

## HAUSA DRAMA, MUSIC AND PERFORMANCE(S) AS MEDIUM OF BROADCAST MEDIA ADVERTISEMENTS IN HAUSA LANGUAGE

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### Abstract

This study exposes the role of Hausa drama in the propagation, promotion and even development of broadcast media – namely radio and television; advertisements in Hausa language. Over the years, *Wasan Kwaikwayo* (drama) has served, and still, is serving as a medium of social criticism to expose misbehavior of stereotype individuals be it life – styles, malpractices among ordinary citizens, public officials; and injustices of rulers, judges, violation of human rights and social norms in the society. The central aim, is to purge offenders and violators of their moral laxness or remissness, anti-social behaviours, abuses and misuses of opportunity, office or privilege. Having recorded significant success in rehabilitation, reformation and transformation exercises. Hausa drama and its performing artists are now employed to render services as advertisement agents in the broadcast media. This study, specifically examines the roles of Hausa drama and performing artists in the composition, characterization and production of Hausa advertisements in the broadcast media. Methodology of this study is an eclectic one. It consists of recording and random sampling which are used in collecting and selecting the data of the study. Recording is to ease the process of transcribing the lyrics of the sample Hausa advertisements of the broadcast media.

**Key Words:** Drama, Music, Performance, Media, Advertisement

### Introduction

Over the years, *Wasan Kwaikwayo* (drama) has served, and still, is serving as a medium of social criticism to expose misbehavior of stereotype individuals be it life – styles, malpractices among ordinary citizens, public officials; and injustices of rulers, judges, violation of human rights and social norms in the society.

The central focus of this essay on Hausa Drama, music and performances in order to present and describe some of the roles of the performing artists of Hausa drama. It is probably common knowledge that Hausa drama is the dramatic performance that developed from popular oral tradition into the dramatic literature in Hausa. Basically speaking therefore, the concept of dramatic performance is contained in the Hausa descriptive term – “*Wasan Kwaikwayo*”, which literally means “game of imitation”; and/or imitation play, and dramatic play respectively.

According to Yahaya (1991) as a form of art, the main function of any drama performance is entertainment. However, the entertainment cannot be achieved in isolation from the focus of the content of the plays. Each performance is usually targeted to achieve a specific objective – social criticism; exposing the follies of stereotype individuals, life-styles, malpractices among public officials, injustice and violation of social norms.

The essence of focusing on the seemingly ‘new’ roles of the Hausa performing artists in this study, is to expose the function of the artists beyond the mere traditional notion of entertainers among various groups of social associations. They now assume new roles as ‘watch dogs’ of the society as well as educators and informants. More importantly, they currently serve as advertising agents, acting various roles as promoters and sellers of goods, services, and ideas, specifically, the role of Hausa performing artist as advertising agents in the broadcast media Hausa advertisements is the main thrust of this study.

### Concept of Hausa Drama and its Development in Broadcast Media

The concept of Hausa drama could be understood in the definition provided by Furniss (1996) as follows: The term *wasan kwaikwayo* in Hausa means drama, or literally, ‘game of imitation’. Hausa radio drama dates back to the 1950s when Federal Radio Corporation of Nigeria (FRCN), Kaduna put on air *Da gurasa* produced by Adamu Gumel and a series aimed at farmers, *Ba safce*, produced by Bashir Isma’la Ahmed, while a series called *Sarkin Karfi* was aimed at children listeners. Among the most long-running series that date from the 1960s was *Zaman Duniya Iyawa Ne*, written and produced by Yusuf Ladan, in which one of the most famous Hausa actor/comedians Usman Baba Pategi, made his debut. Pategi went on in 1973 to become famous in his own show *Samanja Mazan Fama* on radio and television with Nigerian Television Authority (NTA), Kaduna. He also went on to write and direct other series including *Duniyar Budurwar Wawa* (the world is a fool’s damsel), which is still a regular radio feature on the Federal Radio Corporation

of Nigeria, Kaduna (Furniss, 1966:84). With the programme Samanja (Sergeant Major) transferring to television on NTA, Kaduna, the Drama of 'sergeant-major' is built around the character played by Pategi and illustrates in a variety of domestic and local circumstances around a barracks, the antics and escapades of an irascible soldier with clipped speech and direct manner. His verbal style is 'soldier speech' and draws upon the experience of ordinary Nigerians of the mixed English and Hausa of the Nigerian army; Pategi himself, originally a Nupe from Kwara State, had the experience of soldiering during the civil war in a signals unit, and drew upon that experience in forming the character of Samanja. (Kallamu, 1992).

