (a pile of untrashed gain) and ésán (nest); ègbàn (wisdom), égbān (Playground) and ẹ̀gbàn (rope).

i. ēyā (friend) èyà (ship) éyẹ̀ (spear) ii. èsàn (salt) ēsān (a pile of untrashed gain) ésán (nest)

M M H H L H H H M M L L

iii. égbán (wisdom) ēgbān (Playground) ẹ̀gbàn (rope)

L L M M H H

**Four-Toneme Noun Structure**

Four distinct words can be realised from graphologically and phonemically one word through application of high-high, low-low, mid-mid and low-high tonal structures, as in the words, ẹ̀gbà (master), égbá (hack), ēgbā (shame), égbà (seed); ẹ̀bọ̀ (monitor lizard), ébọ̀ (boredom), ēbō (rescue), ébó (premature); ègù (clay), égú (inheritance), ēgū (anus), égū (cheating); ẹ̀dà (playground), édá (trust), édā (foot wear), èdá (famine). Below is the tonal structure analysis of the above lexical (noun) examples.

ẹ̀gbà (master) égbá (hack) ēgbā (shame) égbà (seed)

H H L L M M L H

ẹ̀bọ̀ (monitor lizard) ébọ̀ (boredom) ēbō (rescue) ébó (premature)

H H L H M M L L

ègù (clay) égú (inheritance) ēgū (anus) égū (cheating)

H H L L M M L M

**Five-Toneme Noun Structure**

Five distinct words can be realised from graphologically and phonemically one word through application of high-high, mid-mid, high-low, mid-low and low-high tonal structures, as in the words such as ẹ̀kpà (road), ēkpā (arrow), ékpẹ̀ (snail), ēkpá (length), ékpá (shoulder); èfù (hoe wood), Ēfū (street), éfú (insects), éfù (bee), éfū (date tree leave)**.** Tonal structure analysis of these sampled nouns is as follows**:**

ẹ̀kpà (road) ēkpā (arrow) ékpẹ̀ (snail) ēkpá (length) ékpá (shoulder)

H H M M L H M L L L

èfù (hoe wood) ēfū (street) éfú (insect) éfù (bee) éfū (date tree leave)

HH M M L L L H L M

**Nupe Verbal Lexemes (Verbs) Tonal Structures**

Unlike Nupe nouns which are mainly disyllabic and mostly characterised by vowel-initial syllable structures and consonant-vowel final syllable structures, as earlier revealed in the analysis above, Nupe verbs are monosyllabic in nature. They have only consonant-vowel (cv) syllable structure. Hence, the tone feature of the only vowel sound in the monosyllabic Nupe verbs is modified to, from graphologically and phonemically one word, from one to three words, as evident in the following:

**Two-Toneme Verb Structure**

High, low and mid tones are deployed to form two distinct words from graphologically and phonemically one word, as evident in the words like bā (beg) and bà (cut); yà

(miss) and yā (give); lù (weave) and lū (prepare soup). Tonal structure analysis of the above examples are as follows.

i. bā (beg) and bà (cut) ii. yà (loose) and yā (give) iii. lù (weave) and lū (prepare soup)

| | | | | | |
|---|---|---|---|---|---|
| M | H | H | M | H | M |

**Three-Toneme Verb Structure**

As in two-toneme verb structure above, high, mid and low tonal structures are also explored to form three verbal lexemes from graphologically and phonemically one. Examples here are words like lē (tear), lẹ̄ (sleep) and lé (scratch); lọ̀ (go), ló (spend) and lō (to loose smoothing); Pà (remember), pā (wait or slow down) and pá (tighten); lá (take or carry), là (to run or disperse *en mass* suddenly, especially when something frightening happens), lā (break). Below is tonal structure analysis of the above examples:

i. lē (tear) lẹ̄ (sleep) lé (scratch) ii. lọ̀ (go) ló (spend) lō (loose smoothing)

| | | | | | |
|---|---|---|---|---|---|
| M | H | L | H | L | M |

iii. pà (remember) pā (wait) pá (tighten) iv. lá (carry) là (run) lā (break)

| | | | | | |
|---|---|---|---|---|---|
| H | M | L | L | H | M |

**Findings of the Study**

A total of eighty-one lexemes, out of which sixty-three are nominal (nouns) and eighteen are verbal (verbs) are presented and tonologically examined in this study. Of the sixty-three nominal lexemes, twenty are instances where tone is explored to form two nouns from graphologically and phonemically one word while twenty-one are instances of how tone is deployed to form three nouns from graphologically and phonemically one word. Twelve of the sampled nouns investigated exemplify how tone is deployed to form four nominal lexemes from graphologically and phonemically one word while ten of them indicate that tone is explored in Nupe language to create up to five nominal words from graphologically and phonemically one word. The eighteen sampled verbs in this study exemplify how tone differences in a vowel bring about formation of one to three verbal lexemes from graphologically and phonemically one word. The findings of study reveal that most Nupe nouns are disyllabic words characterised by vowel-initial syllable structures and consonant-vowel final syllable structures. The study also indicates that Nupe verbs are virtually consonant-vowel monosyllabic words. The tonal structures found in the nouns sampled for the study are predominantly high-high and low-low tones, as they constitute 34 and 25 per cents of the tonal structures of the nouns examined respectively. Other tonal structures found in the sampled nouns are high-low, low-mid, high-mid, mid-mid, low-high and mid-low tones respectively. On the other hand, the only tonal properties of Nupe verbs as revealed by the examined verbal lexemes are high, low and mid tones, with high and mid tones (each of which constitutes 38% of the verbs examined) dominating. The implication of these findings is that, tone is predominantly deployed in Nupe language for morphological (word formation or word-building) purposes. In other words, it can be deduced from this study that in tonal languages, tone system constitutes a morphological process. Hence, there is interconnectivity or interrelationship between

tonology and morphology, as studying the tone system of a language automatically implies studying the morphology of the language.

## Conclusion

Based on the findings of this study, the author concludes that: Nupe is a contour tone language which deploys high, low, mid, high-low, low-high, high-mid and low-mid and mid-mid accents among others to communicate effectively; studying tone system of a language (i.e. Nupe), also means studying the morphology of the language at the same time; and that, as evident in the data investigated in this study, most Nupe nouns are disyllabic words while most verbs are monosyllabic words.

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# A PHONOLOGICAL ANALYSIS OF ARABIC LOANWORDS IN KANURI AJAMI MANUSCRIPT OF SHEIK GONIMI

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**Abstract**
This paper examines Gonimi's manuscript to identify Arabic loanwords in Kanuri Ajami. The paper uses text analysis and observation methods to examine one manuscript of Gonimi which consists of eighteen different topics. The data was analyzed based on the theory of Haugen (1950 and 1956). The research identifies many Arabic loanwords in the Ajami writing of Gomini and classifies them into unadapted loanwords where it uses an importation mechanism to analyze the Arabic-Kanuri loanwords that can be traced back to the Arabic language, and the substitution mechanism, to analyze the Arabic-Kanuri loanwords which involves the replacement of some morphemes or phonemes in the source language word by the recipient language. This research establishes the various phonological processes involved in nativizing Arabic loanwords with the various rules that govern the phonological processes. They are deletion, insertion, weakening, degemination, consonant substitution, vowel substitution, vowel shortening, and vowel deletion. It finds out that the rules postulate that some Arabic loanwords must undergo certain phonological processes before they are finally domesticated in the Kanuri language.
**Keywords**: Ajami, Kanuri, manuscript, loanwords and phonology

## 1.0 Introduction

The study examines the manuscript of Sheikh Abubakar Gonimi to identify Arabic loanwords in Kanuri from his Ajami writings and analyze the phonological processes of the loanwords. Ajami refers to an adaptation of Arabic scripts or graphemes in writing non-Arabic language. Kanuri scholars utilize Arabic consonant graphemes that include ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن و هـ ء ي and its available vowels graphemes ـَ ـِ ـُ ـَا ـِي ـُو ـْ ـّ, with a little modification in writing the Kanuri language for various communication purposes. Scholars over several centuries, have used the Ajami writing system to communicate with one another, in the form of writing their wills and documenting their history and culture and Knowledge sharing. Most importantly they annotate the Holy Qur'an and teach the fundamental ethics and jurisprudence of Islam. Bondarev (2013) states that the earliest written evidence of literacy around the Lake Chad region is established in various annotated Holy Qura'an manuscripts written in Old Kanembu or Tarjumo closely related to modern-day Kanuri, dating to the 17$^{th}$ century. In the early 20$^{th}$ century, the historical records of Kanem-Borno rulers' accounts of their events were documented in the western dialect of Kanuri using the Ajami writings (Bondarev, 2014).

As the history of Kanuri Ajami has a great linkage with the contact between Arabs and Kanuri people, there is a great tendency for Arabic loanwords to be prominent

linguistic features of Kanuri manuscripts written in Ajami. Because of this, the present sets to examine the manuscript of Sheikh Abubakar Gonimi to identify Arabic loanwords in his Ajami writings and analyze their phonological processes.

## 1.1 Biography of Sheikh Abubakar Gonimi (1945…to date)

Gonimi is a Maiduguri-based Islamic scholar and teacher who is featuring on electronic media. He was also a businessman in estate development. Sheikh Gonimi is of the Tijjaniya sect. Sheikh Gonimi was born at Zango ward in Maiduguri in l945. He started Qur' anic school in the Sangaya of Goni Mukhtar; Goni Ashemi, a student of Goni Mukhtar, was then the teacher of the Moronji. After memorizing the Holy Qur'an, Gonimi went to the next stage in the same Sangaya; another student of Goni Mukhtar-Goni Muhammad Khadijimi (Goni Mukhtar was Khadijami's maternal uncle) schooled him in Fig, Nahawu, Saraf, Adab, and Tafsir. When Gonimi Khadijimi died, Gonimi continued his study at Sangaya of Goni Abdullahi of Bula-bəlin in Maiduguri. He also studied Tafsir from Goni Maina in the Mafoni ward and attended the kəra ilmube of Sayyina Bashir Husaini Martemabe in Fezzan. Gonimi began to teach the Qur'an and, later, also the Islamic literature. Gonimi's Sangaya was in his house, which is located in Bolori ward Maiduguri with hundreds of students.

## 2.1 Literature Review

Borrowing is the process of importing linguistic items from one linguistic system into another, a process that occurs when two languages are in contact over some time. The language from which elements are taken is known as the donor or source and the one which takes from another is known as the recipient or target language (Ogah and Amos, 2009). Borrowing of words from one language into another has long been a topic of interest among linguists. One reason for this is that the phonological domestication seen in loanwords is a useful source of extra grammatical evidence about how the phonological system of borrowing language operates (Crawford, 2009). Similarly, Ogah and Amos (2009:6) observe that ‘when new words are borrowed, they go through certain processes of change called adaptation or phoneme substitution to conform to the native sounds and phonetic constraints. Salim (1981:22) states that:

> “Adaptation of loanwords represents attempts by borrowers to reproduce sounds based on the patterns of the source language, while adaptation represents attempts by borrowers to produce sounds based on the sound patterns, which are obtained in the target language. In terms of nativization, adaptation is nearer to be assimilated than adaptation.”

In other words, Kenstowicz (2003:98) is of the opinion that “the adaptation of a loanword involves the resolution of often conflicting demands to preserve as much information from the source word as possible while still satisfying the constraint that makes the lexical item sound like a word of the recipient language”

There are many views on the types of linguistic borrowing, Bloomfield (1933) distinguishes between cultural borrowing and dialect borrowing. According to him, the former involves borrowing from a different language, while the latter involves borrowing from within the same speech area.

He also makes a distinction between ordinary cultural borrowing and intimate cultural borrowing. According to Bloomfield (1933:4) "Ordinary cultural borrowing is mutual, while intimate cultural borrowing, which is usually one-sided, occurs when one culture has more to give in terms of ideas and concepts than the other”. In this case, people

who are under subjection, and who also speak a less prestigious language, borrow more from their conquerors.

Similarly, Muhammed (1987:29) quoted Haugen (1972:59-78) and says that "types of borrowing are related to the nature and degree of contact between two languages". He reviews three types of contact: intimate linguistic contact, directed cultural change, and less intimate contact.

Muhammed (1987:29-30) further explains that "In intimate contact, words for all kinds of cultural novelties are freely borrowed and adopted. The adoption resulted because of the frequency in the use of these words and the degree of imposition of these words on the receiving culture by sheer force of repetition. The second which is the directed-culture change contact results in one-sided borrowing. In this case, those people who do the borrowing are usually the ones who find themselves in a socially subordinate position. An example of this involves the contact between the American Indians and the early Spanish settlers.

The third type, the less intimate contact, is the casual contact of travelers, tourists, emigrants, and sailors. In this context, borrowed words enter the receiving language from four sources: written language, schools, books and films, and words that come in through bilingual activity who have learned the incoming language as a foreign language.

Salim (1981:16-19) also identifies two types of borrowing; intra-language and inter-language borrowing. He explains that "both types of borrowing have similarity in that the behavior of given speakers may be either a conscious or an unconscious one".

He further identifies two more kinds of borrowing processes (i.e. vertical and horizontal). Vertical borrowing means borrowing involving two or more languages or dialects where the source language(s) or dialect(s) is identified as being higher on a social (or economic) scale, or more communicatively facilitative than the target language(s) or dialect(s). Horizontal borrowing on the other hand is a kind of borrowing involving two or more languages or dialect(s) where the source language(s) or dialect(s) is not identified as being higher on a social (economic) scale, or more communicatively facilitative than the target language(s).

Most of the works written on borrowing have treated Kanuri as a donor or recipient of loanwords. This is because Kanuri has borrowed from many different languages, and other languages have also borrowed from it. Koelle (1854) as a missionary with a deep interest in philology, gives a lexical documentation of about 3000 entries. The existence of a substantial number of archaic words in his vocabulary remains a useful linguistics piece for more than a century without which the compilation of the present Kanuri lexicon could have suffered from inaccuracy.

Greenberg (1960) in his study on the linguistic evidence for the influence of Kanuri on Hausa pointed out that Hausa borrowed Kanuri vocabulary in earlier times as in the following examples.

| **a.** | **Kanuri** | **Hausa** | **Gloss** |
|---|---|---|---|
| | *Kasuwu* | *kasuwa* | market |
| | *kəra* | *karatu* | reading |
| | *rəwo* | *rubutu* | writing |

Neman (2000:315) makes an interesting statement about this by saying that:

> "The number of words borrowed from Kanuri is undoubtedly underestimated because many words of Arabic origin that are included in lists of Arabic loanwords came into Hausa via Kanuri"

Cyffer (2006:36) conclude that:

> "From the point of view of the present linguistic landscape, this statement may appear to be counterintuitive. However, when considering that the political social, and linguistic situation in the area kept changing in the past period, we have to take Newman's quotation as realistic. Phonological and morphological arguments also support the influence of Kanuri on Hausa"

Greenberg's work is one of the early researches on Kanuri loanwords. It linguistically identifies the influence of Kanuri on Hausa. Not only that, it also traces the early contacts between Kanuri and Arabic which also led to the introduction of Islamic and Arabic terms to Hausa and other Chadic languages.

Dikwa (1988) works on Arabic loanwords in Kanuri that also serve as valuable reference material for historical linguistic purposes. He has collected many Arabic loanwords in Kanuri. This paper is related to Dikwa's work in some aspects and differs in some aspects, as they both focus on Arabic loanwords in Kanuri, Dikwa is able to collect the data written in Latin script and identifies the Arabic words that are borrowed to Kanuri, and classifies them to different domains. This paper uses the Kanuri Ajami manuscript as its data, identifies the Arabic words that are loaned to Kanuri in Ajami, and classifies the loanwords into adapted and unadapted. It further analyzed the phonological processes that are involved in adapted loanwords.

Yalwa (1992) is one of the researches on Hausa loanwords that have provided a comprehensive discussion on Arabic loanwords in Hausa. He further discusses some phonological and morphological changes that Arabic loanwords go through to fit into the Hausa system. In doing this, he discussed the alternation between /p/ and /f/.

### 3.1.1 **Theoretical Framework**

This study adopted Haugen's (1950) The Analysis of Linguistic Borrowing as its theoretical approach. Haugen (1950 and 1956) provides comprehensive taxonomies of borrowings based on the analysis of the speech of Norwegian immigrants into the United States.

The main assumption of Haugen's theory considers word borrowing from the joint action of two mechanisms, i.e., importation and substitution. The importation type of borrowing occurs when a foreign word is reproduced in a language so that it can be unmistakably tracked back to its original language. Substitution, on the other hand, involves the replacement of some morphemes in the source language word by recipient language, in an attempt to integrate it into the structures of the receiving language.

Haugen postulates that speakers are in a rough way carrying an operation of linguistic comparison between the two languages in which the output of the borrowed word can be viewed from the following: (i) any likeness between them is importation, while any difference between them is regarded as substitution of native material. (ii) Substitutions mean that the imitation of the foreign model is less than perfect, but it also means that it has become more familiar to those who speak the native language.

Depending on how importation and substitutions are combined in the borrowing process, the outcomes of this process can range on a form-meaning continuum from foreign forms being borrowed together with their meanings, to meanings entering

borrowing includes two main categories loanwords and loan shifts each of these containing other sub-categories.

Thus, loanwords are divided into pure loanwords (unassimilated, partly assimilated, and wholly assimilated) and loan blends (derivative and compound). Loan shifts, in their turn, comprise extensions or semantic loans, and creations. This approach can also manifest its relevance in the Arabic-Kanuri language contact based on the data extracted from the manuscript of the Shieck Ababukar Gonimi.

Haugen (1969) identifies two methodological approaches to the study of Loanwords - diachronic and synchronic. The diachronic method deals with how successive terms substitute one another in a period, whereas the synchronic method tends to portray the evolution of terms through the phonetic evolution or weakening as evident in the articulation of the bilabial /b/ or the velar /g/ resulting to /w/ in between vowels such as in maidugu and rubo but pronounced maiduwu (traditional title) and ruwo (writing) in spoken Kanuri.

With the aid of this theory and foot-stepping and outstepping the synchronic approach this paper found out the phonological processes that constitute the adapted Arabic-Kanuri loanwords in Ajami writings.

### 3.2 Methodology

This paper is a text-based analysis and the data of the study are elicited from Sheick Abubakar Gonimi's manuscript named *Al-waazu wal irshaad* which consists of eighteen different topics. The manuscript is used as a primary source of data, where the Arabic loanwords are observed and identified.

### 4.0 Discussion and analysis

As mentioned earlier the main assumption of Haugen's theory considers word borrowing from joint action of two mechanisms, i.e., importation and substitution. The importation type of borrowing occurs when a foreign word is reproduced in a language so that it can be unmistakably tracked back to its original language. Here, in our discussion and analysis, we used unadapted Arabic loanwords as headings where we used an importation mechanism to analyze the Arabic-Kanuri loanwords that can be traced back to the Arabic language.

Substitution, on the other hand, involves the replacement of some morphemes in the source language word by the recipient language, in an attempt to integrate it into the structures of the receiving language. The paper discusses generated data under adapted loanwords as a heading through the substitution mechanism, where the Arabic-Kanuri loanwords involve the replacement of some morphemes or phonemes in the source language word by the recipient language. However, the paper presents the unadapted Arabic-Kanuri loanwords first because it doesn’t employ many substitutions and phonological rules in the processes of borrowing, while the latter one employs many changes and phonological processes before it finally domesticated.

### 4.1 Unadapted Arabic-Kanuri loanwords

Unadapted Arabic-Kanuri loanwords are the Arabic lexical items that are loaned to Kanuri language without much changes in their phonological, and morphological features. In this process, such lexical items are produced based on the phonology of the source language (i,e. Arabic). However, the Kanuri Ajami writers, Gonimi in particular used the following Arabic consonant graphemes <خ ص ض ط ظ ع ق ه> to write the Arabic-Kanuri loanwords and write them exactly as they exist in Arabic without much

changes. Often, the changes occur in vowel graphemes without affecting the consonants. Consider the following examples in table one.

**Table: 1 Example of Unadapted Arabic-Kanuri loanwords**

| Arabic | Kanuri | Gloss |
|---|---|---|
| نَظْمُ | نَظْمُ | Poem |
| قَدَرُ | قَدَرُ | Destiny |
| هَاشِمُ | هَاشِمْ | Arabic name |
| حَقٌّ | حَقٌّ | Right |
| عقيد | عقيد | Faith |

## 4.2 Adapted Arabic-Kanuri loanwords

Adapted Arabic-Kanuri loanwords are Arabic words or lexical items that undergo phonological processes or modifications to suit the phonological system of the Kanuri language. Sometimes, adapted Arabic loanwords in Kanuri go through many phonological processes before it will finally be domesticated to Kanuri. See the following table two.

**Table: 2 Example of Adapted Arabic-Kanuri loanwords**

| **Word position** | **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|---|
| Initial | ٱلصَّومُ | أَشَمْ | Fasting |
| Middle | تَفْسِيرّ | فَسَرِ | Translating |
| Final | أَلْقِرَاءَ | قْرَ | Study |

Sometimes, adapted Arabic loanwords in Kanuri go through many phonological processes before it will finally be domesticated to Kanuri. The paper discusses and analyses the alteration processes in the following phonological processes.

### 4.2.1 Deletion (Elision)

Deletion is a process whereby a given consonant or vowel sound is omitted in a certain environment of a word. In Kanuri Ajami's writing elision can occur through a process of borrowing, where both the consonant and the vowel sounds are possibly affected and sometimes even the whole sound sequence may be elided. Deletion can occur in a word's initial, medial, and final position or syllables, and may even include the clipping of a part of a word. See the following table

**Table**: **3 Examples of Deletion in Arabic loanwords in Kanuri**

| **Word position** | **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|---|
| Initial | أَلْأَمانة<br>alamaanatu | أَمَنَهْ<br>amanah | Truth |
| | أَلْجَاهِلُ<br>aljaahilu | جَهِلْ<br>jahil | Ignorance |
| | أَلْقِرَاءَ<br>alqiraa’a | قْرَ<br>kəra | Study |
| | تَفْسِيرّ<br>tafsiir | فَسَرِ<br>fasari | Translation |
| Middle | شِعِرٌ<br>shi’ir | شِرْ<br>shir | Poem |
| | مُؤْمِنٌ<br>mu’minun | مُمِنْ<br>mumin | Believer |

| | | | |
|---|---|---|---|
| | يَوْمُ<br>yaumun<br>أَللهُ<br>allahu<br>أَلدِّينُ<br>addinu | يِمْ<br>yim<br>أَلَهْ<br>alah<br>أَدِنْ<br>adin | Day<br>Allah<br>Religion |
| Final | جَمَاعَ<br>Jamaa'a<br>قِرَاءَ<br>alqiraa'a<br>سَمَاءٌ<br>samaa'u | جَمَ<br>jama<br>قْرَ<br>kəra<br>سَمِ<br>sami | People<br>Study<br>Sky |

The above examples disclosed that in Kanuri Ajami the Arabic words that are loaned and nativized undergo elision for the following factors; when the loaned word carries a sound that does not exist in the phonetic inventory of the Kanuri language, a sound might be dropped or weakened, as in Arabic word *'شِعْرٌ'* which was transferred to Kanuri and became '**شِرْ**, the glottal sound /ʕ/ that was represented by the grapheme <**ع**> is dropped, because it is not exist in the phonetic inventory of Kanuri language. Sometimes the Arabic sound is weakened when it transfers to Kanuri as in the Arabic word '**سُوقٌ**' became '**كَسُوو**'. In this case, the uvula sound /q/ that was represented by the grapheme *qafun* <**ق**> is weakened to a voiceless velar plosive which was realized word initially as **كَسُوو**'

Furthermore, in domesticating the Arabic words in the Kanuri language some vowel sounds particularly (diphthongs) are often deleted as the diphthongs vowel does not found in Kanuri, as seen in the Arabic word '**يَوْمٌ**' *'yaumun'* became '**يِمْ**' *yim*, the vowel sound (diphthongs) will be deleted when it loaned to Kanuri.

Often, some Arabic loanwords (names) in Kanuri undergo deletion in the word-initial position, when *alif* and *laam* <**أَلْ**> are attached to a name the two segments <**أَلْ**> will be deleted. As in Arabic '**أَلْأَمَانَةُ**' and '**أَلْجَهْلْ**', these words are loaned to Kanuri by deleting the initial <**أَلْ**>, both had changed and became '**أَمَانَهْ**' and '**جَهِلْ**'.

Sometimes, when the deletion occurs in the word's initial position it will not affect the feature of the neighboring segment, but when the deletion occurs in the word's middle and final position it will affect the feature of the neighboring segments by altering a new vowel or changing the vowel sequence.

**a. Rule**: C → Ø / #-, # - # or -#

**Interpretation**: The rule states: that a consonant will be deleted in the environment at the word's initial, medial, or final position.

**Examples**: أَلْأَمَانَةُ → أَمَنَهْ

شِعِرْ → شِرْ

سَمَاءٌ → سَمِ

### 4.1.2. Lenition/ weakening

Lenition is most commonly defined as a 'relaxation' or weakening of articulatory effort. It is a process where a sound is being relaxed or weakened and takes a feature of another sound or it is being reduced to zero.

The process of lenition in Kanuri Ajami is related to the different degrees or types of stricture in the speech organs. The major stricture types of consonants are three: stop, fricative, and approximants. Lenition involves the change from a stop to a fricative, a fricative to an approximant, a voiceless to a voice sound, or sound being reduced to zero. However, in this analysis, the stop consonant sounds change to approximants, as in the following examples.

**Table 4: Examples of Lenition in Arabic loanwords in Kanuri**

| **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|
| مُؤْمِنٌ<br>Mu'minun | مُومِنْ<br>Muumin | Believer |
| سُوقٌ<br>Suqun | كَسُوو<br>kasuwu | Market |

The above example shows the second consonant grapheme *hamza* <ء> in Arabic word 'مُؤْمِنْ'is weakened to the consonant grapheme *waw* <و> and it became 'مُومِنْ' in Kanuri Ajami, also in the Arabic word 'سُوقٌ' the last consonant grapheme *kamnaudu* <ق> is weakened to the consonant grapheme <و> and it became 'سُوو' where another consonant grapheme *kaulasar* <ك> is also added before it finally transfer to the word 'كَسُوو'. This process involves two phonological rules, i,e. weakening and insertion. Often, adapted Arabic-Kanuri loanwords go through many phonological rules before they finally change and domesticate to the target language.

**b. Rule**: C → Ø / #- or -#

**Interpretation of the rule**: The above rule states; that a consonant becomes null in the environment at the initial or final position.

**Examples:** مُؤْمِنٌ → مُومِنْ

سُوقٌ → كَسُوو

### 4.1.3 Insertion

Insertion is a phonological process that involves adding a sound or sounds to a word, breaking up consonant clusters, facilitating pronunciation, and maintaining pronunciation, it can occur either at the beginning (prosthesis) in the middle (epenthesis) or at the end (paragoge). However, In Kanuri Ajami writing insertion can occur through a process of borrowing, an Arabic word from Kanuri language. The Kanuri Ajami writers are domesticating Arabic words by inserting consonant or vowel sounds into the loaned words, either to their initial, middle, or final position. As exemplified in the following example in Table five.

**Table 5: Examples of Insertion in Arabic- Kanuri loanwords.**

| Word position | Arabic | Kanuri | Gloss |
|---|---|---|---|
| Initial | رِضَا<br>ridaa<br>نَصْرُ<br>Nasru | أَرْضِيَ<br>ardiya<br>كُنَصَرْ<br>Kənasar | Trust<br><br>Success |
| Middle | جَزَاَ<br>Jazaa | جَازَ<br>Jaaza | Reward |
| Final | حَضَرَ<br>Hadara | حَضَرْتْ<br>hadartə | to attend |

The inserting segments can be consonant or vowel, however, the Ajami writing system focuses on consonant insertion, because it follows the Arabic writing system which is primarily consonantal or abjad. The vowels are not entirely out of use in the insertion process, especially the three long vowels *aliwu,* <ا> *waw* <و>, and *yaa* <ي>. The writers use long vowels to loan the word from Arabic to Kanuri as cited above. The Arabic word 'جَزَاَ' *jazaa* is domesticated by adding a long vowel *aliwu* <ا> to the middle, became 'جَازَ' *jaaza*. Furthermore, when a consonant is inserted into the Arabic word it will affect the sequence of the vowels and their feature as can be seen in the Arabic word 'رِضَا' *ridaa* changes to أَرْضِيَا *ardiya* by adding consonant graphemes *alif* with hamza plus diacritic *fatha,* to its initial position, and also the graphemes *yaa* with *fatha.*

### 4.1.4 Degemination

Degemination is a phonological process where the double consonant sounds are reduced to a single one and such a process occurs in borrowing Arabic words into Kanuri. For instance, the cluster of alveolar voiced plosive sound /dd/ which are represented with the graphemes dalun <دد> in Arabic degemined to a single alveolar consonant /d/ in Kanuri, also the cluster of alveolar lateral consonants /ll/ which are represented with the graphemes *lamun* <ل ل> in Arabic are reduced to single lateral consonant sound /l/ as it can be seen in the following examples in table (6) below.

**Table 6: The examples of Degemination in Arabic-Kanuri loanwords.**

| Word position | Arabic | Kanuri | Gloss |
|---|---|---|---|
| Initial | أَلدِّينُ<br>addinu<br>أَلشُّكْرُ<br>Ashshukru | أدِنْ<br>adin<br>أَشْكْرَ<br>ashkəra | Religion<br><br>Thanks |
| Middle | أللهِ<br>allahu | أله<br>Alah | God |

The above example discloses that the Arabic word that carries the consonant grapheme is been degemin in the process of domesticating the Arabic loanword to Kanuri Ajami. In most cases, degemination can take place in a word's initial position, most Arabic words that are initiated with *alif* and *lam,* specifically *lam* of *shamsiya*. The immediate consonant grapheme after the *alif* and *lam* is marked with a diacritic called *shadda* <ّ>. *Shadda* is a diacritic that indicates a gemined consonant grapheme in Ajami. Gemined word will undergo a degemination process before it is transferred to Kanuri as cited above. The process is formulated in the following rule.

**د د** → **د**

or

**ش ش** → **ش**

**c.** Rule: **CC** → **C / V- V**

Interpretation: The double consonants are reduced to one inter vocalically

Example: أَلدَّينُ → أَدِنْ

**ش ش** → **ش**

أَلشُّكْرُ → أَشْكْرَ

### 4.1. Consonant Substitution

It is a process where a consonant is replaced by a different consonant with different features. This process can occur by borrowing Arabic words to Kanuri Ajami, this process can help to natived the Arabic words to Kanuri. Kanuri Ajami writers substitute the Arabic consonant grapheme with a Kanuri similar-sounding consonant grapheme as exemplified in the following table 8.

**Table 8: Examples of consonant substitution in Arabic-Kanuri loanwords**

| **Word position** | **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|---|
| Initial | وَقْتٌ<br>**w**aqtu | لُكْتُ<br>**L**oktu | Time |
| Middle | صَلَاةٌ<br>**ṣ**alaatun | سَلَهْ<br>**s**alah | Prayer |
| Final | فَرْضٌ<br>far**ḍ**un | فَرَلْ<br>Fara**l** | Obligatory |

These examples reveal that there is no specific consonant that renders substitution in Kanuri Ajami, however, the Kanuri Ajami writers used to substitute the following Arabic consonant graphemes <ص ض ط ظ ع هـ ق> with the similar sounding consonant graphemes, this research understands that these Arabic consonant graphemes are frequently substituting because they are not found in Kanuri language. For more details (see Ali 2024). The substitution process is formulated in the following rule.

**و** → **ل/** ُ

**d. Rule:** **[**w] →[l]/ [+syllabic]

[+back]

**Interpretation:** a voiced bilabial glide /w/ becomes dental alveolar lateral /l/ at

the environment before high back vowel /u/

**Example:** وَقْتٌ → لُكْتُ

ض → ل

**e. Rule:** [ḍ] → [l]/[+syllabic]
[+central]

**Interpretation:** the rule states that the alveolar emphatic stop sound / ḍ / becomes
dental alveolar lateral /l/ at the environment before low central /a/.

**Examples:** فَرْضٌ → فَرَلْ

### 4.1. Vowel Substitution

It is a process where a vowel is replaced by different vowels with different features. This process can occur in the process of borrowing words from Arabic to Kanuri Ajami. The Kanuri vowel system differs Arabic vowel system. There are many Kanuri vowel sounds that are not found in Arabic like /ə, o, e/, and also the Arabic vowels that are not found in Kanuri like long vowels /aa/, /ii/, and /uu/ and the two Arabic diphthongs /au/ and /ai/

Kanuri Ajami writer use the same Arabic vowel graphemes to replace the Kanuri vowel sounds that are not found in Arabic. They use the Arabic vowel grapheme or diacritic *sukun* <ْ> to represent mid central vowel sound /ə/, and Arabic consonant grapheme *wawun* <و>, and the vowel grapheme *dummah* <ُ> to represent the mid-back vowel sound /o/. They further use the Arabic vowel grapheme or diacritic *imala* <ِ> to represent the mid-central vowel sound /e/. (See Ali 2024) for more details.

