
| RESEARCH ARTICLE

A Sociolinguistic Analysis of Linguistic Representation of Power and Resistance in a Movie *Kwana Casa'in*

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| ABSTRACT

The purpose of this article is to provide an account, as a subject of critical reflection, of the function and appointment of the use of language to enshrine the politics in *Kwana Casa'in*, an African television drama broadcast in Hausa. *Kwana Casa'in* relies on the drama of an impending governorship election in a fictitious small town and language, while presenting visual scenes of contestations of power, resistance, and critique against culture and tradition. Therefore, the paper aims to expand on how language constitutes power in relation to the dramaturgy of corrupt politicians themselves, the media, and journalists. It follows that a theoretical review, by applying a mix of CDA and sociolinguistic approaches, shall have demonstrated to what extent language reflects, unfolds, resists, or questions social hierarchies and political ideologies as thus summarised herein. To that end, this paper employs qualitative narration of the selected episodes with reference to the general framework of Discourse Features underpinning the concept of speech acts, politeness, and Power Relations. To illustrate the way in which language is used in uncovering corruption scandals, resisting political control, and influencing the community's attitude, findings are provided. And it ends by proposing that promoting critical media consumption, political transparency, and responsible political discourse can constitute to a greater clarity of this relation between language, politics and mass media relating to the self-image construction and the behavioural norms in societies.

| KEYWORDS

Corruption, *Kwana Casa'in*, power, politicians, resistance

| ARTICLE INFORMATION

ACCEPTED: 05 December 2025

PUBLISHED: 17 January 2026

DOI: 10.61424/jlls.v4.i1.658

1. Introduction

Arewa 24's *Kwana Casa'in* could be named one of the most grand and meaningful Hausa language drama shows to be done in recent years. It depicts the daily lives of fictitious inhabitants of the town called Alfawa; scheming and power-driven political soap is pegged at an election year where moral issues confront high profile corruption. Apart from being an entertainment program, it is a socio-political show that surveys modern Nigeria society from its interesting characters and themes. One of the most obvious categories of interest regarding *Kwana Casa'in* is the focus on language as a means and a symbol of politics and social relations characterized in the story.

According to Bourdieu (1991), sociolinguistic not only defines language as communicative tool but as a tool for constructing identity, domination, and social struggle and as a tool by which established social order may be reversed. The series profits from it thanks to carefully chosen strategies which are based on language and which define the series' characters according to their social, political, and moral standings. This paper has found that through the lexical choices in the speech of the fraudulent governor down to that of the brave journalist, *Kwana*

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Casa'in, the sociopolitical tensions of the fictional Alfawa state and the dynamics of resistance and power can be explored. Sahabi, the journalist or Bawa Maikada, the governor among the characters use language that directly correlates to where they stand within the socio-politics hierarchy power using or struggling it as a play in the play.

As suggested by Fairclough (2001), it should be emphasized that language and power are interconnected, and more specifically as to how persons in a position of power all use language to maintain one's position. In the case of *Kwana Casa'in* the language choice is not pragmatic; but is part of complex social relations that may either reproduce or contest power relations. Malam Adamu, or a candidate from the lower class, commoner, speaks in a much more natural way opposite to the insincere language of a governor, who buys votes and antic- a media to get his way to the re-election. In as much as one can argue that this linguistic difference has really served as a metaphor for this further deep sociopolitical division of Nigeria between the oppressor and the oppressed.

This series gives extensive research material to expand educational discussion about how sociolinguists use "linguistic capital" to show the importance of language within social-cultural contexts (Bourdieu, 1991). Throughout *Kwana Casa'in* the characters demonstrate their social position through language because one character develops power over the other and ends up controlling conversations and the other utilizes language as a means to challenge established governance. Through language characters use it as their weapon of choice following the political struggle for both moral authority and governing power.

Kwana Casa'in conducts an important critical sociopolitical investigation that explores electoral malpractice alongside political vices and media influence which directly affect Nigeria. The series uses language as a rhetorical tool which allows audiences to investigate how linguistic processes build political systems and also shows the resultant social effects of those political operations on public life. This paper delivers an extensive analysis of *Kwana Casa'in* sociolinguistically to illustrate the role of language in representing and reflecting power relationships within Nigerian politics. The examination focuses on both the effects of media language use on societal power structures together with the illumination of political language usage during contemporary Nigeria.

2. Review of Related Literature

Sociolinguistic researchers have constantly analyzed the relationship between language and power during the entire tradition of their inquiry. The essential work that introduces language and power remains the volume by Pierre Bourdieu entitled *Language and Symbolic Power* 1991. According to his cultural capital theory Bourdieu explained how language serves as capital which enables social conflicts where supremacy emerges through its use. The ability to control language usage for maintaining dominant social relations defines one's position as someone who successfully reproduces their social status or fails to lose it. When political leadership uses language as means of authority the propositions become applicable. In *Kwana Casa'in* the language of Governor Bawa Maikada mirrors political and social oppression through its forceful and oppressive nature compared to the compassionate language of the impoverished Malam Adamu.

According to Fairclough (2001) by using CDA the analysis shows how language generates power relations and creates them within media content. The Fairclough Framework assists researchers to examine how discourse affects social practices through its application in text analysis for understanding the dialogue of *Kwana Casa'in* drama regarding Nigerian sociopolitical realities. During the performance the politicians employ talk power to defend their wrongdoing but Sahabi as the honest journalist employs language as a protective shield against truth manipulation. According to the playwright Abdulrazak Gurnah the drama's central themes relate to media censorship as well as political manipulation throughout characters who defy authoritative powers and structures.

