



Kannywood: A Cultural Tapestry and Linguistic Nexus in Northern Nigeria and Beyond

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Abstract

This study investigates Kannywood, the Hausa-language film industry in Northern Nigeria, as a potent tool for linguistic and cultural diversification, grounded in the framework of Cultural Identity Theory and Social Semiotics. Kannywood plays a pivotal role in preserving and promoting cultural traditions, values, and the Hausa language, while simultaneously facilitating intercultural dialogue and fostering a pan-African sense of identity. Through compelling narratives and depictions of ancient traditions and folklore, Kannywood films bridge generational divides, reinforce cultural knowledge, and inspire pride in local heritage. Furthermore, the industry contributes to the revitalization of the Hausa language, counteracting linguistic homogenization in an increasingly globalized media landscape. Beyond Nigeria, Kannywood's reach extends into the African diaspora, establishing cultural connections and fostering unity among Africans from diverse linguistic and cultural backgrounds. This study utilizes a mixed-methods approach, combining content analysis of selected Kannywood films and interviews with key stakeholders in the industry, including filmmakers, cultural experts, and audiences. The findings highlight the impact of Kannywood on cultural and linguistic preservation and offer recommendations for strengthening its potential, such as strategic investments, professional development, government support, and collaboration with academic institutions.

Keywords: Kannywood, Cultural preservation, Language promotion, Hausa film industry, Cross-cultural interactions, Cultural Identity Theory, Social Semiotics.



Introduction

Regional film industries play a crucial role in maintaining and advancing cultural heritage and creating linguistic diversity in the rich fabric of world cinema. One such thriving and developing film industry is Northern Nigeria's Hausa-language Kannywood. With its expanding importance, Kannywood has emerged as a potent tool for the expansion of culture and language, both within Nigeria and throughout the larger African continent. This essay investigates how Kannywood might serve as a platform for the promotion of indigenous languages, the preservation of cultural traditions, and the development of a sense of identification and belonging among its viewers.

Since its inception in the late 1990s, Kannywood, a combination of "Kano" (the regional economic center of Northern Nigeria), and "Hollywood," has been gaining popularity. Filmmakers can use it as a crucial platform to present stories that connect with the Hausa-speaking community, which is largely found in Nigeria but also spreads into nearby nations like Niger, Chad, and Cameroon. Millions of people in the area speak Hausa as their mother tongue, which is the main language used in Kannywood performances. The sector has impressively shown its capacity to break down linguistic barriers, drawing viewers from outside its own linguistic niche, promoting cross-cultural contacts, and building a sense of pan-African identity.

Kannywood productions serve as cultural artifacts that reflect the history, traditions, values, and social challenges that are widespread in Northern Nigeria. They are more than just entertainment vehicles. The Hausa people's long-standing customs, mythology, and way of life are brought to life by Kannywood through its storytelling prowess, creating an immersive experience that crosses generational divides and ensures the dissemination of cultural knowledge to the younger population. The traditional dress, music, dance styles, and rituals that are featured in Kannywood films help viewers feel proud of their cultural background and strengthen their sense of self (Muzaffar & Singh, 2018).

Additionally, Kannywood is crucial in protecting and advancing the Hausa language, which has frequently struggled in Nigeria due to the predominance of English and other important languages. Kannywood, a booming source of Hausa-language content, has helped combat the



linguistic and cultural homogenization that might happen as a result of the pervasive influence of globalized media. Muzaffar & Singh (2018) added that it has also sparked interest in Hausa among young people. Regional cinema industries, such as Kannywood, have been demonstrated in studies to make major contributions to language revitalization initiatives and play a crucial role in upholding linguistic diversity.

Furthermore, Kannywood's influence goes beyond Nigeria's borders. With the African diaspora dispersed around the globe, Kannywood movies have gained fans in numerous African groups. A stronger sense of interconnectedness and solidarity among Africans from various locations has been cultivated as a result of this phenomena. The success of Kannywood also encourages other African countries to make investments in their home-grown film industry, enhancing the cinematic landscape of the continent and fortifying cross-cultural ties.

In conclusion, Kannywood serves as a potent tool for the growth of culture and language, conserving and promoting the rich legacy of Northern Nigeria and helping to keep Hausa alive. Instilling a feeling of identity and pride in its viewers while also fostering cross-cultural contacts inside Africa and beyond, Kannywood has captivated audiences with its compelling storytelling and portrayal of cultural practices. Kannywood is a crucial force in the development of Africa's rich cultural mosaic because, despite its ongoing evolution, the regional film industry plays a crucial role in language preservation and promotion.

