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Editorial Comment

On behalf of the Editorial Board, I am honored to present Volume 4 of the Tambari Journal of Media, Theatre, and Communication Studies (JOMETCOS), published by the Faculty of Communication, Bayero University, Kano. Over the past decade, the faculty has continued to grow in strength and reputation, advancing research, teaching, and innovation in the fields of communication, theatre, and media studies. Having a dedicated journal to disseminate research findings and track emerging developments in these disciplines underscores our commitment to academic excellence and intellectual contribution.

As an evolving scholarly outlet, one of our principal objectives remains to position JOMETCOS among the leading high-standard academic journals in our areas of focus. The journal follows an annual publication cycle, with issues released latest by December each year. While the current edition and possibly a few subsequent ones may continue to follow the conventional production process, efforts are underway to achieve simultaneous publication of both print and online editions in the near future.

To sustain the quality of our publications, the Editorial Board continues to draw on the expertise of seasoned scholars and professionals who serve as reviewers and members of the Editorial Advisory Board. As a matter of policy, JOMETCOS publishes only high-quality, peer-reviewed papers and is committed to continuous improvement in each new edition. To encourage wide participation and inclusivity, the journal maintains an open submission window throughout the year, with preference given to original contributions that address contemporary and topical issues.

With the release of this edition, the Editorial Board reaffirms its dedication to ensuring that JOMETCOS maintains regular publication and continues to serve as a credible platform for advancing scholarship in communication, theatre, and media studies. Compliments of the moment.

Prof. Umar Faruk Jibril
Editor-in-Chief

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AUDIENCE PERCEPTION OF HAUSA MUSLIM FEMALE RAP ARTISTS IN KANO AND KADUNA STATES NIGERIA

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Abstract

This paper focused on the audience perception of Hausa female Muslim rap artists in Kano and Kaduna states. The study came into existence due to the nature of the two different states, culturally and religiously, hence the study set to attain the following objective to find out the audience perception of Hausa female Muslim artists in Kano and Kaduna states Nigeria. In order to achieve the above, the study used the quantitative approach of carrying out research by adopting a survey through distribution of questionnaires to respondents. The researcher purposively targeted viewing centers in the two states, in order to reach out to the respondents. The questionnaires were later analysed using frequency count and simple percentage. In the end the type perception will help in understanding the experiences of the artists in the society. Based on the findings of the study, it was established that the artists are perceived in a negative way in Kano and Kaduna states and that cultural and religious factors of the two societies contributed to the negative perception of the audience.

Key Words: Rap, Female rap artists, Perception

Introduction

Rap music is one of the most popular hip hop culture used by Female rap artists to communicate their thoughts and opinion mainly about social issues that bothers in the society, or issues related to the society. Female Muslim hip-hop artists are largely invisible in mainstream music scene, which could be a possible result of the male dominance that exists within music genre (Hassan 2024). Additionally, female artists are often marginalised within the mainstream Muslim community due to the religious and cultural debates surrounding place of women in the public sphere, and in public performance (Barlas 2002). There is a widespread belief that women should not perform in front of men, thereby hip-hop is no exception, especially since it is being seen as removed from what is traditionally expected of Muslim women (Khabeer 2007). Nevertheless, there are Muslim women, like Poetic Pilgrimage who are using hip-hop as a way of challenging

these societal norms, whilst also using their music to educate others (Khan 2011). In Kano and Kaduna states of Nigeria however, there are Muslim Female artists like Queenzeeshaq and Falaq Amin who also use rap music to voice out their opinion. Even though this rap artists use rap as a way of giving back to their society, what is the perception of their audience towards them? It is this phenomenon this paper will address.

Although number of female rappers have increased over time, there is an uneven geography in hip-hop which does not allow women to freely rap about some issues from their viewpoint (Shabazz, 2014). Women are not encouraged to enter this genre of music; there are very little stories about women of hip-hop in most hip-hop publications and women are rarely seen as the main focus in hood films (Shabazz, 2014). Many of these women have described having difficulty not only with the opposition from men, but with other female rappers (Tobias, 2014).

Gbogi 2019 observed that despite the fact that Nigeria is a largely religious country, there is little or no focus on the religious questions that are raised in Nigerian hip hop performances. He also called for research of a more gender-sensitive ethnographic study of the music and culture, one that focuses on the female artists and female hip hoppers. Isk (2021), also argued that, one might wonder the motivation behind the production of female rap songs, in an industry where male domination is so strong, it takes a lot of energy and courage, as a female rapper to occupy a space where one is able to tell her own stories, and things get even more complicated when the Muslim context is involved

Being a predominantly Muslim Hausa society (Kano & Kaduna), where the society is reluctant to accept change that affect on their religion and culture (Hassan, 2024), the study aimed at finding out audience perception of Muslim female Hausa rap artists. The objective therefore is to find out the listeners perception of the female Hausa rap artists and their music in the selected states.

