

Mixed Genres of Radio Broadcast: Analysis of Supplication in Duty Continuity

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Abstract

This research is a genre analysis of supplication by duty continuity announcers in three FM radio stations. Genre may be considered as a practical device for helping any mass media to produce consistently and efficiently in relation to the expectation of its customers. The research used interview and observation methods to draw on a conclusion. Since the primary aim was to offer empirical evidence with regard to particular linguistic occurrences, qualitative technique was deemed appropriate. A sample of 30 discursive duty continuity announcers' practices from three private FM radio stations namely: Amana Radio, Progress Radio and Vision Radio, all of which are located in Gombe Metropolis made up the data. Interviews with a cross section of the journalists indicated the domestication of broadcasting to cope with the culture of the audience through the device of innovation and creativity. This was achievable by the recognition of the target audience's wishes and aspiration as the journalists incessantly engaged in interviewing the audience with regard to the most suitable styles and contents of journalism. The findings showed that radio broadcast genres were undergoing transformation and prayers were found to be playing a number of functions for the broadcast industry.

Keywords: *Genre, Radio, Journalism, Religion, Broadcast*

Introduction

There has been ample research on the distinctive roles of media in politics, functions of producers and distributors of news, etc, but research on the roles of supplication by duty continuity announcers in frequency modulation (FM) radio stations in northern Nigeria is lamentably unavailable. It is in the light of this that the researcher decided to embark on this study to fill the lacuna via the focus on the role of socio – culture and religion in the media industry. More specifically, the paper tries to analyze the practices of duty continuity announcers so as to appraise the reason behind such trend of journalism.

Radio is an old means of disseminating information which had enjoyed a wide and long time revolution of broadcasting as it was a strong and well patronized means in which communities got their news from; it remained on this lead for decades until a strong contender emerged, that is, television broadcast which reduced its coverage and patronage.

In order to survive in the broadcast industry, radio news presenters have to devise a target oriented strategy of attracting the audience. As a result, FM radio journalists have imbibed transformation agenda so as to increase its ratings and 'catch – up' with its earlier lead status.

This technique is achieved through the inclusion of other genres of journalism which include religion, entertainment, cultural elements, etc.

Radio broadcast is the listener's oriented means of passing information; it includes the presenter's narrations which is also referred to as tract and often described as reliable and immediate. The presentations begin with what is commonly called 'ear catcher' as every presenter wishes to attract the audience's interest and curiosity.

The northern part of Nigeria has a unique way of radio presentation as most frequency modulation radio news presenters use basic prayers to start their shifts. This strategy is appealing to the target audience because the media are transferors of information especially in the 20th & 21st centuries which are considered as technology boost periods. In other words, the periods witnessed a wide range growth in the media industry which responds to the needs and aspirations of the society and religion especially in Nigeria is seen playing crucial roles in virtually all aspects of the citizens. Thus, the news presenters understand the significance of the proclamation of spiritual power over the affairs of mankind, hence the creation of network of believers, i.e. listeners during the course of broadcasting. In other words, modern journalism in northern Nigeria faces a new means of religious mission and religious group membership is established through the inclusion of sermons, supplications, etc. To this end, radio broadcasting is a means of spreading religious meanings. That is, the media are enforcers of the people's values and cultures which are achievable in a widest range. This does not mean that the media have drifted from the main preoccupation, information dissemination, but the media could be seen incorporating other genres into journalism. The convergence of genres and forms implies that various media platforms will amount to the creation of genres which hitherto were assigned to a particular discipline.

Understanding Genre Analysis

Genre analysis is the newest linguistic field which is fraught with varied opinions on the definition of the subject matter due to its fluidity. This explains that a genre is indeed an abstract rather than a concrete substance in the physical world.

One theorist's genre may be another's sub-genre or even super-genre (and what is technique, style, mode, formula or thematic grouping to one may be treated as a genre by another. Themes are seen as inadequate as basis for defining genres since in any genre; themes appear (Feuer 2012, p.149).

