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Digital Folklore and Nation-Building: Repurposing Indigenous Verbal Arts For Cultivating Civic Realignment and Social Stability Among Nigerian Youths

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Abstract

This study examines the structural intersection of cultural transmission, digital media architectures, and nation-building in contemporary Nigeria, positioning digital folklore as a robust tool for addressing youth alienation and fostering social stability. In an era defined by rapid urbanisation and unregulated global digital media environments, contemporary Nigerian youths are increasingly experiencing a state of structural alienation. Cut off from the grounding influence of indigenous oral traditions (wakar baka) and communal accountability structures, the youth demographic exhibits unprecedented levels of antisocial behaviour, civic indifference, and materials-driven desperation that undermine national development. This paper evaluates how traditional verbal arts—encompassing moral folktales (tatsuniya), proverbs, songs, and riddles—can be systematically migrated into digital spaces to serve as active instruments of civic realignment. Drawing on a dual framework of Functionalist Social Control Theory and the Indigenous Knowledge Systems (IKS) paradigm, the analysis demonstrates that digital folklore moves beyond passive entertainment; it functions as a vital, narrative-driven intervention that restores value consensus and national cohesion. The findings indicate that re-packaging ancestral ethical codes into accessible digital formats—such as short-form animations, podcasts, and vernacular smartphone applications—effectively strips antisocial subcultures of their online prestige. Ultimately, the paper advocates for strategic policy interventions, including collaborative creator-educator partnerships, national content localisation mandates, and state-funded cloud repositories to safeguard cultural heritage and drive long-term national development.

Keywords: civic realignment, digital folklore, indigenous verbal arts, nation-building, youth socialisation.



Introduction

The pursuit of sustainable nation-building and socioeconomic advancement in contemporary Africa is deeply intertwined with the stability of its social fabric and the civic orientation of its youth demographic. In his foundational analysis of social systems, Saidu (2025) posited that a nation's socio-cultural progress depends heavily on active, intergenerational mechanisms that successfully transmit values, habits, and normative behaviours across generational boundaries. Historically, within the traditional structures of ethnic groups across Nigeria, this transmission line was not an isolated artistic pastime; it served as a structural, informal mechanism for character development, societal regulation, and civic alignment. Central to this pedagogical framework was oral literature (*wakar baka*), a rich verbal art form encompassing folktales (*tatsuniya*), proverbs, songs, and riddles that parents and communal elders dynamically deployed to instill ethical discipline, civic responsibility, and national consciousness within the younger generation.

In recent decades, however, the structural integrity of these indigenous modes of transmission has experienced a severe, gradual erosion. As observed by modern investigators like Abah, Ogechi and Chinedu (2025), rapid economic shifts, uncontrolled urbanisation, and the pervasive expansion of Western digital media platforms have

fundamentally altered the socialisation patterns of Nigerian youths. This cultural displacement has created a visible ideological vacuum. Cut off from the grounding influence of indigenous folklore and communal accountability, the contemporary youth demographic is increasingly exhibiting unprecedented levels of antisocial behaviour, materials-driven desperation, and civic indifference. Sociologically, this phenomenon is evaluated not merely as a localised rebellion of youth, but as a direct structural consequence of cultural alienation. When a society abandons its vernacular narrative models, it systematically forfeits its primary tool for moral engineering and social cohesion, both of which are foundational to national development.

To counter the expanding scope of this cultural displacement and its direct relationship to fractured nation-building, it is necessary to examine how the spoken word historically functioned as an instrument of social control and state stability. Within Northern Nigeria, the vibrant traditions of Hausa oral poetry and song have long served as a mirror for societal ethics and a weapon against structural corruption. Master oral artists and freelance specialist poets did not perform in isolation; they functioned as active socio-political critics, community watchdogs, and moral guides. By diagnosing contemporary moral drift and



profiling its historical precedents, this paper illustrates how the revitalisation and digital migration of Hausa oral traditions can serve as a robust, non-clinical intervention against modern youth decadence, thereby fostering the civic realignment necessary for sustainable national development.

