

**LEADERSHIP,
ECHO OF CHARACTER**



A Festschrift in Honour of
Prof Dr (Msgr) Obiora Francis Ike
at 70

*This Festschrift is published in honour of
Prof Dr (Msgr) Obiora Francis Ike
on the auspicious occasion of
his 70th Birthday Anniversary
and for his immensely distinguished
and valuable services and contributions
to Nigeria, Africa and the World
as a Priest, a Scholar and an Administrator*

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Edited by

Peter Eshioke Egielewa, PhD
Blessed Frederick Ngonso, PhD



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**DIGITAL POET AS HEALER: A STUDY OF
IBQUAKE AND UGEE ROYALTY'S SPOKEN
WORD "TESTAMENT OF LOVE"**

Vitalis Chinemerem Iloanwusi*

Introduction

The spoken word has long been regarded as a force that carries more than entertainment; it embodies healing, memory, and transformation. In the twenty-first century, the rise of digital poetry has amplified this potential, offering poets a platform to reach wider audiences beyond the confines of stage or printed text. Ibquake and Ugee Royalty belong to a generation of digital poets who embrace this space to merge the oral traditions of African poetics with contemporary multimedia performance. Their poem *Testament of Love* is not simply a declaration of faith but a performative healing tool that reinforces spiritual resilience. To fully understand the significance of this work, it becomes essential to situate it within the larger discourse of poetry as both communication and therapy. In this sense, the introduction of the poem into digital spaces invites us to consider how words themselves function as medicine in times of uncertainty.

Poetry has historically functioned as a communal experience where language transcends its literal boundaries and becomes a channel for spiritual, emotional, and psychological restoration.

Abbas explains that poetry has been "humanity's silent healer" since the earliest shamans used chants to mend fractured souls (Abbas 14). This ancient perception of poetry as healing is reawakened in digital culture, where poets like Ibquake and Ugee Royalty weave biblical references, vernacular expressions, and performative cadences to reach audiences across the globe. *Testament of Love* is not merely a poetic text but a ritual performance where the audience participates by listening, repeating, and internalising affirmations of divine consistency. Within this frame, poetry transcends textuality and becomes praxis—a lived spiritual experience. Thus, the poem positions itself not as abstract art but as a healing balm for collective wounds.

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The rise of digital spoken word platforms has given birth to a new genre: the digital poet as healer. Unlike the conventional poet whose audience is limited to readers of print, digital poets rely on video, audio, and social media to transmit their art. Khan emphasises that platform poetry fosters “community and solidarity that is facilitative of well-being,” demonstrating that spoken word has evolved into a therapeutic and communal practice (Khan 32). Ibquake and Ugee Royalty stand as exemplars of this transformation, as their performances are not confined to the stage but circulate across YouTube, Instagram, and WhatsApp groups. By doing so, their words become accessible as spiritual affirmations to believers and non-believers alike. This transformation from private recitation to communal digital engagement strengthens the perception of the poet as a healer.

In many African societies, oral literature has been closely tied to healing practices, from incantations in traditional medicine to praise songs in spiritual rituals. Prevallet reminds us that the poet is both patient and healer, embodying the dual role of channelling pain and simultaneously offering restoration (Prevallet 27). In *Testament of Love*, this duality is evident as the poets bear witness to divine goodness while also affirming their own survival in a world marked by trials. The poem thus bridges the personal and the communal, transforming individual testimony into a shared healing narrative. It asserts not only that God is good but that the speaker’s existence is living proof of that goodness. By making the body itself a “testament,” the poets sacralize the human experience as evidence of divine fidelity.

Digital poetry as healing also intersects with the language of testimony, a deeply rooted practice in African and Afro-diasporic religious traditions. Testimonies often function as public declarations of survival and gratitude, and when translated into poetry, they acquire a rhythm and resonance that deepen their impact. Li, in her exploration of cooperative healing literacies in Black digital religion, argues that testimony becomes a collective act of resilience in online spaces (Li 5). In this light, *Testament of Love* serves as a poetic testimony that draws its power not only from biblical allusion but from the communal recognition of shared survival. The repeated refrain—“I am the testament of His love / I am the proof that God is good”—echoes like a mantra, guiding audiences to internalise divine constancy as a healing presence.