Genres can be defined from a componential viewpoint to include themes, settings, structures, and styles which are shared by the texts. Feuer (2012, p.60) argues that,

'Genres are not discrete systems, consisting of a fixed number of listable items. It is difficult to make clear-cut distinctions between one genre and another: genres overlap, and there are mixed genres'.

Thus, specific genres tend to be easy to recognize intuitively but difficult if not impossible to define. Particular features which are typical characteristics of a genre are not only unique to it; it is their relative prominence, combination, and functions which are distinctive (Neale 2008). On the other hand, mixed - genre texts are far from uncommon in the mass media. In a related view, Abercrombie (2015 p.45) notes that, *television comes with different generic*

conventions, means that it is more difficult to sustain the purity of the genre in viewing experience.

Contemporary theorists would define genres in terms of *family resemblance* among texts. For instance, Swales (1990) explains that certain texts generally belong to typical members of a genre more than others. Therefore, genres can be seen as fuzzy categories which cannot be defined by necessary and sufficient conditions.

Despite the wealth of genre scholarship over the last thirty years, the term *genre* itself remains fraught with confusion, competing with popular theories of genre due to artificial system of classification. Part of the confusion has to do with whether genres merely sort and classify the experiences, events and actions they represent, or whether genres reflect, help shape and even generate what they represent in culturally defined ways (Bawarshi & Reiff 2010). Buckingham (2013) explains that the major cause of scholars' inability to agree over a definite definition of genre is because there is no empirical study which audiences might use to understand genres, or use the understanding in making sense of specific text. In relation to this assertion, (Neale 2010 p.463) stresses that, *genres are not system: they are processes of systematization*. This is related to what (Buckingham *ibid*) says: *genres are not simply given by cultures: rather, it is in a constant process of negotiation and change*, (p.137). Similarly, (Abercrombie 2015) observes that the boundaries between genres are shifting and becoming more permeable. Abercrombie is particularly concerned with the manner in which television seems to be engaged in steady dismantling of genres which can be attributed in part to economic pressures to pursue new audiences.

Evaluating the functions of genre, Fowler (2009 p. 215) explains that, 'genres can be thus seen as a kind of short hand, serving to increase the efficiency of communication'. Thus, genres may function as a means of preventing texts from being subjected to 'individualism' and incomprehensibility. This implies that genres are the *road map* which the explorer (writer) uses to trace her/his location (communicate) using particular rules. Tudor (2014 p.180) asserts that, *a genre defines a moral and social world*. This is in line with the belief that a genre in any medium can be an embodiment of social values and ideological apparatus if correctly 'consumed'.

This is noticeable in the literature of the *negritude* which is dominated by the collective consciousness of black writers as members of minority discourse communities who are subordinated to another more powerful community within the total political and social order. The Blacks have been forced by historical circumstances into a state of dependence upon the West which saw themselves as 'more superior' and classified themselves as 'masters of the black society' and dominated other cultures. On the other hand (Konigsberg, 2017 p. 144) explains that, *texts 'within genres embody the moral values of the culture'*. This is because genres originate from the totality of human endeavor and they capture all aspects of human development.

The principal criteria feature that turns a collection of communicative events into a genre is some shared set of cognitive purposes. Generally, genres provide framework within which texts are produced and comprehended, because genres are shared code between the producer and the interpreter of text within a given genre (Swales 1990, p.46).

The above quotation explains that communication among interlocutors is impossible if there are no shared codes of genre. Fowler (2009) laments that within a genre; texts embody authorial attempts to position:

Every genre positions those who participate in text of that kind: as interview, or interviewee, as listener, or story teller, as a reader, or a writer, as a person interested in political matters, as someone used to be instructed, or as someone who instructs; each of these positioning implies different possibilities of response and for action, (p.216).

The implication, for instance is that each written text provides a reading position for readers, and a position constructed by the writer for the *ideal reader*. Thus, embedded within texts are assumptions about the readers, including their attitudes towards the subject matter, and often their clans, age, gender, and ethnicity, (Kress 2008). According to Kress, genres are derived from the structures of social occasion, with their characteristic participants. This means that every genre is target and purpose bound, and it is based on such non-linguistic factors that genres are accepted or rejected.

