

Elements of Performance in Sokoto's Digital Spoken Word: An Analysis of Stylistic and Performative Techniques in Kenyan Online Oral Literature

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Abstract- This study examines the elements of performance that Sokoto, a Kenyan spoken word artist, deploys in his digitally mediated oral literary productions. Drawing on performance theory and oral literature scholarship, the paper analyses eight key elements setting, sound and music accompaniments, actor-performer dynamics, vocal skills, lighting, repetition, gestures, body and vocal technique across a corpus of eighteen spoken word pieces shared on digital platforms. The study is grounded in the theoretical frameworks of performance studies and digital humanities, employing close textual and performative analysis as its methodological approach. The findings reveal that Sokoto integrates traditional oral performance conventions with the affordances of digital technology to construct immersive, aesthetically rich experiences for his online audience. The digitisation of spoken word does not diminish performative depth; rather, it reconfigures and amplifies the communicative and aesthetic functions of classical performance elements. The study contributes to the growing body of scholarship on African digital oral literature and demonstrates that spoken word in online spaces constitutes a legitimate, evolving genre deserving sustained academic attention.

Keywords: *spoken word, digital performance, oral literature, Sokoto, Kenya, performance elements, aesthetic value*

I. INTRODUCTION

The proliferation of digital platforms in the twenty-first century has fundamentally altered the conditions of production, circulation, and reception of oral literature in Africa. Artists who once depended exclusively on physical communal gatherings now command vast online audiences through YouTube, Facebook, Instagram, TikTok among other platforms. This transformation raises critical questions about continuity and change in oral literary practice: do the

expressive conventions that have long characterised live oral performance survive the migration to digital space, and if so, in what form? The present study addresses these questions through a focused analysis of the spoken word performances of Sokoto, a Kenyan artist whose digital repertoire offers a rich site for examining how traditional performative elements are adapted, extended, and reimaged within online environments.

Spoken word is broadly understood as a verbal art form whose meaning is constituted through the act of live or mediated delivery. Unlike print poetry, whose meaning is primarily textual, spoken word is fundamentally performative: it achieves its full signifying potential only in the moment of its enactment before an audience (Anpe, 2014). Scholars of oral literature have long recognised that performance is not an incidental feature of oral art but its very essence. Finnegan (1977) established that oral poems may be sung, chanted, or spoken, and that the mode of delivery is inseparable from the meaning produced. More recent scholarship has turned attention to the ways in which digital mediation complicates and enriches this relationship between performance and text.

Sokoto's spoken word practice is particularly instructive because it sits at the intersection of Bukusu oral tradition and contemporary digital culture. His performances engage with themes that are at once culturally specific drawing on Bukusu cosmology, social structures, and linguistic resources and broadly resonant, addressing governance, gender, environmental degradation and intergenerational responsibility in ways that speak to diverse online audiences. Crucially, Sokoto employs a sophisticated

array of performative elements; visual, sonic, gestural and rhetorical that extend well beyond the verbal text of his poems. It is these elements, and the work they do in constructing aesthetic and communicative meaning, that this paper sets out to analyse.

II. THEORETICAL FRAMEWORK

This study is informed by two intersecting theoretical traditions: performance theory in oral literature scholarship and the broader interdisciplinary field of performance studies. Within oral literature scholarship, the foundational contribution of Finnegan (1977) established that performance is not a supplement to the oral text but its constitutive condition. Building on this, Okpewho (1990) demonstrated that the full range of an oral artist's resources including repetition, rhythm, gesture, and characterisation must be analysed as an integrated performative system rather than as isolated literary devices. More recent work by scholars such as Anpe (2014) has extended this framework to encompass the role of the performer's body, voice, and spatial positioning as primary vehicles of meaning.

Performance studies, as developed by Schechner (2006) and others, offers a complementary lens by theorising performance as a mode of doing and showing that is always embedded in specific social, material, and technological contexts. This perspective is particularly productive for analysing digital spoken word, where the 'stage' is constituted by the affordances and constraints of online platforms rather than by a physical space. The concept of the 'digital stage' a virtual environment shaped by algorithms, interface design, and audience interaction through likes, shares and comments is central to understanding how Sokoto's performances are framed, received and given meaning.

Together, these frameworks support an analysis that attends simultaneously to the intrinsic formal properties of Sokoto's performances and to the specific conditions of their digital mediation. They enable the study to move beyond a simple inventory of performative devices toward an understanding of how those devices function within the complex ecology of digital oral literary practice.

