

**Beyond Entertainment Value: The Impact of Sani Aliyu Dandawo's Farming Song on Economic Revolution**

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**Abstract**

Song plays significant role in the life of every human society. It is a crucial vehicle for social commentary, a medium of mobilization, and as such a means of entertainment. A singer being a product of the society comments on issues and happenings within the society which directly or indirectly affects the humanity. Thus, a singer in most cases uses music as an instrument for arousing interest of the general populace to pass across his message embedded in the song, which might not necessarily be known to everyone. This is not an exception to Hausa Singers, as it is known that music plays pivotal role in arousing the interest of Hausa people to listen to a particular song, and grasp the message therein. It is on this basis that the paper delves into the theme and aesthetic qualities of Sani Aliyu Dandawo's farming song entitled; "*A Mai DaHankali Wajen Noma Mutane A Kama Sana'o'i*". A unique focus of this paper is its rendition to the role traditional music plays in arousing the interest of Nigerians to listen to the song, thereby uplifting their consciousness towards embarking on the economic diversification and transformation through agriculture. The paper however, relies on library in sourcing its materials. The researchers however, draw the song by listening to the song for literary analysis. The paper moreover, employs functionalism as a literary theory for analyzing the song, for the fact that the theory

concerns with folklore as a medium of communicating information, values, knowledge, believes within the group or society that share it. Thus, functionalism is feasible for analyzing the song.

**Key words:** Entertainment, hausa songs, farming songs, economic revolution, Sani Aliyu Dandawo

**Introduction**

There is no doubt that song is a means of social commentary, a medium of communicating one's ideas, information, emotions, and in many cases, a tool for mobilization. It is mostly sung through a number of music apparatuses employed to attract various viewers and well-wishers. Thus, singers in most cases used music to attract the attention of the audience to listen to the songs, thereby, grasping the message embedded in them. That is to say, apart from the entertainment value of a song, a singer gives his view point about life in a song, and hopes that his words would achieve effective mobilization, education and enlightenment. It is worth noting that song serves as an important vehicle for alerting the general public on issues and happenings that are topical or new within the society, which might not necessarily be known to everybody. Thus, a singer invariably comments on the situation in the society, and as such his or her song could encompass the whole range of issues.

Gusau (1993-xi) postulates that song emerged from time immemorial and it continues to develop till date. He maintains that song constitutes some certain qualities as rhythm, rhyme, chanting, tone, sound, wittism, chorus, clapping, theme, language manipulation, music among others.

Gusau (1993;21) classifies Hausa songs that are accompanied by music as the universal songs. These songs have to do with wealthy individuals and public office holders. Singers of

this category are in large number. He however, continues to identify various categories of the Hausa songs that usually concern with the Hausa people traditional games and sports such as; wrestlers, boxers, knives charmers among others. Singers of this category includes; Kassu Zurmi, Muhammadu Gambu, Isa Dan Makaho, Muhammadu Bawa Dan'ance among others.

In furtherance of classification of Hausa songs, Gusau maintains that there are songs that deal with royal people. Such songs are composed to praise the royal fathers. Thus, the singers of this category involved in praise-singing of the royal families within their palaces. The fourth category however, involved humorous singers who specialized in public entertainment, and are humorous in nature that always instigate pleasure within the society through their songs, especially at the moment of pressure within the society to minimize tension.

Moreover, Gusau identifies the fifth category as the occupational songs that are meant to praise people with traditional occupational career such as; weaving and dyeing, barbing, butchering, blacksmithing, farming among others. Singers of this category includes; Muhammadu Dan'anace. The sixth category has to do with nature. The singers of this category compose song to praise nature or any other things that astonish them. This category however, include; singers of all categories. Thus, every singer can compose a song based on nature, and or anything that astonishes that singer.

### **Historical Development of Hausa Songs**

No one could claim the true origin and development of Hausa songs. There are many opinions with regards to the emergence and development of Hausa song. Some scholars opine that, the evolution of Hausa song is closely related to the man's struggle to make living through hunting. In its early form, the song was chanted during hunting. Some assert that Hausa song evolved out traditional religion. A point to note is that, the Hausa song

occupies central place in traditional society.

