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EDITORIAL

Every academic environment is sustained by learning through rigorous methods. Research is one and the focal point for assessment. A serious member of the academic community is measured by the quality and number of academic articles.

In spite of the desire to acquire many research reports, this edition has insisted on standards and quality. It is important to note that many articles have been rejected for not meeting our requirements.

The first and most obvious task of our journal is to provide a level playing field for researchers all over the globe in language-related disciplines, which is the vehicle for conveying knowledge. In this edition, thirty-one (31) articles have undergone academic scrutiny from our blind reviewers.

To our esteemed contributors and readers, thought-provoking articles are expected and we are ready to publish them in the next volume.

PROFESSOR ALI AMADI ALKALI,
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FOR READERS

This volume of JAJOLLS (Jalingo Journal of Linguistics and Literary Studies, Volume 8, Issue 1) adheres to the guidelines of the current edition of the American Psychological Association and Modern Language Association (APA & MLA) Publication Manual for editing and formatting the featured papers. Renowned for its clear and user-friendly citation system, the APA/MLA manual also provides valuable guidance on selecting appropriate headings, tables, figures, language, tone, and reference styles, resulting in compelling, concise, and refined scholarly presentations. Furthermore, it serves as a comprehensive resource for the Editorial Board, navigating the entire scholarly writing process, from authorship ethics to research reporting and publication best practices.

NOTES TO CONTRIBUTORS

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The relevance of Saoty Arẹ̀wà's music "Ìwà Ọ̀daràn" in social stability and security challenges in Nigeria

Abstract

This study examines the role of Saoty Arẹ̀wà's music, specifically the song Ìwà Ọ̀daràn, in addressing social stability and security challenges in Nigeria. Despite government efforts and scholarly interventions, insecurity and social instability persist in Nigeria, threatening national stability. Furthermore, numerous scholarly studies have attempted to address these issues, but their efforts have yielded little success. This research explores music as a potential solution, leveraging its ability to influence human behaviour. It investigates music as a possible tool for controlling human behaviour and addressing societal insecurity, hoping to find a sustainable solution. Specifically, it examines Saoty Arewa's music, "Ìwà Ọ̀daràn", as a unifying force that can foster social cohesion and institutionalise its positive impact. This study analyses the song "Ìwà Ọ̀daràn" from Saoty Arewa's music through the theoretical framework of the sociology of literature, to transcribe and interpret the lyrics to reveal their social significance, cultural relevance, and potential impact on listeners. The findings suggest that if musicians from diverse ethnic backgrounds in Nigeria emulate Saoty Arẹ̀wà's approach, creating music with universal appeal that promotes peace and security; it could lead to social stability in the country. It also concludes that by harnessing the power of music to foster unity and cohesion, Nigeria can potentially overcome its security challenges and achieve lasting peace.

1.1 Introduction

Security and stability are interdependent, with safety and stability being two sides of the same coin. A society's well-being is largely dependent on its security situation, as emphasized by Eunice (2014), who identifies security, socio-cultural and economic viability, political freedom,

and freedom of expression and association as essential prerequisites for promoting social stability. Security refers to the state of being safe or protected, while stability denotes a steady and constant condition, free from danger or risk. However, to effectively explore the concepts of security and stability, a clear understanding of their definitions is necessary. That is by establishing a shared understanding of these terms, we can better analyse their relationships, nuances, and impacts.

The concepts of security and stability form a critical discourse, particularly in the context of current global challenges. Nigeria's present state of social instability serves as a stark reminder of the country's struggles with insecurity. Insecurity has long plagued Africa, with Nigeria being particularly affected. As Aminu (2011) astutely observes, Nigeria's insecurity is escalating at an alarming rate, with bomb blasts, assassinations, and terrorist acts becoming all too common in our once peaceful nation. The devastating consequences of insecurity and social instability have led to immense hardships for many. In various parts of the country, people are struggling to survive due to hunger, while others face uncertain futures, threatened by wars, religious conflicts, Boko-Haram terrorism, kidnapping, civil unrest, segregation, malnutrition, disease, abduction, and other dire circumstances (Eunice, 2014).