III. METHODOLOGY

This study employs qualitative close analysis as its primary methodological approach. The corpus consists of eighteen of Sokoto's spoken word pieces drawn from his publicly accessible digital platforms. The pieces were selected to represent the full thematic and formal range of his digital output, encompassing social commentary, love poetry, cultural reflection, and political critique. The corpus includes works performed in Lubukusu, Kiswahili and English, as well as multilingual pieces that move between these languages.

Data were generated through repeated viewing and transcription of each performance, with attention to both the verbal text and the non-verbal dimensions of delivery including setting, costuming, sound design, lighting, gesture and movement. Transcriptions were coded thematically according to the eight performance elements identified in the analytical framework: setting, sound and music, actor-performer dynamics, vocal skills, lighting, repetition, gestures, and body and vocal technique. Illustrative examples were selected from the corpus to exemplify each element, with direct quotation from the Lubukusu-language texts accompanied by English translations.

The analysis is interpretive rather than exhaustive: it aims to illuminate the characteristic ways in which Sokoto deploys each performative element and to situate these practices within the broader theoretical frameworks outlined above.

IV. ELEMENTS OF PERFORMANCE IN SOKOTO'S SPOKEN WORD

4.1 Setting

The concept of stage setting in performance denotes the artistic and creative process through which the performance environment is constituted and made meaningful. As Brockett and Ball (2014) observe, setting encompasses all the visual and spatial elements that frame a production, from physical props and costumes to the more abstract qualities of atmosphere and mood. In conventional theatre, setting is determined by the architecture and design of a fixed physical stage. In Sokoto's digital spoken

word practice, however, the stage is constituted by the possibilities of digital technology and artificial intelligence, giving rise to settings that may be abstract, hyper-realistic, or anything in between. Wilson and Goldfarb (2002) emphasise that setting communicates essential information about the time, place, and emotional register of a performance, and this function is no less important in the digital context than in the physical theatre.

The power of setting as a performative element is vividly illustrated in *Namalwa* in which Sokoto appears dressed in white clothing at the edge of a swollen river. The image is arresting and deliberately ambiguous, generating in the audience a wave of confusion and anticipation that primes them for the performance to follow. The setting functions as a threshold: it signals a departure from the ordinary and creates the condition of heightened attention that effective oral performance requires. A similar dynamic is at work in *Mbakarira mufubi* and *Sitawa* where meticulously constructed traditional settings encompassing costumes, houses, backdrops and symbolic props such as an eagle generate a mood of cultural density and narrative suspense before Sokoto has spoken a word. The eagle, which in *Bukusu* cosmology signifies ill omen, immediately orientates the audience toward a narrative register of hardship and moral failure, thematically anticipating the poem's critique of those who exploit the vulnerable.

These examples demonstrate that setting in Sokoto's digital performances operates not merely as decoration but as a primary vehicle of meaning, performing communicative and affective work that is integral to the overall aesthetic and hermeneutic experience of each piece.

4.2 Sound and Music Accompaniments

Sound and music are among the most consistently deployed performative elements in Sokoto's spoken word practice. Brockett and Ball (2004) identify four principal functions of music in performance: to evoke mood and atmosphere, to reinforce the action, to support the performer's voice and to comment on the unfolding of the narrative. All four the functions are operative in Sokoto's work. Archer and Gendrich (1999) further distinguish between four categories of musical use in performance, three of which are

prominently represented in Sokoto's corpus: underscoring, framing effects and transitional sound.

Underscoring background music that accompanies action without being acknowledged by the performer is evident in *Mbakarira mufubi*, where music plays continuously throughout its performance of without Sokoto or his co-performer Choffuri drawing attention to it. The music works subliminally to sustain mood and signal the emotional register of the narrative. Framing effects are illustrated in *Sitawa*, where the repeated choral refrain *Sitawa sino silimo naswa sina* (What kind of termites does this anthill have? Even if it is one termite, I will take it to my mother at home) demarcates the beginning and end of performance segments and signals transitions between scenes. This refrain operates simultaneously as a musical device, a narrative marker, and a vehicle for audience engagement, inviting listeners to identify with and even vocalise the recurring lines. Transitional sound is similarly illustrated in *Sitawa*, where the same choral material facilitates movement between the domestic space of stanza one and the forest setting of stanza two, effecting a shift in time and place without any verbal explanation.