By 1992 all local radio and television stations in the Northern States of Nigeria had Hausa drama shows of great popularity and of course have remained the case till date. Other popular radio and television dramas include: *Duniyar Nan Tamu* "Our World" in radio Kano, *Kuliya Manta Sabo* "The Law Does Not Reckon with Familiarity" and *Taskira* "A Spinning Basket", these are television drama on NTA, Kano; in *Baku Ba Gida* "If You Are Not Around There is No Household" in Kaduna State Radio. *Karambana* "The Busy-Body" and *Tambari* "A Royal Drum" on NTA, Kaduna. Others include: *Idon Matambayi* "The Eye of the Enquirer" on NTA, Sokoto and *Karkuzu* on NTA, Jos. 'Duniya Makaranta' (World is a school) in Zamfara State Radio. (Kallamu, 1992, Furniss, 1996 and Abdulumumin 2018).

### Performing Artists as Advertising Agents

Also celebrities in Hausa drama production and performance are increasingly being used in testifying for various commodities and products. Usman Baba Pategi, alias (Samanja), Malam Mamman are a few examples. Recently, the use of celebrities now includes the characters of Hausa Home Video drama. For example, the organization for \*AIDS/HIV awareness campaign has employed the services of a popular Hausa Home Video character – Fati Muhammed, alias (Zubaina) in testifying for the spread of the deadly disease.

\*AIDS/HIV = this is a much talk-about contagious disease, meaning Acquired Immune Deficiency Syndrome (AIDS). She has appeared in radio and on television as well as on posters and billboards nationally and internationally campaigning and advertising the awareness for AIDS/HIV pandemic. (Abdulumumin, 2012) Also, Ali Nuhu, Sani Danja and a lot of others are used as ambassadors of Glo mobile network, cellular phones and other products. Posters, handbills and billboards with Hausa inscriptions advertising and promoting the Glo phones are severally produced and circulated to attract the attention of the Hausa speaking audience. There are instances though that the orthography of the written Hausa tends to fall below the standard. For example, in this proverb, - "*Abun nema an samu...*" which featured on one of the Glo billboards released (in 2004, Billboard in Zaria, Dogarawa Round About), the word *\*abun* should be *abin*. The alteration of the 3<sup>rd</sup> person singular masculine pre-verbal pronoun" (Galadanci, 1976) -*ya* with "the impersonal pronoun-*an*" Bargery (1934) is wrong. The proverb can simply be quoted in its original wording as: "*Abin nema ya samu...*" (*What people are longing for is available here*).

Similarly, other characters like Hauwa Ali Dodo popularly known as (Biba problem) and many others have been commissioned by Nestle food manufacturing company to advertise one of their products. The Maggi cubes with start label. They produced a Maggi Kitchen television drama where they are shown testifying the use of the product in cooking. They complement the drama with a lyric of a song thus:

<i>Maggi Maggi</i>	Maggi cubes
<i>[DanDano mai gamsarwar</i>	'A taste which satisfies!'

In the case of this magi advertisement, the manufacturers of the product, i.e. Nestle Food Company, could be said to have made a good development by employing the services of Hausa Home Video dramatists to advertise one of their products, even though the menu prepared on the advertisement cannot be afforded by an ordinary poor Hausa family; who are actually the target audience, but at least the message is sent. In the past, their kitchen advertisement was always in English language. Perhaps, they now seem to have realized that in using English language their Hausa audiences failed to be reached. It is important to observe here that Uniliver Manufacturers of a sister product called Royco cubes, have since realized the importance and advantage of using Hausa language in advertising their products. For it is in their efforts to reach Hausa audiences that they produced and sponsored various advertisements programmes such as *qauyen royco* (Royco village). This is a forum where people are gathered for riddles, a kind of question and answer competitive forum. A famous Hausa artist is usually the anchor man or woman. Usually he or she chooses four people as *Sarkin Kauye* (Village Head), *Maigida* (a Household Head), *Uwar gida* (a wife) *Danmaigida* (a son/daughter).