The structural decline of indigenous regulatory frameworks in Nigeria is fundamentally tied to the socio-cultural shifts accelerated by globalisation and cultural convergence. Scholars within contemporary sociolinguistic frameworks observe that globalisation frequently acts as a mechanism of homogenisation, promoting a singular, consumerist global culture at the expense of localised traditions (Assoh, 2024). In the Nigerian context, this homogenisation manifests as a form of cultural displacement, where the historical values of communal accountability, modesty, and mutual respect are replaced by individualistic and materialistic paradigms. For the youth demographic, this transition often induces a state of structural alienation; as they decouple from the traditional moral anchors of their heritage, they enter an ideological vacuum characterised by unprecedented vulnerability to moral drift.

Rather than navigating adolescence within a stable matrix of community-verified ethics, contemporary youths are socialised

by decentralised, digital media environments that frequently celebrate wealth accumulation detached from productive labour, civic investment, or moral restraint. This sociological drift highlights a critical failure in modern informal pedagogy, with severe implications for nation-building. In pre-colonial and early post-colonial Hausa societies, child socialisation was systematically reinforced through public and domestic engagements with verbal arts, creating individuals aligned with community development goals. Indiscipline was not managed solely through punitive or legalistic measures; instead, it was preemptively checked by the rhetorical force of *wakar baka* (oral song and poetry).

As recent documentation by Ramohlale, Chauke and Ramohlale (2026) notes, oral literature in Africa functions as a dynamic instrument of social control, capable of praise-singing to reward civic virtue or utilising satire to expose and shame antisocial behaviour. When parents and community elders relegate these oral forms to the margins—often mischaracterising them as antiquarian or incompatible with modern formal education—they systematically dismantle the primary psychological apparatus used to cultivate *kunya* (bashfulness, modesty, and respect) within the youth consciousness. Consequently, the contemporary rise in youth moral decadence—ranging from cyber-criminality and substance



abuse to civic defiance—can be directly mapped to the silencing of these vernacular narrative models, presenting a major barrier to national cohesion and development. Reversing this ethical decline requires more than conventional structural or clinical corrections; it demands a systematic re-engagement with indigenous epistemologies through modern delivery mechanisms. By examining how traditional Hausa singers and poets historically structured their moral critiques, this study establishes a theoretical pathway for migrating these oral traditions into digital spaces, serving as a culturally grounded mechanism for behavioural modification, civic reclamation, and sustainable social stabilisation.

Review of Empirical Literature

To understand the structural viability of digital folklore as an instrument for youth socialisation and nation-building, it is essential to examine the existing empirical landscape at the intersection of digital humanities, oral traditions, and civic alignment in Africa. Scholars have increasingly turned their attention to how traditional communication channels withstand the pressures of modern digital transitions.

Historically, foundational academic studies on African oral literature, such as those by Finnegan (2012), established that orature is fundamentally dynamic rather than

static; it continuously adapts to absorb new technological environments and social realities to maintain its societal relevance. In contemporary empirical studies, this adaptivity has been heavily tested against the rapid onslaught of digital globalisation.

In a critical empirical study, Saidu (2025) conducted a comparative analysis assessing traditional indigenous media against contemporary social platforms in Nigeria. His findings revealed that while modern Nigerian youth spend the vast majority of their screen time on global, English-dominated social networks, there remains a highly receptive audience for localised, vernacular content when packaged using interactive digital formats. Saidu argued that although state-sponsored radio programmes historically anchored cultural preservation among older generations, they have largely failed to capture the youth demographic, who gravitate towards new media platforms like YouTube and streaming services. This highlights an urgent empirical need for a hybrid approach that integrates indigenous verbal arts into popular digital media architectures.

Furthermore, the empirical work of Abah, Ogechi and Chinedu (2025) explored the preservation of cultural memory among youth demographics in central and southern Nigeria. Their field data demonstrated a direct correlation between cultural alienation and a



decline in active exposure to traditional oral narratives. Focus group interviews within their study revealed that younger generations who are systematically isolated from communal storytelling show a marked drop in local ethical alignment, leaving them vulnerable to the materialist, individualistic influences of unmediated global pop culture.

