

Allegorical Prowess of Shata: An Example from the Song *A sha Ruwa ba Laifi ba ne*

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Abstract

The sublime nature of the thought of poets and their expertise make them articulate their experiences in a most peculiar and unique language. This paper titled: *Allegorical Prowess of Shata: A Study of the Song 'A Sha Ruwa Ba Laifi Ba Ne*, aimed at examining the Hausa community of 1960s and the issue of some social vices, as skillfully and allegorically portrayed by Shata in the song. In his expertise, Shata allegorically insinuates the weakness of the social Institutions of the Hausa Society of 1960s which aids the deviant behaviour of alcohol consumption and other social vices, citing Kano as an example. The article further aimed at examining the strategies employed by the Artist to portray the menace and dissuade the community from the vice, in the most allegorical elegance. The two versions of the song, with their English renditions used for final analysis were generated from Haussler (1987:136) and Furniss, (1996:153) with some modifications from the author of the paper, while the third Hausa version was generated from Gusau (2008:430). The theory of *Ethnomethodology*, is adopted as a theoretical framework for the final analysis of the paper, since it was an abnormal behaviours that led to the disruption of so many systems in the Society. The paper thus concludes that, the artist allegorically laments the prevailing social ailment of the then Hausa community, with particular reference to alcohol consumption and other related social vices associated with it, such as adultery and theft. The song serves as a reminder of the social problems bedeviling the society which also inspires the informal and formal social agents to quest for attitudinal change in Kano city and its environs via social control. In addition, the artist alludes to three categories of social effects of alcohol. They include: acts of irrationality, pagan practices and death trap. The study establishes that, the song is a good documentary of the social history of the then Hausa society. It also attests the competency of Shata in his effective use of allegorical technique and his skills in poetic composition.

Key Terms: Allegory, Shata, Ethnomethodology, the song *A Sha Ruwa Ba Laifi ba ne* and Social Institutions

Introduction

Literature as a social institution uses the society, the people and the environment as a media for social creation to portray the social picture and social information of a given society. Artists as social agents of the society use the language of the society as their medium of communication and tap information from the lives, experiences, religious, cultural and philosophy of the society. They utilize the people's society, and the environment as a media of social creation (Agyekum 2013:19). Poetry, as opined by Baldick (2004: 100)), is an expression of thoughts that is sublime through deliberate violations of the rules of grammar,

and use of surprising metaphors and other devices by which its language draws attention to itself. Shata demonstrates his competence by employing a Language in a most fascinating style to echo the social situation of the then Hausa society and drew their attention on the social challenges bedeviling them.

The song *A Sha Ruwa Ba Laifi Ba ne*, was chanted in four different occasions with varying motives; it was first chanted in Funtua as a mockery to the audience, then in Soba ridiculing the audience on the social and psychological effects of alcohol, then in Ketare village, as part of the meal of *Maguzawa (Hausa pagans)*, accompanied with some aspects of social

deprivation. Finally in Kano, lamenting the extent of social deviance due to some weaknesses of the Hausa social agents and the need for social control. The main target audience of the artist were the Hausa social agents, both formal and informal. Consequently, they responded in affirmative by strengthening the social sanctions for social control in the society.

According to Abrams (2012:7-8) an allegory;

“is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the “literal”, or primary, level of signification and at the same time to communicate a second, correlated order of signification. It is a narrative strategy which may be employed in any literary form or genre”.

While Agyekum, (2013:100) described it as;

“a form of an extended metaphor in which objects, persons and actions in a narrative are equated with meanings that lie outside the narrative itself. It is an indirection where a text has a level of meaning outside its superficial meaning”.

Social Institution

The concept of social institution has been defined as the organized patterns of beliefs and behaviors centered on the basic social needs. They are basic mechanisms, means and instruments developed by societies to meet their basic needs of survival (Aliyu 2019:109). Adisa, (2006:68) added that social institutions are usually conceived of as the basic foci of social organization, common to all societies and dealing with some of the basic universal problems of ordered social life. Furthermore, he enumerated some of the basic aspects that attract special emphasis within social institution as thus: patterns of behavior, which are regulated by the institution, dealing with some perennial basic problems of any society. It also involves the regulation of behavior of individuals in the society according to some definite, continuous and organized patterns, regulation of these patterns as upheld by norms and by sanctions which are legitimized by these norms. According

to Adisa (2006:69) and Aliyu (2019:112), the basic and universal social institutions are; the family, religion, government, education, economy and medical, together with their various traits such as cultural symbols, codes of behavior and ideologies which are responsible for all the regulatory and evaluatory functions to all societies. Therefore, the more effective their functions are to the society, the livelier the society will become, and the more reluctant they become, the more deviance will manifest in the society.