In the media, language is used to change political events and the opinion of the people besides being used to pass information. The use of language in politics has been well studied in sociolinguistics with emphasis being placed to how political language works to reinforce the status quos, manage the flow of information and form ideologies (Van Dijk, 1998). Language as a tool in construction of political self and political stories is shaped by media sources as these are powerful tools in shaping political stories. That is why the media is depicted as a key player in *Kwana*

Casa'in — the governor needs it to react to the existence of the opposition and garner the votes needed for a successful re-election campaign. Thus, using his position to tell the truth, Sahabi becomes an opponent of these manipulations thus developing into a symbol.

Studies on African media discourse focus on analyzing the linguistic elements from local television shows that present conventional social norms while questioning their cultural authority. The widespread political corruption and instability together with electoral violence problems which persist in Nigerian media are depicted in the popular drama *Kwana Casa'in* to influence public opinions regarding political institutions and their conduct. According to Folarin (1998) the African media holds dual roles because it creates social perceptions through targeting public mindsets and reflects societal socio-political activities. Beyond exposing political scams and manipulation the media of *Kwana Casa'in* delivers opportunities for critical examination when it comes to political matters just like traditional media vehicles.

The understanding of how language relates to identity and ideology needs to be clearly recognized in Nigerian media spaces because discourse tends to stick to ethnic and religious or political perspectives. The Nigerian media uses language both to transmit information and to indicate its multicultural nature because Nigeria represents a complex nation possessing many political and ethnic identities. The language has both favourable positive abilities to unite people but also destructive opposite traits which lead to excluding certain groups as Adegbija (2004) pointed out. Social positions and political affiliations within *Kwana Casa'in* emerge from language since the residents depend on language for both roles. The speech patterns of governor and journalist Sahabi demonstrate their different backgrounds because of their social and ethnic origins. Language serves to create the girls' identities by means that parallel how Nigeria utilizes language for social-political expression.

The manner in which media presents information shows its power to either back the dominant social values or confront them. According to Althusser's (1971) ideological analysis of critical theory media texts align with power structures in society which renew existing social frameworks. Sahabi serves as a representative of independent journalism that fights oppressors through his actions while the governor depicts a negative character sharing elements with contemporary politics.

The extensive framework which explains *Kwana Casa'in* stems from studies about language along with media representation and social power. The influence of sociolinguistic concepts like language as social capital and discourse study and media analysis helps researchers understand how dramatic use of language duplicates power dynamics in Nigerian society. Through *Kwana Casa'in* one can understand how media in modern Nigeria employs language functions to seek answers about the nation's social and political realities.

2.1 Research Questions

This research analyzes *Kwana Casa'in's* sociolinguistic factors by answering the following questions which explore language use to display power dynamics while fighting social hierarchies and creating social identities:

- How do political leaders in *Kwana Casa'in* create and preserve power relations through their language, especially when it comes to the corrupt governor?
- How does Sahabi's persona as a journalist oppose political manipulation and reveal corruption in *Kwana Casa'in* through language?
- What are some ways that *Kwana Casa'in* uses language to reflect and critique Nigerian socio-political issues, especially with regard to influencing political behaviour and public perception?

2.2 Aim

The aim of this study analyzes *Kwana Casa'in's* political discourse through linguistic examination of language, which serves as a tool for power and resistance and social analysis.

2.3 Objectives

- To analyze the linguistic strategies that political leaders of *Kwana Casa'in* use to affect power dynamics through an examination of the corrupt governor's rhetorical techniques for retaining control.
- To look at how the media, and Sahabi in particular, use language to stand up to political manipulation and reveal corruption in the play.
- To assess how *Kwana Casa'in* critiques and reflects Nigerian socio-political issues, especially the influence of language on political behaviour and public opinion.

2.4 Theoretical framework

This paper is anchored on Sociolinguistics and Critical Discourse Analysis (CDA) as the two theoretical frameworks. These approaches will help understand the subtlety of *Kwana Casa'in's* language, his satire, and the manner in which it helped him challenge the oppressive system and put forward his brand of resistance, and more significantly, empowered by the same system.

2.4.1 Critical Discourse Analysis (CDA)

CDA provides analysis of power dynamics and ideologies related to language according to Fairclough (1995) and van Dijk (1993). Discourse serves to create power structures as well as use these socio-political divisions through its workings. The lens of CDA will be applied to analyze journalists along with political leadership along with other influential personalities to study their impact on political discourse and show power relations within *Kwana Casa'in*. The political sector derives benefit from this theory because it helps study language as both an enforcement mechanism and its opposite.

Fairclough (1995:225) defines discourse as social action that acts simultaneously with social forces and functions as a communication channel. *Kwana Casa'in* can benefit from this explanation since it illustrates how linguistic elements serve as instruments for both backing and contesting political authority in matters of governmental corruption and media manipulation.

2.4.2 Sociolinguistics

Sociolinguistics examines language-social relationship according to two key pioneers namely William Labov (1972) along with Joshua Fishman (1972). The language usage by *Kwana Casa'in* serves as an essential basis to understand their role construction and social position performances. The drama's characters demonstrate three main language elements which signify their social level and their relationship power and personal desires. Sociolinguistic analysis will help evaluate how much the drama uses language to represent social standings along with power dynamics and interpersonal connections.