The integration of sound and music into Sokoto's performances thus reflects a sophisticated understanding of the multiple registers in which sonic elements can operate. Far from being mere accompaniment, music in these pieces actively shapes the audience's experience of time, space, emotion, and narrative, functioning as a co-equal dimension of the performance alongside the verbal text.

4.3 Actor-Performer Dynamics

The role of the performer as an actor and one who not only delivers a text but inhabits and animates characters is central to Sokoto's spoken word practice. Anpe (2014, p. 38) defines the actor's function as the impersonation of characters and the interpretation of those characters within the theatrical performance. In Sokoto's work, impersonation is not a peripheral technique but the primary mode through which social critique is enacted and embodied. By inhabiting multiple subject positions within a single performance, Sokoto is able to dramatise complex

social relationships and to generate empathy, irony and critical insight simultaneously.

The multi-character performance of Khukholele siina provides the most sustained example of this dynamic. Sokoto inhabits the role of a son questioning his father about filial duty, asking in stanza two: Mbolele, nawe kuka wamukholela sina? (Tell me, what did you do for my grandfather?). This inversion of the conventional direction of filial obligation from son to parent rather than parent to child is a rhetorical coup that reframes questions of accountability in terms of reciprocity. Sokoto subsequently shifts into the role of the same son addressing his mother, illuminating the gendered dimensions of sacrifice and suffering. The lines from stanza three Nakelayo nabamukhoma...wesisecha namusaba neyesi amua asaba (You were abused...if she requests food from a man...the man also demands her 'food') foreground the physical, psychological and sexual abuse endured by women in patriarchal contexts, giving voice to experiences typically silenced in public discourse.

In the same piece, Sokoto's co-performer Makelicho impersonates a corrupt and arrogant member of parliament, while Wamocha takes the role of a clergyman whose response to political dysfunction is a studied spiritual quietism. The juxtaposition of these three subject positions the aggrieved citizen, the unrepentant politician, and the disengaged preacher generates a layered social critique that is far more powerful than any single-voice denunciation could be. In stanza 6, Makelicho's brazen declaration Ese ninio benya (I am the one people want?) and his threat Nokhanyola bukhupe ta! (Before you get beatings!) are not merely characterisation but indictment, holding up for communal scrutiny of the moral failures of elected leadership.

The actor-performer dimension of Sokoto's spoken word thus demonstrates that performance can function as a form of social analysis, using the resources of embodied characterisation to make visible the structural contradictions and moral failures of contemporary Kenyan society.

4.4 Vocal Skills

Vocal skill constitutes one of the most technically demanding and communicatively rich dimensions of

spoken word performance. Adams (1986) identifies four components of the voice: quality, pitch, strength, and tempo arguing that their intelligent integration produces the variety and contrast essential to compelling performance. Mugubi (2017) further specifies that pitch relates to the force of vocal cord vibrations, while tempo governs the rate and duration of utterance, enabling the performer to modulate pace in ways that express and evoke a wide range of emotional states, including frustration, tranquillity, adoration, and urgency.

Sokoto's command of vocal technique is evident across his corpus. In Khukholela Siina, the performance opens with a powerfully projected address khukholela siina papa wange?...mbolele (What can I do for you my dear dad, tell me?) that immediately commands the audience's attention through its combination of volume, directness, and emotional weight. The rhetorical pivot that follows in which the question of filial duty is turned back on the father is delivered at a carefully calibrated pace that allows its subversive logic to register fully before the performance moves on. Similarly, in Mbakarira mufubi, Sokoto employs poignant pauses between lines of the parliamentary critique to allow key phrases most notably 'Is this parliament cursed?' to resonate in the silence before the next line arrives. This strategic use of pause creates tension, focuses audience attention, and amplifies the emotional and rhetorical impact of the critique.

Tonal variation is equally significant. Sokoto's voice moves between registers of sarcasm, lamentation, tenderness, and urgency within single performances, with each register signalling a shift in emotional orientation and calling the audience to a correspondingly different mode of engagement. This vocal flexibility is not merely expressive but constitutive: it is through vocal modulation that the performer constructs the emotional world of each poem and positions the audience within it.

4.5 Lighting

Lighting is among the most technically specialised of the performative elements and one whose function in digital spoken word has received limited scholarly attention. Wolf and Block (2013: 105) articulate the core functions of stage lighting as the provision of

visibility, the revelation of form, composition, the establishment of mood and atmosphere through the manipulation of intensity, colour, distribution and movement. Asomba (2006: 318) similarly emphasises the psychological dimension of lighting, arguing that its impact on audiences is mediated by their emotional and cognitive dispositions. Masese (2021: 41) adds that lighting serves as a temporal marker, signalling transitions between performance segments and orienting the audience within the larger structure of the work.