The interplay between security and stability forms a critical discourse, as these concepts are intricately linked and posed significant global challenges. Nigeria's current state of social instability serves as a stark reminder of the country's struggles with insecurity, which has become a pervasive and entrenched issue in Africa, particularly in Nigeria. Aminu (2011) aptly observes that Nigeria's insecurity is escalating at an alarming rate, with terrorist acts, bombings, and assassinations becoming distressingly commonplace in a nation once known for its peace. The far-reaching consequences of insecurity and social instability have led to unprecedented hardships for many Nigerians. In various regions, people are grappling with hunger, uncertainty, and the constant threat of war, religious conflicts, Boko-Haram terrorism, kidnapping, civil unrest, segregation, malnutrition, disease, abduction, and other dire circumstances (Eunice, 2014). Moreover, the psychological toll of living in a state of perpetual fear and uncertainty cannot be overstated, as the sense of insecurity and instability has become a debilitating reality for many. The need for effective solutions and strategies to address these pressing issues cannot be overstated, as the future of Nigeria and the well-being of its citizens hang in the balance.

Some analysts like Osaghae (1998), Ibrahim (2012), and Ejiofor (2015) attribute Nigeria's insecurity to its political system, suggesting that unscrupulous politicians exploit insecurity to discredit governments with which they have differing political affiliations or interests. It is alleged that politicians often recruit and arm thugs during election periods to gain advantage over their opponents. These thugs, equipped with sophisticated weapons, are used to intimidate and attack political rivals. However, once the election is over, these thugs are often abandoned by their political patrons, leaving them without support or livelihood. In desperation, some of these individuals turn to criminal activity, utilizing their weapons to terrorize society and earn a living. This phenomenon contributes to the perpetuation of insecurity in Nigeria, as the proliferation of weapons and the exploitation of vulnerable individuals by politicians foster a culture of violence and instability. Furthermore, this cycle of political manipulation and violence undermines trust in government and perpetuates the cycle of insecurity, making it challenging to address the root causes of this complex issue.

It is evident that the government's approach to addressing security challenges in Nigeria has been inadequate, despite numerous proposals and initiatives aimed at mitigating the issue. The fact that these efforts have yielded little success suggests that the root causes of insecurity may be more complex and multifaceted than previously thought. While some scholars like Onuoha (2019) and, Moghalu (2014) attribute insecurity to factors like unemployment and inadequate security infrastructure, it is essential to consider a broader range of contributing factors, including corruption, injustice, and poor governance. These underlying issues may be the driving forces behind the perpetuation of insecurity in Nigeria, and addressing them is crucial to finding a lasting solution. By acknowledging the potential roles of corruption, injustice, and bad governance in fueling insecurity, we can begin to develop a more comprehensive understanding of this complex problem and work towards implementing effective strategies to address it.

Notwithstanding the seemingly intractable security challenges facing Nigeria, concerned citizens have been actively seeking solutions. Among these concerned citizens are musicians who have leveraged their creative platform to critique government inaction on security matters, highlight areas of concern, offer advice, and inspire society to take action against insecurity. Through their music, artists like Idiris Abdulkareem, Alexander Abolore Adegbola Adigun Alapomeji (9ice), Olanrewaju Abdul-Ganiu Fasasi (Sound Sultan), Chinagorom Onuoha (African China) and, Bukola Elemide (Asa) have not only raised awareness about the importance of security but also demonstrated the transformative power of music as a catalyst for social change. Music has long been recognized as a potent force capable of inspiring, educating, and mobilizing society. It serves as a moral compass, a cultural custodian, and a promoter of social values. By harnessing the influence of music, these musicians have helped shift the paradigm, revealing that music is more than mere entertainment but a powerful tool for social commentary, critique, and transformation. This research aims to explore the role of music as a force for change in the context of Nigeria's security challenges

2.1 **Theoretical framework**
This paper adopts the theoretical framework of sociology of literature, recognizing that music, as a discourse, is deeply rooted in human society. Literature, in all its forms, including music, is a reflection of society, and society is the very instrument of literature. The sociology of literature theory posits that society and literature are inextricably linked and that one cannot exist without the other. Music, as a genre of literature, plays a vital role in shaping societal values, beliefs, and norms. It is considered the wheel on which the socio-political and religious values of a society turn. In the context of African literature, numerous scholars have explored the dynamic relationship between society and literature. From Plato to contemporary scholars, various critics and theorists have developed and applied sociological approaches to the study of literature, providing valuable insights into the complex interplay between society and literary expression. By applying this theoretical framework, this paper aims to illuminate the significant role of music in reflecting and shaping societal values, particularly in the context of Nigeria's security challenges.