Studying linguistic variation in *Kwana Casa'in* will also assist in analysing characters' uses of the dialects, speech act, and formal and informal language registers in the development of political ideologies and social identities. This strategy will also lead to a possibility of having the opportunity to analyze the way the language used in the series conforms or does not conform with the present structural setup of the political and social life of Northern Nigeria.

3. Methodology

This research adopts qualitative analysis to study the political mobilization through language utilization in the soap opera *Kwana Casa'in* by employing both Critical Discourse Analysis (CDA) and Sociolinguistic Analysis as research approaches. The research draws its analytic material from scripted dialogs together with data groundwork from particular television show episodes aligned with the investigation. All aspects of power dynamics in political spheres together with rebellious language uses and how they construct social identities will be examined in this study.

4. Sociolinguistic Analysis

The processes of constructing and sustaining power and authority in *Kwana Casa'in* are captured more dramatically by the exploitation of features of language, practiced by the Governor Bawa Maikada. By the alteration of the rhetorical technique, reflecting the tendency of his character to evil, offence is silenced and power is concentrated.

In Episode 15, during a private meeting with his ally Lahab in the governor's office, Maikada asserts:

"Na dogara gare ka wajen tabbatar da cewa mutane ba za su gano gaskiya ba."

I trust your ability to prevent the revelation of truth from the people.

In this scene, the elements of this play bring out a very clear message of how the governor just uses power of strong words to make sure the people around him remain loyal and bound to him. In this case, persuasive and reassuring discourse with the allies like Lahab, the governor demonstrates power while using commanding and threatening language with subordinates. His consistence in spinning scenarios that obscure his failures, and the spin in public and private domains is the mastery of language as the primary tool of power.

4.1 Language as a Tool for Manipulation and Control

Throughout his public addresses and speeches in *Kwana Casa'in* Governor Bawa Maikada demonstrates how purposeful language acts as his key tool to preserve his position of power. The governor delivers his speech to numerous people who gather at the central market rally in Episode 12 where he pledges to enhance both medical services and public facilities.

The governor states these words during the scene:

"Muna gina kyakkyawar makoma ga 'ya'yanmu da iyalanmu. Za mu tabbatar da cewa kowa yana da damar samun kulawa mai kyau."

We construct a better tomorrow which provides excellence in healthcare services for our children and families. We are establishing systems which guarantee everyone receives quality healthcare services.

His use of inclusive and upbeat language aims to instil trust and a sense of progress among his audience. The later events in the story demonstrate that his administration fails to deliver on what was promised thus healthcare facilities remain underfunded while access remains limited.

In this passage the story portrays Governor Maikada whose main concern centres on using rhetoric as a dependable political tool that encourages deception while maintaining control over how people perceive things. Through his public speaking he ensures that society redirects its attention away from bureaucratic flaws and corruption because his statements disguise undeveloped governance practices. Natural political scenarios arise where languages are employed to present political scenarios that force acceptance from the public for situations they normally would reject.

4.2 Language as a Weapon against Opposition

This paper established the governor maintains complete control over effective speech through his words and his ability to define opposing voices is directly linked to his exceptional verbal skills. The governor uses his words to persuade his audience that the journalists Sahabi and Malam Adamu lack credibility. The governor delivers this response in an extremely heated dialogue with Sahabi during Episode 22:

"Kai mutum daya ne kawai da ke kokarin lalata abin da muka gina don mutane."

You are the only man who attempts to demolish people's infrastructure we have built.

The remark intends to minimize Sahabi's position while presenting him as an opponent to the achievements the state governor wants people to see. Governor Maikada uses disdainful language to turn Sahabi into an antagonist of public interest while he simultaneously attacks his journalistic character through questions about his integrity. Through these speech acts the governor establishes power while standing against critics so he can keep his position as the representative of the public.

When dealing with his professional associates Maikada displays the same dominating character he demonstrates with all other people. Governor Maikada made commands privately through meeting his aides in Episode 18:

"Ku tabbatar da cewa ba a ba 'yan adawa damar fadin ra'ayinsu."

"Avoid giving the opposition an opportunity to voice their opinions."

This directive shows a way through which the governor muted opposition by using language to undermine the people's power. Through doing so, it tames those who may have something negative to say or may want to oppose him – promptly. Thus, the governor consistently uses the language as the medium of overt or concealed violence and tries to maintain power with the help of people's unswerving obedience.

4.3 The Governor's Manipulation of the Media

One ought to look no further than Governor Maikada to see an example of how language is utilized to manage the story and sway the people. In Episode 25, the governor instructs his ally Lahab:

"Ka tabbatar da cewa kafafen yada labarai sun san cewa ni ne mutum wanda ya ceci wannan jiha."
Assure the media that I am the man who has saved this state.

This directive shows the governor wrapped in pretensive self-promotion and manipulation of the media in order to imbue the public with the manufactured image of himself as the savior of the state. He manages the media's dissemination of information to the public so that his shortcoming as well as the level of corruption in the country are not made public. The governor as depicted in the movie also succumb to the political tool of language that is used in media to protect one's image and authority.

The moment Sahabi reveals the corruption happening under the governor's rule Maikada switches his speech to hostile statements. In Episode 27 a verbal dispute unfolds when Sahabi accuses the governor who rejects the claims by declaring threateningly:

"Hakika za ka yi nadamar wannan!"
surely you will regret this

Of particular interest is the malevolent language that the governor uses on the journalist to reveal the fact that Maikada is eager to threaten anyone who opposes his regime power and might. His words not only express a disdain towards Sahabi's efforts at calling him to order, but also represent a strategy of asserting authority in order for him to menace physical force or the possibility of the legal system to punish Sahabi. That is why the governor's language game acts as a shield, which he uses to maintain power and to crackdown on anyone who might be a threat to his reign.