According to some scholars, Hausa song evolved through a praise singer called "Sasana" who lived in Asia from where he migrated to Hausa land Ibrahim, (1983:Vii).

It is in the light of the aforementioned view that Mamman Shata Katsina is praised as a brother of Sasana due to his gift of composing and rendering songs. This is captured thus;

*Duna na Balkin Sambo*

*Kafiri kanen Sasana-* (Ibrahim,1983:vii).

It is imperative to note that traditionally, Hausa speaking people do praise an individual with words that look similar to reckless speech or unsavory language. Thus, on the surface they look foul but in reality, they are meant as praises. For instance, "Shege", "mugu", "matsiyaci", amongst others. It is in the light of this that the praise-singer employs such words to praise Mamman Shata, because of his natural talent of composition and rendering songs.

For some scholars, Hausa song evolved out of the oldest kingdoms of Songhai, Ghana and Mali of West Africa. This view claims that long time ago Mali, Ghana and Songhai were rich with singers, and these singers are directly related to Hausa singers-Ibrahim,1983; vii.

Some assert that the emergence of Hausa singers could be traced back to worshipping fairies, gods and goddesses. Thus, a long time ago Hausa society did conduct celebrations, in which the people chanted and incanted such fairies, gods and goddesses. This is captured in the song of *Barbushe* who chanted in praise of *Tsumburbura*, a goddess thus;

*Jamuna a kasa, mun gama*

*Ga Tsumburbura kanawa*

*Ga magajin Dala*

*Barbushe's chorus; ni ne magajin Dala,*

*Da kunki da kun so,  
Ku bini bara'ayiba* (Ibrahim, 1983; p. 10-11).

### **Brief Biography of Sani Aliyu Dandawo, the Renown and Prolific Traditional Hausa Singer**

Alhaji Sani Aliyu Dandawo is one of the popular Hausa traditional musicians in Nigeria who was able to capture the interest of audiences with his natural talent of composing and rendering songs. Dandawo born and raised in vibrant city of Argungu, Kebbi State, Nigeria. Dandawo started his music in 1964, and devoted his entire musical career in preserving and promoting the rich culture and values of Hausa society.

Dandawo is known to possess natural talent of language manipulation exhibited through his music. Dandawo's music took its origin from Hausa traditions through which he reflects the diverse cultural influences that have shaped the region over centuries. His songs are characterized by agitation of united Nigeria through patriotic duties in which he praises traditional rulers for their tireless effort towards uniting the country. Dandawo however, uses music to explore the challenges faces by Hausa people and the country at large and proffers lasting solution through his song. This really earns him respect throughout Hausa land, who is considered to be one of the ambassador of Hausa culture for the Hausa people.

What make Dandawo unique in composing and rendering songs is the ability to touch the minds of his audiences through his music. His music however creates very powerful experiences influence to his viewers in which his music goes resonates.

Dandawo's natural talent of composing and rendering songs coupled with his yearning for nurturing, inspiring, as well as passing knowledge and skills he acquired through his career to the young musicians earned him respect and beloved throughout the Hausa land.

Dandawo died at seventy-two, 72 years at his home Yawuri. He is survived by his aged mother, two wives, twenty-two 22 children and twenty-five, 25 grand children

### **Classification of Hausa Singers, Thematic Concern and their Traditional Musical Instruments**

Ibrahim (1983 in a text titled; *Abokin Hira; Kowa Ya Sha Kida Kudinsa*, categorizes Hausa traditional singers into two; palace praise-singers and the universal singers. Palace praise-singers permanently settled at palace sponsored by a chief. They are there to serve the chief at his palace through their talents of composing and rendering songs. When the chief is at his occasional official territory visit, they follow him while indulging into praise-singing, accompanied by musical instruments in praising him. Most of such singers inherit singing from their forefathers. They do not heavily rely on such praise-singing alone to make living; rather they cultivate land as their secondary means of livelihood. They praise the chief at his palace as their god-father every Friday-night or at every “*sallah*” festival (p.1).

