

Zaria Journal of Liberal Arts (ZAJOLA)

Faculty of Arts, Ahmadu Bello University, Zaria

Vol. 11, No. 1, June, 2023



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Samaru Main Campus,
Zaria - Nigeria.

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ISSN:2141-3584

Published and Printed by

Ahmadu Bello University Press Limited, Zaria,
Tel: 08065949711
abupress@abu.edu.ng
info@abupress.com.ng
e-mail: abupress2013@gmail.com
Website: www.abupress.cong

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Faculty of Arts,
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Zaria Journal of Liberal Arts (ZAJOLA) is a peer-reviewed journal, published bi-annually by the Faculty of Arts, Ahmadu Bello University, Zaria, Nigeria. The journal welcomes manuscript of original articles, from scholars around the globe, in the various areas of Liberal Arts. The articles may be product of descriptive or analytical research, field research notes, reviews of publications and printed materials, drawn from, but not limited to Languages and Linguistics; Law; Environmental Sciences, Education; Management Studies; Cultural and Literally Studies; Theatre Arts; Philosophy; Religion; History and Strategic Studies; Archaeology and Heritage Studies; Developmental Studies and Social Sciences.

All manuscripts submitted for publication should adopt APA 8th Edition Style of referencing. The manuscripts should be typed double-spaced with sufficient margins and should count between 4,000 and 6,000 words, including the abstract, references, and appendices. The Manuscripts should not be under consideration for publication in any other research outlet.

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NOTE THAT THE JOURNAL DOES NOT CHARGE FEES FOR PUBLICATION

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EDITORIAL COMMENT

The Editorial Board of *Zaria Journal of Liberal Arts* wishes to announce the new Edition of its esteemed Journal after a short break. This Edition is made up of twelve well-researched articles drawn from seasoned colleagues and academics.

In the first article, Emmanuel Adeniyi examines the comic aspect of COVID-19 pandemic while Hauwa Mohammed Sani, in her article looks at the ethnographic study of language as a tool in resolving conflicts in Kaduna State.

Osakue Stevenson and Edorodion Agbon focus on the alternative paradigm of indigenous language film in Nigeria through *Agbon-Evuebo*, Muhammad Reza Suleiman examines Arts as drivers of African bilateral relations and regional integration. On their own part, Nura Lawal and Muhammad Rabiul Tahir (co-authors) and Isa Umar Al Musawi concentrate on the study of Hausa Proverbs and Hausa/Ganda burial rites respectively.

Participatory approach and sustainable development of world heritage sites in Nigeria retains the attention of Olufemi Adetunji while in their article, Abdulrasaq Oladimeji and Oluwaseun Yusuf Afolabi look at the teachers' perception of the integration of information and communication technology in public and private secondary schools with special focus on Kwara-Central Senatorial District of Nigeria.

In the area of French studies, Peter Akongfeh Agwu, Diana-Mary Tiku Nsan, Ashabua and Derick Achu carry out an evaluation of the influence of Africa in the poetic works of Charles Baudelaire. In a similar way, Babalola Jacob Olaniyi and Adelowo Kayode Olubukola study the contrastive linguistic divergence of nominal verbs in French and Yoruba languages.

Jamiu Saadullah Abdulkareem takes interest in the Arabic novel. In this article, Jamiu brings out the ideational dimensions and stylistic features of Abdul-Aziz Abdulkarim Burhanuddin's novel titled *Jamilah*. To round this Edition up, Nasiruddeen Ibrahim Ahmed studies the pragmatics of deixis in the poem "Independence of exploitation" of Salihu Alagolo.

It is important to note that the view and opinions presented in these articles are solely those of the authors. It is the hope of the Editorial Board that this Edition will enrich your curiosity.

Prof. Abubakar Sule Sani

Editor-in-Chief

31st May, 2023

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Arts as Drivers of African Bilateral Relations and Regional Integration: the Example of the songs of Mamman Gao and Abubakar Ladan Zaria

Muhammad Reza Suleiman

Abstract

International Relations is a pervasive field that encompasses the interactions between and among states and non-state actors that cut across political, economic, cultural and even private domains. International Relations is therefore the entire politico-economic, sociocultural, techno-scientific and strategic military relations between and among international actors. With her 54 nations composed of multiple cultures, Africa's integration is to be sought in her cultural diversity rather than conference hall debates by diplomats. This is because African nations' borders are as fluid as the notion that 'Africa has no history and therefore has no culture'. In response to this runny opinion, some African artists came up with forceful arguments for African unity, integration and development through cultural diplomacy. This paper examines Mamman Gao's 'Najeriya da Nijar Duk Dai Suke' and Abubakar Ladan Zaria's 'Hadin Kan Afirka'. Using documentary analysis, the paper establishes that African integration is strongly rooted in African identity. The paper further establishes that African integration can be achieved on a sound basis through the promotion of cultural diplomacy in addition to the continental and sub-regional initiatives such as the regional economic communities (RECs) established based on the geographical and cultural affinities the people of people of these contiguous regions.