In Sokoto's digital performances, lighting is deployed with evident intentionality. In *Penina*, lights fade between stanzas before gradually returning, creating a rhythm of dimming and brightening that mirrors the emotional arc of the narrative and gives the audience a clear sense of movement between performance segments. In *Mayi*, lighting is used more atmospherically, with particular colour choices and intensities establishing the emotional register of the piece from its opening moments. Together, these examples illustrate that lighting in Sokoto's work is not a technical afterthought but a deliberate aesthetic resource, integrated into the overall design of each performance.

4.6 Repetition

Repetition is perhaps the most theorised of the performative elements in oral literature scholarship. Okpewho (1990) identifies it as one of the most fundamental characteristics of oral literary art, arguing that it serves simultaneously aesthetic and utilitarian functions: it gives beauty and rhythmic texture to oral expression while also facilitating the organisation and memorability of performance. Anpe (2014: 33) defines repetition as the echoing of action, word, or line within a performance, noting its functions in securing prominence, creating rhythm, and directing audience attention. Leech (1985) offers a psychological account, arguing that the impulse to repeat reflects a deep human tendency to return to matters of profound personal concern and that, the repeated enactment of significant words and sounds provides a form of communal catharsis and meaning-making.

Sokoto exploits the full range of repetition's functions in his digital spoken word. In *Esambo*

yefwe, the repeated line *balebe nikombile esambo yefwe* (Kinsmen, I admire our culture) functions simultaneously as a rhythmic anchor, a thematic declaration, and an affective appeal. Its recurrence throughout the poem accumulates meaning with each iteration, deepening the sense of nostalgic longing and communal responsibility that the poem articulates. The poem's closing line *Sina nekhwakobolela* (Why can't we go back to our roots?) gains its rhetorical force precisely from the repetitions that have preceded it, arriving not as a new idea but as the culmination of a sustained meditation.

The function of repetition as an audience engagement strategy is particularly evident in *Sitawa* and *Lukano lwa Kasawa*, where repeated lines and phrases invite the audience to anticipate and co-produce the text, moving their bodies in time with the rhythmic patterns and voicing familiar lines alongside the performer. This participatory dynamic which in live performance would be realised through direct vocal response is displaced in the digital context into the like, share, and comment functions of online platforms, where audience members signal their recognition and appreciation of repeated material. The aesthetic quality of Sokoto's spoken word, especially its musical dimension, depends significantly on this skillful manipulation of phonological repetition to create rhythm, sustain engagement, and build collective meaning.

4.7 Gestures

Gestural communication constitutes a primary channel of meaning-making in Sokoto's performances, complementing and extending the verbal and sonic dimensions of his spoken word. Masese (2021: 44) defines gesture broadly as the movement of any part of the body including facial expression that is used voluntarily to express thought or feeling. Within performance studies, gesture is understood not as a supplement to verbal language but as a co-equal semiotic system through which performers construct and communicate meaning (Pavis, 2003).

In *Namalwa*, the opening sequence is choreographed around gesture: Sokoto addresses the audience while moving toward the river, his eye contact and bodily

orientation creating a sense of invitation and intimacy. The line Aaah! Khayo nisende simbi khuluchi...kumukhuyu kukhinge enyanga ne sisinini siakwo nende sie kumusola...Aah! (Let me move near the river...The fig tree as well as the Nile Trumpet will shelter me against the sun) is accompanied by physical movement that literalises the verbal content, creating a double articulation in which word and body reinforce and amplify each other.

The love poem, Bumicho, the seeds, provides a particularly striking example of gestural virtuosity. As Sokoto performs the lines Come wee stay / Come / I feed you / You feed me / Apply the lotion on my body / Maybe my cheeks shake, his hand gestures, sustained eye contact, and playful cheek movements create an embodied drama of courtship and tenderness that goes well beyond what the words alone can express. The audience's response, laughter, exclamation and visible delight reflects the direct affective impact of this gestural performance.