Having involved into palace praise-singing, does not mean that they would not sing for other people outside the palace. They do so at their wish without offending the chief. They even let the chief know a reward of return of their songs, to bless their benefactors -p.1. Both palace praise-singers and universal singers employ various musical instruments in their career, depending on the kind of musical tool inherited by a singer. Some singers use “*ganga*” “*tambari*” “*taushi*” while others use “*kotso*” “*banga*” “*kurya*” “*jauje*” “*kuge da kurya*” and so on (p.3).

The second category however, involved singing for general public. Although, the palace praise-singers restrict their career to palace, they do sing outside the palace (p.1. Gusau-1993 in a text titled; *Jagoran Nazarin Wakar Baka* maintains that universal singers do sing for the wealthy individuals and public office holders. This category occupies very large number of Hausa

singers, and they can sing on any topic. They may include; Adamu Danmaraya Jos, Mamman Shata Katsina, Abdu Karen Gusau, Garba Supa, Shehu Ajilo, Sabo Saya-Saya, Musa Danba'u, Mammalo, Haruna Uji, Hassan Wayam, Sani Dan'indo amongst others. (p.21).

Musa Dankwairo, Sani Aliyu Dandawo and the host of others fall under this category. Although they are categorized under palace praise-singers, Dankwairo composed and presented so many songs based on socio-political and economic issues. Similarly, Dandawo composed so many songs based on socio-political and economic issues. For instance, Dankwairo composed songs titled; *Aikin Dam Yafi Gaban Ayi Mai Wargi*”, which is a song about irrigation agricultural economy, and the song titled; *“Maitatsine Allah Tsinema”*, which is a song about socio-political and religious crisis engulfing the Northern part of the country in the 1980s. Similarly, Dandawo composed a song based on economic revolution in the context of Nigerian society titled; *“A Maida Hankali Wajen Noma Mutane a Kama Sana'o'i”*, and the song titled; *“Yaki da Rashin Tarbiyya”*, which he composed and sung in 1980s based on the prevailing moral decadence within the Nigerian society, and the firm determination of the country to fight against such indiscipline.

It is imperative to note that Hausa singers in general present as many themes as possible in their songs. They do compose and present songs based on admonishing, enlightenment campaign, education, politics, praise-singing, satire, begging, self-pride among others. Ibrahim(1983, p.10).

The truth of the aforementioned claim can be deduced from the song of *Narambada* who composed a song in praise of his natural talent of composing and rendering songs. Sometimes such kind of singer's praise selves together with the chiefs they are inclined to, to show that they are unique in singing song like their chiefs who are unique in leadership. This is conveyed accordingly

in *Narambada's* song of self-pride and his god-father, Sarkin Gobir Ahmadu who claims that he supersedes all other singers, likewise the chief of Gobir, Ahmadu supersedes all other traditional rulers thus;

*Bana Ahmadu Hausa ka yi rinjayi ni na yi,  
an ce Isa ba ka jin an ce wani Sarki,  
Ni ko duk Hausa ba ka jin waka bayan tau.*  
(Ibrahim,1983: p.19).

However, the theme of politics can be derived from the song of Abdurrahman Galadiman Kotso who praises N.P.C Party in his song, with a view to mobilize the populace to have interest on the party. Not all times that such singers praise particular party directly, they sometimes praise the political office holders of the ruling party through various developmental projects they executed to instill interest of the party in the people's minds. This is captured in the song of Galadiman Kotso thus:

*Salama tutar Shehu da Bello,  
Babba da yaro ku ce salama,  
Birni da kauye ku ce salama,  
Sarki da Mallam ku ce salama,  
Wallahi kowa yace salama,  
Ko lahira za ya san salama*(Ibrahim,1983;p.21).