The foundations of the sociological approach to literature were laid by early philosophers and literary critics such as Johann Gottfried Von Herder, Madame de Stale, and Hippolyte Taine, among others. However, their pioneering work had a significant oversight, neglecting the crucial role of the writer's worldview, publishers, distributors, critics, reading public, and circulating

libraries in shaping literary works. Nevertheless, in the latter half of the twentieth century, sociological literary theory gained significant traction and development through the contributions of luminaries like Lucien Goldman, Leo Lowenthal, Robert Escarpit, Alan Swingwood, John Hall, and numerous other philosophers and critics. These scholars built upon the earlier foundation, incorporating a more comprehensive understanding of the complex interplay between literature and society. Their work has had a profound impact on the evolution of critical theory, illuminating the intricate relationships between literature, culture, and society.

Taine (1971) is renowned for pioneering the sociology of literature, proposing a trifecta of analytical approaches - "race" (the author's inherent characteristics and biases), "milieu" (the social and cultural context in which the work was written), and "moment" (the historical and temporal context of the work's creation). Although Taine originally coined these terms in French ("race", "milieu", and "moment"), they have been seamlessly adopted into English literary criticism, retaining their original meaning. Taine's fundamental argument posits that literature is a product of society, reflecting and shaping societal values and norms. The roots of the sociology of literature can also be traced back to Comte (1865), who recognized the importance of human relationships in society, laying the groundwork for sociological theory. Similarly, Preminger (1974) notes that sociology emerged as a distinct discipline within the social sciences towards the end of the nineteenth century. The Encyclopaedia Britannica (1977, p. 415) further observes that:

Sociology... study of causes and effects in social relations among persons and in communication and interaction among persons and groups. It includes the study of customs, structures, institutions, and the effects of individual participation in groups and organisations.

The above excerpt highlights the intricate relationship between society and individuals, emphasizing that society cannot be studied in isolation from the people who comprise it. Indeed, society is shaped by the collective actions, values, and beliefs of its members, and reciprocally, individuals are influenced by the social structures and norms of their society. As Ògúnṣínà (1987) aptly notes, Society is not an abstract entity, but a collection of individuals who interact and relate with each other in complex ways. This understanding underscores the importance of considering the people who live in a society as a crucial aspect of sociological analysis. By examining the interplay between individual agency and social structure, sociologists can gain a deeper understanding of the complex dynamics that shape human behaviour, social institutions, and cultural norms. Furthermore, this perspective recognises that individuals are not passive recipients of societal influences, but active agents who contribute to the ongoing evolution of society through their choices, actions, and interactions. Ògúnṣínà (1987, p. 19) further explains that:

Literature is concerned with men and his society. It is an art composed of words in such a way that it proffers entertainment, enlightenment, and relaxation. It attempts to develop, elevate, expand, and transform the experience of its audience.

While Durkheim (1982) and Spencer (1896) argue that sociology extends beyond the realm of people and society, others like Barber (1990) proposes a more comprehensive perspective, that sociology is the study of human social behaviour, relationships, and institutions, but it also encompasses the examination of how these elements are shaped by, and shaped, the broader

social structure and cultural context. This viewpoint acknowledges that sociology indeed goes beyond the individual and society, incorporating the complex interplay between agency and structure, culture and power, and historical and contemporary factors. By adopting this holistic approach, sociologists can unravel the intricate dynamics that govern human social behaviour, institutional functioning, and cultural evolution, ultimately providing a richer understanding of the complex social world we inhabit. Barber (1979, p. 11) opine that :

Sociology is more than the mere study of human relations, it is also concerned with the process of change in society that is, how society changes gradually or radically from one type of society to another and the effects these changes have on social structure.

Akìwọwọ (1986) echoes Barber's (1979) sentiments, emphasizing that human society is built on bonds that unite individuals and groups, fostering a sense of community and social cohesion. These bonds, whether cultural, social, economic, or political, enable individuals to come together, share common goals and values, and work towards the development and progress of their society. As Akìwọwọ (1986, p. 114) aptly notes, "The bonds that bind a society together are the very fabric that sustains human relationships, facilitates social interaction, and promotes collective growth and development." By recognizing the importance of these bonds, sociologists can better understand how societies are constructed, how they function, and how they can be improved to promote the well-being of all members.

This study is grounded in the sociology of literature, which examines the dynamic relationship between literature and society. As argued by Lukacs (1983) and Eagleton (1996), literature is a by-product of society, reflecting and shaping societal values, beliefs, and experiences. Music, as a form of literature, is also a product of society, influenced by and influencing social norms and values. The experiences of social stability and security challenges in society are inseparable from literature, and therefore, must be examined in relation to music. The arguments of scholars such as Taine, Comte, Preminger, Ògúnṣínà, Barber, and Akìwọwọ, among others, form the basis of this theoretical framework, which posits that literature and society are inextricably linked. This study will explore how music reflects and shapes societal experiences of social stability and security challenges, using the sociology of literature as its theoretical foundation.