4.4 Flattery and Coercion within the Political Circle

In *Kwana Casa'in* the language used by Governor Bawa Maikada to influence his political supporters regarding loyalty and obedience is well exemplified at various scenes. For example, in Episode 15, he reassures his close ally Lahab:

"Na dogara gare ka wajen tabbatar da cewa mutane ba za su gano gaskiya ba."
I depend on you to do whatever it takes to keep the people from seeing the truth.

It fosters both obligation and camaraderie; it rewards and, consequently, requires the unrestrained support of his friends. This governor is able to win over a large number of supporters who swear allegiance to him, even if it means engaging in nefarious behaviour. When Governor Maikada is with a subordinate or someone he views as an opponent, however, his language suddenly changes. In Episode 21, he icily declares during a heated meeting:

"To ko dai ku yi yadda na ce ko kuwa ku yi dana sani"
Either you do what i said or you regret it.

The governor speaks softly when he has power in his hands, but he uses harsh and coarse language when he wants to exert control over others. This contrasts with the language used to clearly illustrate how the governor uses language to wield power and exercise control. In the political sphere, the governor is the only authority since the colloquialism of authoritative tones evoked by threats ensures that no one will question authority.

The language of Governor Maikada not only helps create and institutionalize power relations in *Kwana Casa'in* but also imitates actual political strategies. In persuasive speeches, in coercive directives where words are used to shape media, and possibly where authority reigns, the governor provides an example of how language serves its three major uses: The use of words as persuaders, the use of words to control, and the use of media. His versatile speech and writing demonstrate that the media of communication is much more than just a means for conveying information but an instrument of power and authority with which political control is asserted and maintained.

5. Language, in its aspect, to be a reflection and a call to social hierarchies and political ideologies in *Kwana Casa'in*

Not only does language in *Kwana Casa'in* maintain and reproduce power; it serves to reproduce ideologies that are political in addition to reproducing social relations of power. The Nigerian society's deep social cleavages, political conflict is enacted in language in the drama. As such, the series illustrates, by character interactions particularly between workers and other lowly ranked officials on one hand and the corrupt slandered elites on the other, how language can be employed to both challenge and propagate dominant epistemologies on the other.

5.1 Language and social hierarchies of society

The interference found in *Kwana Casa'in* narrative points out how characters' language represents political and socioeconomic stratification of society. Linguistic prestige is a common form of language as a powerful tool through which elite figures such as Governor Bawa Maikada speaks and reaffirms power. For instance, in Episode 9, during a conversation with his subordinates, the governor says:

"Muna yin abubuwanmu yadda muka ce. Ba za a taba shakka game da mu ba."

We do things our way. People must never doubt us.

This statement is so typical of how the governor speaks formal and authoritative language to underlining the fact of his leadership of the political power. This naturally asserts an authoritative tone in his conversation to those whom he has power over, so as to inform them who is in charge. The use of the language here is again premeditated towards establishing himself and the general power equation within the sphere of the political.

On the other hand, various characters of low class origin like the character of journalist Sahabi fail to use language that accepts subordination of such classes. Sahabi, however, in his approach to the powerful," is much more confrontational, ignores etiquette associated with a governor's address and uses impolite language. During a crucial moment, he informs the governor:

"Gaskiya ba za ta iya boyewa har abada; mutanen za su san abin da kuka yi."

People will find out what you did, so it is impossible to keep the truth hidden forever.

This is achieved by using simple and colloquial language which demystifies the governor's high-tone political language, and challenges the political system of power that sustains the oppression of the subjugated. The use of contrasting language further underlines the general social inequality reflected by Sahabi's rough-speaking for the common mob, as opposed to the politically correct governor talking on behalf of the political ruling class. Sahabi demeans his language so as to weaponize it; he refuses to speak the language of the powerful in an effort to unsettle the status quo.

5.2 Language as a Threat to Political Operating Systems

As in many other cases, language holds an influential position in *Kwana Casa'in* to counter the political principles propagated by the ruling class. While Governor Bawa Maikada speaks to embrace an image of the forward-moving, harmonious, and authoritarian society, individuals like Sahabi speak to disrupt the Governor's political discourse.

A prime instance of this translates into Sahabi's defiance of the governor's oratory is in Episode 25 when he writes an article criticizing the governor for embezzlement of public funds. In his article, Sahabi writes:

"Wannan ci gaban da ake kira kawai shahararren alibi ne don cin hanci da rashawa. Jama'a suna da hakkin sanin gaskiya."

This so-called development is just a popular alibi for corruption. The populace have the right to know the truth.

This statement squarely debunks the narrative that has been spun by the governor accusing him of abusing the cover of development to indulge in graft. Sahabi's language at this point juxtaposes with the government 'speak' and brings into the forefront progressive values such as truth telling, good governance, and decrease suffering.

Sahabi not only utilizes a critical discourse of the governor's shortcomings, but also offers a political voice which mobilize for the people against the authorities pursuing the enrichment of the elite. In episode 32 the locals have a community meeting and Sahabi goes straight to the governor and makes a statement that is against what the governor believes and stands for. He declares:

"Me ya sa al'umma ke cikin yunwa, alhali ku shugabanni kuna rayuwa cikin yalwa? Wannan ba shugabanci ba ne; wannan cin mutunci ne ga mutanen da suka zabe ku!"