The theme of public enlightenment campaign and admonishment such as awareness about cultural subjugation and, the need for people cooperation on the Population Census, can be deduced in such Hausa singers as Sarkin Taushin Katsina, Sani Aliyu Dadawo, Alhaji Musa Dankwairo, Alhaji Adamu Dan-Maraya Jos among others. As per stated by Ibrahim, most of such singers are instructed by political leaders to compose songs based on the topical issues to help government accomplish a particular policy. For instance, Sarkin Taushin Katsina composed song based on National Population Census in 1973 as captured accordingly in the song thus:

*Jama'a ku yi kokari in kidaya ta zo,  
Ku ba Malam kidayarku goyon baya  
Gwamnati tana so ta gigginsa makarantu,  
Inda duk ya dace.  
Gwamnati tana so ta gigginsa rigogi,  
Inda duk ya dace.  
Jama'a ku yi kokari in kidaya ta zo  
ku ba Malaman kidaya goyon baya  
(Ibrahim,1983;p.23.*

The theme of cultural protectionism can also be deduced in the song of such Hausa singers, especially palace praise-singers. Ibrahim claims that the theme of cultural promotion and preservation is usually found in the songs of palace praise-singers. This is not unconnected with the fact that their god-fathers are the custodians of Hausa culture, so they do compose songs in line with the wish and interest of their god-fathers, who are the traditional rulers (Ibrahim,1983;p.24). Alhaji Musa Dankwairo justifies such claim in his song of preservation of Hausa culture thus;

*'Yan Arewa da an nan,  
Wadanda ad diyan Musulmi,  
Kwairo na gargadinku,  
Ku zan azumi da sallah,  
Ku zan kono da zakka,  
Ku matan kasarmu,  
Wadanda ad diyar Musulmi,  
Ku zan ka yin lullubi,  
Banda sayan suket da 'yak kanti,  
Abin gay a bad a kunya,  
Abin gad a ban takaici,*

Moreover, Hausa singers like other singers across the globe, are known to possess natural talents of language manipulation. They do employ style in which one needs to look beneath the surface before grasping the message embedded in the

songs. Ibrahim justifies this claim by saying that Dankwairo, Narambada among others, employ style that is very difficult to understand even if one is a native speaker. This is for the fact that they employ *Sakkwatanci*, which is a very rich Hausa dialect, especially those that employ “*taushi* and “*kotso*” musical instruments, and used *Sakkwatanci* dialect and its words. He further claims that, even amongst the palace praise-singers there are such words from *Sakkwatanci*, Arabic and English and so on ((p.26.

### Theoretical Framework

This paper critically appraises the use of Dandawo's song from the perspective of functionalism. Thus, the paper analysis how Dandawo attempts to use song and music to uplift the consciousness of Nigerians to understand the effect of over dependence of oil resources to the Nigerian economy, and as such to educate Nigerians about the impact of agriculture in promoting the economy of the country. The theory was formulated by Bascom in 1965 that concerns with the meaning, purpose, and role of folklore within the society of which it is part. It is quite relevant to this paper as it concerns with the performance and mode of presentation of folklore in particular situation and in a specific folk group within the society.

### Methodology

Research in literature always adopts qualitative methodological approach. This research however, collects its primary data through close listening and examination of the audio of the song of Sani Aliyu Dandawo. It also sources relevant library materials as secondary data

### Analysis and interpretation of Sani Aliyu Dandawo's Farming Song and its Aesthetics Qualities

Prior to the discovery of oil resources in Nigeria, the country depends largely on agricultural sector as its major source of revenue. It generates not only revenue but serves as an important sector that provides employment opportunities to the

citizenry, a vehicle for country's foreign exchange, and as such a means of livelihood to many Nigerians. But with the discovery of oil resources, Nigeria abandons agricultural sector and prioritizes oil sector as its main source of revenue generation. Thus, oil sector is even considered as the heartbeat of Nigerian economy. Although the oil sector plays significant role in the rapid economic growth of the country, it is reckless to abandon the rest of the economic sectors on its dependence.