From the ongoing, there are unresolved issues with regard to the classification of genres. The difficulty lies in the problem of arbitrariness of the genre, the secondary genre and the convergence of the mass media and the dependence of genre on a variety of factors which include type of media, journalistic intentions and task of functions of the media (Gorevalov & Zykm 2014).

Research has indicated that different media play distinctive functions both as producers and distributors of news (Cushion 2012; Cushion & Richard 2013; Mc Quail 2010; Tiffin et al 2014). Specifically, Deuze (2008) tries to sort out scholars' arguments that distinct news media organizations require separate approaches to journalism. However, studies show that journalists across media and news reporting apply similar techniques Gan (2004). The similarity is not due to the idea of sharing the same 'field' Bourdieu 1998; and the same extra – media level factors (Shoemaker & Reese 1996); but also other factors which include homogenize different media: convergence, cross – media production, cross – media monitoring, mimicry and plagiarism, (Boczkowski & de Santos 2007).

Miller (2014) argues that the notion of genre is based in rhetorical practice in the conventions of discourse that a society establishes as ways of acting together. It does not lead itself to taxonomy, for genres change, evolve and decay; the number of genres current in any society is indeterminate and depends upon the complexity and diversity of the society. Thus, genres exist because similar situations occur to which similar responses give rise to conventions that have a shaping and constraining impact on new responses, (p.30).

...Thus, inaugurals, eulogies, courtroom speeches and the like have conventional forms because they arise in situations with similar structures and elements, because rhetors respond in similar ways having learned from precedent what is appropriate and what effects their actions are likely to have on other people.

Berkenkotter & Huckin (1995) propose five central principles underlying the notion of genre:

1. Dynamic: Genres are dynamic rhetorical forms that are developed from actors' responses to recurrent situations and that serve to stabilize experiences and give it coherence and meaning. Genres change over time in response to their users' socio-cognitive needs.

2. Situatedness: our knowledge of genres is derived from and embedded in our participation in the communicative activities of daily and professional life. As such, genres knowledge is a form of “situated cognition” that continues to develop as we participate in the activities of the ambient culture.
3. Form and content: Genre knowledge embraces both form and content, including a sense of what is appropriate to a particular purpose in a particular situation at a particular point in time.
4. Duality of structure: as we draw on genre rules to engage in professional activities, we constitute social structures in professional, institutional and organizational structures and simultaneously reproduce these structures.
5. Community ownership: genre conventions signal a discourse community’s norms, epistemology, ideology, and social ontology (p.4)

In Portuguese, genre appears as a term that ranges from biological species to the communication objects. Ferrera (1999 p. 980) identifies three current meanings: structure, form and content. The first case has biological anchoring; corresponding to a set of species that has a number of common characters conventionally established, that is, ‘any group of people, objects, facts ideas having common characters’. In the second case, the relation is aesthetic, comprising, ‘manner, mode, style’. The third hypothesis is technological, referring to the class or category of subject matter or technique used. Morris (1973 p. 548) defines genres as, ‘type, class, variety, artistic category of literary composition’. In a related vein, Bakhtin (1987 p. 60) says, ‘genres are relatively stable types of linguistic expressions developed in a specific communicative situation which is reflected, content and structure’. Bakhtin’s elaboration is in accordance with this conceptual framework, a classification that includes two genre categories: primary, genres of oral communication (hall talk, family discussions, socio – political dialogues, etc.); and second belonging to the written communication universe (literary, scientific, journalistic and integrating, ‘secondary’ group, journalistic genres also belong to a wider context, ‘the media genres’ whose configuration is determined by technological supports (media) that condition the use of the linguistic codes.

In the review that presents the genres as, ‘category’ that congregates ‘similar works’, Bakhtin (ibid) points out that, despite this common grouping notion to various circles, starting by the literature – the discipline has consolidated itself with certain fundamental differences.