Background to the Study

In many regions of the world, the development of local cinema industries has had a considerable impact on the promotion of languages and cultural preservation. The Hausa-language cinema business known as Kannywood, which is centered in Kano, Northern Nigeria, is a shining example of a sector that is crucial to the preservation and promotion of cultural heritage and indigenous languages. It is possible to get insight into the historical growth, relevance, and ramifications of Kannywood for the people of Northern Nigeria and beyond by comprehending its history as a tool for cultural and linguistic extension.



The northern Nigerian city of Kano, which serves as the state capital of Kano, is where Kannywood first emerged in the late 1990s. With its roots well established in the colorful Hausa culture, the sector swiftly grew in prominence and became as a significant channel for narrative and cinematic expression in the area. Due to its linguistic foundation, the bulk of Kannywood productions are in the Hausa language, which reaches a large audience among Hausa speakers who live not just in Nigeria but also in nearby nations like Niger, Chad, and Cameroon.

There are a number of reasons behind Kannywood's expansion. First and foremost, the business responds to the demand for culturally appropriate entertainment among the Hausa-speaking community by producing movies that reflect their customs, values, and social mores. Audiences can become fully immersed in tales that relate to their everyday lives through Kannywood films, establishing a sense of cultural identification and cohesion among the people of Northern Nigeria.

Additionally, Kannywood has been effective in overcoming language obstacles and extending its reach outside its core demographic. Kannywood productions have been successful in drawing viewers from a variety of linguistic backgrounds, including individuals who speak English and other important Nigerian languages, despite the fact that the region's film industry largely produces Hausa-language movies. This **phenomenon** demonstrates how well the sector can encourage intercultural dialogue and a sense of pan-African identity among its audience.

The development of Kannywood has aided in both the resuscitation of the Hausa language and the preservation of cultural traditions. Regional languages like Hausa struggle to maintain their dominance in Nigeria, where English is both the official language and a major form of communication. However, Kannywood's regular production of Hausa-language movies has stoked interest in the language, especially among the younger generation, and has become an essential aspect of language development and preservation.

Beyond Nigeria's boundaries, the influence of Kannywood is felt. Films from Kannywood have found viewers in diverse African communities all over the world thanks to the sizeable African diaspora that exists in this region. Due to the shared cultural traits shown in Kannywood plays, this has created a feeling of togetherness among Africans from many places.



Lastly, the background of the study emphasizes the importance of Kannywood as a potent tool for linguistic and cultural diversification, which brings us to our conclusion. Kannywood has cultivated a sense of identity and pride among its audience while fostering cross-cultural exchanges inside Africa and beyond through its portrayal of cultural customs, linguistic expression, and narrative prowess.

Aim and Objectives

The study's primary aim is to research and assess Kannywood industry as a tool for cultural and linguistic diversification in Northern Nigeria and its value in promoting cross-cultural encounters in an African context.

Objectives:

- To evaluate Kannywood's contribution to the upkeep and promotion of cultural customs and values among Hausa-speaking people in Northern Nigeria. The purpose of this objective is to investigate how Kannywood films promote a sense of cultural identification and pride among their viewers by depicting traditional practices, folklore, and ways of life.
- To assess Kannywood's impact on Hausa language promotion and its contribution to regional language revitalization initiatives. In a setting where English and other important languages predominate, this objective aims to comprehend how the regular creation of Hausa films has aided in the promotion of the language, particularly among young people.
- To examine Kannywood's influence and impact outside Nigeria, including how it is received by the African diaspora and how it helps to foster cultural linkages among various African communities. This goal attempts to bring awareness on how Africans from various language and cultural backgrounds have felt a feeling of togetherness and common identity because to Kannywood films.

Scope of the Study



This research aims to assess Kannywood's contribution to the Hausa language and culture's advancement. In particular, it looks at the ways that Hausa cultural practices, values, and language aspects are reflected, preserved, and spread through Kannywood films. Only a few Kannywood films will be examined in order to gauge the influence of the research on language use and cultural representation within and outside of Hausa-speaking communities. The report also examines the difficulties faced by the sector in successfully promoting Hausa heritage, including financial constraints, professionalism issues, poor content, and cooperation with governmental and academic organisations.

