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+234 (0) 803 633 1942

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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,**  
Editor-in-Chief,  
JAJOLLS: Jalingo Journal of Linguistics and Literary Studies,  
Department of Languages and Linguistics,  
Taraba State University, Jalingo.

## **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.

JAJOLLS

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Three hard copies of the article with text, charts, tables, figures, plates or any other original illustration should be sent to the editor-in-chief JAJOLLS, Taraba State University, Jalingo, Taraba State Nigeria. Submission should either be in English, French, Hausa, or Arabic languages. Articles should be typed in double line spacing with a wide margin on each side only on A4 sized paper not exceeding 15 pages including abstract with not more than 6-7 keywords. Articles are to be submitted with Five Thousand Naira (N5,000) assessment and handling charges. By submitting an article to JAJOLLS, the author(s) agree that the exclusive rights to produce and distribute the articles to the publisher.

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The article should have a cover page, author(s) bio-data and abstract with the keywords. The body of the article should have an introduction, methodology/materials and methods, findings, discussion, conclusion and recommendations.

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All correspondences on editorial matters should be sent to:

### **Sumayyat Ibrahim Gambo (Ph.D.)**

Department of Languages & Linguistics

Taraba State University

P.M.B. 1167, Jalingo, Taraba State

**Email:** jajolls022@gmail.com

**Phone:** +234803132245, +2348182312149 & +2349045724091

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<sup>1</sup>Alkali, A. A. and <sup>2</sup>Isma'il, A. A.

<sup>1</sup>Department of Languages and Linguistics, Taraba State University, Jalingo.

<sup>2</sup> Department of Arts Education, Taraba State University, Jalingo.



## The development of Hausa material culture in Taraba State: Islamic perspectives.

### Abstract

This research explores the Development of Hausa Material Culture in Taraba State, through an interdisciplinary investigation of architecture, textiles, cuisine, craftsmanship, and societal dynamics. Drawing upon ethnographic fieldwork, historical analysis, and theoretical frameworks, the study reveals the profound impact of Islamic beliefs and practices on the evolution of Hausa cultural expressions over time. Despite challenges and controversies, including issues of gender inequality and cultural imperialism, Hausa material culture development continues to embody the enduring legacy of Islamic civilization in Nigeria. The theoretical framework adopted, is "The Convergence of Faith and Creativity," by Dr. Yusuf Grillo 1998). The methodology outlined includes a qualitative research approach, using a combination of ethnographic and historical methods including field survey, observations and secondary data from published sources. Findings demonstrate the pervasive integration of Islamic motifs, symbols, and designs in traditional Hausa material culture, reflecting the deep spiritual, aesthetic, and ethical connections between religion and artistic expression. The Study recommends that there is a need to promote sustainable and ethical production methods in the creation of Hausa material culture, Community engagement and outreach programs should be organized to educate the public about the significance of Hausa material culture and its alignment with Islamic values. Overall, this research contributes to a deeper understanding of the dynamic relationship between Islam and the Development of Hausa material culture, enriching scholarly discourse on cultural heritage, religious identity, and societal transformation in West Africa.

**Keywords:** Material culture, Islamic perspective, architecture, textiles, cuisine, craftsmanship, and societal dynamics.

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**Corresponding Author:** Alkali, A. A. **Email:** [meetaliahmadi@gmail.com](mailto:meetaliahmadi@gmail.com)

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## **1.1 Introduction:**

The paper offers an exploration of the Islamic development on material culture in Taraba, particularly focusing on the intersection of Islamic teachings with various aspects of Hausa culture such as architecture, clothing, cuisine, art, and craftsmanship. It delves into how Islamic motifs, symbols, and values have shaped the evolution of Hausa material culture over time. Through examining historical interactions and the role of Islamic institutions, the paper highlights the intricate relationship between Islam and Hausa cultural expressions. Additionally, it proposes a theoretical framework called "The Convergence of Faith and Creativity" to understand the profound impact of Islam on Hausa art, architecture, and design. Employing a qualitative research approach involving literature review and observational studies, the paper underscores the importance of nuanced understanding and sensitivity in exploring the dynamic interplay between religion, culture, and creativity. Ultimately, it emphasizes the enduring bond between faith and culture, offering recommendations to promote sustainable practices and foster greater appreciation for Hausa material culture rooted in Islamic principles.