Keywords: Regional Integration, Arts, Africa, Cultural Diplomacy, Mamman Gao, Songs

Music can capture a wide range of feelings, go to the essence of things and speak to the soul. It has the power to bind us together and strengthen our sense of community through shared emotions (Annan, 2003).

In a world of diversity where often values clash, music leaps across language barriers and unites people of quite different cultural backgrounds. And so, through music, all peoples can come together to make the world a more harmonious place (Annan, 2004).

Introduction

Song is an important and integral part of cultures in the manner in which it is deployed to harmonize thoughts and society towards collective end. On the macro

level, it also helps to harmonize relations between and among nations. In this context, songs are conduits for building peace. Since the earliest times, human societies have used arts of different kinds (music, poetry, songs, carvings etc.) to entertain, educate and enlighten the people.

International Relations is a pervasive field that encompasses the interactions between and among states and non-state actors that cut across political, economic, cultural and even private domains. International Relations is therefore the entire politico-economic, sociocultural, techno-scientific and strategic military relations between and among international actors.

Diplomacy is the vehicle of International Relations. It is diplomacy that connects states' interactions on the world stage. Therefore, diplomacy is an art as well as a practice. As an art, the concept of diplomacy refers to the ability and mastery by the human agents or diplomats of the state of the skills in managing the relations between and among state and non-state actors. As a practice, diplomacy is the capability of a country in managing its interactions with other international actors. International diplomacy is the conduct of international bilateral and multilateral negotiations, mediations and even war.

On this track, this paper sets to look at cultural diplomacy as propeller for bilateral and multilateral relations in Africa with a focus on Mamman Gao Filinge's *Najeriya da Nijar* (One, Nigeria and Niger) and Abubakar Ladan Zaria's *Hadin Kan Afirka* (African Unity).

Cultural Diplomacy in International Relations Theory

Cultural diplomacy appeared already in the activities of medieval Byzantine missionaries "deliberately disseminated" Christianity as well as the ideas, beliefs, and customs of the Byzantine Empire in medieval times (Hamilton and Langhorne, 1995). States relate on different level – bilateral and multilateral. They have always explored new avenues to widen the scope of relations between using different approaches. One such approach is culture as vehicle of international diplomacy. Thus, cultural diplomacy is popularized to mean public diplomacy by way of information, art and cultural exchange between and among states.

International Relations theory has neglected culture. Rather it pays more attention to military power and economic resources (Stelowska, 2015; Reeves, 2004). However, there are other theories of international relations which emerged in the 1980s that focus on variables other than power or economic resources. Constructivism, a theory of IR which focus on arts, ideas, norms and culture is one of them.

Constructivism assumes that international relations can be best explained if “socially constructed” features of the international environment are studied. The theory argues that the study of international system and events can be more beneficial if attention is shifted from great power politics and economic/industrial resources to micro-social variables. Proponents of this theory include Alexander Wendt, Richard Onuf, Richard K. Ashley, and Martha Finnemore.

Constructivists lament that the realist and liberal theories in international relations are methodologically fixated on anarchy and material gains rather than focus on the social identities of actors. Based on this, they argue that international relations is better understood by studying the social forces behind political and economic interests of states. Against realist assumptions which situates state behavior in international relations as driven by their security and material interests, and also in contradiction to liberalism that concentrates on the interdependency of international actors, constructivism considers international politics as a sphere of interaction through which nations showcase their identities. From this, cultural diplomacy surfaces. Cultural diplomacy is public diplomacy which is a subtle variant of diplomacy that uses identity, arts and even education to bolster international relations. International relations is complex and should not overlook human consciousness, values and beliefs. According to John Blacking (2000) “the chief function of music is to promote soundly organized humanity by enhancing human consciousness. Thus, musical diplomacy should be analyzed through the lenses of constructivism”.

For Milton Cummings (2009), cultural diplomacy covers the exchange of ideas, values and information for the promotion of mutual understanding. This analysis comprises both cultural relations and intercultural exchanges. In one way Cumming’s view refutes the impression that music is a universal language in arguing that not every culture of the world relates to music the same way. However, man can express his deepest emotions through music. Music transcends

boundaries and therefore can foster relationships between people with different backgrounds and even opposing beliefs. It is safe then to submit that cultural diplomacy has the power of creating trust, tolerance and understanding even between warring nations and society.