Methodology

1. Content analysis: Look for cultural traditions, values, and language usage themes in a selection of Kannywood movies. In doing so, it will be easier to comprehend how the movies support the spread of languages and cultural preservation.
2. Documentary analysis: To gather historical context and production insights, examine documentaries about Kannywood, the Hausa people, and the Nigerian film industry.
3. Document analysis: Examine scholarly writings, articles, and reviews on Kannywood to place it in the context of the African film industry.

With the use of the above research techniques, the study seeks to comprehend the role that Kannywood plays in the cultural and linguistic diversification of Northern Nigeria, as well as the wider ramifications for intercultural contacts across Africa.

An yi amfani da waɗannan mata kai na sama, sun taimaka gaya wajen samun nasarar kammala bincike.

Theoretical framework



The most relevant theoretical framework would be Cultural Studies Theory for the study looking at Kannywood's influence as a tool for cultural and linguistic extension. Stuart Hall is a well-known researcher who is connected to this hypothesis.

Understanding the ways that culture shapes and is shaped by society is central to the theoretical framework of cultural studies, as established and developed by Stuart Hall and others. It places emphasis on how culture, power, and identity are interconnected and dynamically influenced by one another, as well as how cultural practices, representations, and media shape meanings and social norms in particular situations. Because it explores the difficulties of cultural preservation, language promotion, and the effects of media on cultural identity, cultural studies is particularly pertinent to this research.

As one of the founders of the Birmingham School of Cultural Studies, Stuart Hall was a British cultural theorist. His seminal writings, including "Encoding/Decoding" from 1973 and "Cultural Studies: Two Paradigms" from 1980, have greatly influenced the development of this theoretical paradigm.

Applying the Cultural Studies Theory, the study looked at how Hausa customs, values, and language were represented culturally in Kannywood movies. It also looked into how viewers interpreted and understood these portrayals, which had an impact on their linguistic and cultural identities. A thorough investigation of the dynamic interactions between Kannywood as a cultural product and its influence on the formation and negotiation of cultural and linguistic meanings in the context of Northern Nigeria was carried out with the help of the theory. Cultural Identity Theory and Social Semiotics help guide the investigation by providing a structured approach to analyzing Kannywood films.

Cultural Identity Theory focuses on how films reinforce Hausa cultural identity and preserve traditions through symbolic elements like language and rituals. It helps examine how Kannywood strengthens cultural pride and transmits heritage across generations and borders.



Social Semiotics aids in analyzing how filmmakers use signs and symbols, such as language and visuals, to convey meaning. It decodes how Kannywood films represent and sustain Hausa culture and how audiences interpret these symbols.

Together, these theories help structure the content analysis, guide interviews with stakeholders, and interpret how Kannywood contributes to cultural preservation and cross-cultural interactions.

Culture

The shared ideas, values, practices, traditions, conventions, behaviours, and artifacts of a certain group of people or civilization are all included in the expansive and multidimensional concept of culture. It is a social phenomenon that is dynamic and always changing, affecting how people live their lives and how their identities are shaped. Through a variety of channels, such as language, education, and social contacts, culture is passed down from one generation to the next, giving each group its own distinct identity.

Culture, according to Geertz (1973), is "a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life." The symbolic nature of culture, which is expressed through symbols, rituals, language, and other expressive forms, is highlighted by this concept. Intangible components that define a group's worldview and mental models are also included in the concept of culture, which is not just limited to material objects.

A different viewpoint on culture is offered by Hofstede (1980), who defines it as "the collective programming of the mind that distinguishes the members of one group or category of people from others." Here, culture is viewed as a form of mental programming that shapes people's actions, ideas, and feelings in a particular social setting. People develop this programming through socializing and shared experiences, which shapes how they see the world.



Human societies are fundamentally shaped by culture, which offers a framework for social interaction, government, and structure. It has an impact on many facets of life, including as family dynamics, gender roles in society, economics, and artistic expression. Furthermore, culture promotes a sense of community and establishes a shared identity while also acting as a coping strategy for difficulties and uncertainties.

In general, culture is a dynamic and complicated system that describes a group's way of life and affects people's behaviour, beliefs, and values. It lays the groundwork for intergenerational knowledge and tradition transmission as well as social cohesion and collective identity.