Why is the nation starving, while you leaders live in abundance? This is not leadership; this is humiliation to the people who voted for you!

This power packed statement points to the conspicuous poverty in the society and brings to the governor's attention the fact that the people's need is needs no attention from this governor. Sahabi's words are threat to the governor's political line of thought and tries to empower the oppressed masses to demand a change.

In reference to language, Sahabi's language is informed by social justice, equity and truth and will therefore be written as a critic of the governor's falsehood. In Episodes 25 and 32, Sahabi's speeches and articles portray the vices of this ruling class, and he is quite explicit in stating that his language is revolutionary, calling for a change in a political system that continues to oppress the lower classes, but instead supports the rich ruling class. This juxtaposition of the governor's manipulative discourse and Sahabi is the struggle of the ideology within the dictatorship of Kwana Casa'in where language becomes weaponization of power and suffering.

5.3 A careful examination of the Social Discursive Formation of Democratic ideologies

Difficult events within *Kwana Casa'in* shows how language is used as a battlefield for political doctrine contestation. The political discourse originated from Governor Bawa Maikada consists in invites responses from characters which are in turn opposition to some of the spears of advanced working class media characters. Their language is an example of a subversive discourse to Governor's discourse which brings about conflict with dominant paradigms that support the current status quo.

One of the obvious cases of this negotiation happens in Episode 28 where Sahabi uses media to reveal that Governor Maikada engaged in corruption. During a live broadcast, Sahabi delivers a sharp denunciation of the governor's policies:

"Albarkatun talakawa suna ci, yayin da su ke cikin talauci."

The resources of the poor are consumed, while they are in poverty.

This statement is not mere an accusation; but a way of countering the dominant political discourses manufactured by the governor. Through delivery of this speech to the public, Sahabi not only seeks to remove the face of the representative of the government and thereby removing the government's authority, but also gives the voiceless working class a chance to voice their discontent. Here the media is used as propaganda weapon where the working-class characters use the tool as a means of exercising their political status defeating the ruling elite's narrative.

Additionally, the subject media situates language politics in *Kwana Casa'in* with regard to how media can actively refashion politics. Whereas the governor employs carefully crafted speeches as a method of trying to hang onto his power and keep everything under his thumb, Sahabi and other media personalities turn the language into an instrument with which to pry the elite off their throne of exclusive narrative control. Through media exposure, the public debate becomes an open space where the working class and other oppositional subjects can gather and contest the governor, and in so doing expose the problems of political society. Thus, *Kwana Casa'in* shows how

language does not simply mirror political beliefs, it also resists, bargains with and rework the latter, especially when people with opinions vie for control over the commons by arguing about the appropriate way to order society and its resources.

5.4 Language as Resistance among common men

Admittedly, one of the most powerful canine approaches to politics is the interactions between the powerless and the ruling class in *Kwana Casa'in*. Everything the oppressed say is informal, unpolished, and direct interferes with the polished, indirect language of the powerful. Potter provides a clear case when in Episode 32 Sahabi and the Governor Bawa Maikada have an argument. Sahabi boldly confronts the governor with the words:

"Bari na gaya maka, ba ni da dukiyarka ko iko naka, amma ina da gaskiya, kuma gaskiya za ta ci nasara akan karyarka."

Let me tell you, I don't have your wealth or your power, but I have the truth, and the truth will win over your lies.

With this statement confines how language also stands as a powerful weapon in countering and or resisting the ideological political paradigm. Sahabi's coarse language, with its straight talk to the governor takes the polemical fight against the governor right through the strategic facade of the elite that is presented as corrupt. And by speaking plainly Sahabi transforms the power dynamic, pulls back the cover on the emptiness of the governor's outlook, in the process stating, claiming the moral and the political high ground for the truth.

Also, *Kwana Casa'in* often describes presents the concept of street protests, or the people's language as a rebellion to the political power. Violent protesters in episode 40 are also shown rehearsing some drawn out political slogans such as "Mu kawo karshen cin hanci!" for it translates into "End corruption!" and "Mutanen sun gaji da haka!" ("The people are tired!"). These slogans, said in plain, emotional, sometimes with the hint of violence and anger, are a rejection of the political ideas this elite wants to impose. Spewing the people's language – which is wild and unadulterated – is a blatant stand against the current power elite who have long marginalized the commoners.

By the above examples, *Kwana Casa'in* embodies language and language embodies the social inequalities and political systems of the society. The actual language— politics of language, the formal and the politico-linguistic sophistication of Governor Maikada the 'museum' board and Maikada's eloquent speeches in contrast to the more roughshod, common and countrified Sahabi et al, as the bona fide working class victims of oligarchic despotism— bears witness to how language can be used to both oppress and to liberate. Thus, the drama offers an inspiring plot on the ways language as adviser's tool turned against advisers', as Sahabi for example, uses language to protest, deconstruct the existing oppressive political language.

6. The Language as Mean Symbol Constructing, and Managing Social Relations in Kwana Casa'in.

Instead of being a mean for the politics of language, *Kwana Casa'in* also utilises language as a purposeful means of building, proclaiming, and bargaining various social subjectivities. What the characters say, how they say it, or when they use it, captures aspects of the character that is social, political and cultural. These linguistic choices depict how the characters respond to relations of power, hierarchy and status as well as roles at the fictional society in the drama.