2.2 **The concept of insecurity/social instability**

Insecurity encompasses various conditions, including vulnerability, uncertainty, instability, unrest, and loss of confidence (Rogers, 2016). While often used interchangeably, insecurity and instability are binary opposites of security and stability. In contrast, social security refers to public systems providing essential services to vulnerable populations, such as the elderly, unemployed, and disabled, ensuring their well-being and safety (Marshall, 1964). When these services are lacking, social instability arises, leading to poverty, insecurity, and unbearable living conditions. This instability threatens social stability, potentially causing security challenges, increased crime, violence, and social unrest. Furthermore, it can lead to political instability, economic stagnation, and humanitarian crises. Therefore, addressing social instability and ensuring social stability is crucial for maintaining security and promoting overall well-being in society (Moller, 2016). Insecurity and social instability are complex and multifaceted concepts that are intricately linked. Insecurity refers to the state of being vulnerable to harm, loss, or danger, while social instability refers to the lack of social services, political unrest, economic stagnation, and humanitarian crises. The two concepts are interrelated, as social instability can lead to insecurity, and vice versa.

2.3 **Dimensions of insecurity/social instability**

Giddens (1991) conceptualizes dimensions of insecurity and social instability as multifaceted and interconnected aspects that impact individuals, communities, and societies. These dimensions are interdependent and can intensify each other, creating a complex web of insecurity and social instability. Insecurity and social instability manifest in various forms, including:

i)   *Physical Insecurity: fear of violence, crime, harm, terrorism, war, and physical harm*
ii) *Economic Insecurity: poverty, unemployment, resource scarcity, income inequality, and unaffordable basic needs*
iii) *Political Insecurity: political unrest, instability, repression, corruption, and lack of representation*
iv) *Social Insecurity: lack of social services, discrimination, marginalization, social exclusion, and cultural erasure*
v) *Cultural Insecurity: loss of cultural identity, heritage destruction, cultural suppression, and language extinction*
vi) *Environmental Insecurity: resource depletion, natural disasters, pollution, eco-system destruction, and lack of access to natural resources*
vii) *Psychological Insecurity: fear, anxiety, stress, trauma, mental health issues, and emotional instability*

These forms of insecurity and social instability are interconnected and can exacerbate each other, leading to a complex web of threats to human well-being and sustainable development.

2.4 **Concepts of music and musician**

Music and musicians are intricately connected, each relying on the other for meaning and purpose. This interdependent relationship is essential for the creation, dissemination, and impact of music. Musicians bring music to life, interpreting and performing it in a way that resonates with audiences. In return, music provides musicians with a platform for self-expression, creativity, and connection with others. According to Turino (2008) and Higgins (2012), music extends far beyond mere entertainment, serving as a powerful tool for healing, social critique, and advocacy. In psychotherapy, music has been shown to have a profound impact on mental health, reducing stress, anxiety, and depression. As a form of social commentary, music provides a unique lens through which to examine and critique societal norms, values, and injustices. Moreover, music has long been a powerful tool for advocacy, with musicians using their platforms to raise awareness about social issues and promote justice and equality.

Musicians play a vital role in society, acting as moral guides, mobilizers, educators, and promoters of social and cultural values. Through their music, they address social ills, such as inequality, injustice, and oppression, promoting positive change and fostering a more just and peaceful society. Musicians have the power to inspire and transform, using their platforms to raise awareness about important issues and mobilize audiences to take action. By leveraging their influence, musicians like Saoty Arewa raise awareness about social issues, contributing to the betterment of society and highlighting the importance of music in driving positive change. Through their music, they provide a voice for the voiceless, challenge societal norms, and promote empathy, understanding, and compassion. As such, the bond between music and musicians is not only creative but also transformative, with the potential to reshape the world around us.

2.5 **Brief history of Souty Arewa (Saoty Arewa: A Pioneering Islamic Music Icon)**

Alhaji Abdul-Salam Azeez Abiodun Ajiroba, popularly known as Saoty Arewa, is a Nigerian-born Islamic singer, songwriter, and music performer. He is widely regarded as a trailblazer and acclaimed pioneer of Islamic Music. With a career spanning over three decades, Saoty Arewa has made an indelible mark on the music industry.