This paper finds out that the Kanuri Ajami writers Gonimi in particular, used to substitute the Arabic vowel graphemes with the Kanuri vowel graphemes in adapting Arabic-Kanuri loanwords. They also shorten the vowel if the Arabic loanword carries a long vowel, sometimes they even delete it if the Arabic loanword carries a diphthong. See example nine for general substitution, example ten for vowel shorting, and example eleven for vowel deletion.

**Table 9: Examples of vowel substitution in Arabic–Kanuri loanwords.**

| **Word position** | **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|---|
| Initial | خَيْرٌ<br>xairun | جِرْ<br>xer | Prosperity |
| Middle | فَرْضٌ<br>fardun | فَرَلْ<br>faral | Obligatory |
| Final | حَقٌّ<br>haqqu | حَقِّ<br>haqqqi | Right |

The above examples disclosed that the vowel grapheme *fatha* <َ> is a substitute with *imala* <ِ>, *sukun* <ْ> is a substitute with *dummah* <ُ> and the *dummah* <ُ> is a substitute with *kasrah* <ِ>. All the processes are formulated with the following rules.

**f. Rule:** [+syllabic] → [+syllabic] / #-

**[**+low] [+mid]

**Interpretation:** The above rule states; a low vowel sound /a/ becomes mid-vowel sound /e/ at the word initial position.

**Example:** خَبِرٌ → خِبْ

ُ → ِ

**g. Rule:** [+syllabic] → [+syllabic] / - #

[+back] [+high]

**Interpretation:** The above rule states: a high-back vowel sound becomes a high

front vowel in the environment at the word final position.

**Example:** حَقٌّ → حَقِّ

### 4.1. Vowel Shortening

Vowel shorting refers to a process in which the length of a vowel is shortened in a specific phonological environment. This process is operated in Kanuri Ajami writings, especially in Arabic-Kanuri loanwords. The Kanuri Ajami writers shorten the long vowels in deriving the Arabic word to Kanuri. This paper examines the process of vowel shorting in Arabic-Kanuri loanwords in Ajami. The paper understands that the writers are shortening long vowels in Arabic words to domesticate them. This is because the long vowel is not found in Kanuri.

**Table 10: Examples of vowel shortening in Arabic-Kanuri loanwords.**

| **Word position** | **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|---|
| Initial | وَاجِبٌ<br>w**aa**jibun | وَجِبْ<br>w**a**jib | Obligatory |
| | ذَاتٌ<br>z**aa**tun | ذَ تْ<br>z**a**tə | Size |
| Middle | بَيَانٌ<br>bay**aa**nun | بَيَنْ<br>bay**a**n | Explanation |
| | سَلَامٌ<br>Sal**aa**mun | سَلَمْ<br>Sal**a**m | Greeting |
| | جَوَابٌ<br>jaw**aa**bun | جَوَُ<br>jaw**a**wu | Answer |
| | زَمَانٌ<br>zam**aa**nun | زَمَنْ<br>Zam**a**n | Time |
| Final | نَبِي<br>nab**ii** | نَبِ<br>nab**i** | Prophet |
| | قِرَاءَ<br>Qir**aa**'a | قْرَ<br>qər**a** | Study |

The above example shown that the Arabic words are borrowed and transferred to Kanuri by shortening the length of the vowels, the following three graphemes *fatha* <َ> *kasrah* <ِ> *and dummah* <ُ> are used to shorten the three long vowels, that are

represented by the following graphemes; *maddu alif* <ا> *maddu yaa* <ي> *naddu wa* <و>. *Fatha* shorten *alif, kasrah* shorten *yaa*, and *dummah* shortens *waw.*

| | | | | | |
|---|---|---|---|---|---|
| | | ـَا | → | ◌َ | |
| **h.** | **Rule:** | [+syllabic] | → | [+syllabic]/ | [+consonantal] |
| | | [+low] | | [-long] | |
| | | [+long] | | | |
| | **Interpretation:** | The above rule states: that the long vowel /aa/ becomes short /a/ in the environment before palato-alveolar /ʤ/. | | | |
| | **Example:** | وَاجِبٌ | → | وَجِبْ | |
| | | ـِى | → | ◌ِ | |
| **i.** | **Rule:** | [+syllabic] | → | [+syllabic]/ | [+consonantal] |
| | | [+high] | | [-long] | |
| | | [+long] | | | |
| | **Interpretation:** | The above rule states: that the long vowel /ii/ becomes short /i/ in the environment before the palatal consonant sound /j/ | | | |
| | **Example:** | نَبِي | → | نَبِ | |

### 4.1. Vowel Deletion

It is a phonological process that involves the deletion or dropping of a vowel segment in a specific phonological environment. This process is found in Arabic-Kanuri loanwords in the Kanuri Ajami writings. The writers loaned Arabic words to Kanuri by deleting or dropping the diphthong, however, the vowel is still left it a string and allows itself to take another feature. See the examples.

**Table 11: Example of vowel deletion in Arabic-Kanuri loanword**

| **Arabic** | **Kanuri** | **Gloss** |
|---|---|---|
| يَوْمٌ<br>Y**au**mun | يِمْ<br>Y**i**m | Day |
| خَيْرٌ<br>X**ai**run | جرْ<br>x**e**r | Good |

As observed in the above data, the two Arabic diphthongs /ai/ which is represented by two graphemes *fatha* and *yaa* surrounded with *sukun* <ـَيْ >, and /au/ which is represented by the grapheme *fatha* and *wawun* surrounded with *sukun* <ـَوْ > these diphthongs are deleted when they were borrowed into Kanuri language. This research finds out that the Ajami writers deleted diphthongs in their writings because diphthongs do not exist in the Kanuri language. This process is formulated in the following rules.

ـَيْ → ِ

**j. Rule**: [+syllabic] → [+high] / [+consonantal]
[+low] [-long] [+nasal]
[+long]

**Interpretation**: The above rule states: that the diphthong /au/ will be deleted when it occurs before nasal sound /n/.

**Example**: يَوْمٌ → يِمْ

ـَوْ → ِ

**k. Rule:** [+syllabic] → [-long] / [+consonantal]
[+long] [+role]

**Interpretation:** The above rule states: that the diphthong /ai/ will be deleted when it

occurs before the role consonant sound /r/,

**Example**: خَيْرٌ → جِرْ

## 5.5 Conclusion

This paper identifies and provides a phonological analysis of Arabic loanwords in Kanuri Ajami's writings from Gonimi's manuscript. It establishes the contact between Arabs and Kanuri people and facilitates the development of the writing system called Ajami which serves as the writing from non-Arabic languages which is different from Arabic. This study discovers that Kanuri Ajami writers utilize many Arabic loanwords in their manuscripts in the form of adapted and unadapted borrowing. The findings of the study reveal that most Arabic loanwords undergo numerous adaptation processes to conform to Kanuri speech systems. Based on the research findings, Arabic loanwords that were identified in the manuscript of Gonimi are discussed based on the two classes, unadapted loanwords (those that have adapted meaning without changes) and adapted loanwords (those that are adapted meaning with changes)

This research establishes the various phonological processes involved in nativizing Arabic loanwords with the various rules governing the phonological processes. The rules postulate that some Arabic loanwords must undergo certain phonological processes before it finally domesticated to the Kanuri language. These phonological processes are deletion, insertion, weakening, degemination, consonant substitution, vowel substitution, vowel shortening, and vowel deletion.

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# EMPHATIC TRANSFORMATIONS IN HAUSA

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## Abstract

The paper examines two types of transformations that are operating in Hausa language. The two syntactic transformations are topicalization and focalization that are analyzed in the paper based on the Chomsky's principle (1981) Extended Standard Theory (EST) within the framework of the Transformational Generative grammar (TGG). The data of the study were generated from various published materials and subjected to the EST interrogation to ascertain the working of the syntactic transformation of the topicalization and focalization in Hausa. Based on the Chomsky's (1977) ideas of universal grammar (UG) that its assumption set the foundation of the transformational generative grammar (TGG), the study discovers that both the topicalization and focalization fall within acceptable parameters that represent the syntactic competence of the Hausa language speakers and the research further revealed that transformations such as NP-movement, V-movement, relativization, negative constructions etc., are the typical instances of topicalization in the language.

**Keywords:** focalization, NP-movement, subjacency, topicalization, transformation, V-movement and Wh-movement.

## 1.0 Introduction

This paper examines the two types of emphatic transformations that operate in Hausa.

Robin (1964:16) defines transformation in syntax as: -

> … a method of stating how the structure of many sentences in languages can be generated or explained formally as a result of specific transformations applied to certain basic structures.

For instance, the English structure such as "(as for) Bill, I saw him yesterday", can be an emphatic sentence because it contains an emphatic element that make it a transformed structure of the basic kernel sentence "I saw Bill yesterday". In transformational terms, the emphatic sentence is regarded as being the product of the underlying structure that went through a specific transformational rule, processes of word order change and addition of preposition like the pronoun (him) in the transformed structure "(as for) Bill, I saw him yesterday".

It noteworthy to understand that the English language sentence structure contrasts from Hausa sentence, even though their forms of the word order are structurally identical as SVO, but, they differ in their transformation operations with

different transformational processes like English which is stress language from instance are often differentiated by the placement of stress accent to achieve transformation. Compare the following two emphatic statements:

(1) (i) ′The children went home

(ii) The children went ′home.

In the above structures, it is an acute accent that indicates the placement of emphatic stress. The elements that have been emphasized in the structure are: - **the "children**" and "**home**" respectively, and the emphasis is indicated by a stress accent.

In Hausa, on the other hand, emphasis is formally indicated in the orthography, and the transformational processes involved include change in word order and grammatical forms and the intrusion of certain participles. Unlike the English, the Hausa emphatic statements are presented in (2 i-ii) below:

(2) (i) Yara ne suka tafi gida

(The children went home)

(ii) Gida ne yara suka tafi

(The children went home)

These being emphatic transforms of the basic kernel sentence: -

(iii) Yara sun tafi gida

(the children went home).

Thus, whilst emphatic stress in English is largely a feature of the transformation; in Hausa language, emphasis is structurally "marked" and syntactically expressed as seen the above examples.

As indicated earlier, Hausa has two main types of emphatic transformation: - Topicalization (Topic) and Focalization (Focus). These two forms of transformation can be analyzed in the light of Chomsky's theory of extended standard theory (EST) of the generative transformational grammar in the section (2) below.

## 2.0. The Nature of Topicalization in Hausa

The feature "Topicalization" is introduced as an optional stylistic device available in a natural language for transformationally altering both the meaning and constituent structure of an underlying unmarked sentence (Jaggar 1976).

In a Topic construction in Hausa, an item is lifted from a neutral sentence and proposed to the position before the subject of the sentence. The subject thereby overtly marked off as a Topic or theme and introduced in English by such phrase as "as for…" or "and…" that are here designated as the topic element. The ensuing balance will be referred to as the comment. From the universal semantic point of view, the topic element is regarded as supplying old information in the discourse or situation, and the completive comment sentence as providing new and hence more significant information regarding the topic (Jaggar 1976).

Any basic item of a normal Hausa sentence whatever its grammatical function either as nominal, verbal or adverbial may undergo topicalization in the language. The

operation topicalization is applied most commonly in Hausa to nominal elements in the sentence and is performed by a combination of topic proposing and then either topic deletion or pronominalisation in the comment (Munkaila and Bedu, 2017).

Topicalization in Hausa has the following transformational rules:

(3) (i) Front-shifting of the Topic element

(ii) Optional insertion of particles to the right of the proposed topic element

(iii) Retention of Auxiliary (Tense/aspect).

(iv). A fronted verb is converted into a verbal noun and, alternatively, is repeated fully in the comment sentence, or leaves a trace in the form of the finite pro-verb "**yi**" in the original verb slot. e.g. as you can in the following underlying and transformed structures in 4(a &b):

4) a. Musa ya tafi Kano (Musa has travelled to Kano) underlying structure
b. Tafiya Kano kam, Musa ya yi (tafi) (As for travelling to Kano, Musa has done it)

Here, the verb ***tafi*** 'travel' in (4a) has been fronted and transformed into verbal noun ***tafiya*** 'travelling' in (4b). The movement of the verb to the sentence initial position creates an empty category that attract fielding it with verb-do as ***yi*** since no meaningful sentence construction can be achieved without a verb in Hausa except nonverbal sentences.

Another form of topic transformation is achieved via NP topic deletion in the comment sentence and replacement of NP topic by Null category or anaphoric pronoun "**shi**" (him/it) as exemplified in structures (5a) and topicalized form (5b & c).

4) a. Audu ya sayi gida (Audu brought a house)
b. Gida ne Audu ya saya (It was a house that Audu bought)
c. Gida kam, Audu ya saye shi (As for the house, Audu has bought it).

In example (5b) there null NP category, while in (5c), the place of moved NP ***gida*** in the underlying structure is replaced by the anaphoric pronoun "**shi"** (it) to stand for the noun ***gida*** 'house'. Therefore, instead of repeating the NP topic **"gida**" in (c), it is replaced by an anaphoric pronoun **"shi**" (it). Since, in the sentence both "g**ida"** and **"shi**" are anaphorically related.

### 3.0. The Nature of Focalization in Hausa

It is a general held assumption in Hausa literature that basically all items in a normal sentence, be it nominal, verbal or adverbial may undergo topicalization, Moreover, the same sentence constituents may also undergo focalization. In this respect, at least, Hausa appears to be less constrained in focalization than some of the other African languages.

Focalization in Hausa has the following transformational rules:

(6) (i) front-shifting of the focus element

(ii) Optional insertion of stabilizer **"ne/ce**" which is a focus operator as in:

(a) Yara sun kai wa musa kaya (The children took the clothes to Musa).

(b) Yara ne suka kai wa Musa kaya (it was the children that took the clothes to Musa).

(iii) Change in tense system (Aux) for example, from perfect to relative perfect e.g as in:

(a) Yara sun tafi gida (the children went home).
(b) Yara ne suka tafi gida (it was the children that went home).

Here, the tense changes from "**sun"** (perfect) to "**suka**" (relative perfect).

(iv) Deletion of NP focus in the balance of the sentence e.g. as in:

(a) Yara sun tafi gida (the children went home).
(b) Gida ne yara suka tafi.(it was home that the children went).
Here, the NP focus **"gida**" (home) is deleted in the balance of the sentence since all nouns become verbal noun when preceded by a relative tense marker like suke yake suka etc.

## 4.0. Topicalization and Focalization

According to Jaggar (1976), the whole idea of the topic derives solely from discourse and centers on a given piece of information which a speaker assumes to be within the consciousness of the listener…..utterance.

Thus, when a constituent is made the topic of a sentence, it is set aside from the rest of the construction which acts as comment to it.

Chomsky (1977) proposed that a topic transformation involves moving a topic constituent to pre-sentence position. He also maintained that the topic of a sentence is the leftmost NP dominated by S in the surface structure….. (Chomsky (1965: 221)). He further postulates the general schema of topicalization as in the following:

S----------Top S

With this hypothesis, movement rules in Hausa, such as NP-movement, left-Dislocation, V-movement, Negative constructions etc., can be analysed as instances of topicalization.

## 5.0. Np-movement in Hausa

This type of movement in Hausa involves two different constructions: - passive and subject raising. In the case of passive constructions, the trace is bound, while for subject raising it is free. In this regard we will be more concerned with the subject NP-movement in Hausa, since it is the subject NP that is being topicalized.

The subject movement raises NP from subject to object position by assigning to the NP a nominative case, as can be seen in the following examples:

(7) (i) Audu ya tafi kasuwa (Audu went to the market)

Which has the following configurations when topicalized: -

(ii) Audu ne ya tafi kasuwa (it was Audu that went to the market)

(iii) Kasuwa ne Audu ya tafi (it was the market that Audu went).

In the above constructions, there is a free movement of NPs from subject to object positions. The topicalized constituents are marked by the focus operator "**ne"** in Hausa. In example (7 ii), **"Audu"** is the subject of the sentence and **kasuwa** is the object", while in (7iii), the NP "**kasuwa**" has moved to the subject position occupying the topic position.

But it is interesting to note that in Hausa, where the verb or a verbal noun becomes the subject of a sentence, there is a trace in the form of pre-verb **"yi**" for example: -

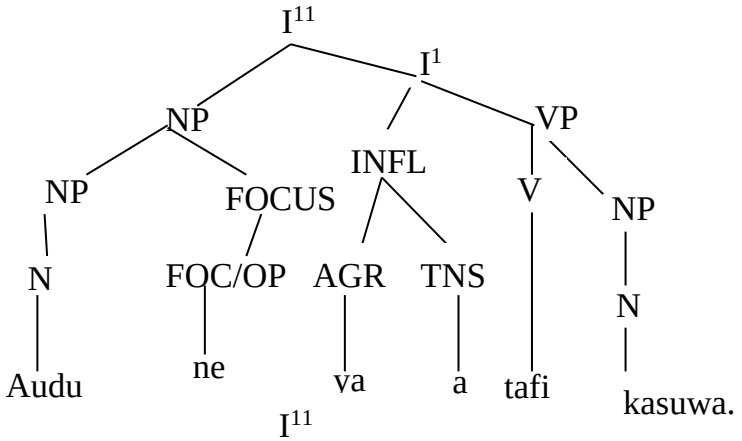
(8) Tafiya kasuwa ne Audu ya yi (it was going to the market that Audu did).

Here, the verbal noun "**tafiya**" has been topicalized and has left a trace where verb-do ***yi*** occupies its original place.

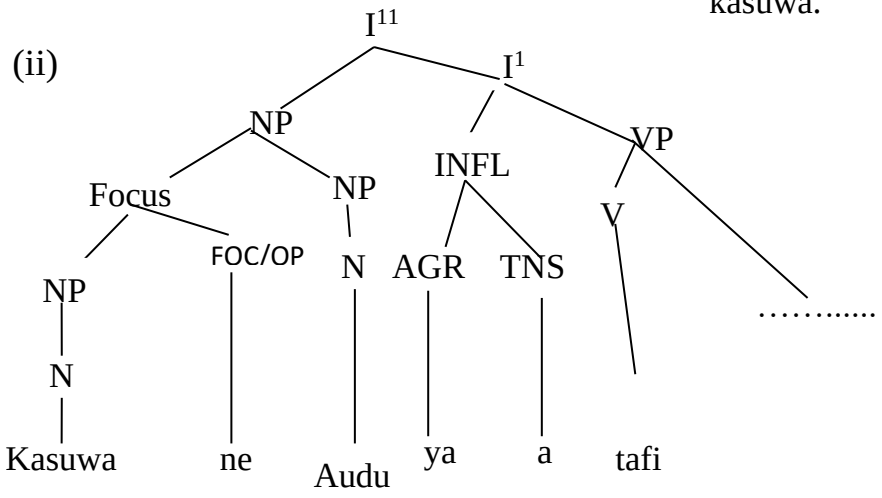
Therefore, both topicalization and focalization in Hausa are most commonly applied to NP elements in the sentence and are performed by topic proposing and then either topic deletion or pronominalisation in the comment. If as it less frequently happens, a verbal noun is being topicalised as in the case of example (8), then the fronted element is either repeated in full in the deep structure or it leaves a trace in the form of pre-verb.

In all the examples above, the topicalized constituent is marked by a morpheme in sentence initial position (i.e. the focus "**ne**"). This will yield the following configurations: -

(9) (i)




(ii)



## 6.0. Wh-movement in Hausa

In most languages, movement of questioned constituent is to the left. This confirms Baker's (1970) analysis on the English questions in which he identifies "empty operator Q" in sentence initial position. Therefore, in languages such as English and French, there are no overt operators at the surface structure. It will be a general property in such languages that the topic position be marked by an empty topic marker at surface structure.

Chomsky (1977) analyzed Wh-movement in English in the following examples: -

(10) (i) Whose book did Mary read t?

(ii) Pictures of whom did Mary see t?

He analyzed (10) in the following way: -

… Here trace marks the position from which the Wh-phrase was moved, but the rule expanding the quantifier Wh- will have to yield the LFS (11 a-b) respectively.

(11) (a) For which X, X a person, Marry read (X's book).

(b) For which X, X a person, Marry saw (pictures of X).

Chomsky (1977) also stated the rule of Wh-movement as follows:

(12) Given an S of the form: -

(Comp…..(Wh-N)…(+WH))….(S…..t…..)

Where t is the trace of (Wh-N), rewrite it as: -

(Comp. for which X, X and N), S…..(,,,…X…..)…..)

In the light of rule (11) above, we shall analyse Wh-movement in Hausa in the following examples: -

(13) (a) Wa ne ne ya tafi kasuwa jiya? (Who went to the market yesterday?)

(c) Yaushe ne Audu ya tafi kasuwa? (When did Audu go to the market?)
(d) Ina ne Audu ya tafi jiya? (Where did Audu go yesterday?)
(e) Me ne ne Audu ya yi jiya? (What did Audu do yesterday?).

In the examples (13 a-d), the wh-markers in Hausa are "**wa"** (who?), **"ina**?" (Where), "**yaushe?**" (When?), and "**me"** (What?). In all the examples above, the wh-markers marked the position where Wh-movement has applied moving the questioned constituent. In these examples, it is evident that the Wh-focus markers **"wa**", **"ina**" "**yaushe**" and "**me"** moved "**Audu**" from subject position to position immediately to its rights.

Therefore, those examples show that the movement of Wh-element is movement to the left, and the landing site for the moved wh-constituent is comp.

Chomsky (1977) has proposed that topicalization be identified with wh-movement in English. He stated the properties of wh-movement as: -

(14) (a) It leaves a gap

(b) Where there is a bridge, there is apparent violation of subjacency, PIC and SSC.

(c) It observes CNPC.

(d) It observes Wh-Island constraint.

But, in both Hausa topicalization and Wh-movement as we discussed, there are first two properties stated in (14). That is, the both topicalisation and wh-movement transformations leave a gap and violate subjacency, PIC and SSC. But the last two constraints are not applicable to Hausa, in that the movement triggers element (Foc.M) present at the surface structure level in most African Languages while it is present only at the deep structure in most European languages. Therefore, in this respect, the properties of wh-movement transformations as stated in (14 c-d) cannot constitute general properties of topicalization in Hausa, because Hausa violates CNPC and Wh-Island constraint.

## **7.0**. C**onclusion**

This paper analyzes the emphatic transformations in Hausa by examining the two main types of transformations operating in the language that include topicalization and focalization and compared their operational similarity with NP and Wh-movement. It has also studied the nature of topicalization and focalization in Hausa and outlined their transformational rules.

The paper also examined topicalization and focalization by analyzing some movement transformations such as NP- movement and Wh-movement in Hausa. The NP move from the subject position by assigning it a nominative case, while the Wh-movement was analyzed as the movement of questioned constituents to the left. Finally, we have also argued that Chomsky's (1977) proposal in which he identified Wh-movement with topicalization in English is not applicable to Hausa, since Hausa violates CNPC and WHIC.

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# AN EXPLORATION OF MORPHOLOGICAL INNOVATIONS IN SELECTED SOCIAL MEDIA PLATFORMS

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## Abstract

This study explores the evolution of morphological structures in social media language, focusing on acronyms, abbreviations, hashtags, and blended words. It aims to investigate how these linguistic innovations drive language change, challenge conventional norms, and shape digital communication. The study adopts a qualitative method of analysis to examine user-generated content from three major social media platforms: Facebook, Telegram, and WhatsApp. Data collection involved selecting five active user pages from each platform. The data were collected through screenshots of relevant discussions, to facilitate systematic examination, the data were presented collectively in a tabular format, categorized according to the word formation processes observed across the platforms. The theoretical framework is grounded in Gretchen McCulloch's (2019) theory, which offers a thorough examination of the ways in which language usage has been impacted by the internet, especially in the area of morphology. The findings reveal that acronyms and abbreviations enhance efficiency and expressiveness, hashtags serve as discourse markers that foster engagement and activism, and blending and clipping contribute to the creation of new lexical items. The study concludes that social media platforms function as dynamic spaces for linguistic innovation, where users continuously reshape and expand language norms.

**Keywords:** Morphological Innovations, Language Change, Social Media, Hashtags, Morphological Structures**.**

## 1.0 Introduction

The advent of social media platforms has dramatically reshaped the way language is used, giving rise to a new era of communication characterized by brevity, speed, and creativity. Platforms such as Telegram, Facebook, and WhatsApp have become integral to daily life, providing users with the ability to communicate instantly and globally. As a result, social media has become a dynamic environment where language evolves rapidly to accommodate the unique demands of digital communication.

In traditional communication, linguistic norms, such as the structure of words, syntax, and grammar, follow specific rules and conventions. However, the rise of social media has given birth to new forms of expression, breaking from these conventions. These linguistic innovations often include the use of abbreviations, acronyms, hashtagged

words, and even emojis each contributing to the development of a distinctive form of digital communication. This transformation is what is often referred to as "digital morphology," a term that encompasses the study of the changes and innovations in word formation and usage in digital spaces.

In linguistic the term morphology refers to the structure and formation of words, including the way morphemes (the smallest units of meaning) combine to create larger linguistic units. Digital morphology extends this concept into the realm of digital communication, where new linguistic forms emerge to meet the needs of an ever-evolving digital landscape. As users on social media platforms attempt to communicate quickly, efficiently, and creatively, they engage in word modifications, such as shortening phrases, combining words in innovative ways, and even coining entirely new words. These morphological changes are not confined to just the written word; they also extend to non-verbal symbols, such as emojis, which further enrich the communicative potential of digital language.

Despite the proliferation of these new forms of communication, there remains a significant gap in research regarding their long-term impact on language evolution. While acronyms, abbreviations, hashtags, and emojis are now widespread, it is unclear how these new morphological structures are reshaping linguistic norms. For example, will these digital forms continue to be adopted into mainstream language use, or will they eventually fade out as trends change? What are the broader implications for language standardization, especially in more formal contexts such as education, media, and professional communication? Furthermore, how do these innovations reflect the cultural, social, and contextual factors within digital communities?

This paper seeks to address these gaps by exploring the key morphological transformations in social media language, particularly focusing on the emergence and use of acronyms, abbreviations, neologisms, and emoji usage. Through this examination, the article will provide insights into how these new forms of language are contributing to the evolution of communication and what their impact may be on linguistic norms both online and offline. Additionally, the study will highlight the need for further research to understand the long-term consequences of these changes on language systems and their broader societal implications.

The goal of this article is to provide a comprehensive overview of digital morphology, focusing on how these newly formed words such as acronyms, abbreviations, and hashtagged words serve as markers of linguistic evolution. Through a careful analysis of these new linguistic forms, the article will offer a deeper understanding of how language adapts to the digital age, as well as the potential challenges and opportunities posed by this shift in communication. Furthermore, the study aims to highlight the research gap that exists in this area, advocating for a more nuanced exploration of the intersection between digital communication, language change, and the evolution of linguistic norms.

The aim of this study is to investigate the evolution of morphological structures in social media language, with a focus on the creation and usage of acronyms, abbreviations, hashtags, and emojis. The study seeks to examine how these new linguistic forms contribute to language change, their impact on linguistic norms, and their potential role in the standardization of language in digital communication.

## 2.0 The Emergence of New Morphological Forms in Social Media

Social media platforms are breeding grounds for new linguistic practices, often marked by the need for brevity, creativity, and immediacy. As a result, users of these platforms engage in various forms of word modification to suit the context, medium, and communicative goals. Several types of morphological innovations have emerged prominently, including:

### 2.1 Acronyms and Initialisms

Acronyms and initialisms are perhaps the most well-known forms of digital morphology, and they have proliferated across social media platforms. Acronyms, such as *LOL* (Laughing Out Loud), *BRB* (Be Right Back), *OMG* (Oh My God), and *BTW* (By The Way), are created by taking the initial letters of a phrase or group of words (McCulloch, 2019). Initialisms, similar to acronyms, are pronounced letter-by-letter rather than as a single word, such as *DM* (Direct Message) or *TMI* (Too Much Information). These forms help facilitate quicker communication by shortening phrases and concepts that are commonly used in everyday discourse. The rise of hashtags also indicates how language adapts to digital communication, merging words into cohesive, searchable strings (Zappavigna, 2012).

The growth of these abbreviations highlights a fundamental morphological shift: the compression of meaning into fewer characters. In social media communication, where space and time are often limited, these abbreviations allow users to convey complex ideas more succinctly.

### 2.2 Hashtagged Words

Another significant transformation in digital morphology is the rise of hashtags (e.g., #ThrowbackThursday, #LoveWins) and the blending of words to form new, compound structures. Hashtags are used not only as metadata or categorizing devices but also as a morphological innovation. They merge words into a single entity, often combining nouns, verbs, or adjectives into a cohesive and searchable string. These blended forms, such as *selfie* (self + photograph), *bromance* (bro + romance), or *fomo* (fear + missing + out), are indicative of how the language adapts to the fluidity of digital communication (Zappavigna, 2012).

Hashtags also present a new way of understanding morphology. In traditional linguistics, morphemes (the smallest units of meaning) are typically attached to stems in a specific way. In digital communication, however, hashtags often feature an entirely new format, combining words in novel ways, capitalizing parts of the string to demarcate individual components (e.g., #BlackLivesMatter), or even creating phrases that function as both a linguistic and social tool.

### 2.3 Emojis and Non-Verbal Morphology

While emojis are technically images and not traditional written symbols, they have become an essential aspect of social media language. The use of emojis can be seen as a type of non-verbal morphology, where images take on the function of words. Emojis can stand alone or complement text to enhance the meaning, tone, or emotion behind a message. For example, a smiling face emoji ☺ can express happiness or approval, while a crying face ☹ signifies sadness or empathy.

The integration of emojis into digital communication has transformed traditional morphological structures, giving rise to a kind of "visual morphology" that interacts

with text. Emojis provide an additional layer of meaning that is syntactically integrated into written language. This interaction between text and images challenges traditional linguistic theories and opens up avenues for research on multimodal morphology (Danesi, 2016).

## 3.0 Methodology

The study adopts a qualitative method of analysis to examine user-generated content from three major social media platforms: Facebook, Telegram, and WhatsApp. Data collection involved selecting five active user pages from each platform, ensuring a diverse representation of age groups, educational backgrounds, and geographical locations. A total of fifteen pages of communication were gathered, encompassing various interactions such as comments and chat messages. The data were collected through screenshots of relevant discussions, preserving their original format and context for analysis. To facilitate systematic examination, the data were presented collectively in a tabular format, categorized according to their various platforms and the word formation processes observed across the platforms. This approach enables a comprehensive exploration of linguistic and social patterns in digital communication among different user demographics.

### 3.1 Theoretical Framework

The theoretical framework is grounded in Gretchen McCulloch's (2019) theory, which offers a thorough examination of the ways in which language usage has been impacted by the internet, especially in the area of morphology. According to McCulloch, digital communication encourages linguistic innovation by establishing a setting in which users actively modify language, giving rise to new word combinations, acronyms, and stylistic patterns. She highlights how online environments serve as dynamic platforms for impromptu language experimentation, where morphology adjusts to the rapid-fire, interactive character of online conversation. Furthermore, her theory emphasizes how the rapid evolution of language online is influenced by social context, platform-specific standards, and multimodal communication. Utilizing McCulloch's observations, this research investigates how social media users participate in innovative word-formation techniques, creating new linguistic norms within digital communication.

## 4.0 Literature Review

Tagliamonte and Denis (2008) conducted a comprehensive investigation into the linguistic features of instant messaging among teenagers. Their study focused specifically on the morphological structures present in digital communication, analyzing a substantial corpus of chat logs. The authors identified several innovative morphological trends, such as acronym formation (e.g., *LOL* for *laugh out loud*), clippings (e.g., *tho* for *though*), and creative compounding. Despite concerns over linguistic degradation, the study suggests that digital communication fosters a dynamic environment for morphological innovation while simultaneously maintaining links to traditional linguistic structures. The findings underscore how teenagers adapt language in digital spaces to enhance speed, efficiency, and expressiveness.

Gretchen McCulloch’s (2019) work builds on the foundational concepts of digital linguistics by offering a contemporary analysis of how language evolves within modern internet communities. McCulloch focuses on the morphological creativity that arises in digital spaces, exploring processes such as the repurposing of existing words, the creation of portmanteaus, and the integration of visual elements like emojis and GIFs into everyday communication. Unlike earlier conceptualizations, McCulloch

emphasizes the role of real-time, interactive online environments such as Twitter, Reddit, and meme culture in shaping linguistic practices. She argues that these platforms foster unique linguistic identities and norms, reflecting the dynamic and participatory nature of internet culture.

The present study builds upon the foundations laid by both studies, extending Tagliamonte and Denis's (2008) morphological analysis into broader social media contexts while also incorporating McCulloch's (2019) insights on linguistic innovation in real-time online interactions. However, it maintains a distinct focus on the *morphological evolution* of social media language, making it both a continuation and an expansion of these previous works.

## 4. Data Presentation

The data for this study are organized according to their respective social media platforms, while, analysis and interpretation are conducted simultaneously based on the word formation processes observed across these platforms, as detailed in the tables below. Following this presentation, a qualitative analysis is carried out using Gretchen McCulloch's (2019) theoretical framework, which provides a comprehensive examination of how the internet influences linguistic practices, particularly in morphology. McCulloch emphasizes the role of digital spaces as catalysts for linguistic innovation, where users actively engage in language experimentation, leading to the rapid evolution of word formation. The collected data are systematically classified according to word formation processes, allowing for an in-depth investigation of how users across various platforms create and adopt shortened word forms to improve communication efficiency, express identity, and align with digital communication norms.