Mamman Gao Filinge and Abubakar Ladan Zaria: A Historical Brief

Mamman Gao Filinge and Abubakar Ladan Zaria are classical Hausa singers that sing using various genres. Mamman Gao Filinge is a Nigerien classical musician that sing on various issues covering political, economic, cultural and techno-scientific politics.

Abubakar Ladan Zaria: “*Hadin Kan Afirka* African Unity /Integration”

Abubakar Ladan Zaria was born in the ancient city of Zaria in colonial Northern Nigeria in 1935. He received his secondary education at the Zaria Middle School (now Al Huda-Huda College, Zaria). After graduation, he was posted as Hides and Skin Inspector and Veterinary Officer to Kano (Zaria, 2009). He quitted this job to start working with a publishing company that published and distributed mainly Hausa books like *Magana Jari Ce*, *Tafiya Mabudin Ilimi* and so on.

Ladan Zaria’s interest in poetry was developed through his reading habit and by the songs and poems of people like Saadu Zungur, Aliyu Namangi Zaria and Muazu Hadejia. Therefore, he was not taught to write and sing. The formation of the Organization of African Unity (OAU) coincided with the time in his life when his interests were fully developed and he decided to write a poem for the “newly formed organization” (Zaria, 2009). According to him, his major aim was to prop up in the minds of all Africans the consciousness to fight colonial rule and the injustice it carried. “I did not know that poem would be the one to bring me to limelight as it is still reigning, becoming newer everyday” (Zaria, 2009).

African Unity and Integration in *Wakar Hadin Kan Afirka*

Ladan Zaria’s culturally and socially conscious song, *Hadin Kan Afirka*, seeks to inspire Africans to unite against colonial oppression and strengthen their capacity to establish, on a sound basis, African unity and development. Fundamentally, the song talks about three key issues: African unity, African integration and the eradication of all political and socioeconomic obstacles to African unity and integration. Ladan Zaria dwells more on African unity and integration as corollary for establishing an African dream society in which all is equal and has access to ‘good life’.

Yarda da abota, soyayya (Trust and Friendship gives Love)
An cudu da juna da sanayya (Mingling strengthens acquaintance)

He argues that the basis for a united and fully integrated Africa is trust and friendship among Africans, which has substantial paucity in postcolonial Africa. Once that is achieved, the love of Africans for all Africans will naturally flow. In order to strengthen this love, Africans must continue to mingle freely until they achieve such an acquaintance that will demystify the colonial differences created to divide Africans. He analyses these by pointing to certain colonially induced animosities between and among African groups such as the conflict in Congo. Zaria charges that Congolese have common ancestors and that they will do that common African origin justice if they united and ended the conflicts.

Ba gaba an daina kiyayya (no more rivalry and hatred)
Raayi yazo daya an shirya (one common interest identified)
Turawan Mulki sun tashi (Colonialists have left)
Mun karkabe hannu ba bashi (no strings attached)
Sune a Afirka muke kishi (they are those we abhor in Africa)
Hada kai ne yau mai kaushe shi (Unity will tackle it)
An sami hadadden harsashi (it is the strongest foundation)

Zaria warns that it is only on the basis of a united front that Africa will progress after colonialism.

Further, Ladan Zaria talks about justice as a holistic overhaul of the African society. In the excerpts below, he cautions:

Mulkin kai ba son kai ne ne ba (Independence is not selfishness)
Ba mike kafa aci dadi ba (and not highhandedness and indolence)
Ba alkawarorin karya ba (not unrealistic promises)
Inda masu irin wannan a gaba (with selfishness in future)
Yanci bai tsinana komai ba (Independence will have no value)

Sai an manta dasu zalunci (until we address injustice)
An zauna an kashe jahilci (and eradicate illiteracy)
An tumbuke tushen lalaci (and remove the roots of laziness)
Roko da bara da tumasanci (begging and sycophancy)
Na rashin aiki da yawan barci (unemployment and idleness)
To sai kaga an more yanci (then, we will be truly independent)

Ladan Zaria sees African self-rule as incomplete when, in Africa, there are still “colonial agents” that execute neocolonial agenda that ensures the continuous stagnation of the continent through the pillage of its continent’s resources and political corruption.

Ladan Zaria also argues that we cannot achieve a real progressive and prosperous Africa when executive highhandedness and unrealistic promises are made by the leaders. He is right because political corruption is one of the most important problem bedeviling Africa today (Suleiman, 2016). Billions that should have been invested in projects with important economic objectives are stolen by African leaders and stashed in foreign banks. Once dead or removed from power, these money are gone and will never return to Africa.

Ladan Zaria laments that fact that African political elites lack the will and purpose to push a continental agenda that could seriously address the socioeconomic crises of poverty, unemployment and illiteracy. In the song, Ladan Zaria was therefore calling for the development of an African renaissance vision similar to the current African Union Agenda 2063 since 1963.