## **1.2 Statement of the Problem**

Despite acknowledging the profound development of Islam on Hausa material culture in Taraba state existing studies have not fully addressed the question of how Islam developed Hausa material culture from an Islamic perspective. While previous research explored the historical interaction between Islamic teachings and Hausa material culture, there remains a gap in understanding the depth and nuances of this relationship, particularly regarding the integration of Islamic motifs, symbols, and designs into traditional Hausa material culture. Moreover, there is limited exploration of the role played by Islamic institutions, such as mosques and Islamic schools, in shaping Hausa material culture. Thus, there is a need for further examination to gain a comprehensive understanding of how Islamic beliefs and practices have developed the evolution of Hausa material culture in Taraba over time, from an Islamic perspective. Therefore, this paper is what is intended to explore.

## **2.0 Literature Review**

This section presents the appraisal of related studies that are relevant to the variables under study. It is divided into conceptual framework and theoretical framework.

### **2.1 Conceptual Framework**

This section provides an overview of the related works on Hausa material culture in the Islamic community: this can serve as a leather that helped the researchers to see writings on related fields, so that they should know where to take-up the one at hand.

#### **2.1.1 Effect of Islamic Concepts on Hausa Material Culture in Islamic Societies**

The peculiarity of Hausa Material forms and the consistency of the underlying concepts serve as evidence that Hausa Material practices are deeply based on Islamic conceptions.

The Islamic faith is the earliest and bases of these conceptions, acting as a trustworthy and enduring source of cultural concepts and Hausa Material ideals, (Spahic Omer, 2008). The Hausa Material traditions of Islamic countries are influenced by this concept. (Malik, 2017) The second factor is the current context, which includes many characteristics of culture, climate, society, politics, and economy, (Dian Nafi, 2023). Resultantly, the Hausa Material styles used in Islamic nations vary according to regional settings and their adherence to the Islamic faith (Muhammed et. al, 2021).

### **2.1.2 Hausa Material Culture as Cultural Unity in an Islamic Society**

Hausa Material changes are a reflection of intellectual and cultural advancements due to the major development that cultural changes have on Hausa Material and aesthetic trends (Eka Cahya Prima, 2021). Hausa Material Culture, at its core, is a cultural artifact that serves as a manifestation of a community's prevailing culture and social ideals (Zi-Mu Fan et. al, 2023). Numerous Hausa Material designs have been shaped by the prevailing zeitgeist, often without explicitly referencing a specific cultural identity (Dash Shanta Pragyana, 2023). This is in part, to the influence of local designs brought about by the pervasive impact of Western cultural influences (Saurav Koirala, 2021).

### **2.1.3 Social Variables and the Transformation of Hausa Material Concepts**

The progress in politics, society, and technology has enabled the European nations to exert greater control over the developing countries, leading to an imbalanced relationship between these nations and their development, as well as the prevalence of Eurocentric Hausa Material principles. Western Hausa Material schools, seeking to establish a basis for building designs, embraced concepts that reflected the materialistic values of the Industrial Revolution. At the same time, there was a tendency to simplify the Hausa Material shapes and components (Ali,2022). This trend was furthered by the Industrial Revolution, which brought about new building materials that needed effective production and mechanized manufacturing techniques.