Ethnomethodology

This is a sociological approach to language which was championed by Harold Garfinkel, an American Sociologist, in (1967, 1971), Turner (1974) and Heritage (1984) as opined by Olateju (2004:12).and further developed by Scchegloff in (1968, 1971,1972, 1979), Sudnow (1972), Schenkein (1978), and Psalthis (1979) as added by Jidescope (nd: 23).

The approach further developed into two models: American as championed by the aforementioned scholars focused mainly on a close observation of the communication of a group of people in a natural setting, using speech events such as storytelling, greetings, rituals, telephone exchange and verbal encounters in different cultural and social setting, for their analysis. Conversation approach to language analysis heavenly depend on this approach for their analysis...

While the Birmingham model, as promoted by Brazil (1969), Sinclair and Coulthard (1975), Coulthard and Ashby (1975), Montgomery (1975), Coulthard and Montgomery (1981), Stubbs (1981), Berry (1981) and Ventola (1979, 1987) as posit by Jidescope, (nd: 26). The main focus of this school is the structure of classroom language as a spoken discourse. The approach is said to be useful in the description of talk within and outside the classroom, where the talk is seen to align to strictly structured sequences, because both teachers and students speak according to fixed conception of their roles, Jidescope (nd: 26) added.

Ethnomethodology also based on the belief that a lot of social problems can be discovered in a society by disrupting its normal social order. Accordingly, society structured itself

in the way and manner that each and every individual accounts for his behaviour. Accordingly, people in a given society share the same norms and expectations for behavior and so by breaking these norms, research can discover more about that society and how they react to broken normal social behavior.

Ethnomethodology and the song *A sha Ruwa Ba Laiƙi Ba Ne*

The artist, in this song, exposes the rampant nature of alcohol consumption and an aspect of impunity shown by the alcohol consumers in the city of Kano, a very important social and economic Centre of Hausa society. Attention of both the traditional and modern authorities was drawn by the song toward the situation insinuated by the artist in the song and which make them to swing into action toward controlling the situation. Further, the research into the song reveals so many other social vices prevailing in the society which include; prostitution, initiation of innocent members of the society into social deviance; theft, illicit relationship with female members of the society and breach of other social contracts, visa-visa marriage contract and endangerment of the life and psychology of the members of the society. According to Crystal (1991:126), the main focus of the approach is on how individuals experience, make sense of and report their interactions. In this sense therefore, Mamman Shata reports his experience in the course of his social interactions. Mamman Shata, as a social actor in the society, expresses what they do in their course of social interaction in the society and what they know more on how the Hausa people interact within themselves. This conception of Shata is in consonance with Olateju, (2004:12) who view ethnomethodology as a sociological approach to

Social deprivation

Shata sang the full version of the song during his performance at the wedding ceremony of Dan'azumi Gwamnan Samari at Ketare town in Katsina State, around 1962, where the major stakeholders of the ceremony were the pagan Hausas (Maguzawa). To the Hausa pagans (Maguzawa) local liquor (burkutu) is part of their nourishment and therefore was made so available for the ceremony. Hence the chorus of the song: *A Sha Ruwa Ba Laiƙi Ba Ne* (To drink water is not sin). Metaphorically, *Ruwa* symbolizes local liquor, which is part of their daily meal. Allegorically, even though, it is part of their subsistence but has so many social effects which may deprive one from enjoying some life privileges, as portrayed by Shata in the following verses: .

Da wa, Da wa ne ya sha ya mutu?
[an killi anne ya sha ya mutu,

Who and who, drank and die?
[ankilli pagan, drank and passed

language and communication that concerns with the link between what social actors 'do' in interaction and what they 'know' about interaction. Olateju (2004:12), further opined that, the social actors are expected to have common sense knowledge about what they are doing and at the same time achieving communicative coherence. In this piece, Shata demonstrates his common-sense knowledge on what they were doing was a clear defiance to Hausa social norms and the need to address the audience for social control. At the same time, Shata discharges his social role on one hand and achieved his performative function in the society, on the other hand.