The data was generated through quantitative survey research method in order to find out the perception of audience about women Muslim Hausa rappers in Kano and Kaduna State. Questionnaires were randomly distributed to respondents in Kano and Kaduna states, and returned on the spot to the researcher. However the researcher remain available during the process in case of any clarification needed by the respondents

The selection of the sampling was based on Krejcie and Morgan (1970), they identified an effective method of determining sample size for a given population. They stated that any population that is greater than one million (1000000), the sample size will be 384 and will be adequate and representative. Therefore, a total of 768 questionnaires were administered in Kano and Kaduna states.

The data for the survey was analysed using frequency count and the allocation of percentages in data presentation and analysis.

Female Muslim Rappers

According to Williams (2017), female Muslim rappers use rap to give voice to ‘the desire for women’s liberation from legal and social codes that control more than protect their lives’. In view of this Isik (2021) said laws are inadequate to protect women, especially in the majority of countries governed by Muslim law. On the contrary, what the Muslim female rappers often expressed in their lyrics are issues that affect them directly or indirectly in the society.

In 1991 journalist Henry Allen announced Islam as Hip-Hop’s official religion in his article (cited in Isik 2021). From the 90s to the date, rap music has been one of the most popular types of music for younger Muslim generation, especially with Islamic rap gaining great successes and Muslim rappers taking active roles in political and social movements in Tunisia, Egypt, Indonesia, Morocco, and Libya Golpushnezhad (2017). For this reason, it was inevitable that researchers' interest in this topic would increase. However, as in almost every field, many of the work in this Hip-Hop / rap field ignored female musicians and focus on male rappers, Emerson (2002). In Northern Nigeria however, even though female Muslim rap artists exists, they are not appreciated and looked down upon in their society Hassan, (2024). But they chose to rap irrespective of the situation they found themselves in, which according to Rose, rap music is giving voice to those ‘whose voices have been relegated to the margins of public discourse.’

The issue of being a woman in the male-dominated Hip-Hop world, gets even more complicated especially when it comes to Muslim female rappers, because debates about the place of music, singing and dancing in Islamic ideology. The issue of women, music, Islam, and prohibitions is expressed with greater caution when female musicians make songs that go beyond the scope of the dominant political and social norms.

The Perception theory

This theory was propounded by Berelson and Steiner in the year 1964. And the main assumption of the theory is that mass communicators want audiences to pay attention to the messages, learn the contents of the messages, and make desired changes in attitude or beliefs, or produce the desired behavioural responses. The perception theory tells us that the process of interpreting messages is complex and that these goals may be difficult to achieve. Berelson Steiner (1964, p88) state that perception is the “complex process by which people select, organize, and interpret sensory stimulation into a meaningful and coherent picture of the world”. Bennet, Hoffman and Prakash (1989, p3) also stated that “perception is notably active: it involves learning updating perspective, and interacting

with the observed.” Selective perception plays an important role in communication of any sort. It means that different people can react to the same messages in very different ways. This is obvious in the responses gotten from the survey, where different responses on the Muslim female Hausa artists were gathered from the respondents.

Result and Data Analysis

Listeners Perception of the female Hausa rap artists in Kano and Kaduna States

A total of Seven hundred and sixty eight (768) copies were administered in Kano and Kaduna States. Three hundred and eighty four (384) of questionnaires were administered to each of the 2 selected states for the study. However, 730 copies of the questionnaire were returned and the interpretation of the data is based on the 730 questionnaires. The data from the survey is thus presented.

Table 1

Age distribution of the respondents

Age categories	Frequency	Percentage
17-25	408	53.5
26-33	386	37.4
34-41	23	2.9
42-60	3	0.5
Total	722	94.2
N/A	46	5.8
Total	730	100.0

Note: Data from the field

Table 1 above represents the data on the age distribution of the respondents. The data shows that 408 (53.5%) of the respondents are in the age bracket of 17-25 years, while 386 (37.4%) of the respondents are within the age bracket of 26-33 years. On the other hand, 23 (2.9%) are of the age bracket of 34-41 years, while, 3 (0.5%) are between the age bracket of 42-60 years. Furthermore, 46 (5.8%) of the respondents did not respond to the above question. Therefore, majority of the respondents are within the age of 17-25.