2.5.1 Early life and education
Saoty Arewa was born in Epe, Lagos State, Nigeria. He began his educational journey at Ilupeduro Primary School, Epe, where he obtained his Primary School Leaving Certificate. He then proceeded to Odo Obara High School for his secondary school education. Driven by his passion for education, he furthered his tertiary education at Tai Solarin University of Education in Ijebu-Ode, Ogun State, where he earned a degree in Political Science Education.

2.5.2 His music career
Saoty Arewa's music career began in 1993. He revolutionized Islamic music with his unique blend of transparent religious music, teaching Islamic rights, upbringing, and values. His music promotes traditional values of good behaviour, respect for elders, and resilience against life's challenges. He uses his platform to address social issues, such as broken homes, neglect of parental care, and the struggles of Islamic households. Saoty Arewa's music also praises enigmatic individuals, making him a beloved artist among his fans.

2.5.3 Discography
With over 10 studio albums to his credit, Saoty Arewa has consistently produced music that inspires and educates his audience. His albums have been widely acclaimed for their lyrical depth and musical excellence.

2.5.4 Legacy
Saoty Arewa's contributions to Islamic music have been immense. He has inspired a new generation of Islamic musicians and has been recognized for his pioneering efforts. His music continues to be a source of inspiration and guidance for many, cementing his legacy as a true icon in the music industry.

2.6 **Relevance of music in societal development**
Christopher Small, a renowned musicologist and educator, astutely observes in his seminal work "Musicking: The Meanings of Performing and Listening" (1998) that music plays a vital role in societal development. He argues that music has the power to not only foster societal growth but also inspire citizens to adopt law-abiding and responsible behaviors. While some musicians prioritize commercial success, others leverage their platform to confront social issues and address deep-seated societal problems, thereby contributing to positive change. Some musicians, like Saoty Arewa, use their music to educate the younger generation about historical events and promote social stability, patriotism, and a positive national image. Saoty Arewa's music stands out for its impact on society, as it
i) *Promotes social stability and security*
ii) *Encourages patriotism and national pride*
iii) *Addresses social issues and corrects societal maladies*

iv) Educates the younger generation about historical events and cultural heritage
v) Inspires citizens to be law-abiding and responsible
vi) Projects a positive image of the nation

Through his music, Saoty Arewa has demonstrated his commitment to using his platform for the betterment of society, making him a role model for musicians and citizens alike.

3.1 **The Relevance of Saoty Arewa's music in promoting social stability and security**

Saoty Arewa's music has consistently played a vital role in promoting social stability and security. His songs, including Ìwà Ọ̀darà, focus on maintaining peace and harmony in society, while also addressing the ills that threaten it. Through his music, he highlights the negative impact of criminal acts on society and encourages listeners to strive for a more peaceful and secure community.

In 'Ìwà Ọ̀darà', Saoty Arewa laments the surge in criminal activities, noting that people have become increasingly callous and merciless. He laments that criminal acts have become more frequent, disrupting the peace and stability of society. He urges listeners to reflect on their actions and work towards creating a more harmonious and secure society. Saoty Arewa's music serves as a call to action, encouraging individuals to take responsibility for their actions and strive for a better future. His message resonates deeply, inspiring listeners to work towards creating a more peaceful and secure society for all. Through his music, Saoty Arewa has consistently demonstrated his commitment to promoting social stability and security. His songs offer a beacon of hope, inspiring listeners to strive for a brighter future and a more harmonious society. He says:

i) Ìwà ọ̀daràn yìí pọ̀jù, ẹ jẹ́ jáwọ	Criminal acts are rampant, let us desist from them
Bóoba o pá,	Looking for others down fall
Bóòba ko bù ú lẹ́ṣẹ̀	Wanting to destroy others
Ẹ jẹ́ a jáwọ́	Let us desist from it
Ka lè rí àánú Ọlọ́run gbà	So that we can receive the mercy of God in this
lórí-èdè yìí	Country

The excerpt illustrates the manifestation of anomie (Durkheim, 1893) in our society, where individuals prioritize self-interest over collective well-being, leading to a disregard for consequences and a rise in criminal activities. This phenomenon is symptomatic of social disorganization (Shaw & McKay, 1942), where the breakdown of social institutions and community structures fails to provide adequate social control, resulting in deviant behaviour. The prevalence of criminal acts, as highlighted in the excerpt, also suggests a lack of social integration (Cohen, 1997), where individuals fail to identify with shared values and norms, leading to social instability. Furthermore, the pursuit of self-interest at the expense of others indicates a depletion of social capital (Putnam, 2000), where social networks and relationships are eroded, exacerbating social instability. The invocation of divine wrath in the excerpt can be seen as an attempt to reassert moral boundaries and reinforce social norms, highlighting the need for a collective response to address the social implications of criminal activities and restore social stability.