### 4.1 Acronym and Abbreviation

The tables below present a detailed classification of word formation processes based on their respective social media platforms.

#### 4.1.1 Facebook (Acronym and Abbreviation)

| S/N | ACRONYM AND ABBREVIATION | MEANING |
|---|---|---|
| **1.** | **BFF** | Best Friends Forever |
| **2.** | **DM** | Direct Message |
| **3.** | **FYI** | For Your Information |
| **4.** | **FOMO** | Fear of Missing Out |
| **5.** | **ICYMI** | In Case You Missed It |
| **6.** | **IMO** | In My Opinion |
| **7.** | **IRL** | In Real Life |
| **8.** | **LMAO** | Laughing My Ass Off |
| **9.** | **LOL** | Laugh Out Loud |
| **10.** | **NSFW** | Not Safe For Work |
| **11.** | **TBT** | Throwback Thursday |
| **12.** | **OOTD** | Outfit Of The Day |
| **13.** | **YOLO** | You Only Live Once |

### 4.1.2 WHATSAPP (Acronym and Abbreviation)

| S/N | ACRONYM AND ABBREVIATION | MEANING |
|---|---|---|
| **1.** | **LOL** | Laugh Out Loud |
| **2.** | **BRB** | Be Right Back |
| **3.** | **DM** | Direct Message |
| **4.** | **ROFL** | Rolling On the Floor Laughing |
| **5.** | **SMH** | Shaking My Head |
| **6.** | **GTG** | Got To Go |
| **7.** | **LMAO** | Laughing My Ass Off |
| **8.** | **IDK** | I Don't Know |
| **9.** | **IMO** | In My Opinion |
| **10.** | **TBH** | To Be Honest |
| **11.** | **TIM** | Too Much Information |

### 4.1.3 TELEGRAM (Acronym and Abbreviation)

| S/N | ACRONYM AND ABBREVIATION | MEANING |
|---|---|---|
| **1.** | **LOL** | Laugh Out Loud |
| **2.** | **BRB** | Be Right Back |
| **3.** | **DM** | Direct Message |
| **4.** | **FYI** | For Your Information |
| **5.** | **NSFW** | Not Safe For Work |
| **6.** | **GTG** | Got To Go |
| **7.** | **ICYMI** | In Case You Missed It |
| **8.** | **IDK** | I Don't Know |
| **9.** | **IMO** | In My Opinion |
| **10.** | **IRL** | In Real Life |
| **11.** | **LMAO** | Laughing My Ass Off |

### 4.2 Hashtagged Words

The tables below present a detailed classification of word formation processes based on their respective social media platforms.

### 4.2.1 FACEBOOK (Hashtagged Words)

| S/N | HASHTAGGED WORDS | MEANING |
|---|---|---|
| **1.** | **#BlackLivesMatter** - | Movement for racial justice |
| **2.** | **#FOMO** - | Fear of Missing Out |
| **3.** | **#FollowFriday** - | Tradition of recommending accounts to follow on Fridays |
| **4.** | **#Goals** - | Aspirational posts related to success |
| **5.** | **#LoveWins** - | Supporting LGBTQ+ rights |
| **6.** | **#MeToo** - | Movement highlighting sexual harassment |
| **7.** | **#MondayMotivation** - | Inspirational posts for the start of the week |

| | | |
|---|---|---|
| **8.** | **#MotivationMonday** - | Motivational posts shared on Mondays |
| **9.** | **#OOTD** - | Outfit of The Day |
| **10.** | **#StayStrong** - | Encouraging resilience during tough times |
| **11.** | **#TBT** - | Throwback Thursday |
| **12.** | **#ThrowbackThursday** - | Weekly tradition of posting old photos |
| **13.** | **#Viral** - | Something that spreads rapidly online |

**4.2.2 WHATSAPP (Hashtagged Words)**

| S/N | HASHTAGGED WORDS | MEANING |
|---|---|---|
| **1.** | | Movement for racial justice |
| **2.** | **#FOMO** - | Fear of Missing Out |
| **3.** | **#LoveYourself** - | Self-care and self-love posts |
| **4.** | **#MondayMotivation** - | Inspirational posts for the start of the week |
| **5.** | **#MotivationMonday** - | Motivational posts shared on Monday |
| **6.** | **#NoFilter** - | Used to indicate an unedited photo |
| **7.** | **#OOTD** - | Outfit of The Day |
| **8.** | **#StayHome** - | Encouraging staying home during the pandemic |
| **9.** | **#StayStrong** - | Encouraging resilience during tough times |
| **10.** | **#SelfCare** - | Promoting personal well-being |
| **11.** | **#TBT** - | Throwback Thursday |
| **12.** | **#Viral** - | Something that spreads rapidly online |

**4.2.3 TELEGRAM (Hashtagged Words)**

| S/N | HASHTAGGED WORDS | MEANING |
|---|---|---|
| **1.** | **#BlackLivesMatter** - | Movement for racial justice |
| **2.** | **#FOMO** - | Fear of Missing Out |
| **3.** | **#FoodPorn** - | Sharing images of delicious food |
| **4.** | **#Goals** - | Aspirational posts related to success |
| **5.** | **#LoveWins** - | Supporting LGBTQ+ rights |
| **6.** | **#MeToo** - | Movement highlighting sexual harassment |
| **7.** | **#MondayMotivation** - | Inspirational posts for the start of the week |
| **8.** | **#MotivationMonday** - | Motivational posts shared on Mondays |
| **9.** | **#NoFilter** - | Showing raw, unedited photos |
| **10.** | **#OOTD** - | Outfit of The Day |
| **11.** | **#StayHome** - | Encouraging staying home during the pandemic |
| **12.** | **#StayStrong** - | Encouraging resilience during tough times |
| **13.** | **#SelfCare** - | Promoting personal well-being |
| **14.** | **#TBT** - | Throwback Thursday |
| **15.** | **#ThrowbackThursday** - | Weekly tradition of posting old photos |
| **16.** | **#Viral** - | Something that spreads rapidly online |

### 4.3 Blending and Clipping

The following tables provide a comprehensive categorization of word formation processes according to the social media platforms where they are commonly used.

#### 4.3.1 FACEBOOK (Blending and Clipping)

| S/N | BLENDING AND CLIPPING | MEANING |
|---|---|---|
| **1.** | **Bae** - | Before Anyone Else (clipping of "baby" or "babe") |
| **2.** | **Blog** - | Web + Log |
| **3.** | **Brunch** - | Breakfast + Lunch |
| **4.** | **Chillax** - | Chill + Relax |
| **5.** | **Ginormous** - | Gigantic + Enormous |
| **6.** | **Guesstimate** - | Guess + Estimate |
| **7.** | **Hangry** - | Hungry + Angry |
| **8.** | **Infomercial** - | Information + Commercial |
| **9.** | **Mansplaining** - | Man + Explaining |
| **10.** | **Meme** - | From the Greek "mimeme," meaning "that which is imitated" |
| **11.** | **Netiquette** - | Network + Etiquette |
| **12.** | **Selfie** - | Self + Picture (or Photograph) |
| **13.** | **Vlog** -9 | Video + Blog |
| **14.** | **Workaholic** - | Work + Alcoholic |

#### 4.3.2 WHATSAPP (Blending and Clipping)

| S/N | BLENDING AND CLIPPING | MEANING |
|---|---|---|
| **1.** | **Bae** - | Before Anyone Else (clipping of "baby" or "babe") |
| **2.** | **Brunch** - | Breakfast + Lunch |
| **3.** | **Chillax** - | Chill + Relax |
| **4.** | **Frapp** - | Shortened version of Frappuccino |
| **5.** | **Guesstimate** - | Guess + Estimate |
| **6.** | **Hangry** - | Hungry + Angry |
| **7.** | **Meme** - | From the Greek "mimeme," meaning "that which is imitated" |
| **8.** | **Pixelate** - | Picture + Isolate |
| **9.** | **Selfie** - | Self + Picture (or Photograph) |
| **10.** | **Spork** - | Spoon + Fork |
| **11.** | **Spanglish** - | Spanish + English (hybrid language) |
| **12.** | **Vlog** -9 | Video + Blog |
| **13.** | **Workaholic** - | Work + Alcoholic |

**4.3.3 TELEGRAM (Blending and Clipping)**

| S/N | BLENDING AND CLIPPING | MEANING |
|---|---|---|
| **1.** | **Bae** - | Before Anyone Else (clipping of "baby" or "babe") |
| **2.** | **Brunch** - | Breakfast + Lunch |
| **3.** | **Chillax** - | Chill + Relax |
| **4.** | **Frappuccino** - | Frozen + Cappuccino |
| **5.** | **Glamping** - | Glamorous + Camping |
| **6.** | **Guesstimate** - | Guess + Estimate |
| **7.** | **Hangry** - | Hungry + Angry |
| **8.** | **Infomercial** - | Information + Commercial |
| **9.** | **Mansplaining** - | Man + Explaining |
| **10.** | **Meme** - | From the Greek "mimeme," meaning "that which is imitated" |
| **11.** | **Netiquette** - | Network + Etiquette |
| **12.** | **Pixelate** - | Picture + Isolate |
| **13.** | **Selfie** - | Self + Picture (or Photograph) |
| **14.** | **Spork** - | Spoon + Fork |
| **15.** | **Spanglish** - | Spanish + English (hybrid language) |
| **16.** | **Vlog** -9 | Video + Blog |
| **17.** | **Workaholic** - | Work + Alcoholic |

## 5. Data Analysis

The dataset showcases key morphological patterns found in digital communication, including acronymization, hashtagging, and lexical blending/clipping. The following acronyms and abbreviations are frequently used across Facebook, WhatsApp, and Telegram. These patterns reflect linguistic playfulness, community-driven language change, and multimodal communication, aligning with McCulloch's theoretical framework.

### 5.1 Acronyms and Abbreviations

The following acronyms and abbreviations are frequently used across Facebook, WhatsApp, and Telegram.

| S/N | Acronyms and abbreviations | Meaning |
|---|---|---|
| **1.** | DM | Direct Message |
| **2.** | IMO | In My Opinion |
| **3.** | LMAO | Laughing My Ass Off |
| **4.** | LOL | Laugh Out Loud |

Shortened forms like **DM (Direct Message), IMO (In My Opinion), LMAO (Laughing My Ass Off),** and **LOL (Laugh Out Loud)** play a crucial role in digital communication. Their development is influenced by linguistic processes such as **clipping and initialism**, which enhance the speed and effectiveness of online interactions.

Many of these abbreviations emerged from **early internet forums, chat platforms, and social media networks**, where limited character space and the need for quick

responses promoted concise messaging. For example, **LMAO** conveys humor, while **IMO** expresses a personal opinion in discussions. Likewise, **DM** has become a widely recognized term for private conversations, highlighting the dynamic nature of online communication.

In addition to improving **communication efficiency**, these abbreviations add emotional and contextual nuance to conversations. Words like **LOL** not only indicate amusement but also function as **discourse softeners, helping to prevent misunderstandings**. Similarly, expressions like **SMH (Shaking My Head)** convey disapproval, enriching the expressive capabilities of digital language.

Overall, the widespread use of acronyms and abbreviations illustrates how language evolves alongside technology, maintaining a balance between brevity and emotional clarity in modern digital interactions.

### 5.2 Hashtagged Words

Below are the hashtagged words that are frequently used across Facebook, WhatsApp, and Telegram.

| S/N | Meta-Linguistic Markers | Platform-Specific Trends | Semantic Expansion |
|---|---|---|---|
| **1.** | #MondayMotivation | #OOTD, | #NoFilter |
| **2.** | #MotivationMonday | #FOMO | StayStrong |
| **3.** | | #TBT | Vrial |

Hashtags serve as **meta-linguistic markers** that categorize discussions, improve content visibility, and enhance user engagement across various digital platforms. By linking related topics, they help users efficiently navigate large-scale online conversations.

Certain hashtags, such as **#MondayMotivation and #MotivationMonday**, act as motivational triggers, encouraging positivity and productivity at the beginning of the week. Others, like **#OOTD (Outfit of the Day) and #NoFilter**, are influenced by **platform-specific trends**, especially on visually oriented platforms like Instagram and Twitter, where personal branding and aesthetics are central. Additionally, hashtags like **#TBT (Throwback Thursday)** and **#FOMO (Fear of Missing Out)** reflect popular online behaviors, with themes of nostalgia and social engagement.

The repeated use of hashtags such as **#NoFilter** demonstrates **semantic expansion**, wherein a term broadens its meaning beyond its original intent. Initially associated with unedited images, **#NoFilter** has evolved to symbolize authenticity in different contexts, including lifestyle and personal opinions. Similarly, **Vrial** (likely derived from "viral") highlights how digital language constantly adapts to emerging trends and shifts in online culture.

Ultimately, the evolution of hashtags underscores their role in **shaping online discourse, influencing digital trends, and fostering interactive communication** in an ever-changing virtual environment.

### 5.3 Blending and Clipping

Below are the blended and clipped words that are commonly used across all three platforms—Facebook, WhatsApp, and Telegram:

| S/N | Blending | Clipping |
|---|---|---|
| **1.** | Brunch | Blog |
| **2.** | Chillax | Chill + Relax |
| **3.** | Guesstimate | Guess + Estimate |
| **4.** | Meme | From the Greek "mumeme" "meaning that which is imitate" |
| **5.** | Hangry | Hungry + Angry |
| **6.** | Selfie | Self + Picture |
| **7.** | Vlog | Video+ blog |
| **8.** | Workaholic | Work + alcoholic |

Blending and clipping are essential **linguistic processes** that drive the evolution of digital communication, forming **concise and impactful** terms that reflect changes in technology, culture, and social interactions. Blended words such as **brunch (breakfast + lunch), chillax (chill + relax), and hangry (hungry + angry)** emerge from everyday experiences, creating **intuitive and expressive** vocabulary. These terms **streamline communication** while conveying emotions and context more effectively. Similarly, **guesstimate (guess + estimate)** demonstrates how language adapts to articulate **complex ideas with brevity**.

Clipping, on the other hand, involves **trimming longer words** to make them more accessible in fast-paced digital conversations. For instance, **blog (from web log) and vlog (from video blog)** showcase the influence of **online culture** on modern vocabulary. Additionally, the word **meme**, originating from the Greek *mumeme* ("that which is imitated"), illustrates how **language evolves to capture emerging digital phenomena**.

Certain blends, such as **workaholic (work + alcoholic),** reflect shifts in societal attitudes toward work-life balance, while **selfie (self + picture)** highlights the role of **visual identity and self-expression** in online spaces. Ultimately, the continuous adaptation of these linguistic forms demonstrates how **digital communication reshapes language, making it more dynamic, efficient, and culturally relevant**.

## 6. Discussion of Results

The study's findings emphasize how digital communication promotes linguistic efficiency, social interaction, and ongoing lexical transformation. Abbreviations, acronyms, and clipped words like *DM*, *LOL*, and *blog* streamline communication by shortening expressions without losing meaning, influenced by platform constraints and the demand for rapid exchanges. Hashtags function as linguistic tools that organize discussions and boost engagement, with platform-specific trends such as *#OOTD* and *#FOMO* reflecting the impact of social media culture on language development. Moreover, semantic broadening enables digital terms like *#NoFilter* to extend beyond their original meanings, while blended words such as *hangry* and *chillax* combine concepts to create vivid and intuitive expressions. Discourse markers like *LOL* and *SMH* serve emotional and pragmatic functions, helping to ease interactions or express emotions like amusement and disapproval. Digital vocabulary remains ever-evolving, with terms such as *meme* and *Vrial* illustrating continuous adaptation to shifting online trends. Ultimately, these linguistic patterns define modern digital communication, highlighting the intersection of technology, culture, and language change.

## 7. Conclusion

This study underscores the active role of digital platforms in shaping contemporary linguistic practices. The widespread use of acronyms, hashtags, and blended words illustrates how language adapts to new communication technologies. Digital morphology, driven by efficiency, creativity, and emotional expressiveness, signals a shift toward more dynamic and socially aware communication methods.

By examining acronyms, hashtags, and blended words, the research highlights linguistic strategies that have emerged in response to the multimodal nature of digital communication. The findings suggest that digital morphology not only improves communication efficiency but also plays a crucial role in shaping contemporary discourse, influencing social movements, and reflecting cultural trends.

Additionally, this study contributes to the broader understanding of digital language change, emphasizing the interaction between technological innovation, social dynamics, and linguistic creativity. The research lays a foundation for future studies on the evolution of digital language, furthering discussions on language change in the digital age.

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# A LOOK TO SATIRE IN SELECTED HAUSA POLITICAL NARRATIVES IN FACEBOOK PAGES

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## Abstract

This study examines the role of political satire on Facebook pages in Nigeria as a response to socio-economic policies perceived as exacerbating national crises. Focusing on Hausa-language content, it analyzes how citizens employ satirical expressions to critique governance failures and advocate for policy reforms addressing inflation and commodity shortages. Drawing on postcolonial literary theory, the research contextualizes satire as a tool for political activism, highlighting its historical roots in Nigerian dissent and its modern adaptation to digital platforms. The study evaluates selected Facebook pages to demonstrate how satire foregrounds systemic flaws while fostering civic engagement and resistance against inept governance. By applying Said's theory, the paper reveals that these satirical expressions can be seen as a form of resistance against dominant power structures.

**Keywords**: Satire, Hausa, Political, Narratives, Facebook, Pages.

## Introduction

Satire is a form of humorous expression that utilizes irony, sarcasm, ridicule, and other literary tropes to expose, denounce, and deride vice, folly, and other human flaws. In the context of social media narratives, satire has become a potent tool for critiquing political and economic settings, particularly in relation to the actions of political leaders in public offices. Through the strategic deployment of irony, metaphor, humor, and sarcasm, satirists on social media platforms ridicule and critique the flaws of those in power, thereby creating space for improvement and accountability. Social media's enabling features, which facilitate content creation, sharing, and social networking, have transformed online platforms into prominent spaces for political narratives. Satire in Nigeria has not only persisted but also undergone tremendous development, acting as a mirror to the country's dynamic political, social, and cultural landscapes (Bello, 2022). These narratives often hold human folly and vice up to scorn, derision, or ridicule, with some social actors becoming the focal points of satirical critique. As van Dijk and Poel (2013) observe, satire in social media narratives serves as a powerful means of shaping public opinion and influencing political discourse. This development emerged due to the atmospheric political milieu and the social media platforms, citizens find easy to speak their minds or advertise; skills, business and others social endeavors without making payment to TV or Radio stations. Nigeria, as the most highly populated black nation in Africa, where corruption, insecurity dominate its political sphere, people promote Facebook as a tool for political propagation using satire to attract political discourse. However, Ansar, (2020) states that the use of social media to spread political memes can reach a wider audience. The emergence of political memes by

many countries is motivated by social pressure and political turmoil of political elites at the national or local level, so that many creative ideas emerge to eliminate boredom. Based on the above, this study examines the proliferation of satirical discourse in Hausa political communication on Facebook, analyzing its literary strategies and socio-political implications. Social media platforms have democratized satirical expression, enabling marginalized voices to critique systemic inequities, bureaucratic thuggery, and governance failures through humor, irony, and hyperbolic tropes.

Social media has given rise to a new wave of social critics in political circles, who harness the power of poetic expression to challenge marginalization, self- interest, and other vices that undermine the aspirations of ordinary citizens. Satire has flourished in social media environments, creating large webs of influence that were previously unattainable in older media forms. Satire in social media can be classified as humor, ridicule, irony, or hyperbole that is communicated through a social media channel such as Facebook, WhatsApp, Twitter, and Instagram, (Sinkovich & Brindisi, 2016). This paper explores the use of satire in Hausa political discourse on Facebook, examining its potential to encourage democratic engagement and improve socio-political conditions in Nigeria. The study evaluates how linguistic and rhetorical strategies in Hausa-language political posts shape civic participation and challenge hegemonic narratives. Drawing from empirical data, these platforms serve as viable spaces for constructive political narratives, policy critique, addressing systemic inequalities and fostering inclusive governance. Political discourse on social media platforms offers a unique blend of entertainment and intellectual engagement, motivating audiences to critically analyze current political development. Users frequently employ humor in their reactions, sparking lively debates between supporters of opposing parties. Meanwhile, political organizations have begun hiring freelance social media satirists to counter critiques of their leaders, fostering a vibrant culture of satire that adds complexity and intrigue to online political discussions.

## Conceptual Literature Review

In olden days, people who committed grave crimes such as murder, rape and blasphemy suffered physical torture while those who committed minor crimes like stealing were exposed to satirical attacks (Griffin,1973). In the 1970s and 1980s, Ken Saro-Wiwa, published satirical newspaper columns and employed humour to make political and environmental commentary (Dunton 1998). Satirical works by Saro-Wiwa played a significant role in bringing attention to the Niger Delta's environmental degradation as a result of crude oil exploration. His sarcastic writing approach raised awareness of these important issues on a national and international level, demonstrating the effectiveness of satire in bringing about change (Pegg 2000).

However, the development of the Internet in the 1990s provided Nigerian media new satirical outlets. Websites and other internet platforms were used as forums for satirical content, which frequently targeted public figures, like politicians (Nwakpoke et al, 2024). Satire has flourished the vibrant and dynamic Nigerian media space. It developed a strong force for education and entertainment. Satire is more than just a means of entertainment; it also serves as a platform for voicing disagreement, criticizing the elite, and influencing public opinion (Brewer et al. 2018). Social media has modernized the way in which satire is created and disseminated in traditional form using rhetorical expression in political persuasion or printed literature genre such as play or poems to educate people. Souray (2024), affirms that modern satire on social media thrives through brevity immediacy, and accessibility platforms such as Twitter,

Facebook, and YouTube have democratized satire, allowing anyone with internet access to create and disseminate satirical content. In Nigeria, satire, memes, and political cartoons have emerged as critical tools for challenging dominant narratives propagated by conventional media, particularly when such platforms are perceived as captured by institutional or political interests, (Nwakpoke, 2024). These forms of visual and textual commentary offer diverse forms of ridiculing political faults in social media platforms. By subverting dominant narratives, they enable marginalized voices to engage in public discourse, often through platforms like Twitter and Facebook where Nigerians use satire to critique elections, and social issues.

Satire is the literary art of diminishing or derogating a subject by making it ridiculous and evoking towards its attitudes of amusement, contempt, scorn, or indignation (Abram and Harpham 2012). Nigeria's economic stagnation and systemic governance failures have catalyzed the proliferation of satire on social media platforms, particularly in Hausa-language political discourse. This phenomenon reflects a strategic deployment of humor to critique leadership ineptitude, as exemplified by Dan Bello's viral TikTok skits lampooning corruption and policy failures in northern Nigeria. Abrams and Harpham's (2012) definition of satire as a tool for ridiculing societal vices aligns with its contemporary application in Nigerian digital spaces, where creators like MC Tagwaye and use mimicry and cultural references to expose political hypocrisy. This paper has identified knowledge gap in realm of digital satire, particularly in the context of Hausa discourse on Facebook, TikTok and Twitter. For instance, Bukarti, Abba Hikima and Jaafar weekly analysis on Nigerian political flaws contained elements of satire and Dan Bello's videos blend Hausa humorous expression with English subtitles, reaching over a million followers and sparking debates about accountability, necessitating further study. This study aims to explore selected Hausa political narratives on Facebook, venturing into the realm of literary studies to examine the intersections of social media, politics, and literature.

**Satire in Political Narratives in Social Media Platforms**

Political satire has long served as a powerful instrument for expressing dissent, critiquing social, economic government policies, and shaping public opinion. Nigeria, a country that is marked by a series of political unrest and cultural diversity, political satire plays a crucial role in influencing political narratives. Satire serves an avenue for public expression and critique on political affairs. Consequently, in Nigeria, where freedom of expression faces restrictions, satire becomes the most sophisticated tool for addressing issues plaguing nation's economy and political system using graphic comical illustrations, such as cartoons, (by Bulama in Weekly Trust), or poetic expressions in Facebook and other social media platforms.

Satire has emerged as a significant area of study across various disciplines, particularly in the wake of social media platforms like Facebook, Twitter, and TikTok. These platforms have created a unique space for challenging dominant narratives, exposing ideological biases, and providing an alternative form of political critique. As a distinct communication tool, satire is marked by its aggressive yet playful tone, often employing judgment, mockery, and laughter to subvert and critique societal norms and power structures (Simpson, 2023). Adebayo (2023) during course of journalism, while reporting police attack against press, says: 'I saw satire as a form of protest writing that hasn't been explored a lot and there was no prominent platform at the time exclusively dedicated to its promotion and dedication'. Upon this expression, satire serves as a panacea for addressing societal ills which promotes free expression free and the

evaluation for democratic sphere but often forcefully disrupt by government. Despite government restriction on public expression, Nigeria experienced, the most devastating protest of EndSARS of October, 2020, which started in form of satirical songs in social media especially Twitter and Facebook dominating the city of Lagos. Satirists usually stick on the status quo of lampooning government, if the dividend of democracy stumbled; canonical works of Soyinka and Achebe brilliantly captured socio-political milieu of post-colonial African settings, portraying how political leaders dwarfing the continent at the expense of material accumulation over the well-being of their citizens. However, Ademola concludes that A Play of Giants is significant in the way, it explores the contemporary problems of tranny and abuse of power, hypocrisy and decadence in religion and the excessive madness for materialism in the modern society. Soyinka managed to project the gluttonous attitude of African leaders and laxity of the citizens in protesting for better government. Although, the deliberate economic crisis and tax imposition has seriously ignited the trend of satire using social media visual content in Africa and diaspora. Recently, Nigerians reside abroad such as Omojuwa, Abubakar Sidiq Usman, and Dan Bello create a satirical content exposing the devastating state of Nigerian economy in social media. However, social media platforms serve as a paradigm shift for the composition of written humorous expressions or auto visual comics which critique government and urge for quick transformation.

Political satire in social media narratives employs exaggeration, caricature, and irony to critique governance. For example, Dan Bello's humorous skit reflects the disillusionment and frustration on face of many Nigerians their political leaders. By deploying satire, Bello effectively addresses serious issues that is both accessible and engaging to his audience, making the critique more palatable and thought provoking.

## Theoretical Framework

The paper aims to explore how Edward Said's theory of Orientalism can be applied to Nigeria's context, particularly in the realm of social media platforms like Facebook. Specifically, it examines how Nigerians use satire and ridicule to critique government officials, politicians, and dominant power structures. By applying Said's theory, the paper reveals that these satirical expressions can be seen as a form of resistance against dominant power structures. However, they can also perpetuate negative stereotypes and reinforce orientalist attitudes, which view Nigerian politicians as greedy, corrupt, inept, and self-centered.

## Methodology

This study employed a qualitative approach to data collection, focusing on political narratives written in Hausa on Facebook. A purposive sampling technique was used to select nine Facebook pages belonging to influential individuals: Mohammed Audu. H, Audu Hamisu, Adamu Hussaini, Abba Hikima, Hamza Abdullahi, Habu A. Isa, Munir Dahiru. I, Babangida Adam. Y, and Audu. S. From each of the selected Facebook pages, three political discourses were sampled, resulting in a total of 27 discourses. From these, one discourse per page was chosen for in-depth analysis, based on its exemplary use of satire. This yielded a final sample of nine political narratives, which were subjected to qualitative content analysis to identify, transcribe and interpret the satirical elements employed.

**Data Presentation and Analysis**

The sudden implementation of fuel subsidy removal during presidential inauguration, has had a debilitating impact on the financial stability of ordinary Nigerians. The immediate aftermath saw a significant decline in the standard of living, with many struggling to afford basic necessities. In response, social media has become a vital outlet for citizens to express their discontent and ridicule the government's policies. A qualitative analysis of selected social media pages reveals a pervasive sense of pessimism and desperation. For instance, Audu. S (2023) posted a comment in Hausa: A Nigeria yanzu, mun kai karshen national anthem; wato, so help me God. (001)

English: In Nigeria, we get to the last stanza of the national anthem; so help me God. This statement underscores the perceived hopelessness of the economic situation, implying that only divine intervention can rescue the nation from its current woes. The phrase "so help me God" serves as a humorous, prayer-like expression that mocks the government's inability to address the economic crisis. This except has echoed Nigerians, voicing their grievances over the collapse of businesses, education, and other vital activities that sustain livelihoods. In the Nigerian context, the fuel subsidy removal has exacerbated existing economic challenges, leading to widespread discontent and ridicule of the government's policies.

Nigerian social media satirists employ humor to critique systemic failures, particularly the prioritization of regional military interventions over domestic welfare. Hamza. A (2023) in his Facebook page, posits a critiquing expression on the Nigerian government for neglecting her primary responsibilities. Hausa: Ba mu da kudin biyan subsidy, amma muna da kudin yaki da Niger, (002). English: We don't have money to pay subsidy, but we have money to fight Niger's juntas. This critique, has opened up contradictions in governance. By ridiculing the government's perceived abandonment of social responsibilities such as affordable education and subsidies while pursuing costly foreign military actions, satirists underscore the conflict between government and citizens.

However, Habu A. Isa (2024), posts a poignant commentary on Nigeria's state of affairs.

Hausa: Nigeria ta zama kamar auren dola;

ka zauna a gidan dan biyayya

ba dan dadi ba, kuma ba dan soyayya ba. (003)

English:. Nigeria has become like a forced marriage

you stay in the house of obedience

not a happy one and not a loving one

The analogy of Nigeria being " like a forced marriage" succinctly captures the sentiment of disillusionment and frustration that pervades the nation. Line 2 and 3 underscore the notion that Nigerians are no longer driven by a sense of patriotism or national pride. Instead, they are forced to endure a life of hardship and uncertainty, with many seeking sanctuaries in foreign lands in search of better opportunities. This mass exodus of skilled and unskilled laborers to various parts of the world is a damning indictment of Nigeria's failure to provide a conducive environment for its citizens to thrive. The exodus of skilled professionals and talented individuals has severe

implications for the nation's economic development and future prospects. Nigeria is battling with a severe brain drain crisis, with approximately 50% of lecturers resigning from universities and others contemplating departure. (Daily Trust, 7, 2023). The driving factors behind this massive exodus include seeking for greener pasture, working conditions, career fulfillment, and security, as well as insufficient funding, poor salaries, and unpaid earned allowances. In another instance, Mohammed. A. Hamza (2024) on his Facebook page ridicules the economic condition of Nigeria. Hausa: Alaji, yaushe rabon ka da ka ji an ce abinci ya kone a gidajenmu?. (004)

English: When did you last notice that food was getting burned in our houses?

The above line reminds the previous governments when food was abundant and affordable. It highlights the harsh contrast between the previous government's policies, which supported farmers with cheap fertilizers and equipment, and the current state of affairs, where the price of fertilizer is overpriced.

Similarly, Audu, S. (2023) uses satire to expose government's mismanagement of the educational appeal fund on his Facebook page.

Hausa: Magana ta gaskiya, ina kudinmu da muka tara na educational appeal fund?

Idan kun yafe, ni dai ban yafe ba. Ai hakkina ne. (005)

English: honestly, where is our educational appeal fund?

if you have forgiven, I will not. It is my right.

He questions the whereabouts of the billions of Naira raised for the fund, highlighting the lack of progress in improving the educational sector. Despite the funds, pupils are still studying in roofless classrooms, teachers' welfare is neglected, and there are no structures in place. This commentary serves as a call to action for concerned citizens to speak out against the government's flaws and demand change. Thus, Ademola and Mathew (2020) discuss how satire can be used to mirror societal issues, citing Soyinka's A Play of Giants as an example. The play highlights the irregularities and problems prevalent in many African countries, showcasing how politicians have enslaved African states. Unfortunately, corruption has become a dominant theme in African literary pieces. Social media has become an outlet for Nigerians to express their frustrations and ridicule the government's policies through satire and humor. A Facebook post by Hussaini, A. (2024), highlights the devastating impact of the government's financial policies, forcing small businesses into insolvency:

Hausa: yanzu fa idan ka ga sabon Ango da leda da dare, ba fa nama ba ne gawayi ne. (006)

English: now, if you see a new groom with a leather at night, it's not meat, it's charcoal.

Also, Hikima, A. (2023) critiques Nigeria's governance through satirical Hausa expressions, framing citizens' collective agency as pivotal for change.

Hausa: Ba zamu mutu ba sai lokacin mu ya yi, Ehe! (007)

English: We won't die until our time comes, Ehe!

Metaphorical expression posts on the Nigerian disillusionment by Khalifa Tijjani (2025) on his Facebook page: Hausa: Yanzu a kasar nan agogo ne kawai yake tafiya daidai. (007i).

English: Now in this country, only the clock is correct (right direction)

The statement "Now in this country, only the clock is correct" is a satirical commentary on the state of Nigerian politics. The statement implies that in Nigeria, the only thing that functions reliably is the clock, suggesting that all other institutions, systems, and processes are flawed or dysfunctional. It reflects a sense of disillusionment with Nigeria's leadership, implying that those in power are not working in the best interests of the citizens, and that the country's progress is being hindered by poor governance.

The facebook user Babangida Yusuf compares Nigerian government with a steering wheel which deviate from its direction. Hausa: wannan sitiyarin fa yana faman kwacewa da wuri anya,

duka kan duka. (008)

English: This steering is becoming out of control,

harshness upon harshness.