The Song, *A Sha Ruwa Ba Laiƙi Ba Ne*

The song was chanted in at least three ceremonial occasions to insinuate three different messages to his audience as follows:

Mockery: the song was originally chanted by Amina Mai Kukuma Jos and the chorus members of Shata imitated the chorus mocking the Funtua gathering on the official launching ceremony of Funtua Electricity project by Sardauna of Sokoto, the Premier of Northern Region in 1958. It rained heavenly that day, so the crowd were dispersing trying to take shelter from the rains leaving Sardauna alone. On seeing the scenario, the followers of Shata, especially *Aura* chanted the chorus in mockery of those running for shelter during that memorable occasion. Thus, *a sha (dukan) ruwa, ba laiƙi ba ne*, literally means: 'to drink water is not sin' meaning to keep company of Sardauna and be beaten by the rain is not a sin'. Allegorically therefore, to be beaten by the rain on that jubilant day and at the same time to keep company of the Premier, who deserves more than that, is something worth sacrificing.

<i>Mai dare ya zo ya sha ya mutu,</i>	<i>Maidare came, drank and passed,</i>
<i>Inda Namoda Jan Ali ya sha ya mutu,</i>	<i>Inda Namoda Jan Ali, drank and died</i>
<i>Jikan Taroro da Ranau ya sha ya mutu,</i>	<i>Jikan Taroro da Ranau drank and died,</i>
<i>Dankille Arne ya sha ya mutu,</i>	<i>[ankille pagan drank and died</i>
<i>Na rana arne, ya bugu ya buge,</i>	<i>Na rana Pagan, drunk and razes,</i>
<i>Mai dare shi ma ya sha ya mutu,</i>	<i>Mai dare too, drank and died,</i>
<i>Alu na Bagara ya bugu ya buge,</i>	<i>Alu na Bagara, drank and razed</i>

In the above verses, the artist alludes to a metaphorical death of the leading dignitaries of the ceremony, which aesthetically referred to their state of inactiveness under the influence of the local liquor. They became inactive that they couldn't enjoy his performance and thereby couldn't offer him any gift. Thus, the ascription of the quality of death to liquor due to its effects on the target audience and the artist himself. Allegorically therefore, the effects of liquor deprived them from enjoying their social privileges and at the same depriving the artist from earning his means of lively hood. Hence, the ascription of the metaphorical death to the effects of liquor, may dissuade one from it, at least for a moment, to allow one enjoy some social privileges which may consequently lead to abandoning it in totality.

Societal decay

The later version of the song, especially those performed in Niger Club in Kano, were full of allegorical expressions alluding to the state of affairs of a Hausa community of Kano. The version portrayed the rampant nature of taking liquor and the impunity displayed by its consumers. A good indicator alluding to the societal decay is the substitution of weekly congregational prayers (*Juma'a*) with recreational activities in the Niger bar, despite its position and significance in the norms and ethics of the society. The artist attests:

<i>Ka ji karatun masu bugun ruwa,</i>	<i>You heard the voice of drinkers of water</i>
<i>WaJanda ke zikiri a Kuloniya.</i>	<i>Those who flock at Niger Club</i>
<i>A nan muke sallarmu ta Juma'a</i>	<i>That is where we do our Friday prayers</i>
<i>Mu tattara kayanmu mu kai Neja,</i>	<i>Lets gather our things and heads for the Niger bar</i>
<i>Mu tashi kana mu koma Neja</i>	<i>And then go on to the Niger bar</i>
<i>Nan ne muke zikirinmu na Juma'a</i>	<i>That is where we recite our Friday litanies.</i>

Scorn

The metaphorical description of their activities as *karatu* (reading) and *zikiri* (litenation)

The above verses indicate that, instead of those members of the society to call for a weekly congregational prayers and supplications, they call for a congregation to a recreational club. Therefore, the verses are suggesting the problems in the social institutions of the society where these general and most important norms were openly violated with all impunity. It is not only Shata that attest to this disturbing attitude of this members of this society.