Across the corpus including Sitawa Soya, Ua Langu, Embalikha, Penina, Khukholela Siina and Mayi, Sokoto continuously modulates his gestural language in coordination with his vocal delivery, adjusting the speed and intensity of physical expression to match the action and emotion of each moment. This integration of gesture with voice and text produces a performance that engages the audience on multiple sensory and affective registers simultaneously, enabling the literature to be experienced at a deeper level than is possible through the verbal text alone.

4.8 The Body and Vocal Technique

The body of the performer is the most fundamental of all performative resources — at once the instrument through which all other elements are realised and a signifying system in its own right. Rangacharya (2005) argues that physical action and facial expression are of decisive importance to performance, while Pavis (2003) describes theatre as a domain in which 'emotions are always manifested by means of a rhetoric of the body and gestures in which emotional expression is systematised or codified.' Campbell (2004) characterises the body in performance as a physical presence that moves in

space and time and produces its own distinctive sounds. On the other hand, Shepherd and Wallis (2004) note that performance involves two kinds of scripted bodies: the body inscribed by social norms and the body shaped by theatrical practice and values.

Sokoto's spoken word practice draws on multiple modes of vocal and bodily delivery. Finnegan (1977) established that oral poems may be sung, chanted, spoken, or realised through some combination of these modes. In Sokoto's corpus, all of these modes are represented: Sitawa is a chant; Ua langu (my flower) is a song in rap style; Mbakarira mufubi (the impatient orphan) and Lukano Iwa Kasawa are narratives. The majority of his pieces, however, are delivered in speaking mode, and it is within this mode that the most sustained use of bodily and vocal technique is evident.

The extended excerpt from Khukholela Siina, in which Sokoto, Makelicho, and Wamocha engage in a three-way dramatisation of the relationship among the citizen, politician, and religious leader, exemplifies the full integration of body and vocal technique. Each performer adopts a distinct physicality and vocal register corresponding to their character: Sokoto as the aggrieved and articulate citizen, Makelicho as the arrogant and threatening politician, and Wamocha as the serene and apparently oblivious preacher. The rapid shifts between these registers, managed through changes in posture, facial expression, and vocal tone, create a performance of extraordinary emotional and rhetorical complexity. Sokoto's impassioned delivery of the lines:

What should I do for you honourable member of parliament?

Why did you in the first place go to parliament?

I believe you think you went there to steal

Maybe you even don't know what you should do while in parliament

...is counterpointed by Makelicho's contemptuous rejoinder:

I am the one people want

If I went there to steal

Then that is my work

Get out of my way

Before you get beatings

...and by Wamocha's tranquil, politically disengaged prayer:

What can I do my dear father?
For giving me life and peace
With you
However much I try
I cannot pay you

The juxtaposition of these three voices and bodies within a single performance transforms the spoken word piece into a form of socio-political theatre, in which the failures of governance, civic responsibility, and moral leadership are simultaneously dramatised, critiqued and lamented. The body and voice of each performer become instruments of social analysis, giving embodied form to the structural contradictions that the poem addresses.

Sokoto's use of pauses within this and similar pieces deserves particular attention. Strategic silence the deliberate withholding of sound creates tension, directs audience attention toward what has just been said, and prepares the ground for what is to come. In Mbakarira Mufubi, the pause before 'Is this parliament cursed?' allows the question to hang in the air, giving the audience time to feel its full weight before the performance continues. This technique, which might appear to interrupt the flow of the performance, in fact deepens its impact by creating a rhythm of sound and silence that mirrors the emotional landscape of the poem.

V. DISCUSSION

The analysis presented in Section 4 demonstrates that Sokoto's digital spoken word practice is characterised by the sophisticated and integrated deployment of a wide range of performative elements. Far from representing a degraded or diminished form of oral performance, his digital pieces reveal a deep continuity with the traditions of African oral literature while simultaneously exploiting the specific affordances of digital technology to extend and enrich those traditions.

A central finding of the analysis is that the eight elements examined setting, sound and music, actor-performer dynamics, vocal skills, lighting, repetition, gestures, and body and vocal technique do not operate independently but form an integrated system. The effectiveness of any single element is inseparable from its relationship with the others: the emotional impact of Sokoto's vocal modulation in Khukholela Siina, for instance, is amplified by his simultaneous gestural expression; the communicative power of the setting in Namalwa is reinforced by the sound design that accompanies it. This systemic integration is consistent with the observations of Adams (1986) and Okpewho (1990), both of whom emphasise that the expressive resources of performance must be understood as a whole rather than as a collection of discrete techniques.