Above line, metaphorically depict a nation recklessly driven by political actors, akin to Ayi Kwei Armah's The Beautiful Ones Are Not Yet Born, where a bus symbolizes systemic decay and leadership failures. The imagery of a "steering" out of control mirrors governance mismanagement, while the call for unity underscores citizens' role in reclaiming their fate from collapsing economic and political systems. Moi Akko, (2024) also hilariously comments on government policy on his page:

Hausa*: Shegu… sun maida kasar kamar lahira kowama ta kansa ya ke yi*…(008i)

English: Bastard they have turned the country into a hell, everyone is on their own.

The use of the word "bastards" indicates a deep-seated resentment towards those in power, implying that they have abandoned their responsibilities and are only looking out for their own interests. The phrase "turned the country into a hell" suggests that the speaker feels the country is in a state of chaos and disorder, with no sense of security or stability.

Facebook post by Muh'd (2023) uses a powerful metaphor to describe Nigeria's economic struggles. Hausa: ashe Buhari surfe yake, ga mai nika yazo .(009)

English: Buhari chaffed the grains, while Tinubu is now grinding.

The writer suggests that President Buhari's policies have created a mess, and now President Tinubu is exacerbating the problem. The post highlights the country's drift into hyperinflation, with prices skyrocketing and necessities becoming unaffordable. The poor are getting poorer, while the wealthy continue to accumulate more riches.

Zakariyya Shuaibu, (2025), express his disappointment with Post-Colonial Leadership.

Hausa: mun bar hanun masu mulki mallaka,

mun dawo hannun masu mulkin hallaka.

English: we left the hands of the colonialists,

and returned to the hands of the rulers of destruction.

The phrase "returned to the hands of the rulers of destruction" suggests that the writer feels the post-colonial leaders have been equally, if not more, destructive and oppressive. This implies a deep sense of disappointment and betrayal. The statement can be seen as a critique of neocolonialism, where African leaders are perceived as perpetuating the same systems of oppression and exploitation established by colonial powers.

## Conclusion

Literature indeed reflects the social and economic realities of its environment, and the satirical captions on Facebook pages offer a unique lens through which to examine Nigeria's economic condition. Satire, in this context, serves not only to entertain but also to enlighten citizens, inspiring positive change. The study's findings underscore the pivotal role of social media in shaping political and economic discourse. Notably, the study highlights the need for further research on Hausa political discourse in Facebook and other social media platforms, particularly in response to government economic policies. Corruption, a pervasive theme in Nigerian literature from the post-colonial era to the present, is laid bare through these satirical captions, echoing public outcry and demands for immediate action.

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# POLITICAL NARRATIVE OF THE ZULUM ADMINISTRATION IN HAUSA POLITICAL SONGS

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## Abstract

This study deliberately explored the political narratives of Professor Zulum led administration. Professor Babagana Umara Zulum, succeeded Kashim Shettima on May 29, 2019 as the sixth civilian governor of Borno State. The objectives of the study are to review Hausa political songs that portray governor Babagana Umara Zulum, identify the labelling ascribed to the governor by the singers and the nature of political narrative portrayed. The study was underpinned by the agenda setting theory to ascertain how the selected political Hausa songs expressed the policy agenda of the Zulum led government. The study relied on the assumptions of Textual Analysis as a method and purposively analysed five (5) politicalsongs produced by Ikram Kano and Amina Amisco. The study established that the political narratives of the Zulum administration in political songs provided epithet for the governor that justified his developmental strides. Findings reveal that the Hausa political songs portrayed the connection of the governor with the masses, the specificity of projects and priority for projects as well as political enemies. The political music produced by Ikram Kano and Amina Amisco serves as means of promoting the developmental works executed by the Zulum led administration.

**Keywords**: Hausa Political song, Kannywood, political discourse and democratic dividend

## Introduction

Political song is a form of political communication that has long served as the resonant voice of change, uniting and empowering communities to challenge the status quo and rewrite history. According to Onyebadi (2017), Songs as platforms for political communication blend stirring melodies with compelling narratives for political awakening. The unique role of song as a medium of political communication cannot be underestimated since political songs meld ideology with melody as instruments of awakening and encouragement. In this regard, singers are audible architectures for transforming party politics and the activities of politicians that the political communicators based their assumptions on the delivery of dividend of democracy.

From 1999 to date when Nigeria returned to democratic rule, political songs transcend lyrical articulation as there is increase in the use of music with political colorations during political campaigns. This has added a new dimension to the discourse on politics. Aririguzoh (2019) established that in Nigeria, it is not uncommon to see the intermingling of politics and music during political electioneering seasons. Apart from using musical troupes and composing campaign songs, Nigerian politicians effectively employ music and songs in presidential election campaigns. Messages are packaged as

songs, musical videos and dance as the contestants for office strive to outdo one another in effectively and musically communicating their message to the voters.

Yau (2024) also alluded that in Nigeria, composers of music have also actively participated in political discourse through their songs. Political gatherings today commonly use music to canvass support for electoral aspirants.

In the political landscape of Borno State, Ikram Kano known as Abu Yaseer who hailed from Kano and Amina Amisco a Maiduguri based singer, have numerous political songs to their credit in both audio and video forms. In fact, the duo are prominent political singers in the State. This is partly because their voices have reached every nook and cranny of the 27 local governments in Borno State as their political album in both audio and video gained much currency. Their music is specifically produced and dedicated to politicians within the fold of All Progressives Congress (APC) which is the ruling party in Borno State. They have become committed political praise singers and positive propagandists to the political leadership in Borno State. The imprint of their songs in the political history of Kashim Shettima and Babagana Zulum, the incumbent Governor of the State is indelible.

Observably, Borno Radio Television (BRTV) has contributed in making the political songs produced by Ikram and Amina more popular in the State. Due to its ubiquitous affiliation with the incumbent Governor, the state-owned media has been deliberate in using such political songs, especially as replacement for programmes that failed in its broadcast schedule. Sometimes, a programme is dislodged and replaced with political songs repeatedly. This is of course, another dimension but not the focus of the study.

Political songs that propagate political activities and achievement of politicians, serve as a veritable medium for promoting the manifesto of the politicians (those in power, and those aspiring to rule). As argued by Yusuf & Yusuf (2022), politicians in parts of northern Nigeria have become interested in utilizing the music in their campaign considering the popularity and acceptability of the Kannywood film industry in the region. These politicians directly or indirectly engaged in a win-win partnership with the local singers to produce contents in exchange for monetary values.

In the case of Professor Zulum, what is implicit is that a significant number of the political songs produced in his name, which are currently in circulation are either sponsored by his political associates or intentionally produced by singers out of free will. There are two instances to support this. First, it has been observed that Abdullahi Dan Jatau, whose name has been consistently acknowledged in most of the trending political music produced by Ikram Kano, is considered as the Chief financier. In one of the political music *Hadarin Gabas,* that this study will analyse, Ikram Kano was emphatic in one of the lyrics. Here is what the lyrics entail:

| | |
|---|---|
| Ga Ikram Kano Abu Yasir na tsaya, Zulum Tareda da gangamin mawaka daga nahiya Zulum, Abdullahi Dan Jatau ne ya yi kira, Zulum, Ya ce yau mu taru wakarka mu yi kirkira | Here is Ikram Kano Abu Yasir who stick for Zulum along with other singers from the Zulum region. Abdullahi Dan Jatau has called; He asked us to jointly compose a song for you |

Secondly, some singers out of their love for Governor Zulum decided to produce political songs for him to promote his political achievements. For instance, Amina Amisco in one of her songs said '*In ka ji tamburan Amisco ka saurara, sai ga*

*Shettimma ko kuwa Gwamna Zulum ko Usman Zannah''...* ''This literally means that whenever you hear the beats of Amisco, it is either for Shettima, or Governor Zulum or Usman Zannah''.

It is important to state that these political songs are not only used during political campaigns. They are used during government functions, used as background music for documentaries produced on the Zulum led administration and/or as signature tune for programmes and political jingles. For instance, during the one-year anniversary of Governor Zulum, a popular short media campaign produced by the office of the Special Adviser Public Relations and Strategy showcasing the achievements of the administration, adopted the political music of Ikram Kano titled *Shekara Daya Gwamna Zulum* as a prelude, interlude and post lude of the programme. The political music, no doubt complimented the narration. Worthy of mention is that, the researchers, have been observing social media pages including WhatsApp status of certain stakeholders in Borno politics. Interestingly, these political songs have become a source of update on their social media platforms such as Facebook, TikTok, Instagram and YouTube. Because of the limited space, short videos of the music not more than 30 seconds, are updated time to time to re-enforce a political agenda. Not only that, the songs, mostly customised serves as ringtone and caller tune.

Against this backdrop, this study provides perspectives on the political narratives in selected Hausa political music dedicated for the Zulum led government. Although political music is most times marred by hate speech as submitted by Yusuf (2020), on the contrary, the political music analysed in the study contained promotional messages for Professor Babagana Umara Zulum. The overarching research objective is to review the selected political music, identify the labelling ascribed to the governor by the musicians and the nature of political narrative portrayed.

**Hausa Political Songs: A Brief**

It is important at this juncture, to provide a clear understanding of Hausa political songs. As stated earlier, composers of the Hausa political songs operate under the umbrella of Kannywood film industry. The song, a wing of the film industry, remains significant in the entertainment industry of northern Nigeria. Adamu (2019) established that modern Hausa music genre, which is locally known as *nanaye*, is made up of music and songs composed for, and performed during choreographed song-and-dance sequences that have become central motifs in Hausa video films. Using piano as its musical instrument is one of the characteristic of such music and songs. It should not be forgotten that the Hausa music genre, appropriated from Indian cinema, is a model that the contemporary political Hausa music rely on. Like in Hausa home videos, Hausa political music are both in audio and video formats. The audio component is first produced while the video component follows later. In most cases, the video is a choreographed stage performance, involving several characters on the stage miming the music that is played from the background.

Hausa political music derive their sources and inspirations most importantly from the politicians and their associates that sponsor the production, the manifesto of the political parties, political agenda set by the politicians. Hausa proverb, is one important source and element that the musician derive inspiration from. The style of the music provides for flexibility to have alternate male and female voices, and sometimes deploy codeswitching to reflect a plural audience and society. Like the traditional music genre, political music has '*yan amshi'* those saddled with vocalizing the chorus. The *yan amshi*, flank the artist to compliment both audio and video performance. It is safer to

say that Hausa political music is a considerable feature of political campaigns and governance in Nigeria. Yusuf (2020) described political music as the type of music composed to promote one political candidate or the other. Political music, therefore, utter political statements and policy thrust of the political stalwart (politician).

As noted by Adamu (2009) one distinctive quality of mainstream Hausa musicians is their client focused nature. Within the context of political music, the subject or client, is often a politician, and the interpretation of his political life and antecedents. This is in line with the argument by Yusuf & Yusuf (2022) that Hausa political music has become a rewarding enterprise.

It is important to note that Hausa political song can be categorized as a popular music. The rationale for such categorization is hinged on the submission by Burton (2011) that popular music is the experience of every day. In the context of Hausa political music, they have become avenues for documenting experiences within a specific period of political dispensation. They are readily available on radio and television stations (especially public-owned) and the social media. In fact, during political season, Hausa political music are produced in mass

**Political Narratives and Hausa Songs**

The concept of narrative according to Mu'azu (2021) is not exclusive to media. It is appropriated to focus on the stories that media tell their audiences about issues and events around them. The idea of narrative spans across disciplines and is articulated in different ways with different meanings. In some contexts, narrative is a personal rendition that provides bigger picture and account of meanings.

Groth (2019) defines political narrative as stories in politics and its power. Political narratives help in understanding prefigured political processes and feature in the figuration of political practices.

Swift (2009) see political narrative as any political talk, persons consider relevant to their understanding of politics. It can be a story or message that is used by political groups or candidates to shape public opinion and garner support for political office seekers. Political narratives therefore, are stories that dominate political sphere.

It can be referred to as political storytelling that presents political information and events in a coherent manner. Political narratives crop up during political campaigns or build up to the commencement of electioneering campaigns. They are mostly derived from policy statements and political party campaigns.

Hausa political song has become a platform for political narrative. It relies on political narrative as sources for constructing lyrical renditions. Narratives that emanates from political actors are composed in form of lyrics to tell stories that resonates voters and other actors in politics about emerging issues in the political arena.

Political narratives framed in Hausa political songs can be fierce, competing and may not be favourable for the opposition to listen. This provides window for opposition to counter or refute the narrative using the same platform of Hausa political song. Overall, political narratives portrayed in Hausa political songs are contested by members of the opposition and the audience. This is because the narratives may either be seen as demeaning the opposition, or neglecting other political issues. It is also important to note that political narratives framed in Hausa political music point inaccuracies in policies and provide alternative narrative using proverbs and innuendos.

Street (2014) provided the political uses of music. Street specifically noted music as protest, propaganda and resistance. The examples of music as protest, propaganda, and resistance help to illustrate how music can serve as political communication. The connection is usually drawn by way of either the content (protest and propaganda) or the context (resistance). Music is "read" in each case as communicating a set of political ideas, by virtue of either what it appears to be "saying" or how it functions in a particular setting.

**Review of Related Studies**

A number of studies have been carried out to recount the abilities of song and/or music to present a unified political narrative and enhance or maintain party supports and to large extent, support for candidacies and political programmes in all ramifications. To begin with, the Groenewold's (2005) article titled, "The role of political songs in the realization of democracy in South Africa", attempts to respond to the question whether political song play any role in the South African democracy and the extent to which the aim is achieved. The finding of the study reveals that the people of South Africa were united and mobilized solely with political songs until the freedom was achieved. The historical apartheid in the nation was defeated by staging of political songs at grassroot level until the state of freedom was achieved.

Peterson (2018) conducted a study- "A Rhetorical Analysis of Campaign Songs in Modern Elections", the study conducted a rhetorical analysis of the official campaign songs for both Republican and Democratic candidates for the 1972-2016 United States' elections. Specifically, the work examined the intersection of music, rhetoric and politics, and explore evolving patterns and trends in campaign music. The research findings indicated that both Republican and Democratic candidates have predominantly made use of congruity in their campaign songs, with that congruity only increasing over time. The Republican candidates tend to utilize songs that are positive and patriotic in nature, while their Democratic opponents incorporate songs that offer a critique of the nation. Also, the findings revealed a transition that began taking place in the 1970s to hit full stride in the 21st century, as campaign songs shifted from being a direct endorsement of candidates to focusing on universal themes that could appeal to both sides of the political spectrum.

Lieven (2019) conducted a study titled "Music and political space in ancient Egypt." The study investigates how music and musical instrument were employed for political communication, and how political realities and their dynamics are reflected in the choice. The study finds out that music plays a vital role in the ancient Egypt within the political space- restructuring military parades, royal festivals, and religious processions.

Similarly, Aririguzoh (2019) in her work titled: "Music, Political Messaging and Nigeria's 2015 Presidential Election" conceptualized political music as commentaries on political subjects, music appealing to factional sentiments or even advocating for a particular action. It is a music genre on politics, composed for, and performed specifically during electioneering period and politics generally. Through the Content Analytical Method, the author examined the use of several bits of music as television adverts through the period of the election. Examining the musical genre, words, context, message, and discourse, the study found out that most of the advertisements, in form of song and music, were meant to either praise the aspirants or were used as tool of political rivalry trying to tarnish the images of the opponents.

In their work titled "An Analysis of Music and Politics: The Ghanaian Instance", Amparbin & Owusu-Baah (2023) studied the role that music and its associated activities play in Ghanian Politics and their impact on party formation, rallies and electioneering campaigns. The study, through participatory observation and unstructured interviews on five selected political parties, discovered that music and related performances are influential in bringing party members together, attracting new members to fold, and forming formidable parties. Based on its findings, the study recommended, among other things, that the leadership of political parties should establish and inspire regular musical activities between members and the party as a whole.

## Theoretical Framework

The study utilised the propositions of agenda setting theory. The theory was first used by McCombs and Shaw (1972). This theory elaborates the connection in term of relationships between the emphasis that the mass media put as an issue and the media audiences or the public's reaction or attributes to such issue (Littlejohn and Foss: 2009). In the context of this study, agenda setting is suitable in explaining the power of Hausa political music in publicizing government activities. Through music, members of the public take into account, the nature of developments and specific developments executed by the government. The Hausa political music here is used as a mechanism to set the agenda for public discussions about what the government is doing in relation to projects across divides. In this regard, musicians use the music to influence what members of the public will discuss on issues around governance.

## Methodology

Methodologically, the study was guided by textual analysis. Political song is considered a text. Studies confined to music and politics as Englert (2008) noted is often reduced to the lyrics. This study is also not an exception, as it is interested in the lyrical rendition only, not the rhythm or other components. The study population comprise of political songs of Zulum produced by Ikram Kano and Amina Amisco during the first term from 2019-2023. The data was limited to political music produced by these musicians because it is assumed that their political music have taken the lead in Borno politics and they have the highest number of political music for politicians in Borno. The researchers purposely selected the songs based on the following criteria: (1) relevance of the musical contents to this study (2) political music for Zulum led government by Ikram Kano and Amina Amisco (3) popularity and usage of the songs during government and political functions (4) accessibility. The selected political songs are: (1) *Shekara Daya Aiki kusan 400 Sai Borno* (Ikram Kano), (2) *Sannu da aiki Baba Zulum* (Amina Amisco), (3) *Basa Iyaba Dole Su Barka Zulum* (Amina Amisco), (4) *Muje Bulldozer Yan Borno* (Amina Amisco), and (5) *Hadarin Gabas* (Ikram Kano). Some of the selected music were retrieved online through the Co-ordinator Borno Social Media Frontiers through WhatsApp while others were retrieved from YouTube. All the political music were produced in Hausa, with the exception of one that has some lyrics in Kanuri. Thus, necessitated the researchers to transcribe and translate the music from Hausa and partly Kanuri to English. Only a few lyrics with political narratives on the Zulum administration were used as excerpts for analysis in line with the focus of the study.

**About the Selected Hausa Political Music**

| S/No | Music list | Details | Artist | Duration |
|---|---|---|---|---|
| 1. | Shekara daya aiki kusan 400 | This music emerged to bring to the notice of the public on the 400 projects executed by the governor in his first year in office. The music identified about 400 different capital projects, initiated and completed by the Zulum led administration in the first one year. | Ikram Kano | 10:39 |
| 2. | Basa Iyaba Dole Su Barka Zulum | This music produced by Amina Amisco is a wake-up call for the political enemies of the governor to discard any evil plan against him. Prior to the production of this music, there have been suggestions from well-meaning Nigerians that the governor should be careful in travelling to remote places hitherto not accessible. People were apprehensive that the governor might be attacked by unknown people and thus maybe a great loss to Borno and Nigeria. Against this backdrop, Amina Amisco produced this political music to address the concerns | Amina Amisco | 9:20 |
| 3. | Bulldozer Zulum | This music sheds light on the | Amina Amisco | 14:13 |

| | | | | |
|---|---|---|---|---|
| | | aggressive approach of the governor towards infrastructural development. Amina Amisco deliberately tagged the music as Bulldozer to show the powerful nature of the nature in providing infrastructures at both local and urban areas in Borno State. | | |
| 4. | Hadarin Gabas | This is a political music jointly produced by musicians from Kano and Maiduguri. The lyrics of the music are a mixture of Hausa and Kanuri language, predominantly to a Kanuri audience who also understands Hausa. Ikram Kano is the lead singer. The title of the music illustrates that zulum as a governor has cleared the doubt of those having the apprehension that he will likely deliver democratic dividends. The music focuses on the salient qualities of the governor, which has endeared him in the eyes of the people. In their music, the musicians took turns to enumerate his overlooked qualities such as… The music | Ikram Kano and others | 32:00 |

| | | | | |
|---|---|---|---|---|
| | | was consistent in using Hausa proverbs, | | |
| 5. | Sannu da Aiki Baba Zulum | This is also another Hausa political music that commends the tireless effort of the governor. Composed by Amina Amisco, the music focused on the specific developmental projects executed by the governor. | Amina Amisco | 7;47 |

**Source: field work 2024**

**Findings**

**Political narratives of the Zulum led government in the selected Hausa political music**

In this section, we attempt to make sense of the political narratives in the Hausa political music. The study found that the political narratives are in two-fold: official narratives aimed at documenting the official developments (inaugurated projects, policy statements) executed under his stewardship and the other narrative which perhaps is unofficial (unannounced). In fact, in the music *Basa Iya Ba Dole Su Barka Zulum,* Amisco posits that:

| | |
|---|---|
| Amisco dole na yi waƙe in fayyace bayanin nan dan jama'a su saurara, mai kishin mu shi mu ka yi, na Shettima dattijo, Gwamna Allah ya kare ka Zulum. | It is dutybond on me (Amisco) to compose this music, express this message and allay the fears of many listening to us. Zulum the patriotic. The right man of Shettima, May Allah protect you. |

The above lyrics implies that Amisco (the musician) deemed it necessary to compose the music and embed (unofficial) political narratives, that may earn her political scores. The political narratives are summarized below:

1. ***Epithets for the governor****:*

In all the political song analysis, one recurring feature of political narrative in Hausa songs is the deployment of epithetic devices in which singers utilize quality term to describe the politicians by using amazing metaphoric tags as epithets. Amisco has been consistent is using words such as '**Bulldozer'**, '***masoyin talakawa'*** '***Mahadi* (messiah)', *Gamji, Zakin Gwamnoni, Sadauki*** and ***Khadimul Ummah*** while Ikram used ***Gwanin Zuhudu, Gwamna Talaka, Hadarin Gabas, Soja, General a kan kujerar gwamna,* likitan gwamna etc.** These epithets further describe the doggedness, resilience and other sterling leadership qualities of the governor in handling governance in the State. The music equally re-echoes certain Hausa proverbs which literally engender the audience (people of Borno) to rally round the governor. Yusuf & Yusuf (2022) submits that singers can sway political fortunes in favour or against any politician in society. This submission contradicts the Zulum paradigm for two reasons.

One, there are a plethora of positive media reports on Zulum which made him the must talk governor in Nigeria. Two, the activities of the governor, are responsible for influencing the choice of such names. It can safely be deduced here, that music only made the names a bit pronounced and relevant. Additionally, these nicknames illustrate the personality trait of the governor.

2. ***Connection with the masses****:*

The political music contained lyrical contents that reveal the connection of the governor and the people at the grass root level. Since assuming duty, the governor has been consistent in visiting and spending quality times with people taking refuge at neighbouring countries and local governments inaccessible. The governor travels by road, on most occasions and passed the night with them. Distributing palliative in form of form and non-food items is something the governor has sustained.

Amisco in her music mentioned thus: Kana yi ana shan mamaki 'people are surprised with what you do!', Ka fito ana shauƙi… 'You are cherished anytime you step out'. She also added that ƙaya a hanya ba sa hana ka aiki da zuwa wajen talakawa 'Thorns never distract you from work and compassion towards the poor'. The lyrical renditions above suggest how the governor is worried about the populace.

3. ***Prioritizing the reconstruction and resettlement of displaced persons***

The two artists (Amisco and Ikram) benign messages on how the governor prioritized the reconstruction of facilities in local governments destroyed by Boko Haram insurgency and the relocation of internally displaced persons back to their original places of abode, is commendable. The musical rendition in the selected music identified projects across local governments initiated and completed by the Zulum administration.

4. ***Specificity of the developments***

The political music in this study did not contemplate about the specific projects executed by Governor Zulum in his first tenure. For instance, Ikram in his music a shekara daya aiki kusan 400, dedicated the complete music in identifying the infrastructural developments in all sectors. In security, Ikram captures:

Security ne na farko matsalarmu, a Borno mun shaida ka yi koƙari. Gudunmawa ka ba da bangaren sojoji da bangaren 'yan sanda, duk suna madalla. Ka siyo motoci ka raba wa jam'ian tsaro, duk mun kalla. Ga shi ka ɗau hunters don a inganta tsaro, ka ba ꞁsu motoci tsala tsala… Ka yi dadîn albashin civilian JTF, yawansu ma ka ƙara Masha Allah.

Security issue is our first problem in Borno and we acknowledge your efforts. You have provided vehicular support to Nigerian military and police. You engaged hunters to offer security support and provided them with patrol vehicles. You have reviewed upward the salaries of civilian JTF and recruited additional members to beef up security.

In the area of education, Ikram also recounted the projects executed by the governor:

A bangaren ilmi, na lura, Babagana ya ba da hankali bari nai. A makarantu na sakandare da ma firamare, har zuwa tertiary ya yi kula sosai. Ya yi ginin makarantun firamare, an ka sanya kujeru, wajen zama dukka a kwai. Tunda shi farfesa ne makwankwadar ilmi, bangaren ilmi ya fi nuna bajimtarsa. A kwana 100 farko, mega school biyu ya gina ni shaida ne. Aikin ginin University ma an ɗaura, ana ta yi babu tsaiko.

In the area of education, I have observed how Babagana paid attention. He has given priority attention to primary, secondary and tertiary education. He has constructed primary schools and provided desks and chairs. As a revered professor, he has distinguished himself in the education sector. He constructed 2 mega schools within 100 days in office. The State University is not left out from the series of constructions.

In the area of healthcare services, Ikram also identified specific developments of the governor. The lyrical rendition notes:

*A bangaren kiwon lafiya, zulum kayi abinda kaf kasa anata yabawa. A shekara ɗaya dinnan, ka gina asibitoci, an gama an buke saboda ba ka da wasa. Asibitai matakin farko, ka gina su a birni, ka gina su a ƙauye, duk sonata amfanarwa.*

In the area of health care, Zulum has done exceptionally well. In just one year, he constructed and inaugurated hospitals. Primary health care in rural and urban areas have been constructed and people are benefitting from them.

Amina Amisco corroborated in her music Sannu da aiki gwamna zulum, gwamanan talakawa by identifying specific projects executed in the areas of water supply, security, empowerment of youth, agriculture and health care delivery. Amisco captures thus:

*Kana yi ana shan mamaki,*
*ka fito mutane na shauƙi,*
*Manoma sun yaba da rabon taki,*
*Fagen tsaro kuwa ga sarkin yaƙi*

*Ga ruwa mu sha muyi wanki,*
*Fagen lafiya ya kai ɗauki,*
*Matasa ma suna samun aiki,*
*Fagen sana'oi ba Magana…*

You are working and it surprises people,
Anytime you come out, people are happy,
Farmers are appreciative of the fertilisers,
On the aspect of security, you're warrior

We have water to drink and wash,
He has intervened in the area of health,
Youths have become gainfully employed,
There is also intervention on small scale businesses.

5. **Political eneminies**:

In all the political music selected, both Amina Amisco and Ikram did not spare the political enemies of Zulum. The music in different lyrics referred to the political enemies of the governor and gave them various names such as *Maguata* and *Mahassada*. The messages describing the enemies could be seen as malignant, and indirect vituperative attacks. The dominant narrative in the media is that the number political followers and admirers of Zulum suggests that Zulum may have less political opponents. In spite of this, not everyone will like him. The music dedicated certain

lyrics that describe the political opponents of the governor and warned them to desist from campaign of calumny. For instance, Amisco

## Conclusion

There is no doubt that political song is an important feature in Nigerian politics that is used consistently during campaigns and after elections. Analysing the use of political songs for political narrative by politicians has become inescapable for academics. The study tried to explore the political narrative of the Borno State Governor in Hausa political song. The political songs produced by Ikram Kano and Amina Amisco serves as means of promoting the developmental works executed by the Zulum led administration. The key message recurring in the songs is the vote of confidence on the Borno State Governor Professor Babagana Umara Zulum for his doggedness in fulfilling the campaign promises. This study concludes that the political songs by Ikram Kano and Amina Amisco ring bell in Borno State and have helped in bringing to the fore the political narrative of the Zulum led administration. It is important to conclude that the nature of political narratives framed in the selected Hausa political songs for the Zulum led administration are all encompassing, competing and may not be favourable for the opposition to listen. It is also the conclusion of this study that as long as politics and democracy remain part of government, Hausa political songs have come to stay in Nigeria and beyond.

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# A METRICAL ANALYSIS OF JOHN PEPPER CLARK'S POEM "FULANI CATTLE"

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**Abstract**
This paper presents a metrical analysis of John Pepper Clerk's poem "Fulani Cattle". The data for the study was obtained from the selected poem and the stress maxima (SM) in each line of the poem were identified and categorised based on the Halle and Keyser's iambic pentameter models of Stress Maximum Theory and Beaver's modified SM model. The result show that various metrical lines were used in the poem including iambic lines which were appeared in eight instances out of the 24 lines. This was followed by combined metrical lines in six instances, Trochaic in five, while dactylic was recorded in three lines and Nil in two lines. The study concludes that SM rhythmic patterns can be successfully applied to different metrical lines, except in cases where multiple types of metrical feet are combined rather than using a single type.
*Keywords: metrical analysis, stress maximum theory, metrical lines*

## 6 Introduction

Linguistics is the study of language, which can be defined as a systematic means of communicating ideas, feelings, or thoughts through conventionalised signs, sounds, gestures or symbols with understood meanings. The field of linguistics is divided into several branches including morphology, phonology, syntax and semantics. Phonology in particular, focuses on the study of a language's sound system. This branch can be examined from different perspectives including segmental, supra-segmental or prosodic approaches. This paper adopts a prosodic perspective, which deals with stress and rhythm, and other prosodic units as domains of phonological processes. Specifically, it aims to conduct a metrical analysis of John Pepper Clark's Poem "*Fulani Cattle*" using a Stress Maximum (henceforth, SM) approach.

SM is a concept introduced by Morris Halle & Samuel Jay Keyser to analyse the Iambic pentameter of the English Language. SM simply refers to a syllable that is flanked by unstressed syllables on either side. In other words, the first and the last stressed syllables of a line cannot be considered SM, as the former lacks a preceding syllable and the latter is not followed by any syllable. Halle and Keyser further propose two rules:

i. An iambic pentameter consists of ten fillable positions.

ii. A stress maximum occupies even-numbered positions, though not all such positions need to be filled. For example:

I **saw** the **ship** sail **in** on a **Christ** mas day

1 2 3 4 5 6 7 8 9 10

The SM has proven not only effective but also adaptable. Joseph Beaver expanded the model to accommodate other English metres such as tetrameter and trimester particularly, trochaic lines. SM can occupy odd-numbered positions as shown below:

**6.** They **work ve**ry **hard** to **win** the **match** to**day**

1 2 3 4 5 6 7 8 9 10 11

In the example above, it can be seen that syllables 2, 3 and 11 are all stressed but are not identified as SM because they do not occur between unstressed syllables and are not positioned on odd numbers. Conversely, syllables 5, 7 and 9 are SM, as they are flanked by unstressed syllables.

According to Katamba (1989), iambic meter, specifically, iambic pentameter, is a right-handed meter composed of five feet, each containing an unstressed (weak) syllable followed by a stressed (strong) one. In contrast, trochaic meter is a left-handed meter originating from a Latin verse, in which each feet consists of a stressed (strong) syllable followed by an unstressed (weak) one. Examples:

2. **Iambic Meters**

/He **can**/ not **live**,/I **hope**/ and **must** / not **die**/ (iambic meter)

(From Shakespares Richard III, I.I 145-8 cited in Katamba, 1989)

3. /**How** the/ **chim**ney/ **swee**per's/ **cry** / (trochaic meter)

(From William Blake cited in Katamba, 1989)

Lastly, it is worthy of note to state that sometimes two syllables are counted as one metrical syllable in English verse when they are separated by a nasal consonant. For example:

5. They **lived** i**n** a **vil** lage **Jack** was**n**'t **fa**mous **then**

1 2 3 4 5 6 7 8 9

In this example, syllables 3 and 7 originally contain two syllables each. Syllable 3 consists of '**in'** and '**a**', while syllable 7 is a contraction of '**was**' and '**not**' However, they are counted s single syllables because they are separated by the nasal consonant /n/ just as **'in'** and **'a'** are separated by /**n**/ so are **'was'** and **'not'**.

The significance of prosodic phonology in language studies cannot be overstated particularly, for linguistics researchers interested in prosodic elements such as prosodic elements such as stress, rhythm and intonation. Consequently, this paper undertakes a metrical analysis of John Pepper Clark's Poem "*Fulani Cattle*" from a Stress Maximum Approach. Specifically, it aims to categorise the poem's lines into different metrical types, identify and describe the Stress Maxima (SM) in each of the category and analyse them using Halle and Keyser's iambic pentameter models of *Stress Maximum Theory* alongside Beaver's modified SM model.

## 7. Literature Review

### Brief History of Metrical Phonology

Metrical phonology is a linguistic framework developed in the 20th century that emphasizes on the rhythmic and metrical aspects of language. It focuses on the study of stress patterns and their interactions with other phonological elements. The following are key scholars and their contributions on metrical phonology:

Halle and Keyser (1966) were influential in the development of metrical phonology. They introduced the concept of metrical grids, which characterize the rhythmic structure of words. They proposed that stress patterns can be analysed by assigning a

specific number of metrical feet to a word. Kiparsky (1975) described "metrical stress theory," which forms the basis of modern metrical phonology. He argued that stress patterns are determined by a hierarchical metrical structure, where certain syllables are assigned higher prominence.