Denunciation

Shata sang another version of the song during the launching ceremony of Soba bridge in late 1958 by the Premier of the Northern Region, as a reaction to what has transpired in Funtua to condemn the consumption of alcohol as against Amina Mai Kukuma Jos, who praises the act and at the same time to his band who imitated her. During this occasion, Shata enumerates some damaging consequences of liquor consumption on the psychology and personality of an individual, as he portrayed in these verses:

<i>Alhaji na san halin giya,</i>	<i>Alhaji I know the nature of alcohol</i>
<i>ashe giya tana muzanta Jiyar duniya,</i>	<i>liquor destabilizes the sons of the world</i>
<i>Aradu na san halin giya,</i>	<i>Of course I know the nature of liquor</i>
<i>ashe giya tana [ai]aita Jiyar duniya,</i>	<i>That liquor scattered the drinkers in perplexity,</i>
<i>Giya shegun banza,</i>	<i>liquor the useless bastard</i>
<i>mai sa mutum ya ce Sidi ne,</i>	<i>that drags one to call himself Saint</i>
<i>Mai sa hawan Jaho babu magani,</i>	<i>that drags one to take bull by the horn</i>
<i>Mai sa mutum yawo ko dare ya raba</i>	<i>drags one to night vigil in the mid-night</i>

(*an* 2013:299).

In the above verses, Shata attested his full knowledge of the effects of liquor and then pointed out that, liquor destabilizes, scatters, exposes one to dangers and destruction by dragging him stray in the midnight, thereby exposing him to an unlimited physical and spiritual threats. Allegorically, Shata dissuades the Hausa folk from liquor aesthetically, by describing the frightening conditions that it drags an individual which will consequently draw his attention to desist from it. In addition to that, Shata is alluding to the social institutions of the community to take things with all seriousness to guide against liquor consumption to maintain the psychology and personality of their members. they should

Mamman Shata

Mamman Shata is one of the most celebrated Free-Lanced Hausa Singers of 20th century. He was born in Musawa town, in Musawa Local Government of Katsina State, around 1925 and died in Kano on Friday, 18th June, 1999. He composes more than ten thousand songs; some were documented and some were not. He was conferred with an honorary Doctorate degree (D.Litt.) by Ahmadu Bello University, Zaria, in the year 1988 (Gusau, 2018: xiii)

Analysis

Opening doxology

Shata opens up the two versions of the song with an exclamatory statement expressing his shocking experiences on the social effects of liquor which ran thus:

a) *A'a! Bisimil ilih Jalla Ubangiji, = No! in the name of God, the Exalted*

In Arabic, the statement is recommended in the beginning of every action, despite the illicitity of what the song will entail, the artist maintains the trend. Therefore allegorically, Shata declared his intension to express his amazement toward the social evil of liquor on himself and the society in general.

b) *Kai! la'ilaha ilallah duniya = Hey! There is no god in the world except God*

In the above exclamatory opening verse, the artist draws the attention of the audience to a surprising and lamenting situation by opening the verse with this Arabic statement expressing the deity of God. In addition to the exclamation, the Hausa adage, *in ka ji kira, an samu, in ko ka ji la'ila, da tafa hannu, ta ~aci'* (whenever you heard a call is for good, but if you heard 'la'ila, accompanied hand clapping, is for bad), further interprets the surprising and lamenting situation coming up in this work of arts. Additionally, if a person is taken unaware or something surprising suddenly happened, he proclaimed *la'ila!* Signifying his surprise to the happening. Another perspective indicating surprise or lamentation in the doxology, is the end rhymed *duniya*, which is another way of expressing lamentable or surprising situations in Hausa adage. For example, when somebody acts in the most contrary or surprising way or in an abnormal style, the other person will proclaim: *Ke duniya! Duniya! Duniya ce!* (Oh! deceiving world! or this world! It is the world!), expressing that, it is not surprising, he is deceived by the world. Therefore, employing it (*duniya*) as the end rhyme of the opening doxology and throughout the song further justifies the lamentable situation in this piece. In other word, the artist was lamenting the social evils of liquor and the level of worldly deception on the members of Hausa society.

The chorus

A sha Ruwa Ba Laifi ba ne = To drink water is not a sin

Metaphorically, the *water* here symbolizes *liquor*, thus, *to drink liquor is not a sin*. And *no sin* symbolizes both the rampant practice of consuming alcohol and the impunity of the drunkards in the Hausa Muslim community. It further symbolizes the *liquor* as a favorite drink of pagan Hausa. Thus, indicating it as part of their meals and therefore nothing detestable in it as per as their subsistence is concerned. But allegorically it portrays the inability of the social institutions of the society to control the situation. Consequently, the menace became as available and free, as common drinking water, so it is surprising for Hausa Muslim community to find itself in such a nasty condition.