A second significant finding concerns the relationship between performance and social critique. Across the corpus, performative elements consistently serve not merely aesthetic but political functions. The impersonation of corrupt politicians, the repetition of accusations of parliamentary failure, the gestural embodiment of women's suffering — these are not decorative flourishes but instruments of social analysis and advocacy. Sokoto's spoken word thus exemplifies what oral literature scholars have long argued: that oral performance is a primary site of social commentary and moral reasoning in African communities (Finnegan, 1977; Okpewho, 1990).

The digital context introduces specific conditions that both constrain and enable performative expression. The absence of a physically co-present audience means that the forms of immediate participatory response call and response, communal vocalisation, physical movement that characterise live oral performance are mediated through the interaction functions of digital platforms. Sokoto's use of repetition, for instance, creates the conditions for audience participation in a digital register: the familiarity of repeated lines invites listeners to mouth the words, share the content, or quote lines in comment sections, producing a form of distributed communal engagement that has its own distinctive character. This suggests that the relationship between digital mediation and oral performance is not one of loss but of transformation, as classical performative

conventions adapt to and find expression within new technological conditions.

VI. CONCLUSION

This study has examined eight elements of performance in Sokoto's digital spoken word, demonstrating that setting, sound and music accompaniments, actor-performer dynamics, vocal skills, lighting, repetition, gestures, and body and vocal technique collectively constitute an integrated performative system whose expressive power is not diminished but reconfigured by digital mediation. The analysis has shown that Sokoto deploys these elements with considerable technical sophistication, drawing on the resources of Bukusu oral tradition while adapting them to the affordances and constraints of online platforms.

The findings have several implications for the study of African oral literature in the digital age. First, they confirm that the core elements of oral performance remain operative in digitally mediated contexts, suggesting that theories of performance developed for live settings can be productively extended to digital oral literary practice. Second, they demonstrate that digital spoken word is not a secondary or derivative form but a genre with its own distinctive conditions of production, circulation, and reception, which merit sustained scholarly attention on their own terms. Third, they highlight the social and political dimensions of spoken word performance, foregrounding the ways in which performative elements function not merely as aesthetic devices but as instruments of social critique and moral advocacy.

Future research might productively examine audience reception of Sokoto's digital performances, interrogating how online audiences engage with and respond to the performative elements analysed here. Comparative studies of other digital spoken word artists within and beyond Kenya would also contribute to a more comprehensive understanding of the genre's development across different linguistic and cultural contexts. The present study has established a foundation for such work by demonstrating that close performative analysis of

digital oral literature is both methodologically viable and analytically productive.

VII. RECOMMENDATIONS

National libraries, cultural institutions, and universities should establish dedicated digital archives for the systematic preservation of spoken word performances produced and shared on online platforms. The ephemerality of digital content susceptible to deletion, platform closure, or algorithmic suppression poses a serious threat to the long-term availability of these performances as objects of cultural heritage and scholarly inquiry. A national digital oral literature archive, developed in collaboration with artists such as Sokoto, would serve both as a research resource and as a mechanism for safeguarding the contributions of contemporary oral artists for future generations. Such archives should include not only the video and audio recordings of performances but also accompanying metadata documenting the linguistic, cultural, and performative contexts of each piece.

Scholars of African literature and performance are encouraged to undertake comparative studies that situate Sokoto's practice within a broader continental and global landscape of digital spoken word. Comparative analysis of artists working in different linguistic, ethnic, and national contexts including spoken word communities in Nigeria, Uganda, Ghana, South Africa, and the diaspora would reveal both the shared characteristics of digital oral literary practice across Africa and the culturally specific ways in which that practice is shaped by local traditions, social concerns, and technological conditions. Such studies would contribute to the development of a genuinely pan-African framework for the study of digital oral literature, moving beyond individual case studies toward more generalisable theoretical and methodological insights.

Government cultural agencies, arts councils, and non-governmental organisations committed to language preservation should provide targeted funding and institutional support for artists who, like Sokoto, create digital content in indigenous African languages. Sokoto's multilingual performances in

Lubukusu, Kiswahili, and English demonstrate the viability and artistic richness of indigenous-language digital content, yet such work is frequently marginalised by platform algorithms that privilege dominant global languages. Dedicated funding for indigenous-language digital spoken word production, combined with advocacy for algorithmic equity on major digital platforms, would help ensure that the vitality of oral literary traditions in languages such as Lubukusu is sustained and amplified in the digital age rather than further eroded.

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