Although the structure and the textual aesthetic may be factors to be considered, the main mass media are characterized primarily by being a, ‘content promise or a content possibility, a kind of pre - agreed contract between the transmitter and the receiver’ an issuer may act on the basis of a semantic framework or a set of defined linguistic and visual possibility’. These considerations are in line with the positioning of Denis McQuail for whom a media genre is defined basically by its framework as, ‘content category’ that has the following characteristics:

1. A collective identity (capable of being recognized by both producers and consumers;
2. The interrelation of this identity, aligning form and content; and
3. The prominence of that identity through the ages, attaining to the agreed parameters, aimed at preserving cultural patterns.

Based on the aforementioned, genres should be considered as instruments which help the media industry to provide consistent and effective content in line with the audience's expectations.

Genre Colonies

Communicative events may be overlapping of genres, and a shared set of communicative purposes can change over time, thus leading to intermingling of communicative purposes across a variety of genres (genre colonies), (Bhatia 2004). Genre colonies are kinds of genre which share similar communicative purposes but not necessarily restricted by boundaries of their respective disciplines, or domains.

Closely related to register will find disciplines, which invariably display predominant characteristics of the subject matter that they represent. However, the two are not synonymous. A genre discipline is indicative of the content associated with a given type of a text, e.g. within the discipline of business, for instance, there are business related contents such as public statements, annual reports, promotion of new products/service. The register represents the type of language associated with the said content. For instance, within the discipline of journalism, one is expected to find newspapers register. In extension of this domain are disciplines that are linked together. In the case of law, for instance, we can identify a number of professional legal activities such as lawyer-client consultation, drafting of wills, drawing contracts, conveyance of property, drafting affidavits, etc. Each of which individually may require the legal professional to participate in the construction, interpretation and use of a particular system of genres...However, all of these professional activities taken together may constitute the disciplinary domain of law, which may require the use of a larger set of professional legal genre', (Bhatia 2004 p. 30).

Each of those activities makes use of a legal register and all of them belong to the discipline of law, but each activity may use other genres. What Bhatia (2004) refers to as larger set of professional legal genres.

In extension, Bhatia (2004) argues that the concept of larger genre may not belong to a similar discipline. As a result, super genre emphasizes a similar set of broad communicative purposes which might be different from other genres which might serve more than just a single communicative purpose. *Colonization as a process thus involves invasion of the integrity of one genre by another of genre convention, often leading to the creation of a hybrid form, which eventually shares some of its genre characteristics with the one that influenced it in the first place* (P. 86).

The term 'generic value' refers to combinative purpose of genres which are realized through description, evaluation, information and explanation. Bhatia (ibid) distinguishes between two main genre types: primary and secondary members of genre colonies which might be found within and across disciplinary domains. For instance, in considering the promotional genres, he enumerates advertisements, promotional letters, job applications, and reference letters, which although display specific realization, but demonstrate overlaps in communicative purposes. Furthermore, each genre can be described at a lower degree of generalization. For instance, with

advertisements, he distinguishes between print advertisements, TV commercials, radio advertisements, etc.

Secondary genres have strong promotional concerns for instance, fundraising letters, brochures, grant proposals, company reports, annual reports, etc. Many of these secondary members can be primary members in other colonies (Bhatia *ibid*). He argues that the tendency for expert discourse community members to adopt lexico-grammatical, rhetorical, and discursive generic conventions from a particular genre in the construction of another in order to communicate their private intention resulting into the colonization of one genre by another is actually caused as a result of mastery of multiple genre types. explains that, 'several mixed genres are in the process of creation: 'informercial', 'informtainment', 'advertorial' which others such as job application letters and philanthropic fundraising letters demonstrate similarities with advertising in their communicative purposes, lexico- grammatical and their moves structures'. Bhatia's concern is how experts manage to identify, compose, interpret and exploit generic constructs in a socially accepted manner despite such complex variations in the lexico-grammatical, discursive features, interpretive strategies and expectations.

The explanation Bhatia gives is that these expert discourse users respect generic integrity which is defined as a socially professional academic or institutional communicative constructs realizing a specific communicative purpose of the genres in question.