Prince and Smolensky (1993) established Optimality Theory, incorporating metrical phonology. This theory suggests that stress patterns result from a conflict between competing constraints, with the optimal pattern determined by the relative ranking of these constraints. Hayes (1995) presented the concept of the foot, a basic unit of stress in metrical phonology. He proposed several foot structures, including trochees, iambs, and dactyls, to account for different stress patterns found in numerous languages. McCarthy and Prince (1995) expanded on the metrical approach by introducing "metrical grid theory." They suggested that the rhythmic structure of words could be more accurately represented like structures rather than traditional linear metrical structures. Kager (1999) proposed the theory of "metrical tier-based phonology", arguing stress patterns are governed by a higher-level metrical tier, which interacts with other phonological tiers to determine the final realization. Blevins (2004) advocated for a computational approach to metrical phonology, modelling of row by speaker process metrical patterns. She focused on metrical stress shifts in various languages, providing a cognitive perspective on metrical phonology. Downing and Rialland (2011) explored the application of metrical phonology to African languages, examining the role of foot structure and rhythmic patterns in tonal languages, particularly the interaction between metrical and tonal phenomena. Mester (2017) revised the standard metrical grid model, by introducing "punctuated equilibrium", arguing that stress patterns can be better understood through historical development and evolutionary changes in metrical structures.

**The Concept of Metrics**

Metrics is a component of prosody that focuses on stressed syllables in lines of poetry. Within generative phonology framework in recent years to handle stress phenomena is what is referred to as *Metrical Phonology* (Katamba, 1989:225). McCarthy and Hayes (2003:54-55) describe metrical phonology as “a family of sub-theory of generative phonology that aim to characterize insightfully the properties of stress and stress rules”. They further assert that metrical theory views that stress is not a feature, rather it is the hierarchical rhythmic organization of utterances”. Clark and Yallop (1990:347), state that “the starting point of metrical phonology is an assumption about the nature of stress and intonation and its representation…that stress patterns reflect an underlying structure in which stronger and weaker constituents are juxtaposed”. This means that the central concern of metrical phonology revolves around describing stress and rhythm. Stress is the extra force used when pronouncing a syllable, making a stressed syllable more prominent than an unstressed one. Relative prominence is expressed using binary branching trees, labelled strong (S), meaning stressed, and weak (W) for unstressed (Katamba, 1986). Examples:

| **Strong-weak Formation** | **Weak-strong Formation** |
|---|---|
| (S) (W) | (W) (S) |
| Tea - - cher | pre - - serve |

Additionally, Hogg and McCully (1987) note that stress results in any or more of the following for the hearer:

5.0 An increase in vowel length

6.0 An increase in pitch
7.0 An increase in loudness

Another key aspect of metrics is meter, which is associated with foot structure. According to Katamba (1989:178), the principal feet in Latin poetry include:

**IAMBUS**: one light syllable followed by a heavy one, as in *caro (*flesh).

**TROCHEE**: one heavy syllable followed by a light one as in *mensa* (table).

**ANAPAEST**: two light syllables followed by a heavy one as in, *patulae* (broad).

**DACTYL**: one heavy syllable followed by two light as in, *litora* (shore).

**SPONDEE**: two heavy syllables as in, *heros* (hero).

**TRIBRACH**: three light syllables as in, *temere* (to fear).

Kamba asserts that of the six types of feet that form meters, spondee and tribrach are rare. All common feet share the characteristic of having strong, dominant syllables, alternating with weak ones. However, the focus here is on SM regardless of the type of metrical feet or lines in which they appear.

**Previous Studies on Metrical Analysis**

Several scholars have conducted on metrical analysis. For instance, based on the hypothesis that language of poetry is analysed in the mind of the poet unconsciously, Jehjooh, (nd) analysed the realisation of metrical feet in Blake's "The Lamb" to demonstrate that poetic language is scientifically pluralised. The poem was analysed metrically, with each line considered a simple tone unit, revealing that strong and weak (SW) syllables are the poem's defining features. It is presumed that the units could consist of four kinds of syllables viz. **(i)** A syllable which is: (+ accent), (+ stress) and (+strong). **(ii)** One or more syllables which are: (+ stress), (+strong) but (−accent). **(iii)** One or more syllables which are:( (+strong) but (−stress) and therefore (−accent). (**iv**) One or more syllables which are: (−strong), and therefore (−stress) and (−accent). The result of the paper shows that strong and weak (SW) syllables are the noticeable features of the poem. 20 lines that make up the poem are grouped into seven based on their shared characteristic features. Group one consists of lines 1, 2, 9, 10, 11 and 12. These are lines whose feet are in SW form. Lines 3, 6, 7 and 8 constitute group two and they have SW, SW, SW + S metrical form. Lines 4 and 5 form are group three and each has SW, SW, SW and WS metrical form. Group four comprises lines 13 and 18, each of which is made up of W+WS, W+WS metrical form. In lines 14 and 17 which form group five, the metrical forms are W+WS, WS, WS. Lastly, lines 19 and 20 with the metrical form SW+S+S+SW constitute group six, whereas lines 15 and 16 with the metrical form W, W+WS+WW+WS constitute group 7. The study concludes that metrical structure exists as cognitive strata in the poet's mind regardless of formal study.

Aggrirrezabal, *et al* (2016), examined the challenges of identifying rhythmic patterns in English and poetry using automated machine learning systems. They highlighted the difficulty of performing automated machine learning system were discussed. The paper brought to limelight the difficulty in performing automated metrical analysis due to poetry's tendency to deviate from standard metrical patterns.

Various natural language processing (NLP) techniques were applied to establish a baseline for automatic poetic scansion.

Guero (1974) analysed nursery rhyme meter Using Halle-Keyser's model, and Stress Maxima (SM) Theory. The study outlined and discussed different rules for studying nursery rhyme meter. The findings revealed that the Halle-Keyser rules highlighted two significant aspects of nursery meters: their similarity to old English alliterative lines and of iambic pentameter line, as well as their resemblance to English discourse stress patterns.

Usman (2023) conducted analysis of selected nursery poems using Halle-Keyser's stress maximum model and the idea of the Beaver extended version. Data was sourced from four nursery poems within the application *"All Poems"*. The study categorised lines based on metrical types, identified stress maxima (SM) and examined their rhythmic effects on children's engagement. The findings demonstrated that iambic, trochaic and anapestic lines as well as mixed metrical structures contained SM, contributing to the rhythm's strong appeal to children. The study concluded that SM rhythmic patterns can be applied across different metrical lines, except for those contributing multiple feet.

The present study aligns with the reviewed research by conducting a metrical analysis of John Pepper Clark's Poem "Fulani Cattle" using Halle-Keyser's stress maximum model and Beaver's extended version.

8. **Methodology**

The primary data for this study was obtained from John Pepper Clark's Poem "*Fulani Cattle*". In the selected poem, the stress maxima (SM) in each line were identified and categorised into different types based on Halle and Keyser's iambic pentameter models of *Stress Maximum Theory* and Beaver's modified SM model, which were adopted for analysis in the study.

**9. Results and Analysis**

**"FULANI CATTLE" BY J. P CLERK**

**Contrition twines me like a snake**
**Each time I come upon the wake of your clan,**
**Undulating along in agony,**
**Your face of stool for mystery:**
**What secret hope or knowledge,**
**Locked in your hump away from man.**
**Imbues you with courage**
**So mute and fierce and wan**
**That, not demurring nor kicking,**
**You go to the house of slaughter?**
**Can it be in the forging**
**Of your gnarled and crooked horn**
**You'd experienced passions far stronger**
**Than storms which brim up the Niger?**
**Perhaps, the drover's whip no more**
**On your balding mind and crest**
**Arouses shocks of ecstasy:**
**Or likely the drunken journey**
**From desert through grass and forest,**

**To the hungry towns by sea**
**Does call at least for rest-**
**But, will you not first reveal to me,**
**As true the long knife must prevail,**
**The patience of even your tail?**

In this section, the poem "Fulani Cattle" by J. P. Clerk serves as the data for this study and is presented below in a tabular form, indicating the type of each line. The analysis is conducted Halle and Keyser's iambic pentameter models of *Stress Maximum Theory* and Beaver's modified SM model. According to the model, all the stress maxima on even numbered positions labelled *iambi,* while those on odd numbered positions are *trochaic.* Lines in which each foot consists of two light syllables, followed by a heavy one is labelled *anapaestic.* A line consisting of one stressed syllable followed by two unstressed ones is *dactylic.* If both iambic and trochaic feet co-occur in the same line or if different metrical feet appear together, the line is regarded as combined. A line of no SM is termed *nil*.

**TABLE: Metrical Analysis of J. P. Clerks poem "Fulani Cattle"**

| LINE | THE POEM | TYPE OF LINE | STRESS MAXIMA |
|---|---|---|---|
| 1 | Con**tri**tion **twines** me like a **snake**<br>1 2 3 4 5 6 7 8 | Iambic | 2 |
| 2 | Each **time** I **come** upon the **wake** of your **clan,**<br>1 2 3 4 5 6 7 8 9 10 | Iambic | 2 |
| 3 | Undu**la**ting along in **a**gony**,**<br>1 2 3 4 5 6 7 8 | Trochaic | 2 |
| 4 | Your **face** of **stool** for **mys**tery**:**<br>1 2 3 4 5 6 7 8 | Iambic anapaestic | 3 |
| 5 | What **se**cret **hope** or **know**ledge,<br>1 2 3 4 5 6 7 | Iambic | 3 |
| 6 | **Locked** in your **hump** away from **man**.<br>1 2 3 4 5 6 7 8 9 | Dactylic | 1 |
| 7 | Im**bues** you with **cou**rage<br>1 2 3 4 5 6 | Combined | 2 |
| 8 | So **mute** and **fierce** and **wan**<br>1 2 3 4 4 6 | Iambic | 2 |
| 9 | That, not de**mur**ring nor **kick**ing**,**<br>1 2 3 4 5 6 7 8 | Combined | 2 |
| 10 | You **go** to the **house** of **slaugh**ter?<br>1 2 3 4 5 6 7 8 | Combined | 3 |
| 11 | **Can** it be in the **for**ging<br>1 2 3 4 5 6 | Combined | 1 |
| 12 | Of your **gnarled** and **crooked horn**<br>1 2 3 4 5 6 | Dactylic | 1 |
| 13 | You'd ex**pe**rienced **passions** far stronger<br>1 2 3 4 5 6 7 8 9 10 | Trochaic | 2 |
| 14 | Than **storms** which **brim** up the **Niger**?<br>1 2 3 4 5 6 7 | Iambic | 2 |
| 15 | Perhaps, the **drover's whip** no more | Nil | 0 |

| | | | |
|---|---|---|---|
| | 1 2 3 4 5 6 7 8 | | |
| 16 | On your **bal**ding **mind** and **crest**<br>1 2 3 4 5 6 7 | Trochaic | 2 |
| 17 | **Arouses shocks** of **ecs**tasy:<br>1 2 3 4 5 6 7 | Dactylic | 1 |
| 18 | Or likely the **drunk**en **jour**ney<br>1 2 3 4 5 6 7 8 | Trochaic | 2 |
| 19 | From **de**sert through **grass** and fo**rest,**<br>1 2 3 4 5 6 7 8 | Iambic | 2 |
| 20 | To the **hun**gry **towns** by **sea**<br>1 2 3 4 5 6 7 | Trochaic | 2 |
| 21 | **Does call** at least for **rest-**<br>1 2 3 4 5 6 | Nil | 0 |
| 22 | But, **will** you not first **reveal** to me,<br>1 2 3 4 5 6 7 8 | Iambic | 2 |
| 23 | As **true** the **long knife** must pre**vail**,<br>1 2 3 4 5 6 7 | Combined | 1 |
| 24 | The **pa**tience of even your **tail**?<br>1 2 3 4 5 6 7 | Combined | 1 |

Based on the above analysis of the data, it can be observed that there are different metrical lines in the selected poem. These lines include iambic, trochaic, anapaestic as well as combined lines. However, only stressed syllables flanked by two weak syllables (unstressed) are considered as Stess Maxima. Lines 1, 2, 4, 5, 8, 14, 19 and 22 making up the highest number of lines out of the 24 lines in the poem, were recorded as iambic. Trochaic were found in five lines, combined patterns in six lines, Dactylic in three lines, while Nil occurred in two lines.

For instance,

Con**tri**tion **twines** me like a **snake** (line 1)
1 2 3 4 5 6 7 8

The above line is classified as iambic because the stress maxima on syllables 2 and 4 fall on even numbers, making it iambic. Similarly, the results of the analysis show that lines 3, 13, 16, 18 and 20 are trochaic, as their SM falls on odd numbered syllables. For instance:

Or likely the **drunk**en **jour**ney (line 18)

1 2 3 4 5 6 7 8

The results also show that lines 7, 9, 10, 11, 12 and 13 are combined, consisting of both iambic and trochaic patterns. For instance:

You **go** to the **house** of **slaugh**ter?

1 2 3 4 5 6 7 8

Other lines were classified as dactylic.

## 10. Conclusion

From the analysis above, it can be concluded that SM rhythmic patterns can be applied to different metrical lines except in cases where multiples types of metrical feet are combined. The use of SM in poetry enhances its appeal and makes it more engaging

reader. Furthermore, it is evident that prosodic phonology is an intriguing area of research for linguists, offering opportunities for further exploration through comparative metrical analysis.

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# THE APPROPRIATENESS OF LITERARY TEXTS IN IMPROVING ENGLISH LANGUAGE LEARNING

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## Abstract

The less attention of the teachers of English as a foreign language (EFL) in engaging a literary based approach in their teaching modules triggered huge debates in recent time even though it has been established over several decades ago that easy language learning could be achieved via integration of literature into the language teaching curriculum. As literary text always interwoven with culture in the EFL classroom, the paper attempts to do two things: a) to raise students' awareness of cross-cultural variations through examples from literature materials and b) to develop their intercultural communicative competence through analysis of the same examples in their respective EFL classrooms. The findings of the study discover that literature is a great language input source and the use of literary texts can be a powerful pedagogic tool in language teaching and learning as it possesses qualities of learners' experience. The paper recommends that if the teacher chooses texts far from the students' experience and background, this may lead to an increased sense of frustration, inferiority and even powerlessness.

**Keywords**: Literature, EFL, language acquisition, language competence.

## 1. Introduction

There is less attention of the teachers of English as a foreign language (EFL) in engaging a literary based approach in their teaching modules even though it has been established over several decades ago that easy language learning could be achieved via integration of the cultural dimension into the language teaching curriculum (Alemi, 2011). In fact, there is need for urgent surge of interest of using literature materials in EFL teaching for vibrant teacher-student interaction. Hence, it is important for all language teaching-aid materials to provide a rich and diverse linguistic input that will allow EFL learners to encounter world beyond the classroom.

Since all literary texts are always produced based on natural language, they could therefore offer authentic reading materials for language learners that will help to increase effective interaction in EFL classes. As Lazar (2013) posits that literary texts provide universal themes that are relevant to students' own experience, such texts in all language learning expose students to not only a wide variety of authentic language but motivate them to read a lot. In this regard, the present study is aimed at explaining the importance of using literature in the language classroom and help learners improve their English.

It is also worthy to mention that the philosophy of this paper is to go beyond highlighting the advantages of using literary texts as the basis for language learning activities alone but also to explain the potentials of the literary texts in raising the awareness about the language system, foster creativity of the language learners, meaning construction, and stimulate recognition and discussion of (inter)cultural issues in EFL classes. Based on thoughtful principles of EFL learning approach, language is taught to make learners communicate and be communicated with, convey and

understand meaning so as to enter into satisfactory mutual interaction with native speakers or writers of the target language. Hence, not only the forms and structures of language must be taught, but also its functional or communicative use which is underscored by the practical use of language in context. In line with the above principle, the study which focuses on using literature texts as effective tool for efficient language learning even though in some instances literary text represents a deviated form of the ordinary language.

The paper attempts to do two things: a) to raise students' awareness of cross-cultural variations through examples from literature materials and b) to develop their intercultural communicative competence through analysis of the same examples in their respective EFL classrooms.

## 2. Importance of Using Literary Texts in Language Learning

The arguments for the use of literary texts in the language classroom are many. Some scholars like Enkvist statements that 'to "know" a language you must cope not only with menus, laundry lists and telephone books, but also with novels, plays and sonnets. Literature is part of language, in more senses than one. And unless you know something of the literature of a language, you do not really "know" the language' (MacCabe, 1985). Zyngier (1994) states that Literary texts are intellectually stimulating. They allow readers to create worlds with which they may not be familiar and the way they do it is by relying on language. In building meaning, the reader reconstructs or re-creates what he or she thinks the writer is trying to communicate. In this sense, the reader becomes a performer, an actor in a communicative event (cited in Zyngier 1994:p-6). The examination of the language of the poem enables the reader to experience events similar to those which have taken place in the poet's mind. In the course of searching for intelligibility and working through language, the reader performs an act of the imagination. Thus, poem stands as an illustration that words do not mean in isolation, that 'the complete meaning of a word is always contextual' (Firth, J. 1935, 1958, p.7, cited in Zyngier 1994: p-8). Therefore, we can claim that the teaching of literature in language classrooms is a fast-growing phenomenon, although many language teachers are still reluctant to work with literary texts. Povey (1972:187) explains the aims of using literature in EFL classes and argues that "literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax."

Duff and Maley (2007) posit that there are qualities of literary texts that help to provide the unending opportunity of exposing language learners to a variety of registers, styles, and text-types at many levels of difficulty. These made the literary texts a powerful motivator especially when the literary texts centered on the themes to which learners can bring a personal response from their own experience. In this sense, Literary works provided additional material of grammar practice, vocabulary learning, translation (Bedu and Mohammed, 2024). Language of literature, as a means of pleasure, embodies aspects of the culture of its origin which it can be used as a rich resource to develop the ability to communicate appropriately in alien cultural settings. So, it is not only forms, structures, and rules of the language that have the functional use in ensuring effective language teaching and learning, any teaching method for language should focus not on language as a form alone to include aspects of literature and culture for achieving the functions of social interaction and communication.

The relationship between culture and language has two main aspects to it. First, it is similar to that between generality and specificity or that between a super-ordinate lexical item and a hyponym that is to say language is one aspect of culture. Secondly, language and culture are as inseparable as dance and dancer. It is this inseparability which offers English language teachers' opportunities to familiarize their learners with various cultures, and lexical, idiomatic, figurative expressions, grammatical and pragmatic properties of different varieties of the English language. Since, the synchronous existence of culture and language poses pedagogical challenges for teachers of English as a second/foreign language, it is the thrust of this paper is to highlight these challenges, which are compounded when a teacher undertakes the job of teaching English to learners coming from widely heterogeneous cultural backgrounds especially from the aspect of its universality versus particularity, collectivity versus individuality, other-centeredness versus self-centeredness, competitive versus cooperative, assertive versus reticent, and prolix versus precise cultures.

In this regard, using a literary text as always interwoven with culture in the EFL classroom has a long-term and a valuable effect on the learners' linguistic and extralinguistic knowledge being meaningful and amusing. Therefore, understanding culture of the target language facilitates understanding of "the cultural connotations and the sociolinguistic aspects of [that] language" (Brown 2009). Because English literary texts mirror the rich and diversities of the world, reading literature encourages learners' aware of the social, political, and historical events that the "cultural and ideological assumptions in the texts are not merely accepted and reinforced, but are questioned, evaluated, and, if necessary, subverted" (Lazar 2013).

## 3. Reasons of Using Literature for Effective Classroom Interactions

Using literature in the process of teaching English as a foreign language has various dimensions. Besides being very motivating, stimulus for language acquisition, helping understand target culture, encouraging learners' ability to express opinion, and developing their interpretative abilities, literature provides authentic material and expands learners' language awareness (Lazar 2013). Thus, Hismanoglu regards such reasons worthy of tackling literature in class (53). Complex or unexpected uses of language in literature pave the way for involving learners in the suspense of reaching to the usual and proper uses. that leads to develop 'literary competence' which can promote 'language competence'. In essence, literary competence cannot be developed "without deliberately developing and using tasks and activities" (Ibid 17).

### 3.1 Authentic Material and Cultural Enrichment

Literary texts are always motivating because of its authenticity and the meaningful context it provides (Ghosen 2002). The authenticity of literature facilitates the development of sociolinguistic and pragmatic knowledge as manifested communicative competence models (Mackay, 2001). Sociolinguistic and pragmatic competence are two of the main components of the communicative competence models. Hence, special attention is needed to be directed to this component. Literature due to its authenticity is equipped with sociolinguistic and pragmatic information. These two features are more related to 'appropriateness' in language which can be found only in contextualized language such as literary texts, dramas and plays.

Kaleidoscope of culture that enrich literary text accelerates learners' overall enjoyment and knowledge to be regarded as a feasible pedagogical application. In this aspect, literature has its great influence and depth being interesting and worthy to be considered. It provides authentic contexts for meaningful purpose as its uses of

language "are more or less 'literary' than others" (Brumfit and Carter 2000). To enable learners cope with the intended purpose of using some linguistic uses, forms and conventions, "literature can none the less incorporate a great deal of cultural information" (Collie and Slater 1988). Brown regards automaticity; learning piece by piece subconsciously through meaningful use of language, as one of the vivid principles of teaching a foreign language.

### 3.2 Expanding Awareness and Language Enrichment

Awareness is defined as "attention and noticing particular features of language [that] adds to learning" (Carter and Nunan, 2001:161). Foreign language awareness has been conducted through the study of texts examining language from a variety of perspectives, including literary, political, cultural and everyday uses. Lazar (2003:20) supposes that "literary language is somehow different from other forms of discourse in that it breaks the more usual rules of syntax, collocation and even cohesion". Carter and Nunan (2001:162) assume that the "more inductive and implicit ways of focusing on form are generally preferred, and it is usually regarded as essential that a focus on form must derive from a focus on meaning and context". Hence, learners' awareness of learning a foreign language is expanded by the use of literature through drawing attention to and working with interesting and meaningful manifestations of language, and exposing them to 'wrong' uses of language. This enhances motivation and positive attitudes to language and language learning.

Most work in language awareness is inductive. Thus, using provided or collected data enable learners observe and analyze intended patterns. That is why literature represents the core of such form of teaching as it represents authentic sources. These authentic texts, as John and King pinpoint, "raise awareness of grammatical, stylistic and lexical features (qtd. in Carter and Nunan, 2001).

A language teacher may depend on the characteristics of a literary text to draw attention to certain forms, moods or else towards identifying the intended aim helping the learners learn adequately. When learners appreciate the richness and variety of literary language, they will be more creative. Language enrichment is one benefit often sought through literature (Collie and Slater, 1988). Let's consider this example:

(1) "... a fantastic farm where **ashes grow** like wheat into ridges and hills and grotesque gardens ... " (F. Scott Fitzgerald, **The Great Gatsby**)

Ashes, in this extract, are described as growing. It is an unusual collocation that it is not founded in a dictionary (Lazar, 2003).

## 4. TEACHICITY OF LITERATURE

Literature may be defined as "the use of language to evoke a personal response in the reader or listener" (Lazar, 2003:7). It is a verbal art that is mainly expressive rather than discursive. The more literary a piece of writing is, the more oblique its language is likely to be, and more connotative, suggestive, and evocative one leading to focus on some of the implications of using literature with the language of learners. To access the literary text in a systematic way helps exemplifying linguistic features. Povey (1972) assumes that literature increases language skills and extends linguistic knowledge by "giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax" (qtd. in Brumfit and Carter 2000:191). Hence, literature is used purposefully to achieve specific language activities orchestrated by the facilitator. Selden (1989) pinpoints that:

> The **Formalists**' technical focus led them to treat literature as a special use of language which achieves its distinctness by deviating from and distorting 'practical' language. Practical language is used for acts of communication, while literary language has no practical function at all and simply makes us see differently.
>
> (qtd. in Lazar, 2003:8)

Actually, the style of literary language is different from common usage that learners' have to be aware of. Language awareness assumes that some form or level of awareness about linguistic use, knowledge and learning is beneficial for learners.

(2) **A grief ago** (Dylan Thomas, A Grief Ago).

In this example, the abstract noun **grief** replaces what is usually a noun denoting a time period, like day or month (Lazar, 2003:21). Hence, it is said 'a month ago', 'a week ago', etc.

The use of literary texts can be a powerful pedagogic tool. Language of good literature produces more. Carter and Nunan suppose the **language model** for teaching literature by which "the text may be used as an example of certain types of pattern and structure... to help students find independent ways into a text in a systematic manner" (182). Via a poem, some tenses could be taught as in the following:

(3) The rain is raining all around,
On flower and field and tree,
It rains on the umbrellas here,
And on the ships at sea.

A language teacher could explain differences between tenses by these lines; the present continuous and the present simple. However, as the lines are sometimes written against the traditional poetic norms, especially to give a different effect for the words and the meaning of the poem. Consider the following example:

(4) Hush- a- bye baby, on the tree top
When the wind blows, the cradle will rock
When the bough breaks, the cradle will fall
**Down will come baby, cradle and all**.

(English Lullaby)

This example has a form of deviation in word order; “Down will come baby, cradle and all." The learner has to identify the proper order: Baby, cradle and all will come down.

(5) "**Though wedded** we have been These twice ten tedious years... (Cowper’s **The Diverting History of John Gilpin**).

This example represents a poetic re-ordering of syntax. Usually, the past participle wedded follow the subject and the auxiliary verb and not the vice versa (Lazar, 2003:21).

The unfamiliar method of reading is the first level of defamiliarization learners may think through. It is a matter of presenting the common in an unfamiliar way in order to enhance perception of the familiar. In another words, focusing on the deviant forms, learners could apparently realize the norm. Those learners would be familiar with the best forms in a delicate way that help their performance of language. Sometimes, "a poem looks simple but close reading shows that there are few breaks in syntax and

tones" (Hussein and Muslih 37). In his poems, poets make use of reordering in syntax to achieve perfection beside other devices.

(6) **Whose woods these are I think I know**
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

(Frost)

There are some breaks in syntax and usages of informal language. Frost turns words upside down. The proper order of words is: 'I think I know whose woods these are' (Ibid 43).

Widdowson (1975) pinpoints that learners could explore the norms of language use via sophisticated and unconventional uses of language (qtd. in Lazar, 2003:22).

(7) I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch, as the gate-bolts
undrew:
"Speed!" echoed the wall to us galloping through;
(Browning's ballad Ghent to Aix)

These lines are taken from **How They Brought the Good News**, a ballad by Browning (Frisby, 1970:324). The proper order of words in the first line is: 'I, Joris and he sprang to the stirrup.' In the second line, the same thing is true.

Texts that are the simplifications or abridgements of published literature could be an option. There is now a new generation of **Literary Readers** written as originals, which are specifically for the EFL learning market. "This new genre of writing can be seen as authentic in its own right rather than derivative at several removes from classic texts" (Carter and Nunan, 2001:184).

## 5. Conclusions and Pedagogical Implications and Suggestions

It is necessary to teach English by its original texts to help learners come close to the culture of the target language, as the social and historical conditions determine their particular ideology. We should not expect to reach any definitive interpretation of a literary text with our students. Rather we should use the text as the basis for generating discussion, controversy and critical thinking in the classroom. Yet, literature enables learners reinforce their knowledge of lexical and grammatical structure, language proficiency, as well as cultural assumptions. That is why literature is regarded as a good source for developing learners' abilities to infer meaning, and make interpretations.

Literature is a great language input source. It includes almost all kinds of structures; adjectives, nouns, verbs in different tenses, articles etc. Although literature reveals a higher incidence of specific kinds of linguistic features which can be tightly patterned, it is rich of deviated forms. These forms help adequately cater certain aspects. Learners will be aware of the common usage of forms via the improper usages. In actual fact, if the teacher chooses texts far from the students' experience and background, this may lead to an increased sense of frustration, inferiority and even powerlessness.

Deviated forms, in one way or another, help learners interpret the target aim of teaching. Moreover, deviated forms make learners able to discover more generalizable

features of language and help them become more sensitive of the overall features of that language. this approach may provide useful exposure to, or revision of, grammar, word order, vocabulary and else in interesting new contexts. This way of teaching would be not boring and not monotonous that it can enhance learners' involvement and love for the target language. The use of literary texts to teach EFL can open the way for an enlargement of literary understanding and sensitivity.

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# RUBUTUN AJAMI A HAUSA: DALILAN JA DA BAYA DA YIWUWAR FARFAƊOWARSA
# AJAMI WRITING FORM IN HAUSA: CAUSES OF ITS DECLINE AND PROSPECTS OF ITS REVIVAL

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## Tsakure

Rubutun Ajami ya taka muhimmiyar rawa wajen adana ilimi, addini, da al'adun Hausawa tun kafin yaɗuwar rubutun Boko. Duk da haka, an samu ja da baya a amfani da shi, musamman a fannoni kamar ilimi, kasuwanci, da wallafe-wallafe. Wannan bincike zai yi nazarin dalilan da suka haddasa wannan ja da baya, tare da binciko yiwuwar farfaɗowar Ajami a rubutun Hausa. An yi amfani da hanyoyin tarihi da na nazari don tantance rawar da sauye-sauyen ilimi da siyasa da kuma ci gaban fasaha suka taka wajen raguwar amfani da Ajami. Binciken ya gano illolin raguwar Ajami ga al'umar Hausawa ta fuskar asarar tarihi da al'ada da taƙaituwar ilimin addini da kuma uwa-uba rasa damar cigaban zamani. Wannan ya faru ne dalilin ƙarancin shirin koyar da Ajami a makarantu da yaɗuwar rubutun Boko da matsalolin fasaha waɗanda su ne suka taimaka wajen ja da bayan sa. Duk da haka, wannan nazari ya gano ana iya farfaɗo da rubutun Ajami ta hanyar amfani da fasahohin zamani, shigar da shi cikin tsarin ilimi, da ƙarfafa sha'awar amfani da shi a fannoni daban-daban kamar harkokin gudanarwa na gwamnati, da hukumomi, da cibiyoyin bincike, da ma'aikatun ilimi, tare da kuma taimakawar kafafen watsa labarai.

**MabudanTakarda:** Ajami, Hausa, rubutun Boko, ja da baya, farfaɗowa

## Abstract

Ajami writing has played a significant role in preserving and spreading knowledge, religion, and culture of the Hausa people long before the adoption of the Latin script (Rubutun Boko). However, its usage has declined, particularly in areas such as education, commerce, and publishing. This study examines the factors contributing to this decline and explores the potential for reviving Ajami in Hausa writing. Historical and analytical methods were employed to assess the impact of educational and political changes, as well as technological advancements on the use of Ajami. The findings reveal that the decline of Ajami has adversely affected the Hausa community by leading to a loss of historical and cultural heritage, and adversely affects the development religious knowledge, and limited access to modern development opportunities. Contributing factors to the decline of using Ajami according to the research include lack of syllabus for teaching of Ajami in schools, the dominance of the Latin script, and technological challenges. Nevertheless, the study postulates that Ajami can be revitalized through the adoption of modern technologies, its integration into educational curricula, and the promotion of its use in various sectors such as government administration, research institutions, and media outlets.

**Keywords:** Ajami, Hausa, Latin script, decline, revival

## 1.0 Gabatarwa

Rubutun Ajami tsari ne na rubutun da ake amfani da baƙaƙen Larabci wajen da ba Larabci ba kamar harshen Hausa, da wasu harsunaka mar Kanuri, da Fulfulde (Wudil,

1989). Ajami hanya ce ta farko da Hausawa suka fara amfani da ita wajen yaɗa ilimi da kuma isar da saƙo a tsakaninsu, tun bayan haɗuwarsu da Larabawa kafin su haɗu da Turawa (Adamu, 2023). Wannan ya ba su dama wajen adana al'adunsu tare da nuna fasaharsu ta hanyar amfani da baƙaƙe na larabci gwargwadon iyawarsu. Wannan ya taka muhimmiyar rawa wajen samun 'yan bambance-bambance daga wannan zuwa wancan na masu amfani da Ajami da fari, sakamakon rashin samar da daidaitaccen tsari na rubutun Ajami. Daga bisani masana suka yi ƙoƙarin gudanar da tarukan ƙarawa juna sani domin inganta tare da samar da hanya mafi inganci wajen yin rubutun na Ajami.

Rubutun Ajami ya taka muhimmiyar rawa wajen haɓaka adabin Hausa da fito da ƙimar Hausawa a idon duniya da adana tarihinsu da kuma samar da hanyar isar da saƙo a tsakaninsu.

Masana kamar Abdullahi Smith (1971) sun bayyana cewa Ajami ya taka muhimmiyar rawa wajen adana tarihi da ilimin addini a Arewacin Najeriya. Usman Bugaje (2000) ya ƙara da cewa Ajami ne ginshiƙin ilimin Musulunci a ƙasashen Hausa kafin shigowar Turawa. Duk da wannan muhimmanci da rubutun Ajami yake da shi a tsakanin al'ummar Husawa, binciken Balogun (1985) ya nuna cewa a yau ana fuskantar raguwar amfani da Ajami, musamman a tsakanin matasa da kuma a wuraren ilimi na zamani. Wannan bincike zai nazarci manyan dalilan da suka haddasa wannan raguwar da kuma illolinsa ga ci gaban harshen Hausa, tare da lalubo wasu hanyoyin da za su taimaka domin dawo da martabar rubutun a tsakanin Hausawa.