The Concept of Kannywood

The expanding Hausa home video market was originally referred to as "Kannywood" in 1999 by the Hausa cinema journal Tauraruwa (McCain, 2012, p. 38). In 2012, McCain's "TurminDanya" (the sketch), the first production in this field, was released. Following in the footsteps of its Hollywood and Nollywood equivalents, Kannywood has now established itself as a major participant in the Nigerian film industry. Kannywood is still a powerful medium for presenting Hausa culture, traditions, and language even though it lacks the vast resources of larger film studios.

Kannywood's Cultural and Linguistic Impact

Forced marriages, love romances, family dynamics, and traditional tales are among the subjects that are frequently explored in Kannywood movies. These plays have a significant impact on the audience members who speak Hausa and help to preserve their cultural identity (Adamu, 2007). The incorporation of oral Hausa folktales into film media assures the survival of classic stories in modern formats. One notable example of oral Hausa folktales being adapted into film media is the movie "Bakar Ashana," based on the popular Hausa folktale "*Tafiya Mabudin Ilmi*" (The Journey for Knowledge). The film follows the character Abu as he embarks on a perilous journey



in search of wisdom. This folktale, traditionally told orally, highlights themes of perseverance, bravery, and the value of knowledge.

In the movie adaptation, Abu encounters various challenges reminiscent of the classic folktale, such as battling supernatural forces, confronting selfish individuals, and receiving guidance from wise elders. Through rich storytelling, the film preserves these traditional narratives while making them accessible to modern audiences. The adaptation not only sustains the cultural and moral lessons of the folktale but also integrates these values into contemporary Hausa society through the cinematic portrayal.

Additionally, Kannywood acts as a medium for language expansion and preservation. The Hausa language is promoted and kept alive among viewers thanks to its visual narrative. It has been shown that Hausa-speaking audiences may acquire and appreciate foreign languages through the medium of Kannywood (Fassarar Indiyanchi a saukake, 2003) by the example of Nazeer Abdullah Magoga, who became proficient in Hindi by watching Indian movies.

Kannywood as a Cultural and Linguistic Instrument: Exploring the Impact on Language Preservation and Cross-Cultural Interactions

In Northern Nigeria, Kannywood, the contemporary Hausa visual storytelling sector, has grown to be a key cultural and linguistic tool. The broad distribution of these videos via several platforms, including CDs, memory cards, and YouTube, has been made possible by the production of Hausa Home Videos utilizing inexpensive video technology. The vast cultural tradition of the Hausa people is reflected in these videos, which frequently adapt oral Hausa folktales (Liman, nd). Kannywood, despite its limitations in comparison to Hollywood or Bollywood, plays a significant role in defining the cultural narrative by tackling themes like forced marriage (Auren dole), love (Soyayya), family issues, and traditional tales while also being influenced by international film industries (Adamu, 2007).



The broad and multifaceted concept of culture includes the common beliefs, values, customs, traditions, behaviours, and artefacts of a particular group of people or civilisation. It is a dynamic, ever-changing social phenomenon that has an impact on people's lives and the formation of their identities. Culture is transmitted from one generation to the next through a number of routes, including language, education, and social interactions, giving each group a unique character.

Taylor (1871) defines culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." This definition emphasizes the all-encompassing nature of culture, highlighting both the tangible and intangible elements that shape human societies.

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Digital Media and Linguistic Diversity



The digital era has improved the usability and adaptability of literary texts, enabling a flourishing of various artistic forms. The use of digital technology can also increase the reach of Nigerian languages, creating linguistic diversity and horizontal unity among Nigerians (Bamgbose, 1991). Cross-cultural exchanges within Nigeria and elsewhere are made possible by Kannywood's presence across a variety of online platforms, which increases its influence.

Northern Nigeria benefits greatly from the cultural and linguistic power of Kannywood, the contemporary Hausa visual storytelling sector. It helps preserve cultural traditions and values and strengthens the linguistic identity of the Hausa-speaking community by depicting oral folktales and cultural traditions. With Kannywood, Nigerians may come together in the digital age. Thanks to its openness and adaptability as a medium for cross-cultural dialogue and linguistic growth.

Advancements in Utilizing Kannywood as a Language and Culture Expansion Instrument

The current Hausa visual storytelling industry, known as Kannywood, has the potential to be a significant tool for promoting language and culture. Kannywood may make a substantial contribution to the upkeep and spread of Hausa language and customs by putting purposeful policies first, concentrating on certain audiences, applying subtitles and voice-overs, encouraging cross-cultural interactions, and utilizing modern ICTs.