Role of Religion in the Global Media

While many scholars had predicted the fading away of religion in the 21st century, especially with the growth and expansion of world modernization and the rate at which education and technology are thriving as researchers had foreseen a drastic decline in religion, paving a straight way for innovations and secularism especially with the fall in attendance among Christians in Europe, America and Australia (or the global North) coupled with near complete decay in Christianity in the West. Nonetheless, the current global happenings have their links to religion. Thus, millions of people's affairs are being molded by the influence of religion through the media. Thus, through globalization, people no longer have private conversations without the outsiders getting to know about as events in one region of the world becomes instantly accessible everywhere. A typical example is the cartoon controversy of 2006 when depictions of Prophet Mohammad printed in the Danish newspaper led to the global outcry in the Muslim world. Similarly, Richard Gere who publically kissed the Bollywood stars Shilpa Shetty at a charity fund raising brought uproar among the Hindu nations. Furthermore, the intra religious and ethnic crises between the Myanmar authority and Muslim minority were triggered by the media propaganda. Additionally, Roman Catholic Church for several decades has been battling with the challenge of sexual abuses by the priests. The struggle by the Anglican Communion continues to burn when gays were consecrated in the United States of America. Similarly, religious organizations such as the Vatican, the Iranian Mullahs, the Mormon, the Muslim Brotherhood, the Orthodox Judaism, and the Christian Evangelical Ministries are making concerted efforts globally through the media to unveil their beliefs to the globe.

In all these, the critical roles of the media are underrated. However, it is truism that major religious activities cannot hold or reach a large audience without the involvement of the media. Thus, the media is the source of information about religion. For instance, in the wake of

September 11, 2001, journalists had increasingly paid special attention to religion globally as they covered the experiences of the party involved either as victims, eye witnesses, policy makers, etc.

After September 11, 2001, the media have paid detailed roles in the motivation of the Islamist interests in the Middle East so as to unveil the motivating factors behind the attacks. On the other hand, conservative movements in the Muslim world have been making conceited efforts to critique the Western – oriented immorality, decadence and irreligion through the media. Thus, the media can be argued to be a source of religion and spirituality in most parts of the world (Hoover 2008). After the July 2005 London and Bali attacks, journalists had increased their attention to religion as local and international stories kept unfolding with regard to the identities of the attackers and possible causes. The media played a role in the motivation of the Islamist interests behind these attacks. For instance, conservative movements in the Middle East have been developing a powerful critique of Western immorality. Typical effects of these movements are the incessant attacks in America and Europe especially in the 21st century. Some of the people involved in September 11, 2001 attacks were based on their ideas about the West on the impressions derived from the Western media.

The West is the part of the globe where the entertainment industry attracts a multibillion dollars investments characterized by film contents in which violence, sex, murder, and nudity are cherished by millions of the citizens and the sponsors. These films are being marketed through the media. Thus, the media in this century operate like a marketplace in which religious issues are flashed out. This is glaring with the increase in the production and consumption of religious materials nowadays through the performance of the media. The involvement of the media in disseminating messages has brought about a great change as the world is getting fade up with religious clerics as the source of religious authority. People take responsibility of their faith, spirituality and religious identity.

With the recent decline in confidence in many institutions, religion inclusive, clerical authority with regard what people should believe in has lost significantly, and it cuts across many all religions (Hoover *ibid*).

The media are now being molded daily to suit the needs of the audience. As explicates by McQuail (2010), the uses of the media and the gratification approaches are dependable on both the habit as well as the conveniences. This implies that the media are not restricted to the four corners of the news room, but also deeply involved in the business of education, entertainment, transformation and facilitating (Miller 2014). On the other hand, the media and culture are interwoven; they are levels of understanding cultural contents on people's daily activities (Dakroury 2014). Thus, the media reflect on cultural norms and on the hand, cultural values shape the media messages especially when media practitioners have vested interests in particular social objective.

Theoretical Framework

This paper adopts functional theory proposed by (McQuail 2010). The theory argues that religion which is a sacred embodiment of meaning is somewhat connected to the media. Thus, religion influences the content of the media as there are many groups which realize that radio

serves not only as a modern voice for religion, but also provides possibilities for the expansion of religious contents.