The excerpt highlights the prevalence of criminal activities in our society, where individuals seek to harm others without regard for the consequences, inviting divine wrath. The social implication of these criminal acts, as evident in the excerpt, is social instability. In his song 'Ìwà Ọ̀darà',

Saoty Arewa identifies the factors that contribute to insecurity and social instability in society, including:

i) *Lack of empathy and disregard for others' well-being*
ii) *Selfish interests and desire for others' downfall*
iii) *Disregard for the consequences of one's actions*
iv) *Increase in criminal activities*
v) *Breakdown of social cohesion and moral values*

These factors, as noted in the song, can lead to social instability and insecurity, underscoring the need for individuals and society as a whole to address these issues and work towards creating a more harmonious and secure community. In this selected song of Saoty Arẹwà *Ìwà Ọ̀daràn*, it is noted that factors that precipitate insecurity and social instability in any given society could be traced to the following sub-heading among others:

3.2 Absence of Good Governance

i) Ìjọba ní Nìjírìá ká kókó gbe kó	Let us put Nigeria Government aside
Ẹ jẹ́ ká mọ n tó sẹlẹ̀ nílẹ̀ kóówá,	Let us know what is happening our houses,
Láwùjọ,	Our soecity,
Láàrin ìlú	Our town,
Láàrin ara wa.	Among our selves.
Èèyàn náà ló ń dépò	Its human beings that get to the position of authority
Ẹ̀mí mímọ́ kọ́	It never a spirit
Se bí àwa tí ò da là ń se olórí	It the bad followers that translate to bad leaders
Amúkùń kò wọ́ látòkè, ilẹ̀ ló ti wọ́ wá	Load carried by lame has bend from beneth
Ọ̀rọ̀ Ọlọ́run fún Ànóbì oníṣé ńlá	It is the word of God to His prophet
ní wí pé;	that;
Bí ẹ bá ṣe wà ni a ó yan olórí	Your leaders shall be a reflexion of how you are
Irú yín náà la ó yàan kó darí yín	Your leaders shall be a reflexion of how you are

The excerpt above illustrates the concept of "social responsibility" (Durkheim, 1893) where Saoty Arewa emphasizes that societal problems are not solely the responsibility of leaders, but also of followers who contribute to the issues. This perspective aligns with the theory of "collective efficacy" (Sampson et al., 1997) which suggests that community-level social processes, such as social cohesion and collective action, play a crucial role in addressing social problems. Arewa's emphasis on transformation starting from the grassroots level reflects the concept of "social capital" (Putnam, 2000) where social networks and relationships within households, families, and communities shape individual values and behaviors. He also highlights the significance of "socialization" (Parsons, 1951) where individuals learn values, norms, and behaviors within their households and communities, which shapes their potential to become effective leaders.

Furthermore, Arewa's argument that individuals need to be cultivated to be good citizens and leaders in their own spheres before assuming positions of authority resonates with the concept of "habitus" (Bourdieu, 1986) where individuals' dispositions and behaviors are shaped by their social environments and experiences.

3.3 **Absence of mercy and love**

Saoty Arewa's song exemplifies the concept of "social commentary" (Denisoff, 1975) where music serves as a medium to critique and address social issues. His lyrics illustrate the notion of

"social pathology" (Merton, 1938) where the absence of mercy and love is identified as a root cause of social problems, leading to insecurity and instability. Arewa's emphasis on the importance of empathy, kindness, and love in building a harmonious society resonates with the concept of "social cohesion" (Durkheim, 1893) where shared values and norms promote social solidarity. His call to cultivate these values in daily life reflects the idea of "habitus" (Bourdieu, 1986) where individuals' dispositions and behaviors are shaped by their social environments and experiences. Furthermore, Arewa's music can be seen as a form of "social movement" (Tilly, 1978) where collective action is encouraged to address social crises. His message promotes a culture of compassion and understanding, aligning with the concept of "cultural capital" (Bourdieu, 1986) where shared cultural values and norms shape social behavior. He says:

i) Ibi tó ye káànú wà jù	Where there ought to be mercy
La ò tirí mọ́ọ́ o ooo.	We did not find it again
Arẹwà	Arẹwà
Ibi tó ye káànú wà jù	Where there ought to be mercy
La ò tirí mọ́ọ́	We did not find it again
Ọ̀dọ̀ ọmọ sí àwọn òbí rẹ̀ kò símọ́ o rárá,	Even from child to parents there is no mercy any longer
Óúnjẹ níbgà táyé dùn wọn ò fi ṣeré	People do not joke with food those days
Ebi ò le pa ẹni tí kò ní ìsasùn, á rí bi dé sí	Even those that do not have pot will see where to eat
Ọ̀dájú wá pọ̀ dé bi wí pé	People are callus to the extent that;
A ò bùn ara wa lómi mọ́,	We hardly give water to other
Ẹni fẹ́ di èyàn á jẹ èyàn	He who want to be successful must eat human flesh
La bá ń dájú,	That we are callous
Se lẹja ń gbẹ́ja mì	Fish often eat fish in the river
Wọ́n ń jẹ ra wọn sanra,	They fed in one another to survive
Ẹni fẹ́ ga láyé o wa àkàbà	People are no longer use lather to climb top
Eeyan ni won fe gun	They want to climb on fellow human being
Gbogbo ayé ló wà nípayà	Everybody in society are panic and skeptical of
Ta la fẹ́ sún mọ́.	Who are to relate with

It is revealed that the consequence of a society devoid of mercy and love is the prevalence of callousness and wickedness, which inevitably leads to insecurity and social instability. This stark reality is reflected in the current state of our society, where the love of money has supplanted humanity. The bonds of love and compassion that once united us have given way to a culture of selfishness and indifference. In this stark landscape, people are no longer willing to lend a helping hand, and the love that once existed between parents and children, and among community members, has dwindled. The absence of love has debased our collective humanity, leaving us isolated and unwilling to support one another. Instead, we sacrifice others for our own survival, perpetuating a cycle of cruelty and neglect. This breakdown of social cohesion and empathy has created a society where no one is willing to care for others, further exacerbating the

insecurity that plagues us. Saoty Arewa's music serves as a poignant reminder of the importance of love, compassion, and kindness in building a harmonious and secure society, where humanity can flourish once more.

3.4 **Killings**

In the absence of security, violence and destruction reign supreme. The safety of human life is paramount to any functioning society. When this fundamental right is breached, chaos ensues, and killings and property vandalism become the norm. Saoty Arewa's music underscores the significance of security as a fundamental social need, echoing the concept of "human security" (UNDP, 1994) which prioritizes the safety and well-being of individuals and communities. The absence of security leads to a state of "anomie" (Durkheim, 1893) where social norms and values are disrupted, resulting in chaos, violence, and destruction.

Arewa's condemnation of senseless killings and property vandalism reflects the concept of "social disorganization" (Shaw & McKay, 1942) where the breakdown of social institutions and community structures leads to deviant behavior. His emphasis on prioritizing security and cherishing life's value resonates with the idea of "social capital" (Putnam, 2000) where social networks and relationships are essential for building trust and cooperation. Furthermore, Arewa's message promotes a culture of "nonviolence" (Galtung, 1969) where peaceful resolution of conflicts is encouraged, and violence is rejected as a means of resolving disputes. His call for a harmonious society where peace and love can sway reflects the concept of "social cohesion" (Durkheim, 1893) where shared values and norms promote social solidarity. In the excerpt below when he says:

How can someone stand to kill others	
Tí a wá ń dájú,	tha£t we are so callous
Ó yàmí lẹ́nu	It amazed me
Arẹwá	Arẹwà
Èèyàn ṣe ń dúró àtipàyàn	How can someone stand to kill others
Tí a wá dájú	That we are so callous
Níbi tẹ́fọn ti ń jẹ èèyàn	When mosquito bites one
Tí kò sì le pá á,	And he cannot kill it
Mọ rẹ́ni tó rókùú dábà tó sì n sukún	I saw one who sees the body of a dead animal and cries
Adìrẹ tóní lùkúlùkú tó sì ń bá a ké	And felt for a sick vowels
Tórí bá fọ́ èèyàn la fọ̀ jù ara lè ní,	When fellow human being is sick i equally fell sick
Èkáńná owọ́ ọmọ mi, mi ò lè dá a gé	I can not even cut the fingernails of my child
Nítorí tó bá lọ ń sẹ̀jẹ̀ ifira á dé because	If the blood comes out I will feel uncomfortable
Lẹnìkan ń dú yàn bí ẹran iléyá	That one is slaughter human being like ram on the iléyá festival
Wọ́n fọ̀ bẹ yọ́ jú rẹ̀ méjèèjì	They use a knife to pluck out the two eyes
Wọ́n tún fa lábé,	And cut the private part
Òkú tí ò ní orúkọ lójú pópó,	Many dead bodies of no traces at the roadside
Ẹ jọ̀wọ̀ ẹ jẹ́ a dákun rẹ̀ káyé le rójú.	Please let let's stop killings for the society to stay at peace.