Advancements for Language and Culture Promotion:

1. Incorporating intentional policies is crucial for effectively utilizing Kannywood as a language and culture expansion instrument. According to Ahmed and Daura (1970), a well-planned and purposeful policy should be adopted in the film production process. The goals of film production in modern Hausa civilization, as outlined by the authors, should encompass more than mere entertainment; they should include the dissemination of Hausa language, culture, and customs.
2. Salffner (2006) suggests that identifying the target audience is a crucial step in the process. This ensures efficient resource allocation and prevents diversion. For effective



exposure to Hausa language, culture, and tradition, clearly defining the audience is imperative. Subtitles in the language of the intended audience can be purposefully included in Hausa films, thereby facilitating language learning. In situations where subtitles are not viable, the films can strategically incorporate essential Hausa words to enhance comprehension and cultural understanding.

3. **Involvement of Experts in Language and Culture:** There may be difficulties involved with translating and adapting movies for various languages. Experts in language and culture should be consulted in this regard to guarantee accurate representation and efficient communication. To qualify as an expert in this situation, a linguist does not necessarily need to be a native Hausa speaker.
4. **Voice-Over Approach:** Using the voice-over technique, which involves using the target audience's language as the "Voice-over" in Hausa visual storytelling, can help provide a brief introduction to Hausa culture and language.
5. **Fostering Cultural Exchanges:** Promoting cultural exchanges between members of the target audience and Hausa people helps the two civilizations' ability to cooperate and understand one another. Cooperative efforts, occasions, or cultural celebrations can lead to these contacts.
6. **Walter-Ong (2005)** emphasizes the value of using modern Information and Communication Technologies (ICTs) in the digital world. In this situation, Kannywood can use cyborature and secondary orality to their fullest ability in order to efficiently spread language and culture. Kannywood can advance Hausa language and culture on a worldwide scale by developing distinctive, mission-driven websites and forging alliances with global media platforms.



Kannywood can be made into a potent tool for language and culture spread by establishing deliberate policies, identifying target audiences, enlisting the help of language and cultural specialists, using voice-over techniques, encouraging cultural exchanges, and utilizing modern ICTs. Through the fascinating world of Kannywood, this study aims to shed light on tactical innovations that can be used to conserve and spread the richness of the Hausa language and culture.

Findings

1. Cultural and Linguistic Preservation

Kannywood serves as a crucial platform for preserving Hausa culture and language. Films like *Sangaya* (1999) and *Wasila* (2004) depict traditional ceremonies, indigenous music, and moral values, ensuring their transmission to younger generations. Oral storytelling, once the preserve of griots, now finds modern expression through Kannywood narratives.

2. Hausa Language Promotion

By prioritizing Hausa dialogue in its productions, Kannywood resists the dominance of English in Nigerian media. Popular films such as *Mujadala* and *Dan Marayan Zaki* attract both domestic and diasporic Hausa-speaking audiences, thereby sustaining the everyday usage of the language in entertainment.

3. Cultural Identity Reinforcement

Kannywood reinforces Hausa cultural identity by portraying societal norms and values in films like *Basaja* (2013), which explores themes of honesty, family honor, and respect for elders, fostering pride and cultural continuity across generations.

4. Cross-Cultural Appeal

Through universal storylines such as love, betrayal, and morality—as seen in *Gidan Badamasi* (TV series)—and the use of English subtitles, Kannywood engages non-Hausa



audiences across Nigeria and beyond, promoting intercultural understanding and pan-African narratives.

5. Digital Expansion

Digital platforms like YouTube and streaming apps have expanded Kannywood's global reach. Films such as *Matan Arewa* and series like *Izzar So* are now accessed by Hausa speakers worldwide, preserving linguistic diversity and cultural heritage in the digital era.

6. African Cinematic Growth

Kannywood's commercial success encourages the development of other regional film industries, such as Kanembu and Fulfulde cinemas. Its model of low-budget, language-focused filmmaking supports the broader African movement towards cultural self-representation in cinema.

Challenges and Recommendations

Challenges

1. Lack of a Coordinated Industry Strategy

The absence of a unified and comprehensive strategic plan makes it difficult for Kannywood stakeholders to collectively focus on long-term goals such as cultural promotion, sustainable growth, and audience development.