Mamman Gao Filinge: “*Najeriya da Nijar* (Nigeria and Niger are inseparable)”

Muhammadu Gao Filinge, popularly known as Mamman Gao Filinge, is a Nigerien singer born in Gao, Tillaberi, Niger Republic in 1940. Most of his songs focus on societal issues although laced with the subplots of culture, love and fame. His songs also reflect the international relations and politics of his time especially the songs: *Kumbo* Afolo which focuses on the Cold War international rivalry between USA and the Soviet and *Nijeriya da Nijar* that focuses on Nigeria-Niger Bilateral relations. He died on January 26, 2016.

In the beginning, Mamman Gao went historical to establish that the relationship between the peoples of Nigeria and Niger has preceded colonial border demarcations. He stated that since the time of Usman Dan Fodio and Mamman Jebbo, two 18th century reformers, the peoples of Nigeria and Niger area related. He went further, rather ironically, that every night, Usman Dan Fodio and Mamman Jebbo, met to discuss their nations' affairs.

Mamman Gao further submitted that Mamman Jebbo and Usman Dan Fodio are like siblings from same parents and that God has joined Nigerians and Nigeriens since the beginning of times. He then made a very instructive submission that "Kowacce zai raba mu mun san karya shi kai" (we consider anyone that intends to divide us as fool). This is striking because in today's northern Nigeria, one cannot boast of not having a historical/cultural links with the people of Niger. This also explains the difficulty to police the Nigeria Niger border.

To put his song in the context of contemporary Nigeria-Niger relations, he stated that:

Abin da ya taba kwayar ido (What bothers the eyes)
Lallai na ko tabbata hanci ji shi kai (The nose feels)
Abin da ya taba Nijeria (What happens to Nigeria)
Lallai na kun sani ya taba Nijar duka (Naturally concerns
 Niger)

Mamman Gao's uses the metaphor of eyes to qualify Nigeria and that of nose for Niger. Using that as analogy, he calls to mind how the Republic of Niger gave Nigeria moral support during the Nigerian Civil War between 1967 and 1970. Mamman Gao agrees the two countries are intertwined such that one issue in one has almost direct result in the other.

Nigeria's land border closure affected businesses in both Nigeria and Niger and the West African region in general. Although the policy targets smuggling and arms movement across the border into Nigeria, legal businesses as well as the movement of people are hampered. However, national security exigencies of demands doing what must be done in order to tackle all threats. It is the opinion of this paper that Nigeria will relax her border policy in the future to accommodate legal trade and commerce between Nigeria and Niger. Further, Mamman Gao submits:

Yakin nan da kayyi domin Nijeriya (The Civil War you
 fought for Nigeria)

Ba don Nijeriya dai fa kai wannan fada (Was prosecuted
for not only for Nigeria)
Saboda kasashen Afirka du kai wannan fada (But for all
of Africa)
Nacce zaki ka kare kowane bangare (the lion king that
protects all)

Here, Mamman Gao sees the success of Nigeria in prosecuting the Civil War to its logical end as victory for the whole of Africa and that that explains the benevolence of General Yakubu Gowon, Nigeria's military leader. Although conflicts in Africa have not ceased, Mamman Gao's song is highly instructive in bilateral relations and even multilateral relations in Africa.

Conclusion

In *Najeriya da Nijar*, Mamman Gao has succeeded in bringing out the inseparable destiny of Nigeria and Niger as nations. That is done by looking at two important variables: history and culture. Mamman Gao used history as foundation for his argument that Nigeria and Niger have common history. He also used culture as sub plot to indicate the symbiotic relationship that explains the inseparability of the politics, economy and society in the two countries.

Ladan Zaria also successfully used culture and history as sub plot to show the interconnectedness among African nations. Unlike Mamman Gao that look at culture and history in the specific context of Nigeria-Niger relations, Ladan Zaria looks at the whole African system and argues that culture is the basis upon which integration will be made possible.

These two classical singers' works are vindicated particularly in the contemporary times. Mamman Gao's proposition that Nigeria and Niger are inseparable, as mentioned earlier, cannot be more succinct. These destinies are involved in the political, economic, security and cultural affairs of the two countries. Nigerien leaders have always been of support to Nigeria politically during challenging times in Nigeria's political history. For instance, Niger Republic under President Diori Hammani demonstrated it was Nigeria's dependable ally throughout the Nigerian Civil War period. Under President Ibrahim Bare Mainasara, Niger Republic defied international pressure to close its borders with Nigeria. Thus, this allowed vital supplies to Nigeria through Niger throughout the period 1996-1999.