For instance, the language that the governor Bawa Maikada uses formal, authoritative language, which is a part of his persona as the political power plant. The choice of words he he uses is the desire to uphold an image of superiority, authority, and financial might. In a crucial time in Episode 19, when talking to his subjects, he mentioned that:

"Muna gudanar da al'amuran gwamnati cikin tsari da iko. Kada ku kuskura ku nuna wani shakku."
We run the affairs of the government with order and power. Do not dare show any doubt.

This command not only he exercises his right but also strengthens his identity as an authoritarian leader. The style obvious and self-authoritative corresponds to his position in the society, which allowing him to be predetermined from the common people, thus ensuring his belonging to the upper class.

While Sahabi is from lower status socially influenced group, he uses vernacular realistic language and power discourses and speaks up against the system. For instance in Episode 27 when Sahabi is arguing with the governor, Sahabi employs very crude and plain language most of the time put on a simplification of the role of the speaker for the public. He declares:

"Shin kuna ganin ba za mu gane gaskiya ba? Gaskiya tana cikin al'umma!"

Do you think we will not know the truth? The truth is with the people!

Here Sahabi uses crude language to make or leave no doubt about his status as a defender of the downtrodden. From another perspective his language is subverting the political elite's discourse with an emphasis on the oppression of the lower classes.

Furthermore, the kinds of language deployed by different characters in contexts that are 'public' in the sense that they occur in the media, and/or community forums, is another factor that shapes the process of performing social identities. All in all, it can be noted that for example the public discourse that surrounds Sahabi's journalism is built around the concept of him being an opposition figure which is not only constructed through, but also constructing the language he uses to discuss politics. His language is mostly harsh and scathing towards other characters and set against the suave and calculating governor; his positioning, no matter how subtly, stands as a rejection of the aristocracy's fabricated subjectivities.

The use of language in *Kwana Casa'in* is closely bound with construction and definition of social identities concerning power and class relations as well as discourses of the expected behaviour. Governor Maikada and Sahabi's use of language to express their status and to intrigue their opponents and to retaliate exhibits the importance of language as the social semiotics. These linguistic dynamics which the author explicates indicate as to how *Kwana Casa'in* expresses them constitute language as a strategic tool in creating and performing social roles as the structure politics in the region engulfs changed dynamics at different social levels.

6.1 Language – A Social Class Indicator

Language is therefore a vital aspect in the constitution of social characters in *Kwana Casa'in*. It shows character's class, political status, how they envision themselves in society. Subordinate entities: formal authoritative language of the elites as in the case with Governor Bawa Maikada. This time and again structured and controlled way of speaking shows that they are socially and politically superior. For instance, in Episode 11, during a public address, the governor proclaims:

"Zuciyata tana dauke da muradin al'umma. Babu wanda zai iya dakatar da ci gaba."

The will of the people is what I carry in my heart. Progress cannot be obstructed by anyone.

This statement positions the governor as a kindly, even liberal man and this picture corresponds to traditional concept of the governor as their shepherd and benefactor. The use of formal and official political tone in his speech not only builds for him the image of a political superior but also accentuates the gap between him and the middle-class workers.

On the opposite, characters represented from lower classes, such as Sahabi, a journalist uses lower jargons, and informal language. It also reminds their social class and places them as the dissenters or critics of the elites. Sahabi's language is often abusive, vulgar, and informal – unlike the glossy political language of political leaders. In Episode 18, when confronting the governor's actions, Sahabi says:

"Ba za mu bari su yaudari al'umma ba. Dole mu tashi tsaye mu tsaya ga gaskiya!"

We will not allow them to deceive the people. We need to stand up for what's right!

His language is quite plain, often aggressive, which makes him the protagonist fighting against the manipulators of power — the politicians. Peculiarities of the articulation of colloquialisms show the essential aspects of Sahabi's personality as a man of the street, an outsider, who does not fear the authority.

Therefore the Swearing behaviour of characters such as Governor Maikada and Sahabi by using different forms of language plays an important role in the definition of social differences. The formal language in the governor's address underlines the social standing of this man – high while Sahabi speaks in a working man's language, and as a man who dared question the elite. As such *Kwana Casa'in* shows how language can be employed to indicate class and character and how the characters are placed in the larger social and political milieu.

6.2 Language - Resource in Constructing Political Identity

Language also serves as a political culture in *Kwana Casa'in* as the dictates of Governor Maikada opposed to the loquacious but antagonistic journalist Sahabi brings out his political stand. The governor's language constantly gives the impression of political mastery showing him as bound to political authority attached to manipulation. At a political rally to advocate for harmony and group advancement. For example, in Episode 14, Governor Maikada uses the phrase:

"Tare, za mu shawo kan duk wani kalubale"

Together, we are going to conquer any challenge.

This statement aims at cementing his brand as the 'underdog' the people's hero, the awkward man in the middle fighting through ordeal. But the language he uses here is quite alien to his actions as he tends to divide people and muzzle dissent. Here the governor's talk helps him build up the political persona that puts him on the side of a strong, authoritative decision maker and a unifier, while his scheming actually undermines that rhetoric.

On the other hand, Sahabi's language is employed in the formation of a political persona that counterposes the state and calls for truth, justice and equality. In each episode of the series, Sahabi uses language to demonstrate that he stood as an advocate for fighting against corruption and demanding the government to be accountable. For example, in Episode 17, when discussing the governor's latest scandal, Sahabi states:

"Wannan ya zama gwagwarmayar gaskiya."

This is a struggle for the truth.

His words do not only present him as a whistle-blower on governmental corruption, but work to build him as a justice and reform advocate. Sahabi does not want to use the politically correct language that other political leaders use, which makes him a political dissenter and reformist. His unfiltered style of speaking is both fit and purpose for expressing his politics of being an 'outsider' to the mainstream political system.