Methodology

The study applied the face – to – face interviews of a cross session of listeners 100 regular listeners in Gombe Metropolitan Council as well as 10 duty continuity announcers from each of the three radio stations namely: Amana Radio, Progress Radio and Vision Radio stations in Gombe Metropolitan Council. The essence was to ascertain the exact form and content of duty continuity practices as presented by the journalists at the commencement and exit of their shifts. Each of the radio stations has three shifts beginning at 5: 30 AM with words of prayers which lasted for 3 minutes by the duty continuity announcers. The second shift commenced at 1: 00 PM with words of appreciations and supplications for all listeners on various duty posts. Like the first shift, it lasted for just 3 – 5 minutes. The third shift kick started at 6: 00 PM with the usual routine which finished after 3 – 5 minutes.

The researcher also used observation technique as he too listened regularly to the broadcasts for the period of one month, July 12th – August 12th 2020. The FM radio stations were chosen based on their local outreach.

The researcher first presented the Hausa versions of the supplications followed by their English translations. For the reason of space, only two excerpts were presented to buttress my claims. Since the essence was to provide empirical evidence, qualitative technique was deemed appropriate. The interviews and observations were meant extract basic information related to the objective of the study.

Analysis

I began the analysis with the interviews. It is aimed at offering a firsthand information required.

Interviewer: What is does the radio station offer the community?

Respondent: The radio station offers a model broadcasting which goes beyond profit – making as the contents of the broadcast are not only wide, but also relevant to the specific audience. Although the radio station is a private one, its broadcasting techniques are commonly audience – driven as our community members are allowed to tell their own stories and share their views through phone calls and sometimes by direct interactions in the studio. Thus, the communities are active contributors of the programmes. Similarly, the radio station has been playing significant roles especially in the area of religion, politics, economy, etc.

Interviewer: In what ways does the radio station promote religion?

Respondent: The journalists offer some supplication daily and the audience like this broadcasting strategy. As a driver, I am always in a hurry to get to my destination, and I rarely have time to pray for my journey, but when I tune to the radio, I feel at ease when the journalists offer some supplication for people especially those on the highways.

Interviewer: What aspect of the broadcasting interests you more?

Respondent: Newspaper review. Every morning, Nigerian newspapers are reviewed and current happenings in the country provide prayer points for the journalists. I can tell you, the radio station has offered a new dimension to serve the Almighty through the devise of supplication for all categories of people in leadership as both wonderful and terrible things occur daily. Think about attacks by militiamen, gunmen, kidnappers, etc. With supplication, the effects of these things can be mitigated.

Interviewer: What makes you to offer some supplications at the beginning of your shifts:

Journalist: You know, this is the era of democracy. So, party agents, party executives, parliamentarians, etc. are invited to share their party manifestoes, party achievements, etc. Consequently, we journalists are opportune to know the challenges Nigeria is facing. Knowing what supplication can do, we devise the means of supplication as a sign of our love and commitment to the country. Furthermore, we use it to attract listeners to our radio station since the audience like this technique of broadcasting. Furthermore, we offer supplication to all and sundry because it assists in poverty reduction, social cohesion, etc.

Interviewer: How do you know the audience like it?

Journalist: As journalists, we try to identify the target audience through interactions with a cross section of people whom we think listen to our broadcast as well as observe. You know, we live in the communities and should be able see what is happening. Some of them call us directly and tell us their identities, where they are receiving our transmissions, and their occupations. I can tell you, most of our listeners are farmers, local traders, drivers, livestock vendors, commercial motor circle riders, mechanics, passengers, local chiefs, emirs, council administrators, religious leaders, political officer holders, housewives, students, etc. This category of people listens to radio programmes daily and actively participates through direct comments on items being transmitted. As adult listeners, they must be engaging in doing productive ventures. Acknowledging their presence and relevance through the device of offering prayers brings the listeners closer to the radio stations since human beings are always are in needs

Interviewer: Why do you pray for leaders?