Similarly, Eze (2026) evaluated the role of digital preservation in safeguarding Nigerian folklore, emphasising that passive digital archiving is rarely sufficient. Eze's empirical evaluation of selected digital preservation initiatives showed that while simple web archives of stories are often ignored, interactive media—such as mobile applications, digital storytelling games, and animations—drastically increase cultural retention and values-based engagement among children and teenagers. However, Eze noted that these efforts in Nigeria remain highly scattered and uncoordinated due to a lack of formal policy frameworks and structural partnerships.

In a broader regional context, Ramohlale, Chauke and Ramohlale (2026) investigated the displacement of traditional oral pedagogy within modern households. Their empirical findings confirmed that the proliferation of digital gadgets has pushed traditional storytelling to the margins, as parents increasingly delegate character-building duties to Westernised digital media. They

recommended a conscious effort to "reclaim the fire" of indigenous storytelling by migrating oral narratives into contemporary digital streams, which equips youths with a grounded sense of belonging and civic identity in the digital age.

These empirical efforts collectively demonstrate that while oral traditions are highly vulnerable to socio-digital displacement, digital platforms provide an unprecedented opportunity to revitalise and preserve cultural heritage. However, a significant gap remains in existing literature regarding how to systematically transition from theoretical digitisation to a concrete, practical methodology that can be adopted by creators and policymakers alike. This study directly addresses this gap by establishing a clear, practical implementation pipeline for migrating Hausa oral traditions into active tools for youth civic realignment.

Methodology

This study adopts a qualitative, desk-based research design integrating systematic textual analysis and digital remediation mapping to investigate the structural migration of Hausa verbal arts into contemporary digital media networks.



Data Sourcing and Corpus Selection

The primary data for this study consist of selected specimens of traditional Hausa verbal arts, specifically categorised into two main genres:

1. Karin Magana (Proverbs): Sourced from verified linguistic repositories of Hausa idiomatic expressions that directly emphasise civic virtues, communal accountability, and the concept of kunya (modesty and respect).
2. Tatsuniya (Oral Folktales): Selected from classical anthologies of Northern Nigerian oral literature (including transcribed archives from the Centre for the Study of Nigerian Languages, Bayero University, Kano) as well as contemporary digital adaptations available on YouTube.

Analytical Framework

The collected verbal arts are subjected to a two-tier analysis:

Textual and Sociolinguistic Analysis: Analysing the literal meanings, metaphors, and rhetorical strategies used in the original oral forms to critique antisocial behaviour and reward communal virtue.

Digital Remediation Analysis: Evaluating the technical feasibility and pedagogical impact of migrating these specific narrative structures into modern digital formats (such as animations, podcasts, and mobile applications) to serve as active tools for youth socialisation.

Theoretical / Conceptual Framework

To establish a rigorous analytical basis for this study, the discussion is anchored on a dual theoretical framework that synthesises Functionalist Social Control Theory and the Indigenous Knowledge Systems (IKS) framework. Together, these two perspectives illuminate how sustainable nation-building and societal stability rely on effective normative transmission, and how the digital migration of indigenous oral traditions functions as a modern, non-punitive apparatus for civic realignment and social regulation.

Functionalist sociology posits that a stable, developing, and harmonious society relies on a high degree of value consensus, social cohesion, and the effective integration of its constituent parts (Ritzer, 2008; Saidu, 2025). Within this paradigm, social control theory emphasises that deviance, civic indifference, and moral decadence occur when the structural mechanisms responsible for binding individuals to the collective conscience are weakened or disrupted. When a society's regulatory institutions function optimally, younger demographics internalise the normative boundaries, civic values, and expectations of their community, maintaining the social equilibrium necessary for national development.

In the functionalist view, child socialisation is a primary line of



defence against anomie—the breakdown of social standards and values (Boli & Lechner, 2005). However, when external forces—such as rapid urbanisation, unregulated digital environments, and cultural convergence—displace local institutions, an ideological vacuum emerges. For Nigerian youths, the erosion of indigenous regulatory frameworks means that the traditional codes governing personal honour, community accountability, and national pride are weakened. Functionalist social control theory provides the analytical lens necessary to diagnose this contemporary shift, framing youth civic alienation not as an isolated behavioural rebellion, but as a systemic structural failure of informal pedagogical institutions that directly stalls nation-building.