Since change is the only factor that is permanent in life, it is imperative to make adjustment when there is rapid change within the society. The point to note here is that, the country's negligence of the agricultural sector with the evolution of oil sector becomes an impediment to its rapid economic growth and prosperity of its people. Thus, as the Nigerians abandon the sector and put eyes on the oil sector, most of citizens rely on government to provide employment to them, which is not possible. Prior to the country's attitudinal change with the evolution of oil, its currency which is stronger than, to the disadvantage of American Dollars and the United Kingdom Sterling Pound, keeps on devaluating. Nigeria's economy is buoyant then, and the citizenry live a prosperous life with a strong Gross Domestic Product and Foreign Reserve.

However, Nigeria begins to experience its economic tragedy with the abandonment of agricultural sector, as the economy of the country is determined by the western world. Thus, the country relies heavily on the exportation of oil products to building the nation, as the oil price in the world market keeps on fluctuation. As a result of this, the value of our currency keeps on falling to the advantage of American Dollar and United Kingdom Sterling Pound.

Apart from the endowed natural resources, Nigeria is blessed with human resources. Most of the Nigerian citizens are naturally talented and they keep on displaying such talent in every

aspect of human endeavor. Thus, the citizens are blessed with unique talent and each citizen tries to display such talent in line with his unique experience in life coupled with the experiences of the other category of people within the country, with a view to give an immense contribution to the development of the country. Every rational individual has important role to play within the society, and Hausa singers would not be an exception.

It is on this basis that Dandawo composes and sings a song titled; "*A Mai da Hankali Wajen Noma Mutane a Kama Sana'o'i*". The song concerns with social enlightenment based on the need for economic diversification. It is an attempt to uplift the consciousness of the Nigerian society to embark on the economic diversification through agriculture.

Although Dandawo hails the discovery of the oil resources, and considers it as one of the important sectors, he warns the political leaders not to deem it as the heartbeat of Nigerian economy, for the fact that it might give birth to idleness to many Nigerians, and as such its value keeps on fluctuating in the world oil market.

Dandawo in the song hails agriculture as the poverty alleviation sector. He believes that when the country prioritizes the sector, its economy would be buoyant, as it is a powerful sector that provides employment opportunities to Nigerians, and a reliable source of income to citizenry. He believes that agriculture provides not only employment opportunities to the teeming youth but a reliable revenue generation to the country.

While motivating the general populace to give their own quota towards feeding the nation, and to even promote exportation of agricultural products, he postulates that if one feels reluctant in partaking in farming activities, due to his economic status, such person is inconsiderate to be patriotic. He believes that one's involvement into the agricultural activities in small- or large-scale production contributes immensely towards providing

employment opportunities to many Nigerians, thereby making their means of livelihood reality. This means that Dandawo finds it necessary for every citizen to partake in farming activities to feed the nation, and help in providing employment opportunities to many. He believes that partaking into agricultural activities in time of country's economic diversification is an important yardstick to measure one's patriotism. Thus, Dandawo believes that no matter how economically buoyant one is, he should be part in the farming activities within the country. This is captured in the song thus;

*Amai da hankali wajen noma mutane akama  
sana'o'i  
Yanke talauci kun san sai noma,  
Repetition; Yanke talauci kun san sai noma,  
Chorus; mutum ya kama noma har girma,  
Repetition; Mutum ya kama noma har  
girma,  
Wanda bai noma bai kyauta ba,  
Chorus; yau wanda baya noma hantar mai,  
Repetition; Yau wanda bai noma bai kyauta,  
Ko mai kudinsa bayyi dibara ba,  
Chorus; yau wanda baya noma hantar mai  
Repetition; komai kudinsa bayyi dibara ba,*

While referring with the Nigeria's economic status in the past, when farming is the heartbeat of the country's economy, Dandawo enumerates some crops that the country cultivates that have positive impact on its economy as; cotton, grains, groundnut, cocoa among others. He maintains that with the aforementioned crops the country promotes its foreign exchange rate to the extent that its currency becomes stronger to the disadvantage of United States Dollars and the United Kingdom Sterling Pound in the foreign exchange market, likewise its economy is buoyant then. But with the discovery of oil resources, the country makes the people get involved into the oil marketing and rely on government

to secure contracts which lead to the economic retrogressive and the general weakening of country's currencies as captured in the song thus;