Journalist: When God is influenced by prayers, leaders will in turn be influenced by God. Thus, the eminence of great world leaders is attributed to the quantum of intercessory prayers offered, not due to their brilliancy of thought; exhaustless in resources needed for efficient leadership and magnificent knowledge of leadership. As a Muslim, I believe there is synergy between the spiritual and material. This is contained in Islamic tradition; the primary source of knowledge, the Quran is embodied in life of every Muslim. Thus, the interplay between the primary sources of knowledge guides Muslims into Islamic styles of life. Furthermore, Islamic tradition acknowledges that Allah, although high, divine and distant from man, does interfere in the mundane affairs of human beings.

Interviewer: Do you offer some supplication for religious leaders?

Journalist: Yes! Supplications especially for men who are entrusted with spiritual leadership might be germane as they might be morally weak and kept from doing good due to the iniquity of their hearts; and hampered by the ignorance of their minds; infirmity of their body, but with intercessory prayers especially the kind offered by the journalists, God may decide to quicken their moral body in relation with their faith and compel to rise above adversaries.

Interviewer: Apart from prayers for travelers, leaders, and the common man on the street, who else constitutes the group you pray for?

Journalist: We equally are concerned about the activities of wicked men, killing and kidnapping innocent souls without cogent reasons on daily basis. We also pray for pregnant mothers, children, etc. as many of them contract diseases with little or no care at all. Dilapidated roads and general insecurity at home and highways which have defied all security measures necessitated the call for divine interventions. Since, the audience is directly facing these challenges; they get relieved when their cases are handled prayerfully. We believe intercessory prayers are capable of fostering unity between the radio stations and their audience.

Interviewer: Do you pray for the radio station, I mean this station?

Journalist: Yes! This is where I earn a living. I pray. I pray for more listeners to patronize the radio station as the higher the propensity for the radio station to attract advertisements, the higher the profits the organization stands to gain. This is the reason journalists intermittently pray for their listeners. You know, listening to radio broadcast is more of a tradition in the North. For us journalists, radio broadcast is the simplest medium of passing information as it is a common practice to see a trader with a radio set beside his goods listening to programmes

Excerpt 1. Samples of supplication

Hausa	English
<p>Mai tafiya, Allah yakiya hanya. Allah bamu zaman lafiya. Manoma, Allah bamu damuna Mai albarka. Mata masu dāuki juna biyu, Allah ya saukar da ku lafiya. Mutanen Gombe, Allah ya bamu zaman lafiya banda banbacin adini ko kabila, tsustiya madaure dāya. Direbobin mu masu dāuki da kawuwa, Allah ya tsare.</p>	<p>Travelers, may the Almighty God grant journey mercy. May God give harmonious co-existence. Farmers, may we have bumper harvest this season. Pregnant women, may you give birth safely. Gombe residents, may God help live together as one in respect of religion or ethnicity. Our drivers who go to and fro, may God keep you safely.</p>

Excerpt 2

Hausa	English
<p>...da haka muke adua'a Allah yasa an wayi gari lafiya. Matafiya dake jinmu a mota ko a tasha fasinja da divobi barkan ku da wannan safiya fatan za'a cigaba da sauraron tashar progress radio har inda za'aisa. Marrasa lafiya na gida dana asibiti kuma muna fatan Allah ya kara lafiya masu taya zaman jinya allah ya bada ladan zaman jinya daku da ma'aikatan asibiti. Jami'an tsaro mu a duk inda kuke aiki dare,</p>	<p>... That is why we are glad God has made it possible for us to see the light of the day. Travelers who are listening to us, whether in public transport or private means of transportation, as well as drivers who are currently listening to progress radio; the sick ones at home and hospitals; we wish you God's healing. Patients' relations and health workers; may God reward your gestures. Security agents as you watch over us every moment; may God protect us in this hard time</p>