While functionalism diagnoses the structural breakdown of societal equilibrium, the Indigenous Knowledge Systems framework offers a culturally grounded model for restoration and national development. Modern decolonial frameworks define indigenous knowledge as a cumulative body of wisdom, practical methods, and philosophical beliefs generated by a community through long-term interaction with their social and physical environment (Eze, 2026; Wiredu, 1996). This localised knowledge framework is holistic, linking individual morality directly to the spiritual, social, political, and

ecological well-being of the entire nation.

Within the African context, IKS is not preserved through static, written archives, but is dynamically embedded within oral literature—specifically through *wakar baka* (oral song and poetry), proverbs, myths, and folktales (Ramohlale, Chauke and Ramohlale, 2026). The IKS framework positions parents, elders, and oral artists as key custodians of this social knowledge. Through parental storytelling and vernacular performances, complex ethical and civic philosophies are translated into accessible, memorable narrative structures for children. Recent scholarship emphasises that exclusive formal or Westernised educational models often isolate children from these local value systems, creating an epistemological disconnect that undermines national cohesion (Abah, Ogechi and Chinedu, 2025). Revitalising and digitally preserving indigenous knowledge transfer is therefore viewed under this framework as a developmental necessity to restore intergenerational continuity and civic alignment.

By synthesising Functionalist Social Control Theory with the Indigenous Knowledge Systems framework, this study adopts a dual lens that treats the digital migration of folklore as both a structural mechanism of social stability and a vital vehicle of national development. Functionalism highlights the necessity of maintaining social



control and value consensus through robust informal institutions, while the IKS framework identifies tatsuniya and wakar baka as the specific, time-tested instruments used to achieve this compliance in African societies.

Together, these frameworks explain how migrating traditional verbal arts into modern digital media environments builds a defensive command centre within the youth consciousness, centering on the core values of kunya (modesty and mutual respect) and civic responsibility. The theoretical synthesis reinforces the central argument of this paper: that mitigating contemporary youth alienation and advancing nation-building requires a deliberate shift away from imported, purely legalistic regulatory measures, returning instead to culturally rooted, narrative-driven socialisation models adapted for the digital age to preserve both ethical order and cultural continuity.

Data Analysis and Discussion

This section explores the structural and pedagogical mechanisms through which traditional verbal arts are migrated into modern digital media networks to serve as active instruments of nation-building, social stability, and youth socialisation. Drawing on Functionalist Social Control Theory and the Indigenous Knowledge Systems (IKS) framework, the analysis demonstrates that folklore is not a static historical artifact but a

dynamic regulatory apparatus that can be re-engineered to check youth excesses and reverse civic alienation. Remediation of Praise (Yabo) and Satire (Zambo): Digital Systems of Sanctions

Within the functionalist paradigm, maintaining value consensus and social cohesion across a developing nation requires highly visible systems of positive reinforcement and negative sanction. In traditional Hausa orature, this structural requirement was historically met through the dynamic tension between praise-singing (yabo) and public satire (zambo) (Saidu, 2025).

To demonstrate how this system operates, consider the traditional Hausa proverb (karin magana) used to address greed and unearned wealth:

Data Specimen 1 (Proverb):

> "Wanda bai ji kiran mahaifi ba, zai ji kiran mutuwa."

> (He who refuses to listen to his father's warning will surely listen to the call of death.)

In traditional settings, this proverb served as a stern auditory warning to young members of the community against dangerous shortcut paths to wealth. In the contemporary digital era, this dialectic undergoes a systematic process of digital remediation to effectively engage the youth demographic. Traditional oral artists do not need to perform in isolation; their verses can be migrated into



digital architectures—such as short-form video animations, audio podcasts, and shareable social media clips.