## 2.0 Ma'anar Ajami

Kalmar "AJAMI" asalinta dai kalma ce ta Larabci wadda take nufin duk wani jinsin mutum wanda ba Balarabe ba. Amma idan aka ce rubutun ajami, ana nufin a yi amfani da haruffan Larabci wajen rubuta wani harshe da ba Larabci ba, don haka in an ce ajamin Hausa ana nufin a yi amfani da haruffan Larabci a rubuta harshen Hausa (Ibrahim, 1989:29). Shi yasa C.N.H.N (2006:6) kai tsaye suka bayyana ma'anar ajami da "Rubutun Hausa da haruffan **Larabci**".

## Samuwar Rubutun Ajami

KasancewarMusulunci addini ne wanda yake tafiya tare da wayar da kan al'umar da ta karɓeshi, ta hanyar ilmantarwabisa hanyar karatu da rubutuwajen karantarwa, da kuma amsa fatawa, tare da kuma faɗakarwa cikin wa'azi, ahankali a hankalidukal'umar da ta karɓi Islama aƙalla za ta zama ta rabauta da ilimin karatu da rubutu a cikin haruffanLarabci (Hashimi, 2020). Bayan zuwan addinin musuluncitare da bazuwarsaa ƙasashen Hausa da kuma yadda yasamu karɓuwa matuƙa a wajen Hausawa, sai suka himmatu don ganin sun ne miilimin da zai yi musu jagora ta fuskar aiwatar da ayyukan ibadunsu, kamar sallah da azumi da zakka da dai sauran ayyukan da suka shafi mu'amala ta addinin musulunci. A sanadiyyar haka ne suka ci gaba da koyon harufan larabci tare da yadda ake sarrafa su zuwa kalmomi da jumloli gwargwadon iyawarsu (Gobir, 1989). Daga bisani sannu a hankali bayan ilimin addini ya wadatu a tsakanin Hausawa sai suka yi ƙoƙarin samar da wata hanyar yin rubutu a cikin harufan Larabcin, amma mataninsa a cikin Hausa ne wato **"Ajami".**

Wannan takarda za ta yi ƙoƙarin amsa wasu mahimman tambayoyi kamar haka; me ya haddasa raguwar amfani da Ajami? Wane matsayi Ajami ke da shi a yau? Shin akwai yiwuwar farfaɗo da amfani da Ajami a tsarin ilimin zamani? Ta hanyar binciko manyan dalilan da suka haddasa raguwar amfani da Ajami da fahimtar matsayin Ajami a yau da yadda ake amfani da shi, da kuma bayyana matakan da za a iya ɗauka don farfaɗo da Ajami a tsarin rayuwa da ilimi.

## 3.1Tasirin Mulkin Mallaka da Shigowar Boko

Kafin a gabatar da ilmin boko a Jihar Arewa, sai da Gwamna Lugga ya sa aka yi bincike aka gano yawan makarantun allo da ake da su, da yawan almajiransu. A cikin wani kintaci- fadi da aka yi an gano cewa a farkon ƙarni na ashirin, akwai makarantun allo 25.000 masu yawan ɗalibai 218,618 a garuruwan jihar Arewa. Ganin ƙarfin addini musulunci, sai Gwamna Lugga ya ga cewa ba daidai ba ne a gabatar musu da limin boko kamar yadda ake tafiyar da shi a Ingila. Mun dai riga mun sani tun wajen shekarar 1900 aka buɗe makarantun ilmin zamani na farko a Lakwaja da Wusasa ta Zariya a ƙarƙashin ƙungiyar Mishan. Amma kafin a buɗe ta Gwamnati dole ne sai an yi yan gyare-gyare ta yadda zai dace da wannan al'umma. Wannan shi ne ya sa a cikin ƙarni na 1909 Gwamna Lugga ya zaɓi wani Bature wanda yake ɗaya daga cikin ma'aikatansa mai sun sir Hans Vischer, wanda ake yiwa laƙabi da Ɗan Hausa saboda ya ji Hausa ƙwarai aka naɗa shi jami'in ilmi a Jihar Arewa, aka tura shi ya ziyarci Misira da Sudan (Watau ƙasashen Musulmi) da Gwalkwas (Ghana) watau ƙasar Afirka baƙar fata wadda ta jima da fara yin ilmin zamani, ya yiwo nazari game ɗa irin tsarin da suke bi wajen gudanar da ilmi a ƙasashensu don ya gabatar a jihar Arewa wanda ya fi dacewa. Da Hans Vischer ya dawo a wannan shekara ta 1909, sai ya buɗe makarantar boko ta gwamnati ta farko a wurin da ake kira Nasarawa, a wajen Birnin Kano. Ita wannan ita ce Makarantar Elementare ta farko wadda aka fi sani da makarantar Ɗan Hausa. Kafin a fara koyarwa a cikinta, sai sir Hans Vischer ya zaɓi ƙwararrun malaman Arabiyya ya zuba su a makarantar don su taya shi da kuma taimakawa wajen koyarwa.

An tsara manufofin ilmi a makarantar kamar haka:

a) Koyar da waɗanda za su zama malaman makaranta wurare daban-daban na jihar Arewa.

b) Bai wa 'ya'yan sarakuna ilmin gudanar da mulki ta hanyoyin zamani.

c) Koyar da ilmin ayyukan gwamnati ga waɗanda suka nuna ƙwazo ɗon Turawa su ba 'yan ƙasa damar gudanar ɗa wasu ayyuka na gwamnati (Yahaya, 2002). A cewar Fafunwa (1991), Turawa sun ƙarfafa amfani da Boko tare da rage matsayin Ajami a ilimi da mulki. Wannan ya sa yawancin mutane suka fi mayar da hankali kan Boko saboda ana amfani da shi a makarantu da ofisoshi. Da zuwan Turawan mulkin mallaka (British) a ƙasashen Hausa, a farkon ƙarni na 20, sun ɗauki matakai da dama waɗanda suka rage amfani da rubutun Ajami, kamar hana amfani da Ajami a harkokin gudanarwar gwamnati. WatoTurawan Ingila sun fahimci cewa rubutun Ajami yana da alaƙa da ilimin Musulunci da tsarin shari'ar Islama, wanda bai dace da manufarsu ta mulkin mallaka ba. Haka kuma sun hana amfani da Ajami a takardun gwamnati, suna amfani da Turanci da sabon tsarin Boko (Latin script). Wannan ya sa Hausawa da dama suka koma karatun Boko domin samun aikin gwamnati da ci gaban rayuwa.

Daga nan kuma sai ƙirƙirar sabon tsarin karatu (Boko). Mulkin mallaka ya kafa makarantu na Boko don koyar da Turanci da sabuwar hanyar rubutu ta Latin. A hankali, daraja rmalaman Ajami ta fara raguwa, har wasu suka koma koyon Boko don dacewa da sabon tsarin rayuwa.

### 3.1.1 Tasirin Shigowar Boko a Kan Ajami

Bayan da Boko ya ƙara karɓuwa a tsakanin Hausawa, sai ga wasu tasiri da suka rage amfani da Ajami, yadda ilimin boko ya mamaye fannonin rayuwa, wato duk wani ilimin zamani (kimiyya, fasaha, tattalin arziƙi, lissafi, da sauransu) an fara koyar da su ne da Turanci da Boko, ba Ajamiba.Wannan dalili yasa Hausawa suka fi karkata ga

Boko fiye da Ajami, domin samun ci gaba a karatu da aikin gwamnati. Haka kuma makarantu da littattafai naboko sun fi yaɗuwa,wato Mulkin mallaka ya yi aiki tare da mabiya Kiristanci don samar da makarantu da littattafan Boko domin yaɗa sabon tsarin rubutu, duk wani littafi na zamani an fara rubuta shi ne da Boko, wanda hakan ya sa masu amfani da Ajami suka ragu.

### 3.1.2 Shigowar Jaridu da Littattafan Boko

Yayin da aka fara buga jaridu da littattafan Hausa a shekarun 1930s zuwa 1950s, mafi yawansu an rubuta su ne da Boko. Hakan ya sanya yawancin masu karatu suka fi sabo da Boko fiye da Ajami.

Sauye-sauyen tsarin ilimi sun taka muhimmiyar rawa wajen rage amfani da **Ajami** a cikin al'ummar Hausawa. Waɗannan sauye-sauye sun faru ne ta hanyoyi daban-daban, ciki har da canjin tsarin makarantu da sauyin manhajar koyarwa da fifiko gaTuranci da Boko.

## 3.2 Sauye-Sauyen Tsarin Ilimi

Binciken Balogun (1985) ya nuna cewa ajandar ilimi a Najeriya ba ta ba da muhimmanci ga Ajami. Duk da cewa ana koyar da shi a wasu makarantu, ba a mayar da shi tilas kamar Boko ba, Ga yadda suka shafi raguwar amfani da Ajami:

### 3.2.1 Kafa Tsarin Ilimi na Boko (Western Education System)

Bayan mamayar Turawan mulkin mallaka, sun kafa sabon tsarin ilimi na Boko wanda ya ginu a kan haruffan Latin (Boko) maimakon Ajami. Hakan ya shafi raguwar Ajami ta hanyoyi kamar:

**a) Maye gurbin makarantun tsangaya da makarantun Boko:** Kafin zuwanTurawa, ilimin Hausawa ya ta'allaƙa ne da tsangayoyi da makarantun Islamiyya, waɗanda ke koyar da ilimi ta amfani da Ajami. Bayan kafa makarantu na zamani, an fi mai da hankali kan karatun Boko, wanda hakan ya sa iyaye suka fi tura 'ya'yansu zuwa makarantu masu amfani da Boko, maimakon tsangayoyi da Ajami.

**b) Fifikon Turanci a Ilimi:** Sabon tsarin ilimi ya fi ba da fifiko gaTuranci a matsayin harshen koyarwa, yayin da Hausa (da Ajami) suka koma matsayin fannin karatu kawai. Hakan ya rage sha'awar mutane kan Ajami, domin duk wanda ke son ci gaba a ilimi da samun aiki ya zama dole ya koyi Boko da Turanci.

### 3.2.2 Sauyin Manhajar Koyarwa (Curriculum Changes)

Sauye-sauyen manhajar ilimi su ma sun taka rawa wajen hana yaɗuwar Ajami, kamar rashin sanya Ajami a manhajar makarantu. Wato a yayin da aka tsara sabon manhajar ilimi a ƙarƙashin mulkin mallaka, ba a saka koyar da Ajami ba. Duk da cewa an ci gaba da koyar da Hausa, an fi mai da hankali ne kan rubutun Boko, ba Ajami ba. Haka kuma, duk wani fannin kimiyya da lissafi da sauran ilimin zamani ana koyar da su ne da Turanci da Boko, hakan ya sa Ajami bai samu wuri a fagen ilimiba.Wannan kuma sai ya haifar da makarantu masu koyar da Ajami suka ragu, duk da cewa a wasu wurare, ana koyar da Ajami a makarantu na Islamiyya da madarisu, amma yawansu ya ragu idan aka kwatanta da makarantu na Boko.

### 3.2.3 Matsalar Fasaha da Kimiyya

Smith (1971) ya nuna cewa rashin ingantattun kayan fasaha kamar keyboard da software na Ajami yana hana yaɗuwarsa a cikin fasahar zamani. Yawancin manhajoji na kwamfuta da waya ba su tallafawa Ajami kamar Boko ba, don haka rubutun Boko ya fi samun ci gaba.

Matsalar kimiyya da fasaha ta taka muhimmiyar rawa wajen samar da koma bayan Ajami a yau. Fasaha ta zamani, musamman ta buga littattafai dakwamfuta da intanet, ta fi daidaitawa da haruffan Boko fiye da Ajami. Ga wasu muhimman batutuwa da suka shafi wannan matsala:

### 3.2.4 Rashin Daidaiton Rubutun Ajami a Kimiyya da Fasaha

Ajami yana fuskantar matsala wajen amfani da shi a kimiyya da fasaha saboda rashin haruffa na musamman don rubutun Hausa. Domin haruffan Larabci ba su da wasu wasula da sautuka na Hausa kamar **ƙ, ɗ, ɓ, c, ts**, wanda ke haifar da matsala wajen rubuta wasu kalmomin Hausa yadda ya kamata. Wannan yana hana Ajami zama cikakken madadin Boko a kimiyya da fasaha.

### 3.2.5 Rashin Karɓuwa a Tsarin Rubutu na Kimiyya

Ilimin kimiyya da fasaha a duniya ana koyar da su ne da Turanci da haruffan Latin, wanda ya hana Ajami samun matsayi a wannan fanni. Duk wani fannin kimiyya (lissafi, likitanci, injiniyanci, kwamfuta) ana amfani da Boko da Turanci, ba Ajami ba.

### 3.2.6 MatsalarAjami a Kwamfuta da Intanet

Kimiyya da fasaha sun canza tsarin sadarwa da rubutu, amma Ajami bai samu matsayi mai ƙarfi ba a cikin wannan sauyi, saboda Ajami bai samu isasshen tallafi a fannin kwamfuta da software kamar yadda Boko ya samu ba. Wasu kwamfutoci da wayoyi ba su da tsarin rubutu da madannai (fonts da keyboard) na musamman da za su tallafawa rubutun Ajami cikin sauƙi.

### 3.2.7 Matsalar Software naFassara da KwatantaHaruffa

Software da akeamfani da su don fassara (Google Translate, AI Models) ba sa tallafa wa Hausa da Ajami sosai. Rubutun Ajami yana da wahalar karantawa da fassara ta atomatik, wanda ke hana yaɗuwarsa a cikin fasahar zamani.

## 3.3 Sauyin Zamani da Tasirin Yanar Gizo

Bugaje (2000) ya bayyana cewa yawaitar amfani da Facebook, WhatsApp, da sauran kafafen sada zumunta cikin Ingilishi da Boko yana ƙara barazanar da ke fuskantar Ajami. Yawancin shafukan yanar gizo da kafafen sada zumunta suna goyon bayan amfani da Boko da Turanci fiye da Ajami wajen sadarwa. Kaɗan ne daga cikin masu wallafa littattafai ko manhajojin ilmantarwa ke la'akari da amfani da Ajami.

Haka kuma yawancin shafukan yanar gizo da ke da tasiri a duniya suna tallafawa rubutun Boko da Turanci, amma ba su da cikakken tallafi ga Ajami. Shafuka kamar Google da Facebook daTwitter da Wikipedia, da YouTube ba sa ba da cikakkiyar damar rubuta Hausa da Ajami cikin sauƙi.

### 3.3.1 Juya Sauti zuwa Rubutu da Kwamfuta

Akwai fasahohin TTS (Text-to-Speech) da Voice Recognition da ke karanta rubutu da sauraron murya. Wannan fasaha tana taimakawa ƙwarai wajen isar da saƙo musamman ta hanyar juya sauti zuwa tsarin rubutu. Ire-iren waɗannan fasaha ba su da cikakkiyar

damar ba da tallafi ga rubutun Hausa da Ajami, don haka mutane ba sa ya amfani da su don sadarwa cikinAjami.

### 3.3.2 Rashin Tallafi a Fassara ta Atomatik

Google Translate da sauran fasahohin fassara suna da iyakacin fahimtar Hausa, kuma ba sa fassara Ajami zuwa Turanci ko Boko da kyau, wannan yana hana yaɗuwar Ajami a cikin fasahar zamani.

### 3.3.3 Rashin Adana IliminAjami a Yanar Gizo

Yanar Gizo ta zama wani rumbu na adana tarin ilimai na duniya domin gudun kada su salwanta, da kuma sauƙin samu a duk lokacin da aka buƙaci amfani da su a ko'ina a faɗin duniya. Amma a ɓangaren ilimin Ajami akwai damuwa domin yawancin littattafan Hausa da aka rubuta da Ajami ba a zamanantar da su ba wajen taskace akasarinsu su ta hanyar yana gizo, don haka ba su da yawa a yanar gizo. Wannan dalili ne ya sa wasu masana suke cewa idan ba a ƙara wallafa rubuce-rubuce da Ajami a intanet ba, zai iya ɓacewa daga zukatan mutane.

## 3.4 Rashin Tsarin Rubutun Ajami na Bai-ɗaya

Balogun (1985) ya nuna cewa rashin daidaiton rubutun Ajami yana kawo cikas ga yadda ake amfani da shi a makarantu. Wannan matsala ta hana sauƙin fahimta da koyarwa a wuraren ilimi.

Wata babbar matsala da ke hana Ajami samun ci gaba da yaɗuwa a yau ita ce rashin samun tsarin rubutu na bai ɗaya da haɗin kai wajen daidaita rubutun Hausa da Ajami. Wannan matsala ta haifar da ruɗani, musamman a fannonin ilimi da bugun littattafai dafasahar zamani, da kuma sadarwa.

### 3.4.1 Bambance-Bambancen Rubutun Ajami

Rubutun **Ajami** yana da nau'uka daban-daban bisa ga yadda aka inganta shi a yankuna daban na duniya, musamman a tsakanin Sharƙiyya (Gabas) da Magaribi (Yamma).

- Ajami na Sharkiyya (Gabashin Duniya): Wannan nau'in rubutun Ajami ya samo asali ne daga al'adun Larabawa da Musulman Gabas, inda aka fi amfani da haruffan Larabci cikin tsari mai kusanci da na asalin rubutun Kur'ani. Ayyukan Ajami na wannan yanki sun fi bayyanawa a: Gabashin Afirka (Sudan, Habasha, Somalia, Chadi, da yankunan Hausawa). Amma a Kasashen Gabas irin su Iran da Pakistan, inda ake amfani da haruffan Larabci a wasu harsuna kamar Persian da Urdu. Yawanci, ana amfani da haruffan Larabci kamar yadda suke ba tare da canji ba.
- Ajami na Magaribi (Yammacin Duniya): A Yammacin Afirka, musamman a Gambia, Senegal, Mali, Nijar, da Najeriya, rubutun Ajami ya samu cikakkiyar inganta ta musamman bisa ga yadda Kabilu daban-daban da suke amfani da shi don rubuta harsunansu. A cikin harshen Hausa da Fulfulde da Mandinka, da Wolof, an ƙirƙiri wasu haruffa na musamman don wakiltar sautuka da babu su a Larabci. Rubutun Ajami a Yammacin Afirka ya fi sauƙaƙa don harshen gida, kuma yana da bambance-bambance a tsarin rubutu daga yanki zuwa yanki.

A taƙaice, Ajami na Sharƙiyya ya fi kusanci da tsarin rubutun Larabci na asali, yayin da na Magaribi ya samu ƙarin gyare-gyare don dacewa da sautukan harsunan Afirka.
Bugu da ƙari, babu tsarin rubutu guda ɗaya da aka amince da shi a matsayin ƙa'ida wajen rubuta Hausa da Ajami. Misali, wasu suna amfani da haruffan Larabci na

gargajiya, wasu kuma suna ƙirƙirar sabbin haruffa don daidaita sautukan Hausa.Wannan bambancin yana haifar da matsaloli, domin wasu masu karatu ba sa iya fahimtar nau'in Ajami da wasu ke amfani da shi.

Mukhtar (2004) ya bayyana cewa a ƙasar Hausa Ajami bai samu cikakken gata ba sai a 1985 a Jami'ar Usmanu Ɗanfodiyo da ke sakkwato ƙarƙashin shugabancin shugaban Jami'ar na wannan lokaci, wato Farfesa Mahdi Adamu Ngaski inda aka kira taro na ƙasa domin kyautata rubutun Ajami inda aka kira manyan malamai daga ko'ina a ƙasar Hausa, taron ya fara zama ranar 28 ga watan Junairu na 1985 inda aka yi kwana uku sai kuma a cikin 19 ga watan Agusta aka sake kiran taron aka yi kwana uku aka tattauna akan abubuwa kamar haka:

- Samar wa Ajami tsayayyiyar ƙa'idar rubutu.
- A kyautata rubutun Ajami domin a sauƙaƙa wa mai karatu yadda zai ji daɗin karanta shi.

"Ajami gagara mai shi" da aka kirawo taro da shi, daga ƙarshe an samr da nagartacciyar hanyar rubuta Ajami karɓaɓɓiya wadda a hukuman ce gwamnati ta yi hoɓɓasa.

A taƙaice masana sun kasafta hanyar rubuta Ajami gida uku:

- 1700-1950: inda aka sami rubuce-rucuce irin na su Wali Ɗan Marina da Wali Ɗan Masani, a wannan lokaci kowa yana rubuta Ajami yadda ya ga dama.
- 1950-1985: inda Na'ibi Sulaiman Wali da Halliru Binji suka rubuta wani littafi mai suna "Mu Koyi Ajami da Larabci" shi kuwa wannan ba yunƙuri na gwamnati ba ne, illa dai yunƙuri ne na mutane ne kawai wanda suke karanta shi.
- 1985/88 zuwa yau: inda aka kira masana suka gabatar da shawarwari a kan ƙa'idar rubutun Ajami a Jami'ar Usmanu Ɗanfodiyo, to amma rahoton binciken da suka yi bai fito ba sai a 1988, wato bayan shekara uku, mai suna *"Report on Hausa Ajami Writing"* (1988). Shi wannan littafi a kan Ajami ya ƙunshi babi (13) ne, amma babi na (2-10) sun ƙunshi zallar yadda ƙaidar rubuta Ajami ta ke.
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### 3.4.2 Rashin Wasula da Haruffan Da Suka Dace

Haruffan Larabci ba su da **ƙ, ɗ, ɓ, c, ts**, don haka masurubutun Ajami suna amfani da hanyoyi daban-daban don wakiltar waɗannan sautuka. Misali Harafin"ب" aka ƙarawa ɗigo a ƙarƙashin aka samar da ""ٻwatau ta zama **ɓ**. Sai kuma aka sa ɗigo uku a kan ط ya zama ȶwatau **ts**, aka ƙara ɗigo ɗaya a ƙarƙashinی, watauې don a nuna muryar**'y** da sauransu. Wasu kuma suna amfani da alama (diacritics) ɗigo a baƙaƙe, wasu kuma suna ƙirƙirar sabbin haruffa, wanda ke haifar da rashin daidaito.

### 3.4.3 Bambancin Rubutu a Yankuna

Hausawa masu amfani da rubutun Ajami suna zaune a yankuna mabamabanta wannan ya taka muhimmiyar rawa wajen samar da amfani da salon Ajami daban-daban, misali:

- **A Arewacin Najeriya**, ana amfani da rubutun da ke kusanci da na Larabci na gargajiya.
- **Awasu ƙasashen Afirka kamar Senegal da Mali**, akwai tsarin Ajami na daban wanda ke amfani da ƙarin haruffa.

Wannan yana hana rubutun Ajami samun tsari guda ɗaya da za a iya amfani da shi gaba ɗaya.

## 4.0 Illolin Raguwar Amfani da Ajami

Raguwar amfani da tsarin rubutun Ajami ga al'ummar Hausawa, haƙiƙa akwai naƙasu masu tarin yawa wanda za su taka muhimmiyar rawa wajen daƙile ci gaban wannan al'umma ta ɓangarori da dama ta fuskara al'ada da tarihi da addini da kuma rashin dacewa da cigaban zamani kamar yadda takardar za ta bayyana.

## 4.1 AsararTarihi da Al'ada

A cewar Smith (1971), rubutun Ajami yana ɗauke da muhimman tarihi da al'adun Hausawa da za su iya ɓacewa idan aka daina amfani da shi, kamar rugujewar tsoffin rubuce-rubuce (Manuscripts) wanda Hausawa suka yi amfani da Ajami wajen rubuta tarihi da waƙoƙi, da wa'azozi tun zamanin Daular Kano da Gobir da Songhai.

Manyan littattafan tarihi da addini an rubutasu da Ajami, kuma da yawa daga cikinsu suna fuskantar ɓacewa saboda mutane ba sa iya karantawa. Misali, akwai littattafan Shehu Usman Ɗan Fodio da Abdullahi Ɗan Fodio da Sultan Bello da aka rubuta da Ajami, amma ba su samu kulawa da wallafawa a yau ba.

Haka kuma akwai rashin Fahimtar Tarihin Hausawa Saboda yawan amfani da Boko, matasa da yawa ba sa iya karanta tsoffin rubuce-rubuce da ke cikin Ajami, da kuma rashin kula da manyan tsoffin littattafai da aka adana a cibiyoyi irinsu Arewa House, National Archives da Center for Arabic Documentation da sauransu.

## 4.2 Taƙaituwar Ilimin Addini:

Bugaje (2000) ya bayyana cewa mafi yawan rubuce-rubuce na addini a Hausa suna cikinAjami, don haka raguwar amfani da shi nai ya rage fahimtar addini.

Malamai da yawa sun rubuta fiƙihu da afsiri da wa'azozi da sirar Annabi (SAW) da Ajami, saboda matasa ba sa iya karanta Ajami, ba su fahimta ko karanta waɗannan littattafai ba. Wannan ya haifar da ƙarancin malaman da ke koyar da Ajami, domin kuwa a da, malamai sun fi koyar da addini da Ajami a makarantar allo da Islamiyya. Yanzu, an fi amfani da Boko ko Larabci kawai, wanda ya rage yawan ɗaliban da ke iya Ajami domin zama malaman gobe. Sannan yawancin littattafan Islamiyya da aka saba rubutawa da Ajami sun fara ɓacewa ko an daina amfani da su.

## 4.3 Rasa Damar Cigaban Zamani (Dijital)

Rashin amfani da Ajami a fasahar zamani yana hana Hausa cin gajiyar ci gaban zamani ta fuskar rubutu da aikace-aikace na fasaha (Smith, 1971).

A yau, fasahar dijital (digital technology) tana taka muhimmiyar rawa a rayuwar mutane ta hanyar intanet dakwamfuta da wayoyi, da software. Amma saboda rashin tsarin Ajami na bai ɗaya da rashin tallafi a fasahar zamani, an samu koma baya a amfani da Ajami a fannin dijital. Wannan yana haddasa rashin ci gaba da kuma rasa damar shiga duniyar fasaha ga masu amfani da Ajami.

Daga cikin abin da aka rasa a wannan tsari akwai madannai na rubutu (keyboard) wanda akwai keyboards na Boko da Larabci, amma babu wanda aka tsara kawai don Ajami. Wannan yasa masu rubutu da Ajami na fuskantar wahala wajen samun haruffa na musamman don rubuta Ajami, kuma ya haifar da rashin amfani da Ajami a shafukan sadarwa.

## 5.0 Hanyoyin Farfaɗo da Amfani da Ajami

Akwai hanyoyi masu tarin yawa waɗan da za a iya amfani da su domin farfaɗo da hanyar rubutun Hausa cikin tsarin Ajami kamar yadda Hausawa suke aiwatarwa tun zamanin iyaye da kakanni a matakai mabambanta.

## 5.1 Gwamnati da makarantu su haɗa Ajami a cikin tsarin koyar da Hausa

Aikace-aikacen masana irin su Balogun (1985) ya nuna cewa gwamnati na iya taka muhimmiyar rawa wajen dawo da darajar Ajami ta hanyoyi kamar; sanya Ajami a manhajar ilimi wato ƙara darasin Ajami a cikin manhajar ilimi daga firamare har zuwa jami'a. A samar da littattafan Ajami da za a koyar da su a makarantun Islamiyya da na Boko. Sannan a ƙarfafa wallafa littattafan ilimi da tarihi, da wa'azozi da Ajami da samar da shirin wallafa e-books da PDFs don wayoyin hannu da kwamfuta. Da kuma Samar da tallafin koyo da kafa cibiyoyin koyon Ajami tare da horas da malamai kan rubutu da karatu.

## 5.2 Matsayin Makarantu a Farfaɗo da Ajami

Makarantu na da rawar da za su taka mai muhimmanci wajen dawo da Ajami ta hanyoyi kamar; koyar da Ajami tun daga Firamare wato fara koyon Ajami tun ana ƙanana, zai zama ruwan dare a cikin al'umma. A ƙara darasin rubutu da karatu da Ajami a makarantun Islamiyya da na Boko.

A shirya kwasa-kwasai don malaman Hausa da addini su ƙware a koyar da Ajami, tare da haɓaka manhajojin koyar da Ajami a manyan makarantu. Haka kuma a ƙarfafa ɗalibai su rubuta kundayen bincike a matakai daban-daban a fannoni da suka shafi ilimin Ajami. Sannan a wallafa maƙaloli da littattafai da ke amfani da Ajami a jami'o'i.

## 5.3. Hukumomi da Cibiyoyin Bincike da Ma'aikatun Ilimi

Akwai cibiyoyi irinsu Arewa House, Center for Arabic Documentation, da Bayero University Kano da za su iya tallafawa bincike kanAjami. Sannan akwai shirye-shiryen UNESCO, UNICEF, da African Union da ke ba da tallafi don ceto harsuna da al'adu. Wato a na iya nemo tallafi daga waɗannan ƙungiyoyi na duniya domin inganta Ajami.

## 5.4 Kirƙiro Sababbin Software da Keyboard naAjami

Haɓaka software da keyboard na Ajami yana da matuƙar muhimmanci domin sauƙaƙa amfani da shi a wayoyi, kwamfutoci, da intanet. Idan an sami kayan aikin fasaha naAjami, zai taimaka wajen rubutu da fassara, da adana rubuce-rubuce cikin sauƙi.

## 5.5 Hanyoyin Farfaɗo da Ajami a Kafafen Watsa Labarai

A kafa jaridu da mujallu da keamfani da Ajami don yaɗuwar labarai da ilimi, a ƙara shafukan Ajami a jaridun Hausa kamarAminiya da Leadership Hausa.

Amfani da Ajami a Gidajen Radio da Talabijin ta hanyar ƙirƙiro shirye-shiryen rediyo da talabijin da ke amfani da Ajami, tare da shirya karatun wa'azi, labarai, da tarihin Hausa da Ajami.

## 5.6 Amfani da Fasahar Zamani WajenFarfaɗo da Ajami

Babu shakka ƙirƙirar manhajojin (apps) na Ajami don koyarwa da fassara zai taimaka ƙwarai wajen farfaɗo da tsarin rubutun Ajami daga dogon suman da ya yi tare da haɓaka madannai (keyboard) da salon rubutu (fonts) naAjami don wayoyi da kwamfuta, da kuma ƙirƙirar ma'adana (database) na Ajami don adana tsoffin littattafai,

tare da samar da hanya mafi sauƙi don saukewa a yanar gizo (intanet), sannan a wallafa littattafai da PDFs da e-books na Ajami a Play Store da Apple Books.

## 6.0. Kammalawa

A wannan bincike, an gano cewa rubutun Ajami ya taka muhimmmiyar rawa a tarihin Hausawa, musamman a fannin addini da ilimi da kasuwanci. Ajami rubutu ne da ake amfani da harufa na Larabci amma mataninsa Hausa ne da ake amfani da shi domin isar da saƙo tsakanin Hausawa. Rubutun Ajami ya rabu zuwa biyu wato Sharƙiyyya da Garbiyya, Hausawa sun kasance suna amfani da tsarin Garbiyya kuma duk da haka an akan sami 'yan bambance-bambance tsakanin masu amfani da wannan tsari, sai dai masana sun yi ƙoƙarin samar da daidaitaccen tsari ta hanyar yin taruka a zanguna mabambanta wanda ya taimaka wajen daidaita tsarin, domin adana al'adu da hikima da yaɗa ilimi tsakanin al'umar Hausawa .

Duk da haka, yaɗuwar boko da tasirin ilimi na Turawa sun haddasa raguwar amfani da shi a yau. Binciken ya nuna cewa matsaloli kamar ƙarancin koyar da Ajami a makarantu da tasirin mulkin mallaka da ci gaban fasahar zamani sun taimaka matuƙa wajen rage sha'awar amfani da Ajami.

Duk da wannan ja baya da aka samu, binciken ya gano cewa har yanzu akwai damar farfaɗo da rubutun Ajami ta hanyar koyarwa a makarantu da inganta wallafe-wallafe tare da amfani da fasahar zamani wajen yaɗa shi. Saboda haka, akwai buƙatar gwamnatoci da malaman ilimi da al'umma su haɗa ƙarfi-da-ƙarfe don kare da bunƙasa rubutun Ajami, domin ya ci gaba da kasancewa wani ɓangare na hikima da kuma fasahar rayuwar al'ummar Hausawa.