These people will be seated on the high table. With a bit of satire and comedy they are asked to select questions of their choice and it is read out. If they answered correctly, the audience will be required to give a round of applause. Then the winners will be rewarded with prizes of Royco assorted items such as umbrellas, bags, stoves, fans and a lot of others. The show is also usually interrupted with general questions thrown to the audience as follows:

<i>Kun gane!</i>		Do you understand?	
They will respond:			
<i>Eh!</i>		Yes	
Another question:			
<i>Me kuka gane!</i>		What do you understand!	
		Response:	Royco
Then the presenter will list variety of soup, soliciting response from the audience as follows:			
		Meaning:	
<i>DanDano mai daJi</i>	Royco	A good taster	Royco
<i>Farfesun kaza</i>	Royco	Chicken pepper soup	Royco
<i>Farfesun rago</i>	Royco	Ram pepper soup	Royco
<i>Miyamai daJi</i>	Royco	A good soup	Royco
<i>Mai sagirki daJi</i>	Royco	A good cooking	Royco

The show is complemented with a *kalangu* music with some lyrics as follows:

<i>Dun}ulen Royco</i>	Royco cubes
<i>Sarkin Iagwada</i>	King of nice cooking
<i>Dun}ulen Royco</i>	Royco cubes
<i>Mai }an}anon daJi</i>	A good taste

This advertisement is however, recently modified. There has also been an inclusion of the services of one of the traditional Hausa performing musician with *duman girke* (a kind of seated musical instruments) to sing an advertisement song for Royco. The musician performs at the show of *Qauyen Royco* (Royco Village). Again, the use of the various lyrics of the Hausa Home Video songs is another method adapted by the advertising agents in the broadcast media. Many of the lyrics in the popular Hausa Home Video films are being used by advertising campaigns. For example, the lyrics a film called *wasali* part one has been adapted in the poetic diction for the advertisement of a new foreign cigarette called – Dorchester. The advertisement goes thus: An excerpts of the advertisement's song is as follows:

<b>Lead:</b>	Bari ba zan bari ba	Stop I will not stop
<b>Chorus :</b>	Dorchester	
<b>Lead:</b>	Ni ma ina sha	I smoke Dorchester
<b>Chorus:</b>	Dorchester	
<b>Lead:</b>	Kai ma kana sha	You smoke Dorchester
<b>Chorus:</b>	Dorchester	
<b>Lead:</b>	Ke ma Kina sha	She smoke Dorchester
<b>Chorus:</b>	Dorchester	
<b>Lead:</b>	A Kano a sha	Dorchester is smoked in Kano
<b>Chorus:</b>	Dorchester	
<b>Lead:</b>	Kaduna ma ana sha	Dorchester is smoked in Kaduna
<b>Chorus:</b>	Dorchester	
<b>Lead:</b>	Zaria ma ana sha	Dorchester is smoked in Zaria
<b>Chorus:</b>	Dorchester	
<b>Lead:</b>	Kowa da kowa yana sha	Everybody smokes Dorchester
<b>Chorus:</b>	Dorchester	

**Source:** (Abdulmumin, 2018)

### Discussion of Hausa Drama and Characters Roles in Advertising

Some of the famous and popular characters who featured in radio and television drama have over the years assumed other multiple roles in their various vibrant functions as entertainers. A lot of them now serve as Hausa advertising agents and for the courageous even owned their independent advertising agency. For example, Bashir Isma'ila Ahmed owns Bismad Ventures an advertising consultancy unit based in Kaduna. Others who feature now as agents or serve as models for varieties of Hausa advertisements include Usman

Baba Pategi (alias Samanja), Late Malam Mamman popularly known as Danhaki, Alhaji Buguzum, Rashida, Jafaru, Bawa, Tambaya, among many others.