When digital content creators compose and broadcast animations or tracks celebrating characters who exhibit integrity, community service, and patriotism, these digital resources function as public endorsements of desired civic conduct. Conversely, the deployment of digital satire (zambo) serves as a powerful informal disciplinary tool against anti-social subcultures. Re-packaging satirical critiques into high-impact, viral digital formats—such as comedic memes, short-form video skits, or satirical audio tracks that expose the hollow prestige of cyber-criminality (Yahoo-Yahoo) and political thuggery (kalare)—imposes a heavy psychological and social cost on deviance.

Digital Encoding of Kunya and Civic Virtue: Translating Worldviews onto Screens

From an Indigenous Knowledge Systems perspective, language and oral traditions are mnemonic vessels that encode a society's deepest ethical, moral, and national development convictions (Eze, 2026; Wiredu, 1996). Within Hausa verbal arts, oral folktales (tatsuniya) and proverbial expressions are systematically structured to cultivate and reinforce kunya—a holistic philosophy encapsulating modesty, bashfulness, respect, and emotional restraint.

An excellent specimen illustrating how this is structurally engineered is the classic Hausa tatsuniya of Gizo (the trickster spider) and his wife, Koki:

Data Specimen 2 (Folktale Extract):

> During a severe drought, Gizo, driven by pure selfishness, devises a scheme to steal the community's communal grain reserves. Instead of sharing food with his starving family and neighbours, he hides the grain in a hollow log. Eventually, his greed backfires when a heavy rain floods the log, destroying the stolen grain and exposing his theft to the entire village council, resulting in public banishment and shame.

Migrating this narrative model into the digital domain translates abstract ethical philosophies into accessible, interactive behavioural expectations for the younger generation. Through gamified smartphone applications, interactive digital storybooks, and serialised audio-visual folktales, children and adolescents internalise the understanding that actions born of raw self-interest or unchecked individualistic ambition are structurally disruptive to nation-building.

Structural analyses of these narrative patterns show that digital folklore functions as an active civic alignment tool rather than a passive electronic cartoon repository. Sourcing these frameworks ensures that traditional animal allegories—such as the cunning but ultimately



self-destructive tricks of Gizo, the spider—can be used to critique modern material greed and civic defiance. By regularly engaging with these digitised vernacular models during formative development, younger demographics build an internalised moral compass that actively shields the youth consciousness against the consumerist, individualistic impulses introduced by unregulated global media platforms, re-establishing a shared value consensus necessary for national cohesion.

The Digital Creator as a Macro-Level Institutional Watchdog

While domestic and gamified applications represent the personal and localised spaces of orature, the contemporary digital content creator—repurposing the historical mantle of the professional oral poet (maroki or zabiya)—functions as a macro-level institutional watchdog for nation-building. In traditional West African social structures, oral artists occupied a unique political position that granted them the license to critique institutional corruption, community drift, and youthful excesses without fear of legal reprisal (Assoh, 2024; Finnegan, 2012). They served as the vocal conscience of the collective.

When a developing nation experiences an influx of alien paradigms that threaten its internal stability—such as the rapid commercialisation of social values or the rise of materials-driven youth

subcultures—the modern digital creator diagnoses and deconstructs these anomalies online. By framing contemporary civic deviance against the long-term, historically verified ethics of the ancestors, the creator strips modern antisocial behaviours of their perceived prestige. Cyber-criminality, substance abuse, and civic defiance are exposed not as markers of civilised modernity or elite status, but as symptoms of cultural bankruptcy and structural decay. This public diagnostic function, broadcast via social video platforms and audio streaming networks, reframes the societal narrative, assisting informal institutions such as the family, schools, and community leadership in reclaiming moral authority over the younger demographic and steering them toward productive civic engagement.

Socio-Digital Displacement and the Intergenerational Transmission Gap

While the theoretical potency of migrating folklore as an instrument of social stability remains clear, its practical deployment faces a severe structural crisis: socio-digital displacement. Under the Indigenous Knowledge Systems (IKS) framework, the successful transmission of ethical and nation-building worldviews relies on active, face-to-face communication within domestic and communal spaces (Eze, 2026). Historically, this occurs during evening storytelling sessions



(tatsuniya) and public festival performances, where parents and elders naturally function as cultural mediators.