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# SALON SARRAFA LAMIRAU A FAGEN MUTUNTARWA: NAZARIN "WAƘAR DUNIYA" TA YUSUFU KANTU ISA

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## Tsakure

Marubuta waƙoƙin Hausa kan yi amfani da dabarun adonta harshe daban-daban domin ganin sun isar da saƙonninsu cikin armashi. Wata fitacciyar dabara da waɗannan fasihai kan runguma ita ce mutuntarwa, watau ɗaukar daraja ko siffa ko ɗabi'a ta mutum kawai, a ɗora wa wani abin da ba mutum ba. Ɗaukar lamirin da ya keɓanta da mutum, a ɗora shi a kan wani abin da ba mutum ba, shi ma mutuntarwa ne. Nufin wannan takarda shi ne nazarin nau'o'in lamirai da tasirinsu a cikin waƙar "Duniya" ta Yusufu Kantu Isa. A keɓe an nazarci yadda fasihin ya sarrafa lamirai musammam masu wakiltar mutum na uku, mace, a ƙoƙarinsa na mutuntar da duniya a wurare daban-daban cikin waƙarsa ta "Duniya". A wannan takarda an kira wannan dabara da 'Lamirau', an kuma waiwayi bugaggun litattafai daga fitattun masana irin su Bargery (1934) da Jinju (1980) da Ɗangambo (2007) da Agyekum (2013) da kuma Baldick (2004) domin samo bayanai da misalai a kan wannan muhimmin al'amari. An gano cewa amfani da lamirau a waƙa yana taka muhimmiyar rawa wajen ƙawata waƙa da kuma isar da saƙo cikin armashi. An kuma gano cewa yana rage gunduraswa wajen yawan ambaton suna a cikin jimlolin waƙa. Haka kuma an gano cewa lamirau kan wakilci suna ba tare da kawo ƙari ko ragi ba a jimlolin waƙa. Har ila yau kuma, iya sarrafa lamirau a waƙa na nuna gwanancewa da kuma nafaltar harshen fasihi.

The Style of Using Pronoun in Personofication: An analysis of Yusufu Kantu's Waƙar "Duniya"

## Abstract

**Hausa Poets** employ various stylistics techniques in order to pass message to the target audience. One of these techniques is the use of Personofication, which involves given Human Atributes to non human. This paper set out to study personal pronouns and the implication of using them in Yusufu Kantu's "Waƙar Duniya". Literatures such as Bagery (1934), Jinju (1980), Ɗangambo (2007), Agyekum (2013), and Baldick (2004) were reviewed for the purpose of harnessing detailed information and examples on the matter. The paper reveals that proper use of pronoun in poetry helps in achieving the following: it beutifies a poem and makes it more appealing to the target audience. It helps in easing comprehension of the massage contained, it reduces tautology of the use of noun, and lastly, proper usage of pronoun in poetry often exposes the poet's perfection and the mastery of his language.

## 1.0 Gabatarwa

Sarrafa adon harshe ta hanyar da ta dace a waƙa wani muhimmin sinadari ne wanda yake taimaka wa saƙo sauri da kuma saukin isa a cikin armashi ga masu karatu ko sauraro. Akasari marubuta waƙoƙin Hausa kan rika yi wa waƙoƙinsu ado da waɗansu kalmomi na musamman domin ƙawata su ga masu sauraro. Sanin haka ne ma ya sa wasu masana irin su Ɗangambo (2007:38) suka bai wa irin waɗannan waƙoƙi darajoji

daban – daban gwargwadon yadda fasihai suka iya sarrafa waɗannan dabaru a cikin waƙoƙinsu.

Nufin wannan takarda shi ne nazarin yadda Yusufu Kanti Isa ya sarrafa adon harshen mutuntarwa, tare da kuma sarrafa lamirin mutum na 3 a cikin waƙarsa ta "Duniya" domin isar da saƙonsa cikin armashi ga jama'a. A wannan takarda an kira wannan dabara ta sarrafa lamirin mutum da 'lamirau'.

A cikin wannan nazari an yi la'akari da yadda masana irin su Abrahams da Harpharan (2000: 132,269,345) da kuma Agyekum (2013:188 – 189) suka raba nau'o'in mutuntarwa har kashi uku, watau Ayyanau (Prosopopiae) da Gambizau (Pathetic Fallacy) da kuma Sambatau (Apostrophe).

Agyekum (2013;183-184) ya kira su "kwatance ne da akan yi a dalilin dangantaka tsakanin kalmomi. Sakamakon kwatancen kan samu ne ko dai ta zuzzurfan tunani, ko ta al'adu, ko kuma ta la'akari da abubuwan da suka danganci muhalli". Ya ci gaba da bayyana cewa, ana samun adon harshe ne lokacin da mai magana ko rubutu ya zaɓi ya kauce wa wata sababbiyar ma'anar kalma, ko kuma yadda ake amfani da ita, a ƙoƙarin bayani bisa ra'in kansa, a kan wani al'amari. Abrams da Harpham (2000) suna da irin wannan ra'ayi na Agyekum (2013), domin kuwa, cewa suka yin lallai adon harshe na samuwa ne sakamakon kauce wa yadda ake amfani da kalma ko kalmomi, to amma kaucewar ba ta shafar ma'anoninsu na asali.

A gaba ɗaya dai a waƙar "Duniya" ta Yusufu Kantu Isa wannan bincike zai zaƙulo yadda mawaƙin ya yi amfani da wannan dabara ta lamirau a wurare daban – daban a maimakon suna a matsayin sarrafa adon harshe, wadda kuma hakan ya ƙayatar matuƙa.

## 1.1 Ma'anar Salo;

Masana daban daban irin su Bargery (1934: 891) da Abraham da Harpharm (2000:384) da Gusau (2003:53) da Yahya (2001:1) da Ɗangambo (2007:34) sun bayyana ma'ana salo ta hanyoyi mabambanta. Shi ma Turner (1973:3) ya bayyana salo a matsayin wani reshe na nazarin kimiyyar harsuna wanda ya shafi nazarin banbance banbance da akan samu yayin amfani da wani harshe a yau da kullum, musamman kamar yadda ake amfani da shi a cikin wani rubutaccen adabi.

Ɗangambo (2007:34-35) a jimlace ya bayyana salo a matsayin "hanyoyi ko dabarun isar da saƙo". Haka kuma masanin ya ci gaba da bayyana ma'anar salo ta hanyoyi kamar haka:

a. Salo wani abu ne da ya shafi zaɓi a cikin rubutu ko furuci.
b. Salo wani ƙari ne na daraja a cikin rubutu ko furuci.
c. Salo ya ƙunshi kauce wa daidaitacciyar ƙa'ida.
d. Salo harshen wani mutum ne

Shi kuwa Yahya (2001:1) cewa ya yi "salo yana nufin duk wata dabara a cikin waƙa wadda ake bi domin isar da saƙo. Ita wannan dabara ko hanya tana yi wa waƙa kwalliya ta yadda saƙon waƙar zai isa ga mai saurare ko karatun waƙar.

## 2.1 Adon harshe:

Masana daban-daban sun bayyana abin da suka fahimta da adon harshe ta hanyoyi da dama. Misali:

Gusau (2003:54) ya bayyana adon harshe a matsayin wata dabara da take wa waƙa kwalliya. A wajen adonta harshen akan zaɓo wasu kalmomi ne a zayyana waƙa da su, a ƙawata ta sosai ta yadda za a burge mai sauraro a kuma jawo hankalinsa. Akwai

hanyoyi da yawa da ake bi ta kansu a yi wa waƙa ado daga ciki akwai siffantawa da jinsintarwa da kinaya da alantarwa da kuma ƙarangiya. Ga misalan wasu daga cikin waɗannan hanyoyi:

- Dabbantarwa: A mai da mutum ko wani abu dabba. Misali;
  kai turɗumin jaki daƙiƙin duniya
  Hargowa sukai ciki nata tamkar jakai.
- Abuntarwa: A mai da mutum ko dabba, ko tsuntsu ko wani abu mai rai ya zama abu mara rai. Misali:
  Yaro marar ilimi tasono kenan
  Mu ne tsakin tsakuwa a gun azzalumai

Muhammad (2019:11) ta bayyana cewa dabarun adon harshe suna da yawa matuƙa, ta kwatanta su da "kogi", sai dai ka koma gefe, ka ɗebi abun da za ka iya. Sai dai, ta bayyana cewa waɗansu kalmomin adon harshe sukan yi matuƙar kama da junansu ta fuskar ma'anoninsu. Saboda haka sai an kula sosai, sannan a iya tantance tsakaninsu.

## 3.1 Mutuntarwa:

Masana daban-daban sun bayyana mutuntarwa ta fuskoki daban-daban:

Baldick (2004:254 ) yana ganin dabarar mutuntarwa a matsayin "kwatanta abubuwan da ake iya gani, da ma waɗanda ba a iya gani, da mutum, wato ɗan'adam

Agyekum (2013:187-188) cewa ya yi "mutuntarwa dabarar adon harshe ce inda akan ɗauki waɗansu keɓantattun ɗabi'u na mutum kamar hali ko ƙira ko tunani da wayewa, a ɗora su kan dabba ko wani abu mara rai, ko kuma wani abin da ido ba ya iya gani balle ya taɓa. Agyekum, (2013) ya ci gaba da bayyana cewa akan ci nasarar aiwatar da wannan dabara ce ta amfani da waɗansu rukunonin kalmomi 'yan gidan aikatau, ko wani aiki, da siffatau ko suna, wani lokaci ma har da wakilin su. Wannan ra'ayi na Agyekum (2013) ya yi daidai da na Abraham da Harpharm (2000) domin kuwa su ma sun bayyana mutuntarwa ne a matsayin wata dabara inda ake ɗaukar ɗabi'a ko halayya ko tunani na mutum a ɗora su kan wani abin da ba mutum ba.

Shi kuma Yahya (2001:80-81 ) bayyana mutuntarwa ya yi a matsayin "jinsintarwar da ake ɗora wa abin da ba mutum ba wata halayya ko darajar mutum".

Ɗangambo (2007:41 ) ya bayyana mutuntarwa da cewa "ita ma kwatance ce, inda mawaƙi kan ɗauki wasu halaye ko siffofi da mutum ne kawai aka sani da su, a laƙaba wa wani abu mara rai, ko dabba ko tsuntsu ko ƙwaro da sauran su".

Ta la'akari da waɗannan ma'anoni da suka gabata, za a fahimci cewa muhimman sigogin gina wannan dabarar adon harshe su ne ɗaukar halaye ko ɗabi'u ko siffofi ko darajoji da mutum ne kawai ya keɓanta da su, a ɗora su a kan wani abun da ba mutum ba, mai rai ko mara rai, haka kuma mai motsi ko maras motsi.

Misali:

i. Amsar da tsuntsun nan ya ba ni farat ɗaya,
   Ya ce da ni 'yancin arewa gaba ɗaya.
   A nan an ɗauki wata keɓantacciyar dabi'a ta mutum, wato magana, an bai wa tsuntsu. An nuna cewar shi ne suke zance da wani mutum. Saboda haka an mutuntar da tsuntsu.
   Haka kuma:
ii. Hauka da jahilci suna da zumunta,

Makusanciya ta ƙuƙut mara jayawa.
Zumunta wata dabi'a ce ta ɗan'adam shi ɗaya. To amma, sai aka ce hauka da jahilci sun mallaki wannan ɗabi'a a tsakaninsu. Saboda haka an mutuntar da su ta hanyar ba su wannan muhimmiyar ɗabi'a da ta keɓanta da mutum kawai, wato kenan an mayar da su tamkar mutane.

## 4.1 Lamirau

Lamiri kalma ce a harshe da ake amfani da ita wajen wakiltar wani abu da ya danganci sunan mace ko namiji; mufuradi ko jam'i a cikin zance (Galandanci 1979). Masana daban – daban sun bayyana ma'anar lamiri ta hanyoyi mabambanta kamar haka:

Bargery (1934:718) ya bayyana ma'anar lamiri a matsayin hanya ko hanyoyi. Misali:

i. Yina da kyakkyawan lamiri
(He has good ways)
ii. Yina da mummunan lamiri
(He has bad ways)

Haka kuma ya ƙara da cewa kalmar ta lamiri tana iya ɗaukar ma'anar alama ko alamu. Ya kawo misalai kamar haka:

i. Babu lamirin tafiya yau
(There are no signs of departure todays)
ii. Da yina da lamirin sarauta
(Even of old, he had mien an ways to rule)

Shi kuwa Newman (2007:139) cewa ya yi, kalmar ta lamiri tana nufin zaɓi ko mahangar wani abu, ko kuma wakilin suna kamar *ni ko ke ko ita* da dai sauransu.

Galadanci (1976:60-62) ya raba lokutan Hausa zuwa gida takwas, ya kuma zayyano tsarin lamirin mutum a kowani rukunin lokaci kamar haka: na, ka, ki, ya, ta, mu, ku, su, a. shi kuwa Skiner (1977:36-37) zayyano nau'o'in wakilan suna har guda biya ya yi kamar haka:

1. n ko m
misali; na, ai, ina, mini, mana.
2. k
misali; ka, ki, ku, kana, kina, kuna.
3. (a) y ko s
Misali; ya, sa, shi, masa, su, musu, ta.
4. '
Misali an, ana

Kamusun CNHN (2006:301) ya bayyana ma'anar lamiri a matsayin manufa ko kuma wakilin suna.

## 4.2 Nau'oin Lamirau

Jinju (1980:30) ya raba lamiri zuwa nau'o'i kamar haka:

Lamirai na mutum

Lamirai na mallaka

Lamirai na ishara

Lamiran tambaya

Lamirai ba ƙayyadaddu ba.

Haka kuma Jinju (1980:30) ya sake raba lamirai na mutum zuwa rabe – rabe kamar haka:

| | | |
|---|---|---|
| 1(a) | Lamiri na mutum na farko namiji mufuradi | ni |
| | Lamiri na mutum na farko mace mufuradi | ni |
| 1(b) | Lamiri na mutum na biyu namiji mufuradi | kai |
| | Lamiri na mutum na biyu na mace mufuradi | ke |
| 1(c) | Lamiri na mutum na uku namiji mufuradi | shi |
| | Lamiri na mutum na uku mace mufuradi | ita |
| 2(a) | Lamiri na mutum na farko jam'i | mu |
| (b) | Lamiri na mutum na biyu jam'i | ku |
| (c) | Lamiri na mutum na uku jam'i | su |

Jinju (1980:30) ya ƙara da cewa lamirai irin su *ni, kai, ke, shi, ita, mu, ku, su,* ba haɗe suke da waɗansu kalmomi ba, ana kiran su lamirai masu zaman kai.

Akwai kuma lamirai maf'ulai waɗanda ake aikata wannan abu a kan su, misali

Ya doke ta

Ta haife shi

Mun ƙyale ka

Yana son mu

Kun bi su

Sun taimake ku.

Idan kuma lamiri yana haɗe da kalma, to dukkansu a haɗe an ɗauke su a kan lamiri maƙasudi ne, misali:

Ya gaya mini wani abu

Ta gaya mini wani abu

Ka gaya mini wani abu

Da dai sauransu.

## 5.1 Taƙaitaccen Tarihin Yusufu Kantu Isa

An haifi Malam Yusufu Kantu Isa a garin Isa da ke ƙaramar hukumar Isa a cikin jihar Sakkwato a shekarar 1933. Bisa asali, sunan mahaifinsa Malam Abdullahi Ɗan Sa'idu mazaunin garin Isa. Ya fara karatun Alƙur'ani a wajen malaminsa mai suna Malam Basharu a garin Isa., tun yana ɗan shekara shida, kafin daga bisani ya koma ƙauyen Unguwar Lalle a wajen Malam Yahaya inda ya yi nasarar haddace Alƙur'ani a shekarar

1945. Ya soma gwagwarmayar neman ilimin litattafai na addinin Musulunci musamman daga shekarar 1947 a garin Isa da kewaye. Daga nan kuma, sai ya cigaba da tafiye – tafiyen neman ilimi addini a garuruwa da dama kamar su Kauran Namoda da Gusau da Katsina da Jibiya da Zariya da Jos, a cikin Jihar Plateu a yau Birniwa (1987:202).

Yusufu Kantu Isa ya zo garin Kano a shekarar 1951 inda ya cigaba da samun zuzzurfan ilimin addinin Musulunci a ɓangaren litattafai irin su *Al-Akhdari* da *Al-Ashmawi* da *Risala* da *Askari* da sauransu a wajen mashahuran malamai kamar su Malam Darma da Malam Tijjani Usman Usman da ke Unguwar Zangon Barebari. Daga bisani kuma, sai ya yi ƙaurazuwa garinsa na haihuwa (Isa) a shekarar 1959, ya cigaba da aikin koyarwa da kuma sana'ar noma. Jim kaɗan bayan kafuwar jam'iyyar NEPU, sai Malam Yusufu Kantu ya tsunduma cikinta a matsayin mawaƙin jam'iyya tare da wasu manyan mawaƙa mawaƙa irin su Aƙilu Aliyu da Lawal Mai Turare da Gambo Hawaja da sauransu. Ammani (2016:74).

Birniwa (1987) ya bayyana cewa, Malam Yusufu Kantu Isa ya samu karsashi da sha'awar fara rubuta waƙoƙi ne a shekarar 1951, a sakamakon kwaikwayo daga waƙoƙin Alhaji Mamman Shata Katsina musamman a waƙarsa ta "Haka nan ne, Mamman na Yalwa Kwana wasa". A tattare da hakan kuma, ana hasashen cewar ya wallafa waƙoƙi fiye da dubu ɗaya (1000) a bisa jigogi mabambanta da suka ƙunshi madahu da addini da wa'azi da siyasa da ilimi da sauran makamantansu. Daga cikin waƙoƙinsa akwai "Salo" da "Duniya" da "Munin Jahilci, da Ma'abotansa" da "Tambaya da Amsa" da "Tahamisin Arewa Jamhuriya ko Mulukiya" da "Ya Allah ka ba mu Sawaba" da "Yanfisi (NPC) zaɓe mai zuwa. Karyarki sai ta sha ƙasa" da sauransu Birniwa (1987:203-205).

Kafin rasuwarsa, Malam Yusufu Kantu Isa ya tsunduma a cikin nau'o'in gasanni da dama da aka aiwatar a lokutta mabambanta a kan rubutattun waƙoƙi, inda ya baje kolin ɗumbin hikimarsa ta hanyar shiga gasar da kuma yin nasara. Misali, a shekarar 1983, ya zama gwarzo na uku a gasar makon Hausa karo na biyu a garin Argungu mai jigon Tarbiyyar Yara. Bugu da ƙari zuwa na uku a babbar gasa da aka gabatar a garin Sakkwato a kan muhimmancin Ilimi a shekarar 1984. A cikin wani baitin waƙar yana kwatanta muhimmancin ilimi kamar haka:

*"Zaki nasa ya fi ma sukari,*
*Da zuma, shi ne fa sinadari,*
*Na haɗin girma da tagomashi".*

Ammani (2016:74)

## 6.1 Yadda Yusufu Kantu Isa ya Sarrafa Lamirau a Waƙarsa ta "Duniya"

Yusufu Kantu Isa ya yi amfani da wannan dabarar mutuntarwa ta *lamirau* a wurare daban-daban a cikin waƙarsa ta '*Duniya'* kamar haka:

*<u>Ke</u> ga ki ba ki da kyan gani,*
*Kuma ƙanzamamma ba jini,*
*<u>Ke</u> kin cika da wuni wuni,*
*Kin sa maza yin sansani,*
*<u>Ke</u> ɗai suke faman biya.*
*(Yusuf Kantu Waƙar Duniya; bt na?*

A ɗangwaye 3 na wannan baiti, mawaƙin ya yi amfani da wannan dabara ta *lamirau* wajen mutuntar da duniya, ya yi amfani da lamirin mutum na ***ke*** wanda yake wakiltar *mutum na biyu, mace, tilo*. Masanin ya kira irin waɗannan nau'o'in *lamirai* da sunan masu zaman kansu. Mawaƙin ya mutuntar da duniya kuma ta hanyar ɗora mata ɗabi'ar wuni-wuni. Mutum mai wuni-wuni dai shi ne mutumin da ba kaifi ɗaya yake ba a cikin al'amurransa na rayuwa. Lallai kuwa wannan keɓantacciyar ɗabi'a ce ta mutum, domin kuwa shi ne yake da baiwar yin magana da 'yan uwansa mutane, har ya kai ga ya ɗauki alƙawurra ba tare da niyyar cikawa ba. Shi dai mutum a kodayaushe mutuncinsa da kamalarsa ba su cika, idan ba ya cika alƙawari, Hausawa suna cewa *alƙawari kaya ne*. wannan kuwa nau'in mutuntarwa ta gambizau ce. Domin kuwa waɗansu ɗabi'u ne waɗanda suka yi hannun riga da juna aka gwama a wuri ɗaya. Duniya aba ce maras rai, amma sai aka ce ta faye wuni-wuni, watau ɗabi'ar rashin gaskiya wanda takeɓanta da mutum.

Dangane da lokaci kuwa, mawaƙin ya yi amfani lamirin mutum na biyu ne, mace, watau *ke* da kuma lokaci *sabau* wanda ke nuna cewa wannan ɗabi'a ta wuni-wuni, abu ne da duniya ta saba yin sa a kodayaushe. Watau dai ya zana ɗabi'arta. Lamirin lokaci *sabau* shi ne *kan,* wanda kan riƙa tafiya da lamirin mutum.

A zahiri a wannan baitin da ya gabata, mawaƙin na daɗa nusar da jama'a munanan halayen duniya ne. Da kuma yadda take wahalar da mutane wajen nemanta, babu dare, babu rana.

Har ila yau a baiti na 63 ɗango na 1 da na 3 ma mawaƙin ya daɗa yin amfani da dabarar mutuntarwa ta *lamirau* kamar haka:

*<u>Ta</u> fito kamar bagidajiya,*
*Wawa ya gan<u>ta</u> ya dulmiya,*
*<u>Ta</u> saka shi bin zuciya,*
*In <u>ta</u> ga <u>tai</u> wannan tsiya,*
*Daɗa duk buƙata <u>ta</u> biya.*
*(Yusuf Kantu Waƙar Duniya; bt na 63)*

A ɗango na 1 na wannan baiti, mawaƙin ya mutuntar da duniya ta amfani da *lamirin mutum* na *ta* a kan ta. Wannan *lamiri* yana wakiltar *mutum na uku ne, mace, maƙasudi.* Hatta ɗora wa duniya ɗabi'ar *gidadanci* da mawaƙin ya yi, shi ma mutuntarwa ne, domin kuwa *gidadanci* ɗabi'a ce ta mutum kawai wanda bai dace a ɗora a kan wata halitta mai rai ba, balle kuma duniyar da ba ta motsi. *Bagidaje* shi ne mutumin da ba wayayye ba, ko mutum maras wayau ko dabara, ko kuma wanda bai samu gogewa a cikin wayayyu ba.

A ɗango na 2 ma mawaƙin ya ci gaba da mutuntar da duniyar da ya kira *bagidajiya* ce a ɗango na 1. Ba ta lamirin mutum na uku, mace, watau *ta* da mawaƙin ya yi, ya daɗa tabbatar da haka. A ɗango na 3 ma wannan dabara ta mutuntarwa ta ci gaba da faruwa, domin kuwa mawaƙin ya nuna cewa wannan bagidajiya watau duniya, takan sanya mai bin ta son zuciya. Ya daɗa amfani da limirin mutum na uku, mace, watau *ta* a wannan wuri. A ɗango na 4 ma mawaƙin ya mutuntar da duniya ta hanyar amfani da wannan lamiri na *ta*, ya kuma mayar da duniya mace wadda kan yaudari jama'a.

Mawaƙin ya sarrafa shuɗaɗɗen lokaci na ɗaya wanda yake da lamiri na *a* wajen isar sarrafa da saƙonsa.

A ɗango na 3 ma mawaƙin ya daɗa sarrafa *lamirau* wajen mutuntar da duniya. *Ta* lamirin mutum ne, wannan lamiri dai yana wakiltar *mutum na uku, mace, maƙasudi*. Hatta yaudarar masoyinta da mawaƙin ya ce duniya ta yi, ta hanyar sanya shi son zuciya, ita ma mutuntar da duniya ne. Mawaƙin ya bai wa duniya siga da ɗabi'a irin ta mace waɗanda takan yi amfani da su wajen yaudarar masoyanta, wanda a ƙarshe har ya kai ga halaka. Mawaƙin ya yi amfani da *lokaci mai zuwa* wajen ganin ya isar da saƙonsa.

A Zahiri, a wannan baiti mawaƙin ya yi ƙoƙarin daɗa wayar wa jama'a da kai ne a kan dabarun da duniya kan bi wajen ganin tarkonta ya kama bayin Allah, domin ta yaudare su, ta kuma wahalar da su.

Har ila yau, a baiti na 7 ɗango na 1 da na 3 Yusufu Kantu Isa ya daɗa yin amfani da wannan dabara ta mutuntarwa ta *lamirau* wajen mutuntar da duniya, kamar haka:

*Bari in kira tamu ɗan bata,*
*In ɗan ji ma ra'ayi nata,*
*Ke ya ki mai shan ambata,*
*Ga maza jiki duka ƙwarƙwata,*
*Kuma babu kayan kwalliya.*
*(Yusuf Kantu Waƙar Duniya; bt na 7)*

A ɗango na 1 na wannan baiti mawaƙin ya mutuntar da duniya ta amfani da *lamirin mutum na ta*. Wannan lamiri yana wakiltar *mutum na uku ne, mace maƙasudi*. Haka kuma mawaƙin ya daɗa mutuntar da duniyar ta yadda ya yi amfani da kalmar *kira* a kanta. Akasari mutane akan kira su amsa. Duk da yake dai akan kira wasu halittu kamar *tsuntsaye*, ko *dabbobi* ko ma *aljanu* kuma su zo. Tabbacin cewa mawaƙin ya yi niyyar mutuntar da duniya ne, shi ne yadda ya ce zai kira duniya domin su ɗan *bata*. Kalmar *bata* tsohuwar kalma ce ta Hausa wadda take nufin *zance ko kuma hira.* Mutum kan zanta ne da ɗan uwansa mutum. Mutum zai iya kiran sauran halittu da ba mutane ba kamar *kare*ko*saniya* ko *tunkiya* su zo, amma fa ba zai iya zantawa da su ba. Saboda haka, ɗora wannan kalma ta *bata* ko *zance* a kan duniya, mutuntar da ita ne. Ita duniya ba mutum ko dabbab ba ce, saboda haka ba ta magana, ba ta motsi kuma ba ta gani.

Dangane da nau'in lokacin da mawaƙin ya sarrafa kuwa, sai a ce ya sarrafa *lokaci mai zuwa na 1* ne wajen ƙoƙarin mutuntar da duniyar. Wannan lokaci yana nuna za a gudanar da aiki a nan gaba.

A ɗango na 3 na wannan baitin ma mawaƙin ya daɗa yin amfani da dabarar mutuntarwa ta *lamirau* wajen mutuntar da duniya. Tun a farkon ɗangon dai, ya ɗora *lamirin mutum* na *ke* a kan duniya. *Ke*a ɗango na 1 lamirin mutum ne wanda yake wakiltar *mutum na biyu,ta mace, mufuradi*. *Lamirin ke* a wannan ɗango yana wakiltar duniyar da mawaƙin ya mutuntar ne. *Kira* da mawaƙin ya yi wa duniya a wannan ɗango, shi kansa mutuntarwa ne, mutum ne akan ɗaga murya a kira shi, ta sigar magana, shi kuma idan ya ji, sai ya amsa, ya kuma zo kamar yadda aka umurce shi.

Dangane da lokaci kuma, mawaƙin ya yi amfani da *umurnau* ne a wannan ɗango domin isar da saƙonsa na mutuntar da duniya.

A wannan baiti da ya gabata mawaƙin ya nuna ƙwarewarsa ne ta inda ya gudanar da *salon zance* a tsakaninsa da duniyar da ya mutuntar. Ya kuma daɗa tabbatar wa jama'a

cewa ita duniya ƙazama ce kuma matalauciya ce, saboda haka babu wani abin sha'awa a tattare da ita.

Har ila yau a baiti na 21 ɗango na 1 mawaƙin ya daɗa yin amfani da wani nau'in na *lamirin mutum* domin mutuntar da duniya kamar haka:

*Ita ad da cin fuska ƙwarai,*
*Ita ad da wayon ɓata rai,*
*Mutuminta duk ta magara,*
*Ta yadda wawa sakarai,*
*Ya faɗi can tai dariya.*
*(Yusuf Kantu Waƙar Duniya; bt na 21)*

A ɗango na farko na baitin mawaƙin ya yi amfani da dabarar mutuntarwa ta *lamirau* wajen mutuntar da duniya. *Ita* lamiri ne na mutum wanda yake wakiltar *mutum na uku, mace*. Wannan lamiri na daga cikin rukunin lamirai masu zaman kansu. Saboda haka za a cemawaƙin ya mutuntar da duniya ta amfani da lamirin mutum na *ita*. Har ila yau, mawaƙin ya daɗa mutuntar da duniya a wannan ɗango, ta la'akari da yadda ya ɗora wata fitacciyar siffa da aka san waɗansu daga cikin mutane da ita, watau ta *cin fuska*. *Cin fuska* da cewa shi ne "wulaƙanta wani ko zubar da kima ko darajar wani a gaban idonsa ko kuma kunyata wani ta hanyar tonon asiri. Idan aka yi la'akari da waɗannan ma'anoni da suka gabata, sai a ga cewa wanda kawai zai iya ci wa wani fuska, sai dai mutum kawai. *Dabba*ko *ƙwaro ko tsuntsu* duk ba za su magana. Idan ma suna yi, mu dai ba mu ji ba. Ita kuwa duniya aba ce marar rai da motsi, saboda haka ba zai yiwu a ce ta ci mutuncin wani ko wasu ba.

Dangane da lokaci kuwa, mawaƙin ya yi amfani da *lokaci mai ci na ɗaya* wajen isar da saƙonsu. An faɗi haka ne domin kamar yadda mawaƙin ya nuna a ɗangon da ake batu a kai, duniya ta tsaka da aikata aikin cin fuskar ne.

A zahiri a wannan ɗango da ya gabata, mawaƙin ya ci gaba da nusar da jama'a munanan halayen duniya na cin mutuncin waɗanda suka kula ta ne. Saboda haka faɗakarwa ce ga jama'a da cewa su guji duniya.

A baiti na 52 na wannan waƙar Yusufu Kantu Isa ya ci gaba da amfani da wannan dabara inda yake cewa:

*"kuma ga ta ta iya kwarkwasa,*
*Ga maza idan har sunka sa,*
*Ta tafo ta je fa ta durƙusa,*
*Don ɗai su shiryu ta fallasa*
*Su a ji su kowace nahiya".*
(Yusufu Kantu; waƙar Duniya; bt na 52)

*Taa ɗango na 1 da na 3 lamirin mutum ne wanda yake wakiltar mutum na uku, tamace maƙasudi.* Jinju (1980:30) lamirin *ta* a waɗannan ɗangwaye suna wakiltar duniya ne. Wannan aiki da fasihin ya ɗora wa duniya a ɗango na 1 watau *kwarkwasa* ta keɓanta da mutum ne, jinsin mace. Bargery (1934:690) ya bayyana ma'anar wannan kalma a matsayin "aikata wani salon tafiya na karairaya wanda ya haɗa da canza fasalin magana da tsarin zama wanda akasari mata sukafi yi da nufin jawo hankalin maza".

*Taa* ɗango na uku ma na wakiltar mutum na uku ne mace. Aikin da take aiwatarwa ma, watau *durƙusawa* aiki ne da mata, musamman na Hausawa suka keɓanta da shi wajen majazensu da sauran nagaba da su domin biyayya.

Fasihin ya sarrafa lokaci sabau ne wanda ke nuni da cewa duniyar da aka mutuntar, takan aiwatar da waɗannan ayyuka na *kwarkwasa* da kuma *durƙusawa* lokaci zuwa lokaci, watau dai ta saba aiwatar da su.

Haka kuma Yusufu Kantu Isa ya ƙara yin amfani da wannan dabara ta lamirau a cikin wannan waƙa ta "Duniya" inda yake cewa:

*"Halinta gulma da yi raɗa,*
*Ta sa mazaje na faɗa,*
*Har sun ƙi shiryawa daɗa,*
*Ko can hakan ga take biɗa,*
*Ta haɗa ta koma gu ɗaya".*
(Yusufu Kantu; waƙar Duniya; bt na 56)

Lamirin *ta* a ɗango na 1 da ɗango na 2 da kuma ɗango na 4 duk lamirai ne na mutum, tamace, maƙasudi. Jinju (1980:31) duka waɗannan lamirai suna wakiltar mutum ne, domin kuwa ayyukan da suka aiwatar duk sun keɓanta ne da mutum kaɗai. Misali, aikin *gulma* a ɗango na 1 aiki ne da ya keɓanta da mutum kawai. Babu wata halitta da take da irin wannan ɗabi'a. Bargery (1934:406) ya bayyana ma'anar kalmar gulma a matsayin "haɗa wani da wani husuma, musamman yadda kishiya kan haɗa abokiyar zamanta husuma da mijinsu.

Hatta haɗa faɗa da fasihin ya ce duniya nayi duk ɗabi'a ce wadda ta keɓanta da mutum, akasari wannan fitacciyar ɗabi'a ce da mutum kawai ke aiwatarwa. Ɗora wa duniya waɗannan ɗabi'u mutuntarwa ne.

A nan ma fasihin ya sarrafa lokaci sabau ne wanda ke nuni da cewa, wannan ɗabi'a ta duniya 'yar kullum ce, domin kuwa a kodayaushe tana aiwatar da ita.