After unequivocally condemning killings in the excerpt above, Saoty Arewa passionately appeals to the people to put an end to senseless violence, striving for a peaceful society where all can thrive. Both the music and the musician, as products of the society, share a common goal: to create a harmonious and habitable world for everyone. As a powerful medium of literature, music considers the well-being of society in all its ramifications, inspiring positive change and promoting a culture of peace and understanding.

3.5 **Ethnic crises and inter-tribal war**

According to a study by Oyebode (2018), Nigeria's diverse cultural landscape, comprising over 250 languages, creates a high potential for conflict. Ethnic crises and inter-tribal wars often arise from feelings of ethnocentricity, marginalization, and parochialism, leading to social unrest. As members of society, musicians play a vital role in preventing such conflicts by utilizing their music to educate, advise, and sensitize the public about the implications of ethnic tensions and violence. Saoty Arewa, as a concerned citizen and musician, echoes this sentiment in the excerpt below, urging unity and peaceful coexistence among all ethnic groups.

To mitigate these conflicts, musicians like Saoty Arewa take an active role in promoting peace and unity through their music. Rather than remaining silent, they utilize their platform to impart wisdom, educate, and raise awareness about the dangers of ethnic tensions and violence. In the excerpt below, Saoty Arewa exemplifies this commitment to social responsibility, using his song as a call to action for a more harmonious and inclusive society. This is what Saoty Arewa as a member of the society has in mind in the excerpt below when he says:

i) Ẹléyàmẹyà	Ethnicity rivalry
Téẹ̀mí ń lọ sí ooo,	That claims many lives
Arẹwà	Arẹwà
Ìjà ẹléyàmẹ̀yà tẹ̀mí ń lọ sí	Inter-tribal war
Ìyekan alábahun kòju mẹ́ta lọ	Tortois has no more than three 3 species
Haúsá pẹ̀lú Ígbò àti Yorùbá wá,	Hausa, Igbo and Yorùbá
Béẹ̀mí ṣe ń lọ lókèrè ní ìlú Haúsá,	How may have been losing their lives among Hausa people
Ti wọn ń ju bọ́ọ̀nbù sí sọ́ọ̀sì àti mọ́sálásí	As they throw bomb to churches and mosques
Èmí kan soso tí a ń jọ lò yii	Because we have only life
Ló ń kọ mí lómi nú	That has been given me concerns
Ìran kan ló yẹ lóyè	It is a certain tribe that deserves to be the head of the country
Là ń para wa sí	That we are killing one another for
wọ́n ní ogun ló ń rùn ní Nìjìríà	They opined that it is a symptom of war in Nigeria
Kò wù mí rárá	Am not pleased with it at all
To rí ẹni tí kò dá ǹkan mọ̀	because those that knows nothing
Ló fẹ nu pogun…	are the one seeking for war

The unpredictability of war's duration and spread can be understood through the lens of chaos theory (Giddens, 1991), where small, unpredictable events can lead to catastrophic consequences. The devastation of war can be seen as a manifestation of "social entropy"

(Bauman, 2000), where social order and cohesion break down, leading to irreparable harm. Those who have experienced war's devastation or recognize the warning signs may engage in "collective action" (Olson, 1965) to prevent its outbreak or mitigate its impact. This collective effort can be seen as a form of "social capital" (Putnam, 2000), where individuals work together to prevent a common threat. The zeal to prevent war can also be understood through the concept of "moral panic" (Cohen, 1972), where individuals and groups respond to perceived threats with heightened anxiety and collective action.

4.1 **Conclusion**

In conclusion, this paper has demonstrated that Nigeria faces alarming rates of security challenges and social instability, perpetuated by factors such as bad governance and escalating ethnic and religious conflicts. To eradicate these issues, the government must fulfill its constitutional responsibilities and take ownership of its duties towards citizens. Additionally, all members of society must renounce self-interest and work together towards a better Nigeria. Musicians, as influential members of society, have a crucial role to play in promoting peace and stability through their music. By emulating the likes of Saoty Arewa, they can create content that fosters peace, projects a positive image of the country, and educates the masses on how to support the government in curbing insecurity. Through songs and jingles that condemn deviant behaviours like drug trafficking and fraud, musicians can promote stability and contribute to a more secure and harmonious society.

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