In the contemporary landscape, however, these physical channels of transmission have been largely displaced by decentralised, algorithmic digital media spaces. The rapid proliferation of smartphones, internet connectivity, and Westernised social media platforms has altered the socialisation architecture for Nigerian youths. Contemporary youths spend their formative hours navigating digital environments that operate on individualistic, consumer-oriented paradigms directly detached from localised ethical and civic codes (Saidu, 2025).

Consequently, a profound intergenerational transmission gap has emerged. Parents have increasingly vacated their roles as primary moral instructors, frequently assuming that formal Westernised schooling or digital

exposure is a sufficient substitute for indigenous character cultivation. When folklore is absent from these digital spaces, the youth consciousness is left highly vulnerable to the unmediated pressures of global pop culture, effectively neutralising the psychological preventive checks—such as kunya—that were historically maintained by the active performance of oral traditions, thereby stalling the value consensus required for nation-building (Abah, Ogechi and Chinedu, 2025).

A Practical Framework for Digital Migration

While discussing the theoretical benefits of digital folklore is essential, implementing it as a tool for youth socialisation requires a clear, repeatable technological workflow. To transition from conceptual advocacy to practical execution, this study proposes a four-stage digital migration pipeline.



1. Acquisition & Digitisation
- High-fidelity audio/video
- Archival field recordings



2. Processing & Annotation
- Transcription &
Translation
- Metadata & value-tagging



3. Creative Production
- 2D/3D Vector Animation
- Gamified mobile app
UI/UX



4. Distribution &
Engagement
- Micro-content on social
media
- EdTech classroom

Step 1: Acquisition and Digitisation (Field to Cloud)

The first practical phase involves capturing endangered oral performances from primary sources.

Equipment & Capture: Researchers and cultural preservationists use portable, high-fidelity field recorders (such as the Zoom H4n Pro) and high-definition mobile cameras to document surviving elderly storytelling custodians (masu tatsuniya) and oral poets (maroka).

Format Standards: Audio recordings are captured in uncompressed, lossless formats (e.g., 24-bit/48kHz

WAV files), while video files are encoded in high-definition formats (e.g., H.264/MP4). These raw media files are immediately uploaded to a centralised, cloud-based repository (such as Google Cloud Storage or AWS S3) to prevent physical media degradation.

Step 2: Processing, Transcription, and Metadata Tagging

Raw media files must be systematically prepared for creative adaptation through linguistic and metadata processing:

Transcription & Translation: The recorded Hausa verbal arts are



transcribed verbatim into standard Latin script and Arabic (Ajami) script, followed by parallel English translations. This ensures the material remains accessible to urbanised youths who may have limited vernacular literacy.

Instructional Value Tagging: Every digital file is appended with descriptive metadata tags categorising its structural elements and targeted ethical lessons. For instance, a file containing the story of Gizo da Koki is tagged with attributes such as:

Genre: Tatsuniya

Theme: Greed, community betrayal, accountability

Core Value: Kunya (modesty), Gaskiya (honesty)

Step 3: Creative Multimedia Production

Once the narrative is structured, creative teams translate the text into highly engaging, modern multimedia assets:

Short-Form Animation: Using budget-friendly animation software (such as Blender, Adobe Character Animator, or Vyond), animators create simple, stylised 2D vector characters representing traditional actors (like Gizo the spider or Zakanya the lion). Voiceover artists record the dialogue using the transcribed scripts, layered with traditional acoustic instruments (such as the kuntigi lute or goge fiddle) to preserve cultural authenticity.

Gamification and App Development: Developers use game engines like

Unity to build simple, branching-path choice games or interactive digital storybooks. For example, a "Choose-Your-Own-Adventure" mobile app allows youth players to control Gizo. If the player chooses a greedy action, the game engine triggers a narrative penalty based on traditional zambo (satire), reinforcing the moral consequence in an interactive, non-punitive format.