A critical reading of the poem also highlights the fusion of sacred text with contemporary digital idiom. References to “juju,” “zobo,” and “chamber of commerce” blend seamlessly with biblical allusions to Abel, *Talitha coumi*, and Hebrews 12. This stylistic fusion mirrors what Shanken describes as technoshamanism, where traditional spiritual practices merge with digital technologies to create hybrid forms of healing art (Shanken 41). The poets utilize this hybridity to bridge cultural registers, ensuring that the sacred remains relevant

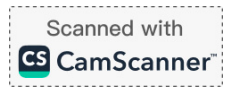
in contemporary vernacular. This not only makes the poem accessible but reinforces its therapeutic function by validating everyday language as a carrier of the divine.

The healing capacity of the *Testament of Love* is further intensified through rhythm and repetition. Refrains such as "You are faithful, You are consistent" function as affirmations that audiences can internalise as personal prayers. D'Abdon suggests that slam and spoken word poetry, when performed, operate as "poetic inquiry for healing" because their performativity invites listeners to co-own the words (D'Abdon 63). In this poem, the rhythm itself becomes an incantation, turning listening into participation. The body of the audience begins to echo the steady beat of the repeated lines, a process that restores calm and confidence. Hence, the poem heals not only through meaning but through its sonic architecture.

Another critical dimension of the poem lies in its use of imagery that shifts between cosmic and personal registers. The poets invoke God as "Agunehemba" and "Olorun Agbaye," grand titles that portray divine sovereignty, while also depicting intimate metaphors such as rivers flowing from the belly. Such juxtaposition ensures that healing is both vast and intimate: God is not only the guardian of the universe but also the source of inner restoration. Dyer stresses that African literary traditions frequently situate the healer within sacred cosmology, reminding audiences of their embeddedness in divine order (Dyer 88). This positioning allows the poets to construct healing as an all-encompassing reality that stretches from the universe to the human heart.

Digital dissemination enhances the poem's ability to heal by making it available for replay, remix, and reinterpretation. Unlike a live performance, digital spoken word lives on platforms where it can be rewatched, shared, and integrated into personal survival narratives. Obasi and Sabinah show how Nigerian youth use poetry not just for creativity but as tools of communication in everyday life, from motivational slides to personal testimonies (Obasi and Sabinah 22). The widespread sharing of *Testament of Love* across digital channels reflects this trend, as audiences use the poem's lines in voice-overs for success stories and in visual slideshows marking survival milestones. In this way, the poem transcends its origin, becoming communal property in a healing economy of words.

It is important to note that the poem's healing effect does not arise solely from its content but also from the positionality of the poets. Both Ibquake and Ugee Royalty speak from within a faith tradition that emphasises resilience through divine love. As Prevaillet notes, the poet is often both healer and patient; the act of writing and performing is itself a cathartic process (Prevaillet 29). Thus, the poets heal themselves by declaring their survival as evidence of divine love, while simultaneously offering audiences the same assurance. Their healing voice



is therefore not abstract but embodied—it comes from lived experience transformed into art.

A critical analysis of *Testament of Love* must also account for its intertextuality with scripture, as biblical allusions are central to its authority. The invocation of Hebrews 12 and the imagery of Abel's blood situates the poem within Christian theological discourse. Yet the poets also transform scripture into performative utterance by placing it in dialogue with colloquial idioms like “when body dey hot.” This creates what Lee et al. call “generative narrative inquiry,” where sacred texts are restoried for new contexts (Lee et al. 54). The therapeutic dimension emerges from this restorying: scripture is no longer a distant text but a present healing word for contemporary struggles.

The healing power of the poem also lies in its refusal to separate sacredness from humour and play. Lines like “even if you try give zobo, e must turn to wine” inject levity into sacred discourse, showing that healing can be joyous rather than solemn. Gaede et al. argue that digital decolonial projects often reclaim healing through joy, laughter, and community storytelling (Gaede et al. 16). In this sense, the poets resist presenting healing as austere or inaccessible; instead, they democratise divine love through language that ordinary audiences find relatable. The humour embedded in the poem becomes another layer of medicine, proving that healing can be lighthearted as well as profound.

The very act of naming oneself as “proof” and “testament” in the poem underscores the existential dimension of healing. To exist, to breathe, and to testify is already to overcome trauma and despair. Abbas emphasises that poetry heals because it reclaims fractured identities and reconstitutes them into coherent narratives of survival (Abbas 19). By naming themselves as evidence of divine love, the poets reclaim agency over their narratives, rejecting despair in favour of affirmation. This act of self-naming resonates with audiences who are invited to do the same: to see themselves as proof of divine consistency. Healing, therefore, emerges not only from listening but from identification.