In the area of economy, the two countries have been the best of neighbors. The trade volume between the two countries is significant and that cushions Nigerian economy. The engagement between the two nations in water diplomacy within the institutional framework of the Niger Basin Authority (NBA) and the Lake Chad Basin Commission (LCBC) that were formed in 1964 is another area of mutual benefits for the two nations.

In the sphere of security, Nigeria and Niger (and other nations) agreed to establish the Multinational Joint Task Force (MNJTF) in 2015 to combat the common threat of the Boko Haram in the Lake Chad region. stanza 9 of Mamman Gao's 'Nigeria da Nijar' is particularly instructive, in that, it demonstrates, ironically, the close affinities of the people of both countries makes it imperative for them to come to each other's aid in times of need. The stanza, partly reads: "Abinda ya taba kwayar ido, Lallai na ko tabbata hanci ji shi kai (the nose cannot escape what hit the eye). The above has shown that Nigeria and Niger's interests can be aggregated and once the commonality of interests between the two nations is established, relations become deepened.

Although Nigeria's current border policy is seen by analysts as a hindrance to Nigeria-Niger relations, policy makers are doing the needed to achieve understanding and work out modalities for continued trans-border trade. It is the opinion of this paper that no border or internal policy between the two nations can collapse the relations between the two nations permanently.

Ladan Zaria's proposition has also been justified in the new trans regionalism taking place in Africa. We have seen the Kingdom of Morocco joining the Economic Community of West African States as a full member. It is true that Morocco is one the biggest trading partners of Nigeria, Ivory Coast and Senegal. However, historical and cultural affinities the Kingdom of Morocco shares with West African nations makes her membership more welcome even at the perception of the implications this membership may have on certain ECOWAS member states like Nigeria.

Ladan Zaria's proposition on *love* is being used in Ethiopia today by Prime Minister Biye Ahmad and that led to the cessation of decades of animosities among Ethiopians and has, to some extent, today united the country. His thesis on justice is also embraced by Nigeria's Muhammadu Buhari. Today, Federal Government projects are spread all over the country. The import is that the impact

of justice in system, whether national or international, has the power of spontaneous spread.

More importantly, his song has predicted the emergence of African Union and African Renaissance. Today, Africa has a Continental Vision, the Agenda 2063, and an aggregate of African thoughts, values and aspirations for an African World Order. This paper therefore recommends that African arts must continue to be studied and pieced into the African international relations discourse as well as used to further bolster interstate relations and regional integration in Africa. This paper recommends that a Nigeria-Niger Bi-National Commission for Research and Documentation of Arts, History and Culture be established to further strengthen the relations between the Nigeria and Niger.

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Appendix I:

Hadfin Kan Afirka

By Abubakar Ladan Zaria (1963)

*Yarda da abota soyayya
An cudu da juna da sanayya
Ba gaba an daina kiyayya
Raayi yazo daya an shirya
Turawan Mulki sun tashi
Mun kakkabae hannu ba bashi
Sune a Afirka muke kishi
Hada kai ne yau mai kaushe shi
An sami hadadden harsashi*

*Allah Allah ya Allah
Hada kan mu Afirka muso juna*

*Saura Mozambi da Angola
Da Gini sun saura cikin wahala
Hada kai ne babban bulala
Wallahi da zarar mun tsala
Duka sauran zaka ga sun ruga
Saura mi ya rage malam
Hada kai a Afirka wajen ni kam
Sai an so juna anyi naam
Sai an hada kai ya tsaya malam
Kan kauna ba zai wa kishi
Daga baya abota zai bishi
Da ga zarar ga abu ya tashi
An shawarta duka kaushe shi
Koko a tsaya kan samo shi
Hada kai ne babban harsashi
Hada kai Kenan ya wakkana
Domin ko abota ya zauna
Daga nan yanci zai fara
Aji dadi sannan ayi murna
Hada ka ba taro ne ba kawai
Ba cacar baki bane ba kadai
Kowaye yayi ta fada son rai
Kan a watse taron da ka je
Ya mace kurmus domin ba rai
Hada kai ba wai hada baki ba
Ayi zambo ko ayi cut aba
Da wulakantar da mutane ba*