<p>safe, rana allah ya kare mana ku ana aiki anajin halin da kasa ke ciki akan mita 97.3, progress radio, Gombe. Ya kasuwa an fara fita wasu na shirin fita, wasu kuma suna cigaba da kintsawa, allah ya kawo kasuwa mai albarka ku kuma kawo mu tallata muku hajarku. Sarakuna, iyayen kasa, da sauran shuwagabannin alumma fata alheri gareku. Munsan cewar sautin progress radio Gombe na kai muku inda kuke.</p>	<p>as you work and listen to 97.3 Progress Radio, Gombe. Those in business, as you prepare to open your businesses; some have already started the business of the day, while others are on their way; may God bless your businesses. Our traditional rulers, the nation's leaders and other categories of people in leadership; we wish you goodwill. We are pretty sure our transmission is reaching you wherever you are.</p>
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In both excerpts, the speaker first identified a specific category of people and performed some invocations, calling for the assistance of deity – God. The speaker recognized the effectiveness of religion – prayers and supplications in journalism as they are capable of stimulating the activism of the audience's listenership. The announcers raised a kind of entreaty to the divinity of the creator to first grant journey mercy for travelers because Nigeria is greatly devilled by insecurity as every nook and cranny is unsafe for both live and property. The speaker continued with the supplication with a prayer for the unity of the nation which is threatened by differences in regionalism, ethnicity, nepotism, politics, etc. Prayer for God to bless farmers with bumper harvests is a daily practice as the region is an agrarian one. More so, food security is taken with all vehemence in the country as its scarcity will amount to serious hunger and starvation.

The continued reliance on the almighty God is associated with despondency as Nigerians are daily exposed to harrowing experiences on the highways due to activities of Boko Haram, bandits, kidnappers, etc. all sort of criminality. Thus, Nigerians perceive prayers as the only means of providing them with succor since the citizens have lost hope in the government due to mal - governance. The incessant mentioning of 'Allah' foregrounds the speaker's exegesis of divinity.

Since leadership is the ability to influence, praying for leaders will enable them to discover and unveil the most effective techniques of leadership. Thus, leaders are more likely to be moved through God by prayer. This is because men are naturally uneasy to influence positively. So, it is much easier to pray for temporal needs than attempts to change the intricacies and stubbornness of the human heart. So, prayer can be referred to as a subtle means of influence. Since the leaders are humans who can err, prayers might remedy their physical illnesses; reduce their guilt and blame; lead to forgiveness and enable the listeners to think positive of their leaders. Consider this prayer items in excerpt (2), '...our traditional rulers, the nation's leaders and other category of people in leadership; we wish you goodwill'.

Discussion

Modern radio journalism in northern Nigeria as investigated in this paper is undergoing a transformation. It is like the case with manufacturers of goods and services; the journalists studied the culture of the audience and made some assumptions about the people's tastes,

preferences and wants before embarking on daily broadcasts. This strategy was achieved through establishing close ties between the presenters, radio stations and the target audience via shared views and interactions. Thus, the people's desires were related to the current global and local happenings in Nigeria which include rapidly deteriorating economy, insecurity, immorality, unemployment, poor infrastructure, etc. and what happens to one; affects the other person as the individuals who occupy the position of leadership, either the President, the Senate, House Representatives, etc. or even the ordinary person's plight becomes the concern of every care-giver in the country. One pragmatic step to mitigate the effects of mal-governance in Nigeria was resorting to deity as many Nigerians felt was the only way out of the ordeal they were facing. The people believed that they were in constant warfare with forces of darkness which manifest in varied forms such as attacking the leadership, diseases, disunity, etc. Thus, payers were considered panacea for the nation's adversaries and the media, particularly radio could be seen performing this role which might be the major reason for complex genres.

Conclusion

The patterns of presentations of duty continuity announcers in local frequency modulation (FM) radio stations in the northern Nigeria are not based on the idiosyncrasy of journalists, but shaped by interplay between the genres of culture, religion and journalism precipitated by the editorial idealization. In other words, their style of journalism is not devoid of the presenters' socio-religious and public status, which is a typical reflection of the unique priority of religion and cultural values in the radio broadcast in northern Nigeria. Thus, their objective suggests that their religion and socio-culture are supreme and should reflect their encounter with anyone in respect of distinctiveness in belief. The practice has inspired the audience's choices as each announcer tried to outplay his counterparts as each announcer displayed special characteristics.

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