Table 2: Sex distribution of the respondents

Gender		
Sex	Frequency	Percentage
Male	415	54.6
Female	315	41.2
N/A	38	4.2
Total	730	100.0

Note: Data from the field

Table 2 presents the sex distribution of the respondents, providing an important demographic profile for the study. The data indicate that a majority of the respondents, 415 (54.6%), were male, while 315 (41.2%) were female. Additionally, 38 respondents, representing 4.2% of the sample, did not indicate their sex. This distribution reveals a noticeable gender imbalance within the sample, with male participants constituting a higher proportion compared to their female counterparts. Such a disparity has implications for the interpretation of the study's findings, as the perspectives captured in the data may be more reflective of male experiences and viewpoints. Furthermore, the proportion of non-responses, though relatively small, is methodologically significant and should be acknowledged, as it may introduce a minor degree of uncertainty in fully assessing the gender composition of the sample.

Table 3: Educational qualification of the respondents

Qualification	Frequency	Percentage
Primary	14	1.7
Secondary	153	21.0
HND/Degree	290	39.5
Post-Graduate	55	7.6
Informal Education	18	2.6
N/A	165	22.8
NCE	3	0.3
ND	32	4.5
Total	730	100.0

Note: Data from the field

Table 3 represents the data on the educational qualification of the respondents. The data shows that 14 (1.7%) of the respondents hold primary school certificate, while 153 (21.0%) of the respondents hold secondary school certificate leavers and 290 (39.5%) of

the respondents are HND/Degree Holders. Moreover, the data indicates that 55 (7.6%) of the respondents hold postgraduate qualifications, while 18 (2.6%) of the respondents hold an informal educational qualification. Furthermore, 165 (22.8%) of the respondents did not respond to the question, and 3 (0.3%) of the respondents are NCE holders. Respondents with 32 (4.5%) are ND holders. This indicates that 290 (39.5%) who constitutes the majority of the respondents are HND/Degree holders. Therefore majority of the respondents have

Table 4

Respondent's frequency of listening to rap music

Listening	Frequency	Percentage
Very frequent	168	28.4
Frequently	247	42.7
Occasionally	80	13.0
Rarely	47	7.9
N/A	48	8.0
Total	590	100.0

Note: Data from the field

Table 4 presents the distribution of respondents based on the frequency with which they listen to rap music, offering insight into their level of engagement with the genre. The data indicate that 168 respondents (28.4%) reported listening to rap music *very frequently*, while a larger proportion, 247 respondents (42.7%), indicated that they listen *frequently*. In contrast, 80 respondents (13.0%) stated that they *occasionally* listen to rap music, and a smaller segment of 47 respondents (7.9%) reported that they *rarely* engage with the genre. Additionally, 48 respondents (8.0%) did not provide a response to this question. This distribution demonstrates a clear concentration of respondents within the higher-frequency listening categories. When combined, those who listen *frequently* and *very frequently* constitute a substantial majority of the sample, suggesting that rap music enjoys a high level of popularity and regular consumption among the respondents. Conversely, the relatively low proportions of those who listen *occasionally* or *rarely* indicate limited disengagement with the genre.

The pattern observed implies that rap music is a prominent component of the respondents' media consumption habits, which may have implications for studies examining cultural

influence, identity formation, or media effects. However, the presence of non-responses, although modest, should be acknowledged, as it introduces a slight limitation in fully capturing the listening behavior of the entire sample. Overall, the findings suggest a strong inclination toward frequent engagement with rap music among the study population.

Table 5: Respondent's perception of Muslim female Hausa rap artists

Perception	Frequency	Percentage
Perceived as wayward	325	55.3
Perceived as people pursuing a career	48	7.8
Perceived as people influencing the society and culture negatively	125	21.5
Building and developing the northern culture positively	42	7.4
N/A	50	8.0
Total	590	100.0

Note: Data from the field

Table 5 examines respondents' perceptions of female rap artists. The findings show that a majority, 325 (55.3%), perceive them as wayward. In contrast, 48 respondents (7.8%) view them as professionals pursuing legitimate careers, while 125 (21.5%) believe they negatively influence societal values, culture, and norms in Northern Nigeria. Conversely, 42 respondents (7.4%) perceive them as contributing positively to cultural development in Kano and Kaduna States. Overall, negative perceptions dominate, with both the "wayward" and "negative influence" categories accounting for a substantial proportion of responses. Notably, the data also suggest that some artists are aware of these perceptions and are motivated to challenge and change such negative stereotypes which from the data showed majority of the respondents perceived artists negatively.