*Da a Najeriya mun dogara ne  
gyada da auduga wajen noma,  
Muna ciniki da kasashen waje  
arzikinmu, bai lalace ba  
Mun cimma ko'ina wajen girma.*

*Daga nan sai hada-hadar mai ta  
bullo sai muka dena noma sai kwangila,  
Chorus; Mu ka bar noman gyada da  
auduga kudinmu sunka zam ganyen banza*

In the song Dandawo praises country's blessed resources when he maintains that with the abundant of agricultural land coupled with high population size, the country can go hand in hand with other developed countries in the world if, it prioritizes agricultural activities. He also recalls how commercial agriculture engulfs the Northern part of the country with particular reference to Kano where groundnut pyramid is made as a symbol of commercializing agricultural products in Kano of Northern part of Nigeria, and as such Gusau of Zamfara is rated as the centre for cotton marketing and processing. This conveyed accordingly in the song thus;

*Sadda muna noman gyada da auduga  
sannan Kano birnin Dabo  
Idan ka hangi Dala kamar Tsauni,  
Chorus; Ga na'urar goge auduga akwaisu  
ko Gusau in kaje can.  
Chorus; mutane a kama sana'o'I,  
a maid a hankali wajen noma.*

While acknowledging the discovery of the oil resources, Dandawo maintains that Nigeria is one of the luckiest countries to have discovered oil resources but should be very careful on

relying upon it, as its world market keeps on fluctuation. He believes that the country should maintain its agricultural sector concurrently with the oil sector to avoid over reliance on oil sector. That would make the country's economy buoyant and prosperous as captured accordingly in the song thus;

*Samun fetir garemu babbar sa'a ce,  
amma kar mu dogara wajen shi,  
Saboda kasuwa tai ta fadi  
Chorus; kowa ya huda hili yai gona  
Chorus; amai da hankali wajen noma  
mutane a kama sana'o'i.*

However, Dandawo attempts to recall Nigeria's experience on the declining in price of petroleum product in the world oil market, to warn the country not heavily relies on oil sector. This is for the fact that, its reliance on oil sector would have adverse effects on the economy of the country, as the country might not be able to execute capital projects for rapid development in time of fluctuation of petroleum products. It is on this basis that Dandawo raises question on the country's economic dilemma, in which the chorus respond by saying that, there is needful commitment on the part of the Nigerians to transform the country through agricultural activities. He maintains that the country should go into commercial agriculture to promote exportation of agricultural products as; cassava, sweet potato, yam, cocoa, cotton, grains, rice, groundnut, beans among other as captured accordingly in the song;

*Yanzu kasuwar ta fadi Gwamnati ba za  
ta sami kudin daukar jama'a ba kamar daure,  
Da kyautata jin dadin jama'a,  
yanzu ina dibara ku jama'a  
Chorus; mu shuka auduga da gyada,  
masara, muyi shinkafa musa dawa,  
Sannan mu shuka gero har wake.*

While mobilizing Nigerian populace to go into farming activities, Dandawo opines that the economy of the country would be favourable and prosperous, to the extent that the government would be able to generate revenue to execute capital projects as roads, reliable water supply, electricity supply, schools and other social amenities for infrastructural development if Nigerians embrace agriculture. Similarly, Dandawo urges Nigerians for unity in nation building, by saying that the country can only develop when there is unity in diversity among Nigerians. He believes that the country can reach its highest economic level when there is strong unity and patriotic among the citizens as captured in the song thus;

*Idan kun ka kama noma sosai,  
Da arzikinmu ya dawo sabo,  
Gwamnati ta sami kudin aiki,  
Ta bada magani da rowan sha,  
Sannan ta kama gyaran hanyaoyi.  
Gwamnati ba za ta iya ba,  
Sai in ambata goyon baya,  
Mun taimaka gaba daya duk munyi,*