*Ko zalunci da fashin kai ba
Yanci bai yarda da wannan ba
Dukkan fitina daga jahilci
Take tushe kau nata lalaci
Shi ke jawo ayi zalunci
Da matsawa gun karbar hanci
Duka ba wannan a cikin yanci
Kyamar juna da yawan buri
A Afirka akwai su tsibi tari
Da kwafar zuci da yawan fahari
Da muke gasan mu da inkari
A cikin hada kai sune sharri
Allah shine ya ni'im'imta
Afirka Kasarmu dukanninta
Muka wofanta muka lalata
Da jikin goshi muka yaynta
Ya zamuyi yanzu mu more ta
Sai kamba masu munafunci
Da wadanda suke nukurar yanci
Raayinmu yazo ba bambanci
Mu fahimta mu kwashe wajen faji
Don mu more Afirka kasar yanci
Kwadayi ke tada wulakanci
Shike cin karfin adalci
Da siyasan nan na fakiranci
Ka shake jikinka da zalunci
Me zaka fada a cikin yanci
Mai wannan hali yau shine
Hadari ai kun gane
Komai ya fada mana karya ne
Don mun san logar zambone
Mai yin wannan la'anannanne ne
Ba masu siyasar maula ba
Makiya yanci dillalai ba
Da idan basu tuba da wannan ba
Hada kai ba zai wani karko ba
Yanci kuma bai dada komai ba
Mulkin kai ba son kaine ne ba
Ba mike kafa aci dadi ba
Ba alkawarorin karya ba
Inda masu irin wannan a gaba
Yanci bai tsinana komai ba*

*Sai an manta dasu zalunci
 An zauna an kashe jahilci
 An tumbuke tushen lalaci
 Roko da bara da tumasanci
 Na rashin aiki da yawan barci
 To sai kaga an more yanci
 Wallahi idan ba son juna
 Hada kai da wuya kaga ya zauna
 Kullum ka gano sabon fitina
 Jayayya ko neman Magana
 Sai an so juna an daina
 Fitina barci take bata fita
 Allah wadara mai tado ta
 Da wadanda suke dada jawo ta
 Haka nan da wadanda ka kawo ta
 Allah ka tsare mu da tashin ta
 Yaki biyu yau aka lazumta
 A Afirka na farko yayanta
 Dauloli duka na kasashenta
 Sannan hada kai na mutanen ta
 Kan an san wannan an huta
 Yau ga wasu nan suke nukura
 Duk mun san yanci mun nasara
 Wasu ma aciki nasu sun fara
 An fara gulma tsakani don a kara
 Ko oho zama kuwa sun dara*

*Allah Allah ya Allah
 Hada kan mu Afirka muso juna*

*Zaman mu daku dai ya kare
 Kan kaga fada yau ya tashi
 Wasu baki ne ke kawo shi
 Don sun ga hakikar sun tashi
 Hada kan mu suke dada kishinshi
 Komai kuwa zasuyi su kwace shi*

*Da wadansu suke hada ma gwuiwa
 Afirka akwai wasu yan yunwa
 Da suke karbo kudi da yawa
 Rikichi duka suke jawowa
 Ku mu tashi mu hana su da gaggawa*

*Allah Allah ya Allah
 Hada kan mu Afirka muso juna*

*Da mun hada kanmu Afirka duka
 Baka jin kyas wani yayi haka
 Sai mun so juna ba shakka
 Sannan mu fice wannan halaka
 Da rashin hadin kan mu yazo da haka
 Dan Afirka mutum ne yantacce
 Hamshaki kuma ingantacce
 Mai karfi gashi amintacce
 Da basira ilmi tatacce
 Da fari da baki miji ko mace
 Har kam bawa yasan Kurra
 Daga loton nan ne zai fara
 Amfanin kansa yana shukura
 Ya bido hakkinsa ya tattara
 Ko jikoki nasa sa mora
 Ya zamanto da ne mai himma
 Bisa saudar kyatata alumma
 Kan an haka ba sauran hamma
 Talakawa ba wani mai rama
 Ba sake zama a cikin tsumma
 Duka da an so shi ya inganta
 Kasa ta tarar da wadansun ta
 Zasu yi shaawar su ziyarce ta
 Da kafarsu suzo suyi kallonta
 Komai ba mai iya kushe ta
 Kan ko ka bar talakawan ka
 A cikin yunwa da zaman bukka
 Ko yawon maula ko sadaka
 Ka sani har yanzu suna sarka
 Kowa ya gani zai zage ka
 Lallai ne zurfafa hannunka
 A cikin ramin aljihunka
 Ka fitar da kudi kuma mai tsoka
 Makudai don aikin talaka
 Kan kai wannan ba mai kin ka
 Da fadawa zabura kai aiki
 Nan ne aka san mutumin kirki
 Ma'abocin adalcin mulki
 Kuma ba mai ce maka cin gaske
 Mai zahunci ya shige daki
 Allah Allah ya Allah
 Hada kan mu Afirka muso juna*