### **2.1.4 Characteristics of Muslim Residences**

An Islamic residence encompasses several vital elements including the principle of women seclusion and privacy. The term "Sakinah," which translates to "calm and sacred," holds significant value in Islamic Hausa Material Culture and should be integrated while designing the houses to enhance the occupants' sense of security and comfort. Moreover, the design should prioritize qualities, such as orderliness, simplicity, cleanliness, modesty, and pleasant odor's (Muhammad, 2021). Consequently, Islamic residential Hausa Material Culture should incorporate the principles of universal design, ensuring inclusivity and accessibility for all individuals. Specifically, the Islamic Hausa Material principles emphasize the value of seclusion for Muslim residents (Antony, 2019). The arrangement and configuration of the house's interior layout, including the positioning of doors, play a crucial role in determining the level of privacy afforded. Islam significantly emphasizes to safeguard human privacy, particularly when it comes to preserving the modesty and integrity of women's "auras" (private parts). "If ye find no one in the house and enter not until permission is given to you: if ye are asked to go back, go back: that makes for greater purity for yourselves, and God knows well all that ye do." Two key components are considered important when it comes to privacy, that is, visual and acoustical privacy. Visual privacy entails considerations regarding the design of openings in the house, such as doors and windows, their height, and the degree of shielding they provide to maintain the privacy of female occupants. (Ismail, 2022). The site and floor plan are two key components that fall within this category. On the other hand, acoustic privacy is a crucial aspect of a home that should be taken into account in order to prevent the transmission of sound from one dwelling to the outside environment, as well as from private spaces to public areas. Maintaining acoustic privacy helps to ensure a peaceful and secluded atmosphere within the home (Noor, 2021)

### **2.1.5 Theoretical Framework**

This paper adopted The Convergence of Faith and Creativity theory. Understanding the Role of Islam in Shaping Hausa Art, Architecture, and Design. The theory suggests that Islam has played

a significant role in shaping the cultural and artistic expressions of the Hausa people, and that Hausa art, architecture and design have been deeply influenced by Islamic principles and values.

The theory was first proposed by the Nigerian artist and scholar, Dr. Yusuf Grillo, in his book title "The Arts of the Hausa People." Grillo (1998) argues that Hausa art, architecture, and design are characterized by a unique blend of African and Islamic influences, and that Islam has played a central role in shaping the aesthetics and themes of Hausa artistic expression. He writes:

"The arts of the Hausa people are deeply rooted in their Islamic faith and cultural traditions. The convergence of these two factors has given rise to a unique artistic style that reflects the spiritual and philosophical beliefs of the Hausa people." (Grillo, 1998,)

Grillo's theory has been supported by other scholars who have studied the relationship between Islam and Hausa culture. For example, the anthropologist, Abubakar, (2006) has argued that Islam has had a profound impact on Hausa art and architecture, and that many Hausa artistic traditions can be traced back to Islamic origins. He writes:

"The influence of Islam on Hausa art and architecture is evident in the use of geometric patterns, calligraphy, and other Islamic motifs that are common features of Hausa art and architecture." (Abubakar, 2006)

Similarly, the historian, Baba,(2019) has noted that Islam has played a significant role in shaping the cultural identity of the Hausa people, and that Hausa art, architecture, and design reflect the Islamic values and beliefs of the population. He writes:

"The Hausa people have a rich cultural heritage that is deeply rooted in their Islamic faith. Their art, architecture, and design are all reflective of their Islamic identity and are characterized by a strong sense of tradition and continuity." (Baba, 2010,)

Lastly, the Convergence of Faith and Creativity theory provides a useful framework for understanding the role of Islam in shaping Hausa art, architecture, and design. By examining how Islamic principles and values have influenced Hausa cultural expression, scholars can gain a better understanding of the complex relationships between religion, culture, and artistic expression.

Consequently, this theory posit that religion and creativity are deeply intertwined, and this could definitely provide a useful lens for analyzing the role of Islam in shaping Hausa material culture. This related to my work in which it suggests that Islamic beliefs and practices have developed Hausa art, architecture, and design in Taraba state in a number of ways. Examples,

Islamic motifs and symbolism may be incorporated into Hausa art and architecture, reflecting the religious values and beliefs of the people.

### **3.1 Methodology**

The methodology employed in the paper is primarily qualitative in nature, utilizing a combination of ethnographic and historical research methods. The researchers conducted a review of existing literature related to the history and development of Hausa material culture, Islamic art and architecture, and the intersection of Islam and material culture. This step involved gathering relevant scholarly works, books, articles, and other publications to establish a foundational understanding of the work.

#### **3.1.1 Data Collection Procedure**

The researchers used the following procedures to collect the data for this study:

##### **3.1.1.1 Observational Studies**

Participant observation was conducted in various settings such as markets, mosques, and homes to observe the production, consumption, and use of Hausa material culture. This approach likely involved direct interaction with individuals engaged in cultural practices and the examination of artifacts and cultural expressions in their context.