Radio and television plays have generally had a didactic purpose covering such issues as the importance of education, the dangers of sending children out hawking on the streets, intergenerational conflict, and westernization, among many others, while often illustrating customs such as weddings, naming and festivals. The choice of theme by directors differs little from the social policy priorities of the government. In the late 1960s, commercial sponsorship of drama by tobacco companies (example Nigerian Tobacco Company – NTC and Philip Morris) produced the radio shows *Noma Yanke Talauci* “farming is an antidote to poverty” and *Taba sa Farin Cikin Aljiu* “Cigarettes make for Happy Pockets”. Less directly manipulative, the Bank of the North has more recently sponsored the dramatization by NTA, Kaduna, of the *Magana Jari Ce* stories by Abubakar Imam. In many of these radio and television series the actors and producers have previously or contemporaneously worked with Ahmadu Bello University (ABU) either through the Department of English or through the then Centre for Nigerian Cultural Studies (CNCS) in which dance and theatre troupes have been operating for some years (Furniss, 1996).

These actors and producers most of whom now turned agents or models for Hausa advertisements draw on their extensive experiences of their tradition of Hausa drama to reproduce in their advertisements the humorous interactions between stock characters, the graphic wit and the comic action that has made the dramas so popular. In this recreation of typical dramatic characters and encounters, as well as the interactional games in vivid and colloquial language, these characters draw upon their experiences of the popular tradition of *Wasan Qauyen Royco* “Royco Village show”, *Wasan Kwaikwayo* “drama” as they do with other short-form verbal arts such as *Karin magana* “Proverb”, *Habaici* “innuendo”, *Zambo* “ridicule”, *Kirari* “Praise epithet” and *Take* “drummed equivalent of praise epithets” (Abdulummin, 2018).

The use of Hausa drama in advertising is today very common. Many more advertising agents are taking to the genre to produce their advertisement. The services of some of the famous characters mentioned above have continued to be employed by various manufacturers and producers in order to advertise their products and services. Recently, the services of the characters of Hausa Home Video film are also being utilized in Hausa advertising in the Broadcast media. For example, there emerged advertising plays like *Gidan Kashe ahu* “a House to spent 1½ pennies”; *Qauyen Royco* “Royco Village” where a famous Hausa Home video actress late Hauwa Ali Dodo alias Biba problem used to feature. The Royco village is designed to promote the sale of the product through a television show; and invited guests are mostly participants in the show.

One of the significant aspects of Hausa Drama in advertising is the use of dialogue, which is basically a conversation between two or more people in a play or drama *Wasan Kwaikwayo*. In terms of style of language used in the advertisement, this is expressed in both poetic and dialogue. In the case of poetic, it often serves as an introduction or background music by professional oral singers whose service is employed by advertisers or advertising agent. The singers such as Shata, Danmaraya, Garba Liyo, etcetera. will introduce the goods/ products in the poetic manner and then, it is complemented with a dialogue. Two persons accompanying performance aid the act dramatically. Conversation here is emotional and sentimental. They appeal in a persuasive manner that tend to attract a consumer to go for a product being advertised. Consider the following examples, which are both poetic narratives and dialogue:

- |    |  |  |
|----|--|--|
| 1. | <b>Tallar Taba Flight</b>              |  |
| A. | <b>'Kunna taba Sadau'</b>              | - Smoke Sadau Cigarette                    |
| B. | <b>M Mn</b>                            | - No, no                                   |
| A. | <b>"Haba! Ka Kunna taba mana Sadau</b> | - Come on Smoke Sadau Cigarette            |
| B. | <b>Na ce, "M Mn"</b>                   | - I say, no                                |
| A. | <b>"Kai dai Kunna taba Sadau"</b>      | - Smoke Sadau                              |
| B. | <b>"Haba! Wace irin tabace haka?</b>   | - Which type of cigarette is it?           |
| A. | <b>Flight ce sigarin 'yan birni</b>    | - It is flight, cigarette for urban people |
| B. | <b>(Ya kunna yazu)a) sannan</b>        | -He smokes and says, "Oh yes"              |
|    | <b>Ya ce, "Mm lallai" *</b>            | (for satisfaction)                         |

\*Popular mobile van film shows of the 1970s, usually shown to general public at night; by Philip Morris Advertising Agents. I used to watch it at Tudun Wada Zaria in childhood.