*A kasa duka mai mulkin kanta
 An so a tarar da mutanenta*

Kosassu babu tsiraraita
 Da rashin aiki da galabaita
 Ko yawon banza ko sata
 A kasa duka kan ban tarbiya
 Ba cigaba sai ta tsaya baya
 Sai girman kai kayakaya
 Da kwafa da rashin tuna can baya
 Dan kauye ya shiga alkarya
 Ga riga na diban hakki
 Ga kantar dauda ba wanki
 Sai ya hango mai alkaki
 Ya kira ya saya ya ci yayi tanki
 Gabon sai gashi yana haki
 Ni Garba ina tausar kanmu
 Ba ma fatawar neman samu
 Sai zare ido a wajen namu
 Mui yaki mui ta bidar ilmu
 Shine manufar mulkin kanmu
 Allah Allah ya Allah
 Hada kan mu Afirka muso juna

Ilmi babban abu ne gun mu
 Shi zai kankange mutuncinmu
 A kasa shine akasin zunmu
 Da yake bude kofar samu
 Da wuya kaji ga wasu sun fi mu
 Ga mulkin kai an karkar ba
 A Afirka kadan muka dan saba
 Kowa da yatsun da ya zazzaba
 Na wasu abin har ya zo fa
 Da ya ja musu yar wahala da shubha
 Laberiya ko ni na ganta
 Sune farko suka yayanta
 Da ta dau nauyin rike yayanta
 Ta san wahalar da ta fuskanta
 Allah ya taya ta rikon kanta
 Ethiopia tun tuni sarki ne
 Sarkin nan ko shahararre ne
 Shaanin mulki gogagge ne
 Mai yin faraa da mutane ne
 A Afirka Selassie aboki ne
 Mulki da ya karba Seckou Toure
 Da turawa sun tattare
 Yanzun ba saura sun tsere

Sai dai dai wanda ya tsattsare
 Allah ya taya su zaman tare
 Gold Coast ta samu sai murna
 A kasar da ake cewa Ghana
 Kuke mulkinku ku amfana
 Da aminci himma da lumana
 Kan an haka yanci ya zauna
 Sierra Leone Sarka sun yaye
 A cikin himmar Mustamagaye
 Dukkan jamaa kuma ya yaye
 Turawan Mulki sun jaye
 Kuma ba fitina ba tawaye
 Senegal Kasa mai albarka
 Suma duka sun kwance sarka
 Da Jallof da Wallof yau duka sun zauna
 Sun farka daga barci yanzun bashakka
 Duka kowa na barka barka
 Cewar Michele Mukhtar Ould Dadda
 Mauritania yanzun ba Abda
 Yantattu ne nina shaida
 Sun dau mulkin kai ba zubda
 Jinni a kasarsu abin kuda
 Algeria yau da jikin goshi
 Sun san rinjaye da Faranshi
 Turawan mulki sun tashi
 Wuta duka ta mutu sai gaushi
 Ben Bella mu taru mu gaishe shi
 Mu gusa muga Marshal Gourjiba
 Mai himma bai iya wargi ba
 Ya san yanci tun ba yau ba
 Tunis yaya ne sun cigaba
 Ga aiki daman sun saba
 Mu gusa muga Daular Libiya
 Horarru ne na Italiya
 Sarki ne mai kyakkyawar niya
 Komai aka mashi zashi iya
 Domin kuwa bashi abin kunya
 Mubi jirgi zamu ziyarci Masar
 Ta Raisu Gamal Abdul Nassir
 Ya dau mulkin kai babu na tir
 Komai aka cemar zashi idar
 Da wuya ka ji ance ya wahalar
 Mu shige jirgi muga Sudani
 Sun dau mulki fanni-fanni

*Ibrahimaï aiki da sani
Mun sami abokai ikhwani
Da aminci tun tsohon karni
Ta Sahara zamu bi sai Chadi
Sun dau yancinsu gwanin dadi
Bagarmi abokai na nishadi
Tambal Baye na bisa Kan Sirdi
Mutumin kirki baya fadi
Mu biya ta Kano mu shige nJAR
Sun dau mulkin kai ba wani ja
In ja din sun kawo hujja*

*Don Diori mutum ne mai daraja
Hammani aboki afuwaja
Daga nan mu ziyarci Upper Volta
Suma can duk sun yayanta
Musawa yau sun sabunta
Moris mai son sada zumunta
Ya nuna bashi galabaita
A Ougadougou jirgi zamu fa hau

Allah Allah ya Allah
Hada kan mu Afirka muso juna*

Appendix II

Nijeriya da Nijar daidai suke

By Muhammadu Isa Gao (Mamman Gao Filinge)

*Bismillahi Rabbi Jallah ka kama muna
Allah taimakar mu don girman Annabi
Zan waka tau ta yau fa dangi da wuya
takai
Domin na ga yan tawaye na kudan zuma
Kun san ko zaman tawaye wadda du
shike
Komi kawa Husaini to sai ka wa Hassan*

*To, tai batunga mai yabo babban
bubakar
Komai bai yi ma wuya a cikin duniya
Kai ba duniya ne ba har ma lahira
Komai ba kayi da sunan Allah ka kai
Komi ya tsananta komi ya wuya duka
Ka roki Ubangijinmu Allah sauki shi kai*