### **3.1.1.1 Documentary Analysis**

The paper analyzed relevant documents such as historical records, newspapers, and government reports to gain additional insights into the development of Hausa material culture and its relation to Islam. This method involved examining primary sources and archival materials to supplement the findings from observational studies and literature review.

Overall, the methodology used in the paper integrates qualitative research approaches to explore the development of Hausa material culture in Taraba from an Islamic perspective, emphasizing the importance of understanding cultural dynamics and historical contexts.

## **4.1 Findings**

This section discusses the findings gathered from the development of Hausa Material Culture in Taraba State. The paper focuses on the development of Hausa material culture in Taraba Islamic perspectives it provides valuable insights into the deep interconnection between religion, culture, and artistic expression. Through an exploration of various aspects of Hausa material culture, such as architecture, textiles, cuisine, and craftsmanship, the study reveals the multifaceted ways in which Islamic beliefs and practices have shaped the cultural landscape of Taraba. The findings underscore the pervasive presence of Islamic motifs, symbols, and designs in traditional Hausa material culture. From textiles adorned with geometric patterns and Arabic calligraphy to architectural elements featuring arches and domes inspired by Islamic architecture, the development of Islam is evident across different forms of artistic expression. This integration reflects not only aesthetic preferences but also the cultural significance of Islamic symbolism in Hausa society. The study also highlights the instrumental role played by Islamic institutions, such as mosques and Islamic schools, in shaping Hausa material culture in Taraba. These institutions served as centers of religious worship, education, and cultural production, fostering a sense of community and shared identity among the Hausa people. Moreover, they provided platforms for the transmission of Islamic knowledge, artistic skills, and ethical values, contributing to the preservation and evolution of Hausa cultural heritage. Through an examination of historical interactions between Islamic teachings and Hausa material culture, the research elucidates the dynamic nature of cultural exchange and adaptation over time. From the Islamization of the Hausa people in the 14th century to the development of Islamic education and scholarship in Taraba, the study traces the evolving relationship between religion and culture in shaping the identity of Hausa society. Furthermore, it highlights the resilience of Hausa material culture in the face of external development and internal transformations, emphasizing the continuity and innovation inherent in cultural expression. The findings also shed light on the challenges and controversies surrounding the development of Islam on Hausa material culture. While Islamic teachings have enriched Hausa artistic traditions and promoted ethical values such as hospitality and generosity, they have also been subject to misinterpretation and abuse, leading to social tensions and cultural conflicts. Issues such as gender inequality, religious extremism, and cultural imperialism pose significant challenges to the preservation and promotion of authentic Hausa cultural practices rooted in Islamic principles.

The theoretical framework proposed in the study, "The Convergence of Faith and Creativity: Understanding the Role of Islam in Shaping Hausa Art, Architecture, and Design,"

provides a comprehensive lens through which to analyze the intricate connections between religion, culture, and creativity. By emphasizing the symbiotic relationship between Islamic faith and artistic expression, the framework elucidates the spiritual, aesthetic, and ethical dimensions of Hausa material culture, enriching our understanding of its significance within the broader context of Islamic societies. The research offers a nuanced perspective on the development of Islam on Hausa material culture in Taraba, highlighting both its transformative power and its complex manifestations. By exploring the interplay of religious beliefs, cultural practices, and artistic expressions, the study contributes to a deeper appreciation of the rich cultural heritage of the Hausa people and the enduring legacy of Islamic civilization in Nigeria.