Then the *goge* music of Garba Liyo (a Hausa popular one string guitar/violin musician) will complement immediately thus:

*"Flight sigarin 'yan Birni* (Flight cigarette for urban people)

And then two Americans will be shown boarding a plane which will also immediately take off. Thus: signifying the name of the cigarette – Flight.

A persuasive language is used in the above advertisement in order to persuade a friend to smoke a particular cigarette, Flight. It also shows how persuasion is used until the audience obliges to the appeal. It again, reveals that as the audience agrees to patronize the cigarette, he automatically becomes a member of an urban society. By extension the advertisement is selling not only the cigarette but also a feeling of class-consciousness, as well as some kinds of attitude in social coexistence.

The second example is, *Tallar Turare Danduwala*. It goes as follows:

**Poetic Narrative**

*Turaren zamani Danduwala*  
*Ina jama'ar Birni?*  
*Yanzu ina jama'ar Kauye?*  
*Ku zo ku sai Turaren zamani*  
*Danduwala*

**Meaning**

Modern perfume made in Douala  
 Where are your urban people?  
 Now where are your rural people?  
 Come and buy modern perfume made in  
 Douala

**Source:** (Radio Nigeria Kaduna, 2003)

The foregoing is the first part of the advertisement. It is introduced with background *kalangu* music, which is simultaneously followed with a dialogue between a husband and wife, thus:

Tambaya : *Kai! Mai gida ina ka samo turare mai qamshi haka ?*  
 Malam Mamman: *Ai wannan shahararren turaren nan ne Dan duwala, wanda maza da mata ke amfani da shi*  
 Tambaya: *Maigida] an san mini mana!*  
 Malam Mamman: *A'ana sayo miki naki*  
 Tambaya: *Kai amma wannan turare yanada }amshi. (Radio Nigeria, Kaduna, 2003)*  
 Meaning:  
 Tambaya: Oh! My husband, where did you get a perfume with a pleasant scent like this?  
 Malam Mamman: This is the popular made-in-Douala perfume, which is used by both men and women.  
 Tambaya: My husband let me have some, please.  
 Malam Mamman: No! I have sent for yours.  
 Tambaya: Indeed! This perfume has a pleasant scent.

In this advertisement, there are collections of forces all arguing together to influence a consumer. Among them are the personality of the advertisers, the audience and the poetic language. This indicates that ordinary spoken language is not just adequate to pass the message to the audience. Take for example, the personality of the advertisers; normally popular actors or propagandists are employed in the advertising campaign.

**2. Tallar Panadol**

**Panadol Advertisement**

A.	Wash! <i>Hajiya ciwon kai ya dame ni</i>	A.	Oh! Hajiya my head is aching
	<i>Ba ku da panadol a gidan nan?</i>		Do you have Panadol in this house?
B.	<i>Akwai mu da panadol (sai ta mi}a mata)</i>	B.	we have Panadol
A.	<i>Ke! Hajiya, wannan bashi ne Panadol ba</i>	A.	Hajiya this is not Panadol
B.	<i>Panadol duka panadol ne mana!</i>	B.	Panadol is Panadol
A.	<i>A'a Hajiya "kama da wane ba ta wane"</i>	A.	No Hajiya, resemblance is not real appearance.
	<i>Idan ba panadol ba ne ba dai dai yake da panadol ba.</i>		If it is not Panadol, it cannot be the same as Panadol
	<i>Panadol yana cikin mazubi sabo ne wanda zaki iya ganinshi.</i>		Panadol is in a new packet that you can see it
	<i>Idan kin duba zaki iyaganin sunansa a gabansa da bayansa.</i>		If you look you can see its name in front and at the back

**Conclusion**

In the foregoing, attempt has been made to show case the roles of Hausa drama and performing artists in the composition and production of Hausa advertisements in the broadcast media. This could not be unconnected with the fact that Hausa drama and performing artists have, over the years served as media

of not only entertainment but also have contributed in educating and enlightening their society and general audience.

The new and/or additional roles the Hausa performing artists are now assuming should be seen as opportunities which have now opened in the broadcast media for them to further demonstrate their multiple roles and skills in rehabilitation, reformation, and transformation of abuses, misuses of rights and privileges in our societies. More importantly, they now offer services which are conveniently embraced by their audience for both education and economic gains.

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