Step 4: Native Algorithmic Distribution

To bypass socio-digital displacement, the finished media must be delivered directly into the digital channels frequented by Nigerian youths:

Micro-Content Syndication: Instead of relying on lengthy documentaries, production teams slice the animated tatsuniyoyi and karin magana into high-impact micro-videos (30 to 60 seconds) optimised for TikTok, Instagram Reels, and YouTube Shorts. **Localised Tagging:** By leveraging trending regional hashtags (such as #ArewaTikTok, #NaijaYouths, and #HausaCulture), the algorithms naturally serve these culturally grounded, moral narratives directly into the daily content streams of the target demographic.

Conclusion

This study has systematically evaluated the structural intersection of cultural transmission, socio-digital displacement, and nation-building within contemporary Nigerian society, positioning the digital migration of folklore as a vital regulatory mechanism for youth



socialisation. Guided by Functionalist Social Control Theory and the Indigenous Knowledge Systems (IKS) framework, the analysis demonstrates that the rising levels of youth alienation, civic indifference, and anti-social behaviour are not isolated incidents of juvenile rebellion. Instead, they represent a systemic failure of informal pedagogical institutions caused by globalisation, rapid urbanisation, and the pervasive expansion of unmediated digital platforms. When communities relegate their vernacular narrative models—such as tatsuniya and wakar baka—to the margins of modern life, they systematically dismantle the primary psychological apparatus used to cultivate value consensus, national cohesion, and the foundational virtue of modesty (kunya) within the younger generation.

Far from being static historical relics or mere passive entertainment, traditional West African verbal arts function as active, non-clinical instruments of civic realignment and social engineering. Through the digital remediation of praise (yabo) and satire (zambo), contemporary digital creators can re-establish robust systems of positive reinforcement and negative sanction, rewarding patriotic compliance and penalising deviance with heavy social costs online. Furthermore, translating these ancestral ethical codes into high-impact, accessible digital formats strips antisocial subcultures of their online prestige,

offering digital-native youths prestigious, localised alternatives to global consumerist subcultures. Ultimately, the study affirms that achieving sustainable nation-building requires a deliberate, policy-driven shift away from imported, purely legalistic corrective measures, returning instead to culturally rooted, narrative-driven socialisation models adapted for the digital age to ensure both ethical order and long-term national development.

Recommendations

The study offers the following recommendations:

- **State-Funded Cloud Repositories for Digital Folklore:** Ministries of information, communication, and culture should collaborate to establish open-access, cloud-based national archives specifically designed to store and distribute digitised open educational resources (OERs), including animated folktales and audio proverbs.
- **Institutional Collaboration via Creator-Educator Partnerships:** Educational boards and tertiary institutions should institutionalise collaborative grants that link traditional oral historians, linguistics professors, and native language teachers with contemporary digital animation studios and content creators to produce localised, civic-oriented media.
- **National Content Localisation Mandates for Kid-Tech:** Regulatory communication agencies should enforce national quotas requiring a percentage of digital content, mobile



applications, and interactive learning games pre-installed on tablets distributed in public schools to feature localised indigenous folklore and moral instructions.

● Integration of Digital Folklore into School Civics Curricula: Ministry planners should formally re-introduce traditional verbal arts—re-packaged via modern digital audio-visual aids—into the core syllabi of Primary and Secondary Citizenship Education, Social Studies, and National Values courses.

● National Youth Digital Orature Competitions: State governments should sponsor and publicise regional digital media hackathons and contests where youths compete to produce the best animations, short films, or podcasts translating traditional moral allegories (tatsuniya) into modern civic lessons.

● Capacity Building Workshops for Parents as Digital Cultural Mediators: Community-based NGOs and religious organisations should run targeted workshops to equip parents with the strategies and digital resources necessary to introduce vernacular media into domestic spaces, bridging the intergenerational transmission gap within the home.

● Policy Recognition and Support for Socially Conscious Creators: National development agencies should offer tax incentives, grants, and cultural awards to independent digital creators and influencers who actively use their platforms to broadcast satirical or praise-based verbal arts

targeting civic realignment, substance abuse prevention, and anti-corruption.

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