*Ku dai dubi batunga nau
Da kyau yara da nai muku*

*Mun san Rabbi yahhwadi kafin kaffadi
Lallai na zaman tawaye da wuya shike
Komai kawwa Hussaini duk sai ka wa
Hassan
Ko mu mata gare mu kishi haka nan
shike
Komi za ka ba mu duk sai in ka raba
Shine zai rabu yay yi kyau*

*Nijeriya, Nijeriya
Nijeriya da Nijar daidai suke
Amma ku bari ina fada muku ko nai
gama
Nijeriya da Nijar daidai duka*

*Wadansu waliyya da Jallah yayyi cikin
Duniya
Mamman Jebbo su da Usmanu na
Fodio*

*Sun taso suna cikin yawon Duniya
Mamman Jebbo yatssaya tsahi da
martaba
Shi ko Usmanu har Sakkwato can shi ke
Amma duk cikin dare daya haduwa suke
Rokon Allah sukai
Ya taimaki duk duniya
Musulunci shi yawa
Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Mamman Jebbo su da Usmanu bini
Fodio
Duk yan uwa daya da uba suke
Allah ya hada mu tun farko Duniya
Kowacce zai raba mu mun san karya
shikai
Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Lallai yara duk da Kurani ya fadi
Innamal muminina ikwatun
Kalli duk musulmin duk duniya
Dangi na dai muke*

*Sannan inji yan karin magana na fadi
Abin da ya taba hanci
Au kwau idanu ruwa shi kai
Abinda ya taba kwayar ido
Lallai na ko tabbata hanci ji shi kai
Abinda ya taba Nijeria
Lallai na kun sani ya taba Nijar duka*

*Duk manyan kasasunan su sun game
Diori Hamani shi da Janaral Yakubu
Gowon
Sun zamma guri daya sun kai shawara
Abinda du zai kara arziki da zaman
lafiya
Buri na Diori Hamani shi da Janaral
Yakubu
Su taimaki duk duniya*

*A samu zaman lafiya
Don haka ko da yausha shirya mutane su
kai*

*Ga zaman Diori ga zaman Yakubu
Zaman Aishatu yayi kyau da na Victoria
Victoria fara matar Yakubu*

*Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Nicce Jarumin maza Janaral Yakubu
Mai gurneti mai zubarbar mai bindiga
Babanmu da ibada gun Yakubu
Mai bin dare a titi sai Yakubu*

*Yan yara akwai wuta cikin hannun
Yakubu
Ya hana tawaye har da ballewa ya hana
Kuma ya bada ranshi don hade Nijeriya
Allah ya taimaki kasa tai duk ta game
Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Sannu da shirin zaman jamaa Yakubu
Sannu da aikin shirin kasa Janar Yakubu
Yakin nan da kayyi domin Nijeriya
Ba don Nijeriya dai fa kai wannan fada
Saboda kasashen Afirka du kai wannan
fada
Nacce zaki ka kare kowane bangare
Kar ma ai gudu haka nan za ai nufi
Ki gudu sa maza gudu Janaral Yakubu
Ba mata ba ko maza na tsoron ka ne
Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Nicce jarumin maza Diori na Aishatu
Mulkin Diori yai salo domin Aishatu
Yai kwarjini da ilmi domin Aishatu*

*Farin alkalami nau Diori har da ruwan
tardaba
Yai ilimi da hankali da biyayya kasa
Nijar munyi Gwamna ba wani mai
martaba
Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Bismillahi duk musulmi roko ni kai
Don Rahamani nayi roko gun Gwamnati
Kukana a sani jirgi in yo Haji
Kazoo Maka kazoo Madina kai da abu
yayi kyau
Da mun ji ko ruwa na zamzam sai mun
raba
Ka sayo mana warwaro da sarkokin
Gabas
Mu sa su muna takama muna ce maka
Alhaji
Ka roko mana gafara mu bar kuna lahira
Duk zunubanmu Allah ka gafarta muna
Diori Hamani ar ruwa Yakubu sabulu
Kowag gama su lau dauda tai ta zube
Nijeriya Nijeriya
Nijeriya da Nijar daidai suke*

*Allah ka taimaka ma duk manyan duniya
Masu nufin lafiya ta sabka cikin duniya
Masu nufin arziki ya karu cikin duniya
Allahu shi tamaka ma Diori mijin
Aishatu
Allahu shi taimaka ma Janaral Yakubu
Gowon
Allah shi taimaka ma soja mazan duniya
Masu tsaron kasa a samu zaman lafiya
Kowacce zai raba mu soja ka girba
muna
Allahu shi taimake su don girman Annabi
Amin*