Hence, the language used by Governor Maikada and Sahabi for constructing political images is a good example of the subject. On the one hand, the governor employs language for purposes of construction of reality, with the desire to control and strengthen his position on top of the governmental hierarchy; On the other hand, Sahabi utilizes language to delegitimize the government, unmask corruption, and, therefore, promote change of the social-political reality. It also shows a case of the ability of language in the context of *Kwana Casa'in* to reflect the politicians in question's basic political beliefs as well as how such language was also employed to challenge and transform the political subjects.

6.3 The Building of Social Identification by Settlement

In *Kwana Casa'in*, language as a cultural activity is deployed as a site for the construction and performance of social beings and their affiliation in conflicts and interactions between characters with different social and political status. Sahabi's middleman relations with the political elite and the journalist also provide many examples as to how language is used to establish or negotiate or alter statuses and power positions. One powerful moment occurs in Episode 19, when Sahabi confronts a government official about the governor's dishonest practices:

"Har yaushe za ku ci amana da mutane da karya? Su ne suka cancanci sanin gaskiya!"

How long will you deceive the people with lies? They are the ones that should know the truth!

This aggressive and direct inquiry establishes Sahabi as a truth teller while simultaneously making the official confront and construct his social and political identity. The official who embodies the political elite's power structures delivers a concealed threat in response.

"Kalaman ku suna da hatsari; ku kula sosai."

What you said is dangerous; you should be very careful.

In this response, the official wants to keep power and stay in charge, which means that the author's position reflects an attempt to present himself as a guardian. The language nurtured here is replete with the officious necessity to dominate and, at the same time, warns about the dangers of confronting the pervading authorities.

In such exchanges *Kwana Casa'in* describes how language works as a medium of expressing social belonging, but also conflict. Sahabi and all the governmental authorities described in the play exhibit power and subordination in turns, and their subjectivity is discursively formed, eroded, and reformed in language. Sahabi's language is full of direct invocations of conflict and confrontation, and meshing perfectly with the language of the powerful, whose goal is to maintain the status quo. Such instances of linguistic confrontation must be seen to represent contestations of social personas in continuity with certain fundamentally authoritative relation. To a greater extent, the series presents examples of how dialogue or discourse, especially in a context of political debates and media coverage of corruption issues, becomes the playing field for negotiating or renegotiating social positions and political affiliations.

6.4 Language and Gendered Self Representation

In *Kwana Casa'in*, gender is a critical factor in social relations and positioning and how the female character negotiates their position through the spoken language. Thus, even though the women characters are not politically motivated, they use language to portray the roles assigned thereto in the social-political setting portrayed in the drama.

For example, in the Episode 10, Sahabi is forced to succumb to the pressure that political elite put on him and his wife encourages him to stand on his resistance.

"Ba za ka iya yin wannan yaki kai kadai ba. Dukkanmu muna cikin wannan gwagwarmaya."

You cannot fight this battle alone. We are all part of this struggle.

Her words underline her as a supporter of Sahabi's action but they are also reminiscing the gender stereotype of the drama. Despite this, her words are militant solidarity but the tone makes her position seem as an extra involved in the fighting, not the one who directs it as Sahabi does. Such reinforcement of conventional femininity and masculinity shows how even when women are involved in intensive political opposition they are shown in supportive roles to male activities.

On the other hand, the language of the female character like governor's wife reveals her gender in political world as well as the ras position of political power as the rulers. In several episodes, particularly, during the last one, Episode 12, she measures herself with artificial and defiant language in order to save face. For instance, she says,

"Idan muka yi aiki tare, za mu cimma nasara."

If we are to succeed, we must all act in unity.

This statement, which may appear on the surface, to be quite neutral, actually continues to perpetuate gendered assumptions that women should usher some form of male politics. There are times when the governor's wife will use ambiguous language to tell or suggest something, as a symbol of her ability to influence politics. Her language is instrumental to the process of reproducing her place in the context of a clearly male-dominated setting both in the private sphere, as well as in terms of the political game.

These examples are what *Kwana Casa'in* uses to explain gendered language and how it contributes to constructing and performing social identities. Female characters, though not always involved in the narrative of politics themselves, involve language to subtly fit into roles which women of that age were expected to perform, further

puritanically cementing them as submissive and non-leadership rolePlayers in both household and politics. The series thus features language not only in the construction and performance of political and social subjectivities but also in the maintenance or subversion of gendered norms of society.

6.5 Language as a Tool of Protest and Approval of Self/Group Identity

In *Kwana Casa'in* language as a medium serves as weapon and assertion of personality in confrontation to the ruling class particularly Sahabi and the protestors. Oppressed people's language is a way of representing the collective self, as well as a way of contending with social, political power over rulers.

For instance, in Episode 15, during a public protest against the governor's corrupt regime, the protestors chant:

"*Mu ne muryar al'umma!*"
We are the voice of the people!

This brief but very effective expression aptly captures the entirety of protestors' unity. By adopting this sort of a slogan, they proclaim their right and capability to govern the country denouncing political arrogance of power of the ruling political class. The protester employs raw language, and the kinds of words used are easily understandable and powerful, the emotion that it brings out makes it a rallying point for all those who participate in the protest. This identity is not oriented to fight a certain individual; it is oriented to fight injustice, corruption and political repression.