Equally important is the way the poem destabilises the secular-sacred binary by situating divine presence “all around me.” Healing here is not confined to the church or temple but diffused across everyday life—whether in business failures, bodily health, or communal gathering. Li describes this as digital Black religion, where spirituality and healing become part of daily digital expression (Li 8). The poets' insistence that God's presence surrounds them at all times reinforces the idea that healing is perpetual and accessible. This democratisation of healing aligns with digital culture's ethos, where content is available to anyone with a device, regardless of geography.

Finally, this paper emphasises that *Testament of Love* exemplifies the evolution of the poet into a healer in digital culture. By merging African oral

tradition, biblical testimony, and digital dissemination, Ibquake and Ugee Royalty redefine poetry as a living practice of restoration. Their words embody what Manger et al. describe as the "healer's art in the online era," where medicine, art, and spirituality intertwine in virtual spaces (Manger et al. 77). This makes the poem more than literature—it is therapy, testimony, and community in motion.

Theoretical Framework

The theoretical grounding of this paper rests on the idea of poetry as healing, specifically through the framework of ecosomatic poetics and restorative experience. This perspective emphasises that poetry is not merely linguistic ornamentation but a medium through which body, spirit, and community find restoration. Kristin Prevallet asserts that the poet exists both as a patient and as a healer, embodying the vulnerability of suffering while also channelling language as medicine (Prevallet 27). By positioning the poet as one who restores through words, this theory aligns directly with Ibquake and Ugee Royalty's *Testament of Love*, which turns spoken word into a therapeutic encounter. The framework insists that healing is not limited to medical contexts but extends into creative expression that reconstitutes fractured identities. In this sense, poetry becomes a clinical yet spiritual practice, offering its participants catharsis, affirmation, and resilience.

Eco-somatic poetics further expands this framework by linking poetic performance to embodied practice. Prevallet argues that healing through poetry does not simply occur in the mind but manifests physically, where repetition, rhythm, and vocality become restorative acts (Prevallet 28). This is particularly relevant in digital spoken word, where the body of the poet becomes visible and audible across virtual platforms. In *Testament of Love*, the consistent refrains of "I am the testament of His love" operate as mantras that not only heal the speaker but invite the audience into rhythmic participation. The healing function is thus somatic: it engages the senses, the breath, and the emotions simultaneously. When audiences replay the performance online, they re-enter this embodied ritual, experiencing healing as a cyclical process rather than a one-time event. This aligns with the ecosomatic theory's claim that poetry as healing is lived through bodily rhythms and not just intellectual interpretation.

A second strand of the theoretical framework comes from the restorative experience model, which emphasises community and solidarity in poetic performance. Khan describes platform poetry as creating "a sense of community and solidarity that is facilitative of well-being" (Khan 32). This dimension of the theory views healing as collective, arising not from isolated reading but from shared performance and reception. When audiences share *Testament of Love* across WhatsApp groups or social media platforms, they enter into a

network of collective affirmation. The healing is reinforced through recognition: individuals see themselves reflected in others' testimonies. This resonates with African oral traditions, where songs, chants, and testimonies were not private but public acts of resilience. By linking this communal dimension to digital poetry, restorative experience theory situates healing within both cultural continuity and technological innovation.

The testimonial structure of the *Testament of Love* further strengthens the theoretical positioning. Abbas argues that poetry has been "humanity's silent healer" since the earliest shamans used chants to mend broken spirits (Abbas 14). The repetition of testimony in the poem—"I am the testament... I am the proof"—echoes this primal healing function. Testimony is itself a therapeutic speech act because it affirms survival in the face of despair. By invoking scripture, colloquial idioms, and divine imagery, Ibquake and Ugee Royalty's performance bridges ancient traditions with modern struggles. The framework, therefore, highlights how testimony as poetry is not only descriptive but performative—it enacts healing through the very act of speaking. In digital form, the testimony becomes infinitely repeatable, turning private healing into a replicable public resource.