The findings of the paper on the Islamic influence on Hausa material culture in Taraba can be summarized as follows:

- i) Historical Interaction:** Islam has significantly influenced Hausa material culture since its introduction in the 14th century, shaping architecture, art, education, and societal norms.
- ii) Integration of Islamic Elements:** Hausa material culture seamlessly integrates Islamic motifs, symbols, and designs into various artifacts, including textiles, pottery, woodwork, jewelry, and architecture, reflecting Islamic aesthetics and religious values.
- iii) Role of Islamic Institutions:** Mosques and Islamic schools play a pivotal role in shaping Hausa material culture, in developing architectural design, art production, craftsmanship, education, and spirituality within the Hausa community.
- iv) Challenges and Controversies:** While Islamic influence has enriched Hausa culture, it also poses challenges such as debates over interpretation, gender roles, and social tensions, highlighting the complexities of cultural interaction.
- v) Theoretical Framework:** The proposed theoretical framework, "The Convergence of Faith and Creativity," elucidates how Islam profoundly impacts Hausa art, architecture, and design by intertwining religious beliefs with creative expression.

## 5.1 Conclusion

The paper concludes by underscoring the deep indebtedness of Hausa material culture in Taraba state to Islamic influences. It highlights the blending of Islamic and traditional Hausa elements as a testament to the syncretism between Islam and African cultures. Emphasizing the significance of understanding the Islamic perspective on Hausa material culture, the paper advocates for sustainable practices, innovation, adherence to Islamic values, establishment of cultural institutions, and community engagement to preserve and promote Hausa material culture in alignment with Islamic principles. Overall, the study emphasizes the pivotal role of Islam in shaping Hausa art, architecture, and design, offering insights into the complex dynamics of cultural exchange and religious development in West Africa.

## 6.1 Suggestions:

- i) Promotion of Sustainable Practice:** There is a need to promote sustainable and ethical production methods in the creation of Hausa material culture. This includes using environmentally friendly materials, reducing waste, and advocating for fair labor practices.
- ii) Facilitation of Partnership:** Partnerships should be facilitated between traditional Hausa artisans and modern designers to create innovative and contemporary expressions of Hausa material culture that still reflect core Islamic values and principles.
- iii) Incorporation of Islamic Values:** Artisans, designers, and producers should be encouraged to incorporate Islamic values and principles into their work. This could involve integrating

concepts such as tawhid, risalah, adab, khidmah, tawheed al-rububiyyah, maarifah, ihsan, and taariqah into artistic endeavors.

**iv) Establishment of Cultural Institutions:** Institutions dedicated to preserving and promoting Hausa material culture, such as museums, cultural centers, and research libraries, should be established to safeguard and showcase the rich heritage of the Hausa people.

**V) Community Engagement:** Community engagement and outreach programs should be organized to educate the public about the significance of Hausa material culture and its alignment with Islamic values. This could involve workshops, exhibitions, and interactive events aimed at raising awareness and fostering appreciation for Hausa art, architecture, and design.

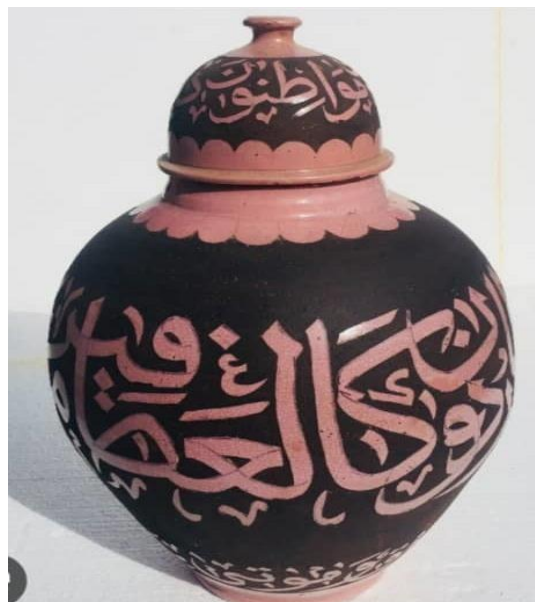
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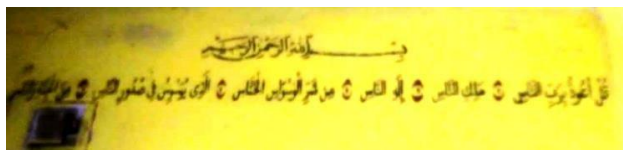
## Appendix





Galadiman Muri House ( Parlour with

Architectura Islamic Desing



Decorated Arabic Texts and Pottery Used for Room Decoration

JAJUOLLS