Table 6: Respondents' Perceptions of Songs by Muslim Female Hausa Rap Artists

Variable	Frequency	Percentage
Positive perception	72	12.5
Negative perception	384	65.0
Others	14	1.9
N/A	120	20.6
Total	590	100.0

Note: Data from the field

Question was established from table 6 above about how the respondents perceived the songs of the Muslim female Hausa artists, and 72 (12.5%) of the respondents stated that they perceived it in a positive way, while 65 (65.0%) of the respondent's showed that they perceived the songs negatively. Furthermore, 17 (1.9%) of the respondents, some strongly believed that rap music is for entertainment and nothing more, while others maintained that the artists should use rap music to enlighten the public about significant cultural and social issues. From the data analysed above, the respondents with the highest percentage perceived rap song of the Muslim female Hausa artists negatively. Thus, this reflects on the society's perception of rap music in general

Table 7: Muslim Female Hausa rap artists' representation of culture

Variable	Frequency	Percentage
Yes	242	41.2
No	330	55.6
N/A	18	3.2
Total	590	100.0

Note: Data from the field

From the above table, question was asked about the female artists representation of culture in the selected states, and 242 (41.2%) showed that the artists represent the culture of the Kano and Kaduna state, while 30 (55%) of the respondents stated that the artists do not

represent the culture of the selected states. Furthermore, 18 (3.2%) of the respondents did not respond to the question. Furthermore 330 (55.6%) of the respondents justified that rap music was never a product of the Kano and Kaduna state and hence to them it will never be accepted. While 242 (41.2%) justified that rap music is also a profession and thus can be seen as a career for the artist.

The above analysis showed that the highest percentage of the respondents believed that rap music does not represent their culture, hence rap music was never a product of the selected states. This finding is a rider to table 5, where majority of the respondents perceived rap music in a negative perspective.

Table 8: Response on the appreciation of the Muslim female Hausa rappers

Variable	Frequency	Percentage
Yes	220	37.3
No	303	51.5
N/A	67	11.2
Total	590	100.0

Note: Data from the field

Table 8 presents respondents' views on the level of appreciation accorded to Muslim female Hausa rap artists. The data indicate that 220 respondents (37.3%) believe that these artists are appreciated, whereas a larger proportion, 303 respondents (51.5%), perceive that they are not appreciated. Additionally, 67 respondents (11.2%) did not provide a response. The data suggest a prevailing perception of low societal appreciation for Muslim female Hausa rap artists. This trend may be understood within the socio-cultural and religious contexts of Kano State and Kaduna State, where traditional norms and Islamic values play a significant role in shaping public attitudes. In these societies, participation of women in rap music is often viewed as conflicting with established cultural expectations and religious prescriptions regarding modesty and acceptable public expression.

Furthermore, the perception that female artists are "too expressive" or deviate from conventional gender roles may contribute to their limited acceptance. Such views reflect broader societal tensions between evolving forms of cultural expression and deeply rooted normative frameworks. Overall, the data underscore the influence of religious and cultural beliefs in shaping audience reception, while also pointing to the challenges faced by female artists operating within these contexts.

Table 9: Response on acceptance of the Muslim female Hausa artists

Variable	Frequency	Percentage
If they islamise rap music	49	8.6
If they promote the Northern culture	131	22.3
If they take rap music as a career	202	33.8
By giving a positive representation of the female artists	25	3.8
Others	65	11.1
N/A	118	20.5
Total	590	100.0

Note: Data from the field

Table 9 above, established response on the acceptance of the female artists and 49 (8.6%) of the respondents showed that the artist can be accepted if they islamise the concept of rap music in the selected state. While 131 (22.3%) of the respondents showed that the artists can be appreciated if their content promote the culture of the North. Furthermore, 202 (33.8%) of the respondents stated that the artists will be appreciated if the artists take rap music as a career (i.e. not solely for entertainment), while 25 (3.8%) of the respondents showed that the artists will be appreciated by giving a positive representation of the female rap artist's. Moreover, part of the 65 (11.1%) of the respondents specify that they believed the artists will never be accepted in Kano and Kaduna States because what they do clashed with religion and culture of their society. Also other respondents that falls under 65 (11.1%) stated that they may be accepted only if they help in generating revenue and development of the selected states.

On the acceptance of the audience, the data clearly showed how the society view the artists. This response is a rider to table 4.12 which indicate that, higher percentage of the respondent felt that the Muslim female Hausa artists appreciated.