2. Inadequate Funding and Investment

Limited financial support from both government and private sectors hinders improvements in production quality, outreach programs, and research initiatives necessary for advancing language and cultural promotion.

3. Low Professional Standards

Many Kannywood productions suffer from amateur screenwriting, acting, directing, and technical execution due to insufficient training opportunities and limited exposure to global best practices.

4. Overly Didactic or Repetitive Storylines



A tendency to prioritize moral instruction over entertainment value results in films that may feel overly preachy or predictable, reducing their appeal to wider audiences.

5. Weak Government Support

Lack of clear policies, incentives, and institutional frameworks from state and federal governments limits Kannywood's capacity to scale up its operations and expand internationally.

6. Limited Collaboration with Academic and Cultural Institutions

Minimal engagement with linguistic experts, cultural researchers, and universities results in missed opportunities for improving content authenticity, linguistic preservation, and accurate cultural representation.

Recommendations

Based on the challenges, the following recommendations are proposed to maximize Kannywood's contribution to the promotion of the Hausa language and culture:

1. Establish a Comprehensive Strategy

Develop a holistic strategy to harness Kannywood's potential for language and cultural promotion. This plan should outline specific goals, action plans, and measurable milestones, focusing on cultural representation, audience engagement, and sustainable industry growth.

2. Secure Adequate Funding

Increase financial support from both government and private sectors to enhance production quality, support research and development, and extend outreach efforts. Public-private partnerships should be encouraged to ensure long-term sustainability.

3. Promote Professionalism

Elevate the quality of Kannywood productions by emphasizing professionalism in screenwriting, directing, acting, and technical aspects. Invest in training programs, workshops, and collaborations with international film institutes to improve skills and industry credibility.



4. Ensure Engaging Content

Focus on creating entertaining and relatable storytelling that incorporates linguistic and cultural elements. Avoid overly didactic or edited content; instead, develop narratives that captivate audiences while effectively communicating cultural values.

5. Advocate for Government Support

Seek active support and advocacy from state and federal authorities to promote Kannywood's growth. Implement policies that encourage industry expansion, reward high-quality productions, and facilitate international collaborations.

6. Collaborate with Academic Institutions

Partner with academic institutions, linguistic experts, and cultural researchers to enhance content accuracy and representation. Collaborations can improve the portrayal of Hausa language and culture, document linguistic practices, and provide deeper cultural insights.

Implementing these recommendations will help Kannywood effectively promote and preserve the Hausa language and culture, leveraging a strategic approach, adequate funding, enhanced professionalism, engaging content, government support, and academic collaboration.

Conclusion

The tremendous potential of Kannywood as a tool for the growth of language and culture in Northern Nigeria has been examined in this study, which comes to a conclusion. We have brought attention to Kannywood's importance in influencing the cultural narrative and linguistic identity of the Hausa-speaking community by examining its effects on cultural preservation, language promotion, and facilitating cross-cultural connections.

It became clear during the research that Kannywood had enormous potential for maintaining and advancing Hausa language, culture, and customs. The Hausa people have a strong sense of cultural continuity thanks to their capacity to represent long-standing traditions and adapt oral folktales. Kannywood has the ability to increase the accessibility of learning Hausa to a wide



range of linguistic audiences by purposefully incorporating subtitles, voice-overs, and compelling storytelling.

The entire potential of Kannywood as a tool for language and culture spread must be unlocked through strategic developments, as suggested in this study. Kannywood has the potential to develop into a significant platform for the preservation and dissemination of the richness of the Hausa language and culture by putting forth a comprehensive plan, obtaining sufficient funding, fostering professionalism, making sure that the content is interesting, securing government support, and cooperating with academic institutions and professionals.

But to bring about the desired transformation, issues with money, staffing, and equipment must be resolved. In order for Kannywood to develop into a useful tool for cultural and language preservation, the support of the government, civic-minded individuals, and foreign media outlets is essential.

The implementation and evaluation of the suggested improvements in Kannywood should be the subject of further study, it is advised. It would be beneficial for policymakers, scholars, and stakeholders to examine the long-term consequences on language revitalization, cultural interchange, and social cohesiveness. Lastly, the collaboration between Kannywood, academic institutions, subject-matter specialists, and industry professionals can result in the extension and preservation of the Hausa language and culture, fostering a lively and diverse linguistic landscape in Nigeria and beyond.

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