Restorative theory also emphasizes hybridity, which Shanken calls "technoshamanism"—the fusion of traditional healing rituals with digital technologies (Shanken 41). In *Testament of Love*, biblical allusions are juxtaposed with everyday metaphors like "chamber of commerce" or "zobo," creating a hybrid form that is both sacred and relatable. This hybridity ensures that healing is not confined to an elite discourse but accessible to all audiences, regardless of their level of religious knowledge. The digital circulation of this performance further amplifies its hybrid power: viewers can experience it as scripture, music, or even motivational speech. The theoretical framework, therefore, positions hybridity as central to the poem's healing dimension, proving that contemporary healing requires merging sacred traditions with digital accessibility.

The generative narrative inquiry approach also supports this framework, as Lee et al. explain that digital and musical narratives can "restore wounded healer stories" by reworking traditional accounts into new performative spaces (Lee et al. 54). In this light, *Testament of Love* functions as a restorying of biblical narratives and African oral cosmologies into a digital performance that offers audiences new pathways to healing. The story of Abel's blood, the invocation of Hebrews 12, and the imagery of divine consistency are retold as affirmations for present-day listeners. This theoretical strand emphasises that healing does not merely repeat tradition but reshapes it for contemporary contexts. The poem, therefore, becomes both an archive of faith and a living script of restoration. The

theory underlines that restorying is essential in the digital age, where audiences require narratives that speak to their present struggles.

Finally, this theoretical framework asserts that poetry as healing is not metaphorical but functional in digital performance culture. D'Abdon observes that slam poetry becomes "poetic inquiry for healing" because its performativity allows listeners to co-own the words (D'Abdon 63). In this sense, *Testament of Love* heals not because of its theological claims alone but because its performance invites the audience into participatory affirmation. Healing is dialogic, negotiated between poet and listener through sound, rhythm, and testimony. Digital platforms extend this dialogue into endless circulation, creating a continuous community of healing. Thus, ecosomatic poetics and restorative experience theory together frame Ibquake and Ugee Royalty's work as a paradigmatic case of the digital poet as healer.

Poetic Analysis

The texture of *Testament of Love* thrives on the tension between vulnerability and triumph. From the very first line, the speaker positions themselves as both witness and evidence of divine goodness, claiming to be the "proof" and "testament" of God's faithfulness. This self-identification transforms the poem into a living archive where human survival itself becomes sacred scripture. The repeated insistence that God's consistency can be "seen all around" situates testimony not as abstract doctrine but as embodied experience. By merging personal fragility with divine constancy, the poem allows listeners to reflect on their own lives and struggles, recognising that human weakness does not negate divine care. The speaker's confidence becomes contagious, modelling resilience for the audience. Healing emerges not only through words but through the act of bearing witness, creating a space of shared affirmation. Each repetition strengthens this transformative process, making faith tactile, audible, and communal.

The poem introduces a conversation between the biblical and the modern, and intersects the biblical allusions with the everyday language of Nigerians. "Abel, Calvary, Talitha coumi, and Hebrews 12" are contrasted with such phrases as "juju fit do, zobo, and chamber of commerce." This cultural blend forms a stratified story in which the history of spirituality and the current reality are discussed. The sacred is not pulled away or out of ordinary interests but is grounded in lived experience, bodily experiences, and economic predicaments. By finding the divine force in the most mundane of situations, the poem is telling us that the intervention of God is present, present, and pertinent. The everyday and ordinary co-exist in a coiled relationship that alters the ordinary and banal events in our lives to reveal the divine sovereignty. What the listener is being encouraged to identify with is the sacred in survival rhythms, the gap between transcendence

and human experience. The poem is a guide to searching for God in the most mundane existence in this synthesis.

The phrase that is repeated, "this is the testament that God is good," serves as the beat of the poem. It is not a passing statement, but a repeated statement, and with each restatement, its truth obtains more and more strength. This repetition is similar to oral traditions in which repetition forms power and inculcates memory. When the refrain recurs, belief is transformed into certainty, and it is difficult to doubt, which instead strengthens the conviction among people. Continuity leads to healing since the rhythm in the poem is a source of comfort and stability in the event of uncertainty in life. The line is like a drumbeat of faith, balancing the listener and harmonising his or her heart with the affirmation of the poet. In such repetition, it is not only stated that divine goodness exists, but it is actually enacted and made real to the audience. With every repetition, the poets commit to the experience of faith, and the passive listening becomes the participatory affirmation.