Moreover, Sahabi's speeches throughout the series, for example, in episode 13, where he says that,

"*Idan muka bar su su ci gaba da mulki, za mu zama mutanen da aka manta da su.*"
If we let them to continue ruling, we will become those that are not remembered.

Sahabi here pans his language towards the call of resistance against the system. His utterances are incitative in count that he reminds the people on perils of apathy in politics. In this way, Sahabi not only establishes his subject position as the speaker of the truth but also tries to construct the community of the oppressed as the subject in reference, with subjectivity solely defined as the desire for justice.

The language used in protests and speeches thus serves a dual purpose in *Kwana Casa'in*: It is a language of protest and protestation and an indispensable mode of identifying the Other in societies where the political aristocracy ostracizes those who are different. Through language, which is a powerful tool used against or by the ruling power, Sahabi and the protestors, create/retain their social and political positions. Their language is their way of fighting the oppressive forces in the society that try to subjugate women and the gay; they realize they have a common cause regardless of ones struggle they are all in one basket that is, fighting for justice.

7. Findings

Several important conclusions emerged from the examination of *Kwana Casa'in* through the perspective of language and its function in social hierarchies, political power dynamics, and identity construction:

1. Language as one of the means to strengthen Political Power

- Political leaders do employ formal political language to gain, exercise, and assert power. For instance in episode 10 the Governor Bawa Maikada pretends to give out a speech which has a gimmick of unity and progress in the state.
- The language of resistance is evident in Episode 22, where Sahabi's exposé on the governor's corruption showcases the contrast between informal, direct speech and the calculated rhetoric of power.

2. Language and Signification of Social Identity

- Language varieties are instruments used in construction of social relations.. During the governor's speech in Episode 15, his vocatives are imperative, and in Episode 18 Sahabi's informal and accusatory words make him the champion of justice.

- Gendered language is at work here too: Sahabi's wife reminds him, *"You cannot fight this battle alone,"* asserting her supportiveness, but subservience, in episode 12.. On the other hand, in Episode 19 we get to see the governor's wife who is formally, politely, and tactfully addressed has a way of speaking that subdues patriarchal power.
3. **Social stratification reflected in Languages**
 - The socio-political division is expressed in the episode 25 the protesters use chanting 'we are the voice of the people.'. Introducing juxtaposition, the role of language in the reproduction, or disruption of power relations is underscored.
 - It shares the ideals in the investigative report by Sahabi in the Episode 30, where corruption is narrated in simple plain language that ordinary people can understand.
 4. **Language as a Means of Resistance and Assertion of Collective Identity**
 - In Episode 28, there is a protest which ends in a chant in which the oppressed people sing slogans and together they fight against oppression. These linguistic strategies bring coherence and boost their fight.
 - In Episode 32, Sahabi delivers a speech, *"For generations yet unborn, we speak not just for ourselves."* orget social justice, from this perspective, language is used to rouse society.
 5. **Media Language as the Mirror of Political Opposition**
 - In Episode 35, Sahabi uses the media to uncover a scandal that has happened to the governor. It is full of colloquialisms, but his language subverts oppression and parallels the power of official political language with the people's angry voices.

7.1 Recommendations

In light of the findings from the study, the following recommendations can be made to strengthen the function of language in addressing social and political issues:

1. **Elimination of the Espionage of Media Literacy and Critical Discourse**
 - Media orientational programmes should incorporate portrayals from the episodes like Episode 22 and Episode 35 to teach political and media language analysis.
 - Future trainings for journalists may use Sahabi's ethical approach to journalism depicted in Episode 30 for language use for delivering the corrupt system message and triggering change.
2. **Support for Political and Social Responsiveness**
 - By means of deploying such episodes as Episode 28, citizens should be encouraged to use collective language and call political communicators to order.
 - Legislators should practice ethical communication as portrayed in Governor Maikada's previous speeches in the Episode 10, to eschew the use of rhetoric.
3. **Enhancing Communication Protocols and diversity in political debate**
 - As witnessed in Episode 18, Sahabi should learn that format of political debates should give room to opposition without retribution.
 - Debate platforms which are labeled with Dialogue forums as seen in the Town Hall Meeting of Episode 25 should entail structured mannered discussion to ensure the gap between the government and the people is closed.
4. **Promoting More Appropriate Political Language**
 - Example for political leaders can be taken from Episode 15 about rhetoric as inclusion and manipulation tool for honesty and respect with the electorate.
 - Even when it comes to politics, such call for correct language should ensure that it is reflecting real reforms such as seen in Episode 32, Protesters' speeches on justice and equality.
5. **Expanding the Role of Language in Social Reforms**
 - For the effective discursive practice, radical activists and social movements should learn from the examples of sloganisation in Episode 28, which shows how unification by cry comes into action.
 - Engage with boys and girls at all levels as indicated by the inclusion of Hausa in Episode 35 to ensure that children from every community in Nigeria is depicted.

8. Conclusion

Certain episodes of *Kwana Casa'in* demonstrate how language is used to create, express, and negotiate social identities:

- In Episode 12, gendered language helps expose the norms of society whereas in Episode 19 linguistic tools demonstrate how women characters work within the power relations.
- Politically the dynamics of power and rebellion are seen in Episode 10 with Governor Maikada's rhetorics, in Episode 28, protest of the people and in Episode 35 with Sahabi revelations.

These episodes show one how language mirrors culture and society and how it might be instrumental in subverting and evolving culture and society. Based on the perspective to the case of *Kwana Casa'in* the author reveals how language is a powerful factor that mediates in politics and creates a space for transformation in Nigeria today.

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