To amma a baiti na 9 sai fasihin ya sauya salo, maimakon ya yi amfani da lamirin mutum na uku, sai ya ɗauko lamirin mutum na biyu, wanda ke wakiltar jinsin mace kamar haka:

*"ke ga ki ƙarrara kike,*
*Ke ga ki ramamma kike,*
*Ke ga ki watsattsa kike,*
*Kika wa maza ban fiffike,*
*Don ɗai kina shedaniya*
(Yusufu Kantu; waƙar Duniya; bt na 9)

Tun daga ɗango na 1 har zuwa na 4 fasihin ya daɗa amfani da wannan dabara ta lamirau domin mutuntar da duniya. Ya yi amfani da lamirin mutum na *ke* da *ki* wanda ke wakiltar mutum na biyu, mace, kuma tilo. Jinju (1980:30), ya kira irin waɗannan lamirai masu zaman kansu. Fasihin dai ya mutuntar da duniya ne a ɗango na 3 ta hanyar ɗora mata ɗabi'ar *watsewa*, watau rashin kintsuwa. Duk macen da ta ƙi natsuwa, musamman a ce ta ƙi zaman aure, sannan ga bin maza, sukan kira ta watsattsa. Kalmar ban fiffike a ɗango na 4 ma mutuntarwa ce, wadda ke nufin yaudarar wani.Ita dsai duniya ba mutum b ace, sarari ne kurum ko faffaɗan fili maras iyaka.

Fasihin ya sarrafa shuɗaɗɗedn lokaci na II a ɗango na 4, watau dai ta riga ta gama aikin yaudarar.

A baiti na 36 kuwa, fasihin ya ci gaba da amfani da lamirau nau'in mutum na uku ne wajen mutuntar da duniya kamar haka:

*"Ita dai ta haukata ɗan adam,*
*Ta fice ta bar shi saɗam – saɗam,*
*Yai can ka gan shi Fagam – Fagam,*
*Aikinta daga tir sai na jam,*
*Dan ba ta bin hanya ɗaya".*
(Yusufu Kantu; waƙar Duniya; bt na 36)

A ɗango na 1 da 2 da kuma na 3 fasihin ya sarrafa lamiran mutum na uku, mace, maƙasudi; Jinju (1980:31). Dalilai da yawa kan sa mutum ya sami rashin lafiyar ƙwaƙwalwa, watau dai ya yaukace. Ɗora wa duniya ɗabi'ar iya haukata wani mutum, mutuntar da ita ne. domin kuwa mutum kan iya cutar da ɗan'uwansa ko dai ta hanyar sihiri ko kuma ta hanyar cutar da shi da wani magani domin raba shi da hankalinsa. An ga haka a adabin baka na Hausa daban – daban, misali tatsuniyoyi da labarai.

Haka kuma lamirin *ta*a ɗango na 2 ma yana wakiltar jinsin mutum ne, kuma mace, wadda kan zare jiki ta yi ficiwarta bayan ta cutar da wani. Ɗora waɗannan ɗabi'u a kan duniya da fasihin ya yi, duka mutuntar da ita ne, domin kuwa ayyuka ne waɗanda suka keɓanta da mutum kawai.Ita dai duniya wani fili ne ko sarari maras rai ko motsi.

Fasihin ya sarrafa lokaci sabau ne a wannan ɗangon da ya gabata, domin kuwa yana nuni da cewa a kodayaushe duniya ta sami wannan daman a haukata ɗan adam, tana aiwatarwa.

A baiti na 62 ɗango na 1 – 5 ma fasihin ya daɗa sarrafa dabarar lamirau wajen mutuntar da duniya kamar haka:

*"Ita ce kaɗai ga abin da duk,*
*Yake ɗan kaɗan ta fi shi duk,*
*Ita duk bukatun nata duk,*
*Ba sa wuce ta ɓatar da duk,*
*Jama'arta duk baki ɗaya".*
(Yusufu Kantu; waƙar Duniya; bt na 62)

Lamirin mutum na *ita* kamar yadda suka bayyana a ɗango na 1 da ɗango na 3 lamirin mutum ne na uku, mace, maƙasudi. Jinju (1980:31) mallakar buƙatu kamar yadda ake gani a ɗango na 3 mutuntarwa ne. Mutum ne kawai kan mallaki waɗansu jerin buƙatu waɗanda yakan sanya burin samun su a cikin rayuwa. Sauran halittu irin su dabbobi da tsuntsaye da ƙwari ba su da wani dogon buri a duniya wanda ya wuce su ci su sha, sannan ɗan adam ya more su ta hanyar ko dai cin su a matsayin abinci, ko kuma domin aiki ko ado, da dai sauransu. Saboda haka ɗora wa duniya ɗabi'ar mallakar buƙatu, mutuntar da ita ne. Ita dai duniya fili ne ko sarari kawai maras rai ko motsi. Ita dai duniya fili ne ko sarari maras iyaka, maras kuma rai ko motsi.

A nan ma fasihin ya sarrafa lokaci sabau ne domin ya nuna cewa halayyar duniya ta ɓatar da masoyanta, halayya ce wadda takan rika aiwatarwa a kowane lokaci.

A baiti na 20 ma fasihin ya daɗa sarrafa irin wannan lamirau ɗin ta hanyar mutuntar da duniya kamar haka:

*"Ba kai kaɗai ta fara kanka ba,*
*Ta wa mazaje can gaba,*
*Har naka bai kai nasu ba,*
*Ba za ta bar halinta ba,*
*Sai in mazaje sun ƙiya".*
(Yusufu Kantu; waƙar Duniya; bt na 20)

Lamiran *ta* a ɗango na 1 da 2 da kuma 4 duk lamirai ne na mutum na uku, mace, maƙasudai. Jinju (1980:31). Fasihin dai ya mutuntar da duniya ne ta hanyar ɗora mata wata keɓantacciyar al'ada ta mutane, ko a cikin mutanen kuma, mata, watau wahalar da masoyansu. A maimakon mawaƙin ya ambaci sunan duniyar da ya riga ya mutuntar, sai ya zaɓi ya yi amfani da lamirin mutum na uku, kuma mace a waɗannan jerin ɗangwaye da aka ambata. Ita dai duniya ba mutum ba ce, ita wani fili ne ko sarari faffaɗa maras rai ko motsi.

A nan ma fasihin ya sarrafa lokaci sabau ne wajen fito da wannan ɗabi'a ta duniya. Domin kuwa ya nuna cewa wannan ɗabi'a ta duniya tana aiwatar da ita a kan mutane lokaci zuwa lokaci. Abin lura a nan shi ne Yusufu Kantu Isa ya sarrafa lamirin mutum daban daban a ƙoƙarinsa na mutuntar da duniya, musamman lamirin mutum na uku, mace watau *ita* ko *ta*. Haka kuma ya yi amfani da lamirin mutum na biyu, mace watau *ke* ko *ki* wajen daɗa mutuntar da duniya. Ya yi amfani da lokuta daban daban waɗanda suka haɗa da lokaci mai ci da shuɗaɗɗen lokaci da kuma lokaci sabau wajen gina baitocin waƙarsa.

## 7.1 Kammalawa

A gaba ɗaya, daga bayanan da suka gabata an yi ƙoƙarin tsakuro waɗansu misalan baitocin waƙar Yusufu Kantu Isa ta "Duniya". Inda kuma aka yi ƙoƙarin bayyana yadda fasihin ya sarrafa salon amfani da lamirau musamman na mutum na uku mace, wajen mutuntar da duniya domin bayyana halayenta na yaudara da makirci da mugunta da kuma ƙeta. An dai gano cewa amfani da lamirau a waƙa kan taka muhimmiyar rawa wajen ƙawata waƙa da isar da saƙo cikin armashi, da kuma rage gunduraswa wajen yawan ambaton suna a jimlolin waƙa. Haka kuma an gano cewa lamirau kan wakilci suna ba tare da kawo ragi ko ƙari ba a jimlar waƙa. Har ila yau kuma iya sarrafa lamirau a waƙa yana nuna gwanancewa da kuma nakaltar harshen fasihin. A ƙarshe kuma amfani da dabarar lamirau na lokaci mai tsawo a tsakanin baitocin waƙa ba tare da ambatar suna ba, musamman a farkon waƙa, kan taimaka wajen riƙe tunanin mai karatu ko sauraro.

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# SECTION SIX:
## BOOK REVIEW

# A CRITICAL REVIEW OF AONDOWASE MNGUVE'S *THE DESERTED HOMESTEAD*

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**Reviewer:** Dr. Jacob Shimrumun Ioraa

## Introduction

There is an adage which says "Jealousy is the root of all evil". The Holy Bible also confirms this, "wherever there is jealousy and selfish ambition, there is disorder and everything that is evil" (James 3:16). Jealousy is an act which is consciously designed to kill or inflict serious physical or mental injury on another person considered to be more talented, knowledgeable or wealthy than the other. Jealousy drives human to do evil, when you jealous someone, you tend to be interested in ruining his/her life so that he/she will not be better than you anymore, and because of that spirit within the human mind, the intension to jump at evil deeds that will achieve that purpose is always there in human beings. Apparently, jealousy has destroyed individual relationships, homes, communities, organisations, ministries, places of worship, institutions of learning, political parties and even nations. *The Deserted Homestead* by Aondowase Mnguve is a folktale novel set in Tiv land exploring jealousy through the character of Abum Chafu.

## Summary of the Book

The *Deserted Homestead* centers on Abum Chafu as a major character. He is celebrated as the most famous, skillful narrator and storyteller in the whole of Ajir clan. Sadly, Abum Chafu famousity begins to dwindle the moment he demonstrated an act of jealousy by killing his younger brother, Ugoh Chafu because of his wealth. The same Abum Chafu is earlier accused of having his hand in the death of his elder brother, Chado Chafu. Due to Abum Chafu's jealousy and evil acts of wizardry against his blood brothers, the once famous, most celebrated storyteller and courageous man rose from grace to grass as he is later banished by the community, from his ancestral land to an unknown land. Abum Chafus's house is deserted and his ostracism from Ajim's clan coupled with his banishment to an unknown land finally lead to his death.

## Critical Analysis

The novel is divided into sixteen chapters with each chapter having a title ranging from: "The Wise King and the Foolish Thief", "The Journey in Search of Love", "The Unusual Wedding Ritual", "The Pauper and the Mammy Spirit", "How the Dog Became Domesticated", "The Great King", "From Grace to Grass" and "Accidental

Display in the Market Square". Others include "The Quest for Justice", "A Peculiar Tiv Ritual", "Swem Paraphernalia", "Traditional Tiv Justice", "The Travails of an Outcast", "The Beginning of the End", "Dismantling of a Homestead" and "Nemesis Arrow".

In the first six chapters of the novel, Abum Chafu is celebrated as a great, famous and skillful narrator or storyteller of the era. The first chapter titled "The Wise King and the Foolish Thief" aptly captures the problems that exist in the society where lack of trust for one another, or cheating is the bane of the day. The behaviour exhibited by one of the Fulani herders, Mallam Jouro who happened to be a notorious thief and an unpleasant gambler among the trio in the house of Mr. Anza Beke is worrisome and his action amounted to jealousy and stealing. The matter is reported to King Adama Tseke.

Like King Solomon who demonstrated his divinely given wisdom by ruling wisely in a court case between two mothers who both claimed to be the mother of a child, in which King Solomon ordered the baby to be cut in half, with each woman to received one half. The first woman accepted the compromise as fair, but the second begged Solomon to give the baby to her rival, preferring the baby to live even without her (I King 3:16-28).

King Adama Tseke in his wisdom ordered the trio herdsmen to submit their staff, leave the court yard and return at dusk to pick them up. Through King Adama Tseke's logical way of pruning the staff to have equal length and high, the thief in the person of Mallam Jouro is unrivalled. Mallam Jouro confesses to the crime and led the king guards to recover the hidden sum of money where he had dug the ground and conceded it there. Jouro is fined to give a full-grown bull without blemish and to labour on the kings' farm with the slaves for two moons. He is deserted by the other two Fulani herders. This indicates that for those saddled with the responsibilities to pass judgment, the application of wisdom is indeed mandatory (pp.1-12).

The second chapter entitled "The Journey in Search of Love" is woven around the intelligence tests they carried out on the youthful Donga Akosu of Ajir clan who requested his friend, Abum Chafu to accompany him to Gbor, a village in Tongov to seek Anase's hand in marriage. To achieve this, confidence and courage is expected on the part of Akosu and his friend Abum Chafu (pp.13-32).

Chapter three is a continuation of Donga Akosu and Anase's love story. It is entitled ''An Unusual Wedding Ritual". Preparations are being made by Donga's parents to proceed to Anase's house to pay her dowry. But a lot of items are required to be presented to Anase's family. Although, not all items are bought and presented by Akosu as required, the marriage rite is performed and Anase is finally handed over to Donga's father based on understanding from the two families (pp.33-44).

Chapter four centers on "The Pauper and the Mammy Spirit". This time around the story is told not by Abum Chafu, but by one of the folk tellers from Mbawem Kindred by named Atomga. This chapter revolves around a pauper, Kyobo Gyungu who could hardly afford three square meals for himself and for the other members of his family. He ventured into subsistence farming as well as tried his hands in trading without success. His desire to get rich keeps disturbing. Kyobo's encounter with the mammy spirit actually provided solutions to his poverty but he did not live happily after all. Like a classical Medieval morality play titled Everyman written in the 15$^{th}$ century and Nigerian Stella Oyedepo's *Doom in the Dimes* (1997), Kyobo is full of regrets and

encourages others not to be covetous of people for their ill-gotten wealth as all that glitters is not gold (pp.45-50).

Chapter Five harmers on "How the Dog Became Domesticated" It tells the story of an encounter between a hunter, Tsakon Boji and the Dog. Tsakon who went to hunt game on the mountain happens to meet with the serpent who was at the point of death. A gigantic rock had rolled from the top of the mountain and pinned down the serpent a few meters away from its head. After saving the serpent from death, the serpent in turn attempted to kill Tsakon. The hunter instantly regretted the kind gesture he has extended to the serpent. The hunter is however, saved by the dog from being killed by the serpent. To show love to those who love you, the hunter, Tsakon Boji, in return, invited the dog to come and live with him in his house as a means of reciprocating the dog's kind gesture (pp.51-59). The truth is that "One good turn deserves another".

Chapter six tells the story of King Azaye, king of Mbagwaza kingdom who is married to many wives as kingship demanded, he is rich and famous but he did not have a child. His attempt to forcefully collect a male child from Kpadoo, the least of the king's wives to give to Tor-Kwase, the king's favorite wife and Queen of Mbagwaza community, brings more harm than good in the community. Other wives of the kings are jealous of Kpadoo (pp.61-68). But the story here is narrated with clarity that cheating does not pay.

Chapter Seven, "From Grace to Grass" takes a negative dimension on the character of Abum Chafu. Abum Chafu who was famous, much loved and respected not only for his wisdom in storytelling but for all round success in farming and endeavours suddenly began to withdraw his presence from public gatherings in the community. He is severally accused of being responsible for the series of mysterious deaths in his father's lineage, including that of his elder and younger brothers Chado Chafu and Ugoh Chafu respectively. Abum Chafu's jealousy and wickedness against even his blood brothers actually marks his transition from grace to grass as his house begins to be deserted (pp.69-79).

Chapter Eight, "Accidental Display in the Market Square" delves a little bit to Shidoo's scenario. Though married to Ordoon, Shidoo is a subject of attraction to whoever catches a glimpse of her. Everything about Shidoo is charming: her beauty, physical appearance, finest curves and bright smiles, piercing eyes, luscious hair, sweet voice, empathy and intelligence, sense of humour, courage, resilience and determination amongst others. While returning from the stream with a basin of water on her head, the whirlwind approached from nowhere and stripped Shidoo naked in broad day light at the market square. Shidoo watched helplessly as her wrapper flew like a kite in the sky. For those who have been jealously admiring Shidoo, including the elders of Ajir, the scenario provides an opportunity for them to take advantage of, to see what they did not pay for (pp. 81-92).

The remaining eight chapters present the climax of the story. This indicates that one of the facets of literature is climax. This refers to the point at which the conflict or tension reaches its peak and the outcome of the story is decided. It is the most intense, exciting or critical moment in the narrative. In *The Deserted Homestead*, climax begins with Abum Chafu's constant denial before the community elders of being responsible over the death of his brother, Ugoh Chafu:

> I beseech you elders…I am innocent of the cause of my brother's death. It is true I sought the assistance of some elders in the past to exterminate

> my brother Ugoh, but since my request was not granted by those whom I sought assistance from and it became exposed, I had no other option than to jettison the ill-conceived motive. My brother died of natural causes and I have nothing to do with it (p.93).

The last straw that broke the camel's back is the insistence of elder Ayua on the need for the community elders to thoroughly examine Abum Chafu to prove whether he is guilty or innocent. He is made to swear to *Swem*, the most dreadful oracle in Tiv land before the community (94). It is important to note that *Swem* has grave consequences on any one culpable of a crime as it is not a respecter of persons, no matter their status in the society.

After long deliberations, *Swem* rituals is conducted on Abum Chafu by elder Ajoko, the assembler and concocter of *Swem* components. The essence is for *Swem* to expose the culprit, the killer of Ugoh, amongst the community. Surprisingly, Abum Chado is vindicated by *Swem* (Chapter 12).

The final part of the novel dwells on the travails of Abum Chafu- his ostracism from the clan, banishment to an unknown land and subsequent death, coupled with the dissertation of his homestead by even his own family members (Chapter 13, 14, 15 and 16). *Takuluku Nyam-Adzenga* (the father of Tiv) and indeed members of Ajir clan who are displeased with the wickedness of Abum Chafu against his blood relations decided to revenge by summonsing death to handle Abum Chafu.

The above stated clearly shows how jealousy can indeed have devastating consequences for individuals and their relationships. The root cause of the death of Abum Chafu is jealousy. It is important to note, according to Earnest Hamingway that "Every man's life ends the same way. It is only the details of how he lived and how he died that distinguishes one man from another".

**Book's Strength**

From the beginning to the end of the novel, the author wrapped the story all up neatly, leaving not only me but would be readers with a smile of satisfaction. Here, the rich Tiv cultural heritage regarding folktales as well *Swem* rituals is clearly reenacted. These provide room for cultural sustainability.

The book also dwells much on the theme of jealousy and the need to guide against it since the aftermath can be so complex and challenging experience for individuals and relationships. Some of the consequences experienced by Abum Chafu as a result of jealousy in the novel include: guilt and shame, anxiety and stress, depression, damage to trust, communication breakdown, increase conflict, possessiveness and control, withdrawal and isolation, self-destructive behaviour and even death. The strength of the book is also seen from the angle of applying wisdom in whatever one does. For instance, in Chapter One of the book, it is just wisdom that King Adema apply in the discovery of the thief among the Fulani trio. In Chapter Three when Donga Akosu is asked to undress and open his ass for his mother-in-laws to look into, as a condition for him to get married to Anase, it is wiadom that Donga applied, thus avoiding the stringent condition. The writing of the book by the author is good, the story captivating and the ending is very strong. What a creative work!

**Character Analysis**

**Abum Chafu:** The great folk Storyteller who was later banished from his ancestral land in Ajir clan due to his evil acts of jealousy and wizardry.
**Baka Adom**: The Maverick town crier of Ajir Clan.
**Anza Beke**: The one who hosted the Fulani trio.
**Mallam Jouro**: The Fulani thief who stole his brother's money.
**Adema Tseke**: The King and arbitrator who unravelled the thief among the Fulani trio.
**Donga Akosu**: The son of Akosu Dzer Atakpa who later married Anase, the beautiful Queen of Gbor Village of Tongov clan.
**Anase**: The beautiful Queen from Gbor Village of Tongov clan who later married Donga.
**Kungudu**: Anase's father who was the best *Ajo* dancer of Tongov clan.
**Gbinde Dajo**: Akosu's childhood friend who was jittery and could not speak to his in-laws and busted into tears.
**Achagh Ager**: The eldest man in Gbor village who played the role of marrying out Anase to Akosu for his son Donga.
**Atomga**: Another folks' teller competitor.
**Kyobo Gyungu**: The frustrated wealthy man who became wealthy through mystical powers.
**Tsakon Boji:** The hunter who saved a snake and brought home a dog.
**King Azaye**: The childless king who forcefully collected a child from one of his wives, Kpadoo and gave to his barren Queen.
**Kpadoo Azaye:** The least favoured wife amongst the king wives; yet, the biological mother of the only hair of King Azaye-Meeme.
**Meeme Azaye**: The only begotten son of King Azaye whose biological mother was Kpadoo the least favoured king wife.
**Atondo Akaan**: One of the palace guards and a gossip.
**Chado Chafu**: The late elder brother to Abum Abum.
**Ugoh Chafu**: The late younger brother of Abum Chafu.
**Luka Amande Kusa**: The one who refused conspiring with Abum to plot the death of Ugoh.
**Aya:** Abum Chafu's wife.
**Tyav & Honyum:** The first and second child of Abum Chafu.
**Yeke &Adamgbe**: The two elders of thought in the council.
**Shidoo**: The incredibly beautiful woman whose accidental nudity caused great pandemonium in Sai market.
**Ajoko:** The Assembler and concocter of Swem components and the administration.
**Elder Ayua:** The eldest of all elders in the clan who also assumed the position of the clan head.
**Shimakehe Bo'dwem**: The farmer who almost struck Abum Chafu with a matched.
**Zende Kyuga**: Abum's concubine at Mbaduku in Kunav clan.

**Theme**

Jealousy as demonstrated by Abum Chafu toward his blood relations brothers' is the dominant theme of *The Deserted Homestead*. Another theme is lack of trust towards one another as demonstrated by the Fulani thief. And finally, the application of wisdom in judgments' of decision taking as demonstrated by King Adema Tseke during the case of the Fulani trio brought before him.

**Writing Style**

It is essential, at this stage, to consider the author's writing style. Interestingly, the author has a complete control of his creative work from the beginning to the end of the novel and I fund his writing style adorable. Mnguve's writing promotes folklore, using Tiv names, dialect, words and proverbs to communicate with readers. Some of the proverbs used include: "A toad does not move in the day time unless something is pursuing it" (p.22), "The words of elders are words of wisdom" (p. 17), "No matter how long a log stays in the water, it does not turn to a crocodile" (p.93), "The anger against a brother is felt on the flesh, not in the bone" (p.93), "He who is already on the ground fears no fall" p.111), "When your child defecates on your lap, you only wash away the faeces and not cut off your lap" (p. 114), "Reasonable lunatics do not throw away stones but instead they gather them" (p.115), "When you give yourself a shave, even your dog barks at you" (p.1160.

In other words, Mnguve's choice of words in Tiv language and use of expression and language in specialized, stylish and captivating has added to the aesthetics dimension of the novel. Example of such words include: *genger* (Tiv native soup) -p.19, *ate* (hut)-p.17, *agirigi* (assembly ground)-p.3, *avaa-avaa* (cry-cry)-p.30, *anger*, *ivav-tyo*, *agbende a kurugh* and *chado* (Tiv traditional clothes)-p.36, *agbajen* (bamboo seat)-p.37, *Kpagh* (locally make up)-p.39, *ajo* (a kind of traditional dance)-p.40, *akombo* (charm)-p.61, ork*pehenishor* (soothsayer)-p.61, *una* (silos), *Swem* (Tiv oracle)-p.83, tashi (local alcohol)-p.84, just to mention but a few. In a nutshell, the authors' choice of words, including their connotations, nuances and emotional impact is excellent. In other words, the use of vivid descriptions to create powerful images in readers' mind is also well handled by the author.

The author also add value to this creative work with the introduction and rendition of song. When King Azaye's son Meeme was attacked and killed by a buffalo while hunting, an exotic bird came home to relate the incident with the song:

*Meeme Tor kpe kundu dim! dim!! dim!!!, nyamtor lu ken tyev ooo.*

*Meeme Tor kpe kundu dim! dim!! dim!!!, nyamtor lu ken tyev ooo.*

*Meeme Tor kpe kundu dim! dim!! dim!!!, nyamtor lu ken tyev ooo.*

Meaning:

Meeme, the King's son has been attacked and killed by a beast and the corpse is lying on the farm (pp. 65-66).

**Conclusion**

In conclusion, *The Deserted Homestead* by Aondowase Mnguve is an exploration of the concept of jealousy which is highly prevalent in contemporary society. Through Aondowase Mnguve's engaging prose and well-developed characters, the book harmers on the need to guard against jealousy, since it is the root of all evil. Cognizance must be taken of the fact that there is reward in whatever one does, whether positive or negative. He who kills by the sword must also die by sward. The book also dwells on the need for humans to apply wisdom in whatever they do; as well as lack of trust which can lead to misunderstandings, conflicts and emotional distress. To some people, Abum Chafu may not have committed anything wrong by killing his blood relations brothers but killing is against the law and both God and human detest it. The novel

strengths which is based on jealousy, lack of trust and wisdom make it a worthwhile read. I highly recommend *The Deserted Homestead* to fans of folklore and anyone seeking knowledge in literature generally. Ultimately, *The Deserted Homestead* leaves readers with something to ponder and I do not think there is anyone who would not benefit from reading this book.

# MUHAMMAD AND THE CONQUEST OF ISLAM

**Author:**

**Francesco Gabrieli**

**A BOOK REVIEW**

**BY**

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I have read this book many times and each time I read it; it whets my reading appetite to want to read it all over again! Many reasons may account for this compulsive, obsessive reading behaviour which was provoked by my first reading of the book. However, I think that one of the most important reasons may not be unconnected with the fact that the book epitomizes the Western world's nervous, ambivalent attitudes towards not only the religion of Islam but even the personality of its prophet. Apart from the unrelenting Islamophobia which it exposes against the grain of a professed objectivity, it ironically hints at the threadbare hypocrisy of the West and Western double standards about Islam and Prophet Muhammad which undergirds their human relations with not only the Arab countries but one may say other Muslims all over the world. As a result, I could read a seeming divide between the so-called Western elites and intellectuals and the rest of the relatively fewer elitist citizens in the West. This divide is marked by the relentless denigration and open condemnation of Islam in the form of an eternal Islamophobia on the one hand and on the other, a tumultuous, and massively increasing phenomenon of conversion into the Islamic religion from Christianity at a breath-taking rate in recent times in the west.

By the West and Westerners is meant the people of Europe, i.e. Italy, France, Germany, Greece, etc. and the United States of America and their fellow imperialists, ideological conjoined siblings such as the United Kingdom, Sweden, Norway and Holland, as well as Australia and other countries that demonize and commit sacrilege against Islam on a regular, yearly bases in the name of "freedom of expression". These countries that revel in their annual, often regular ritual of "cartooning" the holy Prophet Muhammad (S A W) in the pages of their inexplicably Islamophobic "free press" are so shocked that the religion is attracting new converts by the seconds from the very backyard of enlightened and scientific society that their civilization is claiming to be.

Francesco Gabriele seem to be one of such elites, whose inability at the psychological level to absorb such a shock, is depicted in a fine book he authored, titled *Muhammad and the Conquest of Islam*. Gabrieli is a Professor of Arabic at the Institute for Islamic Studies at Rome University when the book was written, and for one, he cuts a figure of a typical Italian, and hence European elite par excellence. Wielding a highly refined, and what one might call a keen, intelligently scripted historical style, Gabriella enacts a captivatingly deceitful, if also admirable prose that holds the reader spell bound to the last page. With cautious reflections, deep and "objective" reading, however, one is able to sift the grain from the chaff of authorial double standards: the historical, and even the empirical facts of the conquests demonstrate the sheer transcendental power of Islam, which seem to hold the author in thrall, the successes recorded by the seemingly "crude" fighters of the faith cannot be explained scientifically but be attributed only to

the power of God (Allah) which the European civilization always stand in denial. Yet, because of the collective hubris, and Islamophobia, the Western elites and hence the writer who should know better, stand in denial despite the overwhelming historical evidence in disputing such a fruitless position. This may be despite the intellectual, scientific legacy they brandish as opposed to what they see as the barbaric culture of the tribes of Arabia.

Consequently, the West, or more precisely the Western elites could not fathom the divine nature of the Universal Mission and successes of the religion of Islam. The astonishing series of successes and victories which the conquests of Islam achieved is thus given an imperial undertone as a mere propensity to "conquer and rule" rather than to see the whole episode of the initial impetus to go to war against non-Muslims as sparked off by the need to self - defend the "new" faith and the faithful which then snowballed into these "conquests" the success of which can only be attributed to a divine source. The point about there being no compulsion in the religion is carefully, one may even say deliberately circumvented by the rigorous scrutiny of the author, despite the scholarship and meticulousness of Western historians and of the writer's pen.

The astonishing speed and series of dizzying successes in the conquests that gave final victory to the Muslim forces and the overall success within a single century that enabled them to conquer vast areas from Samarkand to Italy so surprised, even shocked Western historians, especially military historians and scholars such as Gabrielle in the face of their assumed "superior civilization" and weaponry vis a vis the "primitive Arabs". So also was their distorted view or attitudes towards the Prophecy of Muhammad (S A W) due to an inexplicable prejudice: First, the Byzantine chronicles portrayed him as a devil (subahannalah), then in the Latin Middle Ages, the Prophet was depicted as a licentious heretic (waiyazibillah) which Dante's *Inferno* re-enacts in the Italian and hence European tradition.

Before the Enlightenment, European elites and philosophers disregarded the study of the Kurán (Qur'an) but the keen interest in non - Christian religions and epistemology during the Enlightenment, sparked a semblance of a "rational" view about Islam to warrant its perfunctory study. It was only in the 19th century that "serious" studies by European scholars such as Carlyle and Spranger, which laid the foundations for the "objective" historical assessment of Islam that the West rely on. Even then, the reasons for the success of the religion is not only jaundiced but also do not seem to justify or typify not only the "rational" explanations but also deliberately plays down the divine elements. Instead, the west believes that the success of the conquests was due to ferocity of "nomadic forays with no higher aims than bread and dates" which fuelled a "rag tag Arab tribe" to success. Such views seem to be upheld to date by European elites including contemporary ones such as Solomon Rushdie or the French cartoonist Charlie Hebdo and of course Professor Gabriele and their European compatriots. It may be that the humble origin of the Prophet of Islam and the modest beginning of the historical origin of the religion could be the reasons for the general attitude of European historians to underestimate the successes of Islam and Prophet Muhammad.

**A Brief Overview of the religion of Islam and Its Prophet Muhammad**

According to *Smithsonian Freer Gallery of Arts and Arthur M Sackler Gallery* (2002) the religion of Islam was founded in the seventh's century by Muhammad, the prophet of Islam who transformed the political, economic, social and cultural landscape of both

Arabia and a substantial part of our earth today into what is now known as the Islamic world and civilization.

Muhammad the prophet of Islam was born in 570 A D to a poor family in the city of Mecca. Before his birth, his mother was foretold that she would give birth to a child that is fated to be a leader of men and a prophet. Legend has it that Muhammad's birth was marked by miracles and signs. Muhammad's mother died when he was very young and so he survived with his various relatives through childhood. One such legend hints at a tree lowering its branches to provide shade as well as a cloud following the youthful Muhammad to provide shade for the future prophet. A monk that witnessed some of these phenomena advised the uncle of the twelve-year-old to guard him well and return to Arabia on their way to Syria during a trade mission. Otherwise, some people may try to harm such a special youth.

Although Muhammad spent his childhood in relative poverty, and was not known to have gotten any formal education, he was known throughout the locality for his purity and righteousness, an accolade that earned him the sobriquet of Al – Amin, the trust – worthy. When he was 40 years old, he received the first revelation from the Archangel Jibril during one of Muhammad's seclusions in the Hira Cave, which came in a form of a trance. These became subsequently, the series of religious texts that were collected and codified into what came to be known as The Holy Quran or Koran.

When he went home from seclusion, Muhamad informed his wife Khadija of the happenings, and she encouraged and believed in him and shared it with the rest of the family. But when the Meccans received the news of this strange revelation, they became enraged and were alarmed and angered. At the time of the revelation to Muhammad, religious and cultural life in Mecca was based on idol worship linked to family and ancestral affiliations. When Muhammad started preaching about Allah One God and that all of mankind should believe in, he was denounced and opposed. Islam is an Arabic word which means submission to the Will of Allah, the Only Worthy of Worship and that there is no compulsion in Islam. By 622 A D, Muhammad and a small group of believers were forced to flee to Medina. Thus began a phenomenal movement that has come to be known as Islam. It is this religious phenomenon which Professor Gabriele has tried to capture in his book *Muhammad and the Conquests of Islam*.

The book is meticulously written in twelve chapters with a rich bibliography illustrated with highly ornate maps and aesthetically enhanced drawings and sketches. It has 253 economical pages of vintage historical prose enclosed in two beautiful hard covers that symbolize its value and importance and durable quality for preservational purposes. It is published by Olaiya Fagbemigbe Ltd. Akure, Nigeria in 1978. The first publication of the book however, was by Weidenfeld and Nicolson Ltd in 1968. No price is indicated perhaps because it might have been erased by many hands clamouring to read it. The book was translated from the Italian by Virginia Luling and Rosamund Linell. I bought it by chance at the Bata area in Kano where one could obtain and buy used books at a relatively lower price than that of the conventional bookshops. *Muhammad and the Conquest of Islam* is indeed an essential read for anyone that wants to understand the origin of the hate- love –hate attitude of the West towards the religion. If one is looking for the reason why Islam is gaining thousands of converts by the seconds in Europe and the United States, such a person would do well to read this book to understand the hate, and fear or suppressed admiration by the European elites towards the ever increasing converts Islam is gaining daily in Europe and the United States of America.