The performativity of the poem is enhanced by the fact that the speakers identify as "proof" and "evidence" of his love. They fill the distance between word and lived reality by making the testimony they are proclaiming their own reality. Religion ceases to be an abstract notion but is a corporeal, vocal, and spiritual expression. This incarnation makes the poem a survival ritual of a poem in which the poet and his audience internalised the divine constancy. The process of making oneself living evidence serves as a rebellion against hopelessness, stating that human life is the living testimony of the mercy of God. Healing is present in such a courageous statement because it is the way to make the listeners regard their own lives as evidence of God taking care of them. This effect is enhanced by the repetition of the personal testimony throughout the poem, which further validates the inseparability of belief and life experience. Religion turns into a communal performance that restores faith and hope.

One of the key instruments that helps the poem enhance its spiritual appeal is cosmic imagery. Such expressions as "Agunechemba," "Olorun Agbaye," and the "army of Angels," remind the greatness of the divine power, placing human experience in a universal system. But this confines the vastness of the poem to the small; God is present in the depths of sin, and the time of personal struggle. This juxtaposition of the great and the small enables viewers to perceive the divine as terrifying and human. This duality is what makes healing take place because the listeners are assured that God is in charge of the universe, but is concerned with the lives of the individuals. The poem's imagery supports the continuation of the divine care and places human common struggles in the context of the spiritual story. With this interaction, the poem can guarantee the audience has faith based

on both the majesty and the immediacy. Cosmos is a person affirmed, and intimacy adds to the perception of transcendence.

The poem's rhythmic structure functions as an instrument of spiritual restoration. Lines like "You are Faithful, You are Consistent, I can see it all around me" establish a cadence that invites participation. The repetition transforms passive listening into embodied practice, as audience members internalise the affirmations through sound and memory. Rhythm becomes a form of therapy, where the physicality of recitation mirrors the spiritual claim being made. Through repeated engagement, the poem converts abstract assurance into tangible confidence. Listeners are drawn into the affirmation, participating in the co-creation of spiritual resonance. Healing is enacted in the moment of performance, where the rhythm of words becomes a shared lifeline. This musicality underscores the poem's function as both art and spiritual exercise.

The insistence on "This is the testament" redefines conventional religious testimony. While testimony often recounts personal deliverance or miracles, the poem extends this practice into universal affirmation. By naming the poem itself as the testament, the poets collapse the distance between personal experience and communal declaration. Each repetition invites audiences to adopt the words as their own, internalising divine goodness and embodying the affirmation. In this way, testimony evolves into a participatory ritual where listeners are co-authors in the narrative of faith. Healing is therefore collective, transforming private reflection into shared spiritual practice. The poem's reiterative structure ensures that affirmation is reinforced, communal, and enduring. Participation itself becomes an act of restoration, strengthening both individual and collective faith.

Juxtaposition of struggle and affirmation heightens the poem's impact. Imagery of business collapse, bodily heat, sin, and "juju" confronts listeners with vulnerability and uncertainty. Yet each invocation of difficulty is counterbalanced by the refrain, creating a cyclical rhythm of reassurance. The repetition of "This is the testament that God is good" interrupts despair, asserting divine stability amidst chaos. The refrain functions simultaneously as shield and medicine, protecting the listener's spirit while restoring balance. Each iteration models resilience, demonstrating that faith endures through repetition and reflection. Healing is found in this rhythm, as affirmation becomes a constant presence amid uncertainty. The poem transforms struggle into an opportunity for renewed spiritual affirmation.

The poem juxtaposes cosmic expansive imagery and personal accessibility, which form a dense spiritual experience. The symbols of "majesty divine," "angelic hosts," and "the majestic lion" that governs the universe, bring in splendour, but the mention of the "belly" and the feelings of the body bring divinity close to the common things of everyday life. This two-fold methodology

renders the poem both close and admirable. The message of healing is expressed in both transcendence and immanence, whereby the listeners can regard God as the ruler and the nurturer of people. The combination of large and small images creates a sense of all-encompassing goodness of the divine. The audience can sense their plight being heard and they realize that the divine is present on every plane. The poem makes the thinker ponder, respond, and internalise faith. In this balance, the spiritual renewal is lifted up and down, bridging heavenly and earthly experience.

The evocation of Abel, Calvary, and the resurrection story collides with modern Nigerian idioms such as “juju fit do,” “zobo,” and “chamber of commerce.” This interplay creates a kind of cultural alchemy where sacred history and local realities are placed in dialogue. The effect is that divine power is not relegated to a distant past but woven into the rhythms of present-day survival. By embedding miracle in the language of commerce, thirst, and even bodily heat, the poem localises transcendence, healing the fracture between the spiritual and the material. The listener is not asked to transcend their world but to discover God’s immanence within it, in the pulse of daily struggles. In this fusion, the poem affirms that the divine is not abstract but deeply interwoven with lived human reality.