Dandawo in the song attempts to uplift the consciousness of Nigerians based on the needful commitment towards building the nation. He further urges Nigerians for unity in patriotic duties for the nation building. He also warns not allow things to go in vain, and believes that all hands must be on deck in commitment towards developing the nation with the abundant natural and human resources. He castigates the attitude of laziness, thereby encouraging hardworking and self-reliance as the vehicle for promoting the progress and development of the country. He also prays for the rapid growth and development of the country as conveyed accordingly in the song thus;

*Wanda yabar abinshi ya lalace,  
Bai tamaimaka ba kasan yai keta  
Chorus; taimaka a gyara kasan nan,  
Har manya-manyanya suma sai sunyi.*

*Dole mu tashi mui aiki tukuru,  
Muci da kanmu muici da waje,  
Kuma mui ciniki da kasashen waje.  
Chorus; Najeriya kasa mai albarka,  
Allah ya taimaki Najeriya,  
Garemu harda 'ya'ya, jikoki.*

Dandawo however, recalls the formation of communities based developmental associations in the past in an effort to encourage people to cultivate attitude of unity in nation building through agricultural activities. Likewise, the students are encouraged to join hand in promoting agricultural activities in an effort to feed the nation, and as such to eradicate poverty within the society as captured accordingly in the song thus;

*An kakkafa jam'iyyun hada kai,  
Don kowa shi sami aikin yi,  
Chorus; an karfafawa 'yan makaranta,  
Suma su taimaka wajen noma.*

### **Technique and Aesthetic Qualities of Sani Aliyu Dandawo's Song**

There is no doubt that Dandawo follows the same street that most of Hausa singers embark upon in their singing career. Thus, Hausa singers stylistically employed chorus in their song accompanied by musical instruments to make their songs more pleasurable, and as such to attract the interest of the audience to grasp the messages embedded in their songs. Hausa singers are categorized into two. Those with chorus that repeat what the singer exactly sung, and those that come up with verses contrary to what the singer sings but aligned with the message that the singer wants to put across the audience.

Dandawo falls under the second category whose chorus sing verses contrary to the verses he pronounces but aligned with his message. Thus, the ideas pronounce always go in line with the responses of his chorus. Similarly, Dandawo like most of Hausa

singers always adopt repetition in rendering his songs. That is to say, Dandawo repeats almost all the verses of this song to emphasize the messages embedded in each verse.

It is however, noted that Dandawo is known to possess natural talent of language manipulation.

He deploys figurative devices such as; as hyperbole, simile, metaphor, allusion among others in almost all his songs. In this song Dandawo employs allusion in which he refers to the status of agriculture and the role it plays in the growth and development of the Nigeria's economy in the past, before the discovery of oil sector. He also employs simile in an attempt to compare the Nigeria's economic status in the past when the country prioritizes agriculture before the discovery of oil resources with the current economy of the nation, when it neglects agriculture.

### **Conclusion**

On the final note, this paper delves into the impact of Sani Aliyu Dandawo's song based on the economic diversification through agriculture. A unique focus of this paper is its quiet rendition to Nigeria's favorable economic experience prior to the discovery of oil resources, in which the country lived a prosperous life with vibrant economy, and strong currency with prioritizing agriculture sector. The sector that generates huge revenue to the country, provides employment opportunities to the Nigerians, and promotes its foreign exchange. Similarly, Dandawo strives to justify how negligence of agricultural sector led the country sinks into the economic dilemma with the discovery of oil resources.

Therefore, the paper justifies how song and music is used by Dandawo to uplift the consciousness of Nigerians to diversify its economy by concurrently promotes its various economic sectors, with particular focus on agriculture being a vibrant sector of economy that provides employment opportunities to many Nigerians, revenue generation, and promotion of foreign exchange. The paper however justifies the reality of Dandawo's

philosophy through Nigeria's practical experience of prioritizing oil sector, and finds itself in economic dilemma, as the value of oil sector is determined by the western world.

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