Table 10: Response on prospects of Muslim female Hausa rap artists

Variable	Frequency	Percentage
There is no hope, the society will still reject them	123	20.8
The society will accept and appreciate them	48	8.1
There is hope but expect more challenges	242	41.3
N/A	177	29.9
Total	590	100.0

Note: Data from the field

Table 10 above established response on the prospects of the female artists in Kano and Kaduna states, and 123 (20.8%) of the respondents showed that there is no hope for the artists and hence will be rejected, while 48 (8.1%) of the respondents stated that the society will accept and appreciate them. Moreover, 242 (41.3%) of the respondents showed that there is hope but the artists should expect more challenges, while 261 (29.9%) of the respondents did not respond to the question. Hence from the above 242 (41.3%) which has the highest percentage stated that the artists will be accepted, but with more challenges in the future.

Table 11: Response on Muslim female Hausa artists influence on the audience

Variable	Frequency	Percentage
By making their lyric focus more on the society	281	47.6
By making their lyric focus more on the youths	69	11.7
By making their lyrics focus on the interest of the audience	203	34.4
Others	18	3.1
N/A	19	3.2
Total	590	100.0

Note: Data from the field

From table 11 above, questions were asked on how the artists will influence their audience and 281 (47.6%) of the respondents showed that the audience will be influenced if the

content of the music focused on the society, while 69 (11.7%) of the respondents stated that the audience will be influenced if the artists content focused on the youths. Moreover, 203 (34.4%) of the respondents showed that the audience will be influenced if the content of the artists music focused on the interest of the youths. Furthermore, 19 (3.1%) of the respondents did not respond to the question while, other respondents that falls under 18 (3.2%) stated that the artists can influence the audience through their gender.

Based on the above data, the response with the highest percentage state that the artists will be able to influence the audience if the content focus more on the society, i.e issues of societal interest like poverty, hunger, health security etc. While another percent believed that if the audience are given what they wanted by the female artists, they will be easily influenced. This means that the artists have to know the issues that interest their audience the most. Another percentage maintained that the audience will be easily influenced if the content of the female artists focused more on issues that bothers on the youth. This ranges from issues on drug abuse, employment, education etc.

Discussion of Findings

Findings from the study showed that there are high number of respondents who listen to female rappers in the selected states, the highest number of the respondents perceived the female rap artists in Kano and Kaduna states as wayward, people who influence the culture and the society in which they live in a negative way. Also the study found out that majority of the respondents do not believed that the female rap artists represent in any way the culture of the Kano and Kaduna Society

Furthermore findings from the study showed that majority of the respondents believed that the female rap artists were not appreciated in the selected states and also indicated that they will not be appreciated in the near future. Another finding is that, the Hausa female rap artists faced a lot of challenges in the selected states which is primarily as a result of cultural and religious factors. Moreover, most of the respondents (55.3%) perceived the female artists as unruly. This is in conformity with the study of Hassan (2024) and Williams (2017), (where they discovered that almost all the artist in their study faces challenge either from their family or the society, at initial or later stages of their careers.

The study also found that those who have interest in listening to rap music are very high in Kano and Kaduna states. This is in conformity with the study of Palma-Martos et al (2021) in their study breaking the gender gap in rap/hip hop consumption where they found out that interest in female rap music is very high

Another finding from the survey showed that the most featured theme according to the respondents in the female artist's lyrics is social issues with a percentage of 62.2%. This is in conformity with the findings of Philips et al (2005), where they examined feminism and

womanism themes in rap lyrics of female rappers from 1976-2004, and came up with the 171 following findings; defensive responses aimed toward men (e.g., demanding respect for women) and self-help, solidarity with, and empowerment messages for women. This indicated female artists in other parts of the world talked about societal problem peculiar to their society in the lyrics

Conclusion

Female rap artists in Kano State and Kaduna State are largely perceived within a negative social framework, shaped by the conservative cultural and religious orientations that characterize both societies. In these contexts, women's participation in the rap music industry is often viewed as inconsistent with established norms regarding modesty, gender roles, and acceptable forms of public expression. As a result, female artists are frequently subjected to criticism, social disapproval, and limited institutional or audience support.

This prevailing perception reflects broader societal expectations that tend to restrict women's visibility and voice within certain forms of popular culture, particularly those such as rap music, associated with bold expression and social critique. However, such a narrow interpretation overlooks the substantive contributions of Muslim female Hausa rap artists, many of whom use their music as a platform for advocacy, education, and social commentary. Through their lyrics, these artists engage with pressing societal issues, including morality, gender relations, youth development, and community values, thereby serving as agents of awareness and change.

In light of this, there is a compelling need to re-evaluate existing attitudes and foster a more supportive environment for female participation in the creative industry. Encouraging and supporting Muslim female Hausa rap artists would not only promote inclusivity and gender equity but also enhance the role of music as a tool for social enlightenment and cultural dialogue within these societies.

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