The accrual story employed in the poem creates the impression of betterment and development. By having personal experience of the cosmic imagery, the tale establishes a buildup of confirmation and witnessing. The poem does not merely narrate how God is good, but it makes the reader/audience experience a journey with the speaker. Such narrative construction is hidden in the healing procedure in which every verse reinforces the former assertion and introduces new aspects of divine utterances. The stratification effect is also internalising faith, and the effect of incremental effect is compounding on the mind and heart. The audience is taken to the urgency of intimate identification and shared celebration by reminding the audience of a deonification between the personal and shared experience. The rhythm, continuation, and growing confidence of the poem are therapeutic.

The repetition of words in the poem is both a ritual and a mnemonic. The authority, memory, and internalisation are made strong each time the poets repeat the words, “I am the testament of his love,” “I am the proof that God is good.” This repetition makes listening an activity or practice where the audience is encouraged to exercise faith rather than just believing. The chorus is repetitively used, and it is curative as one is continuously reminded of the divine consistency of transformation in tough situations. The very act of recitation on its own is a way of spiritual renewal. The listeners' experience, participation, memory, and affirmation serve as reinforcing processes, which make them understand better,

igniting their emotions. The poem thus operates on different planes which integrate aesthetic planes, spiritual planes, and curative planes into a single, unified experience.

The imagery used in the poem stresses the fact that God is always consistent in contrast to the unpredictability of a human being. The use of "wind," "river," and trading metaphors depicts how the poet perceived the dependability of God over and against the turbulence of the world. Both pictures block abstract theology to concreteness, to universalise the inception of the infinite in the present instant. The audience is welcome to see the steadfastness of God in their lives and convert poetic imagery into personal thought. This recognition gives way to healing because the text exemplifies ready strength and durability. The poem builds trust, confidence, and spiritual strength by placing the divine in contexts that are recognizable yet lofty to an extent. Internalised security is strengthened by reminding the listeners that there is consistency in the heavens and in themselves as well.

The poem's cumulative effect is both participatory and performative. The audience is not merely observing but co-creating faith through repetition, reflection, and embodiment. Each declaration of divine goodness, each reference to biblical narrative, and each vernacular phrase builds an interactive spiritual space. Healing is sustained through communal engagement, where listeners are drawn into rhythm, imagery, and affirmation. The poem ensures that faith is not static but dynamic, renewed with each reading or recitation. Participation transforms belief into experience, internalising divine goodness through shared enactment. Through repetition, narrative escalation, and embodied language, the poem solidifies the intertwined presence of human testimony and divine constancy.

Finally, *Testament of Love* culminates as a living ritual of affirmation and restoration. It's 10 or more refrains, rich biblical references, vernacular play, and cosmic imagery create an enduring cycle of resilience, hope, and healing. Each verse contributes to a multi-dimensional experience, combining the personal, communal, and spiritual. By situating God as consistent, good, and immanent, the poem offers a template for internalised faith. Listeners are transformed from passive observers into active participants, witnessing, affirming, and embodying divine goodness. Healing is continuous, reinforced through repetition, imagery, and rhythm. In the poem's architecture, theology, and performativity, faith becomes both lived practice and spiritual art, leaving a lasting imprint on audience perception and experience.

Conclusion

Testament of Love by Ibquake and Ugee Royalty demonstrates how digital spoken word can function as both art and therapy, merging African oral tradition, biblical testimony, and contemporary idioms into a healing performance. By declaring the self as “proof” and repeatedly affirming “This is the testament that God is good,” the poets transform personal faith into communal conviction. Their combination of sacred symbols with everyday Nigerian language breaks down the divide between the divine and the mundane, illustrating that God’s presence is woven into every part of life. The rhythm and repetition in their refrains function not only as poetic techniques but also as chants that rebuild confidence and strength in listeners. Healing is achieved through persistence, where the continual return to testimony disrupts despair and grounds faith. By presenting themselves as both sufferers and healers, Ibquake and Ugee Royalty demonstrate that art itself serves as medicine, and expressing survival becomes a means of recovery. In the end, *Testament of Love* shows how digital poetry can transform testimony into a lasting ritual of hope, creating a space where language, spirit, and community come together for shared healing.

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