Allegorically, while the artist was wondering about the psychological, physical and moral effects of liquor on an individual and its consequence on the society, as mentioned in (1.4.2 and 1.4.3) above, Shehu of Soba, informed the artist of more devastating problems worse than that of the drunker. He says:

<i>Shehu na Soba mai tsananin sani,</i>	<i>shehu of Soba, a person of great knowledge</i>
<i>Shi ya fada mani zancen duniya.</i>	<i>He told me things about the world</i>
<i>Ya shaida mani ukku mahaukata,</i>	<i>he informed me that three crazy ones</i>
<i>Suna da wauta, ba su da hankula,</i>	<i>have foolish ways and no sense at all</i>
<i>Da mai shiga otal ba shi da ko kwabo,</i>	<i>the one who enters a bar without a penny</i>
<i>Yana da wauta wawan duniya,</i>	<i>he is so stupid, he is a fool of the world</i>
<i>Da mai ganin kwalba ba tashi ba,</i>	<i>the one who sees a bottle that is not his.</i>
<i>ya mika hannu yai aikin kawai,</i>	<i>he reaches out his hand to do something unreasonable.</i>
<i>da mai barin farka tai a teburi,</i>	<i>the one who leaves his girlfriend at the table.</i>
<i>ya sake tebur, wawan duniya!</i>	<i>He changes tables, -this world's greatest fool!</i>
<i>Ya daura yaki ya ci gado nasa,</i>	<i>he is asking for a fight, he has wasted his bed.</i>

According to the artist, as informed by Shehu of Soba, the three most crazy members of the society, who are worse than a drunker are: *common member in a bar*, *theft in a bar* and *deception in a bar*. The detailed information about these three most crazy members of the society and the implication of their crimes could be seen thus:

- a) **Common member in a bar:** this is a common member of the society who is struggling for his subsistence and that of the family indulging himself in drinking booze. He therefore resorts to drinking through begging. The verses run thus:

There is the one who enters a bar without a single penny.
He is so stupid; he is the fool of the world!

In this verse, the artist laments the level of social deterioration of the society, where social vices are becoming common in the life style of its members. Here, the artist portrayed that, in an ideal situation, booze is a life style of prosperous members of the society, but contrary to that, it is the common members of the society that indulged themselves in the menace through begging, otherwise known as *maahoo*. That is the presence of liquor beggars ('yan maho) is worse than a drunker. Allegorically therefore, the artist portrays the level of social decline of the community and the need to lament the situation. This fool is worse than the drunker because his crime is not limited to alcohol consumption but extended to the menace of begging in a relegated place. Consequently, indicating the weakness of the social institutions of the society. Even the popular begging which enjoys a kind of spiritual attachment, has been described as a source of societal bankruptcy.

- b) **Theft in a bar:** theft is among the most detestable crimes in all societies and is associated with precious material. In Hausa Muslim community, alcohol and alcoholism, are among the most detestable vices. Therefore, to find a member of the community indulging himself in stealing a bottle of alcohol is despicable as could be seen below. This person, must be the most useless member of the community.

The verses go:

Da mai ganin kwalaba ba tashi ba, *There is the one, who sees a bottle that is not his,*
ya mika hannu yai aikin kawai, *He reaches out his hand to do something unreasonable.*

In the above verse, the artist indicates the second highly irresponsible member of the society, as aforementioned, who is not only bankrupt but steals a bottle of liquor in the bar. The evil of this member of the society is more than that of a drunker. That, apart from being a drunker, he infringes on the financial rights of other members of the society. He also contradicts the basic principle of theft, instead of stealing a precious material, he ends up stealing a detestable and inconsequential material. Consequently, multiplying the gravity of his crime is above that of a drunker. Allegorically therefore, the deterioration of the social institutions of the community is leading members to steal an inconsequential and detestable material, such as alcohol.

- c) **Deception in a bar:** this is a member who indulges in adultery, in addition to booze, but tends to hide his identity of being an adulterer to his co-drinkers. This act of deception in itself, is a detestable habit that destroys the personality of an individual and the society in general. Hence, the artist narrates as follows:

*Da mai barin farka tai a teburi, The one, who leaves his girlfriend at the table,
 Ya sake tebur, wawan duniya! He changes tables-this world's greatest fool!
 Ya daura yaki ya ci gado nasa, he sets for a fight, he has wasted his bed.
 (Haessler 1987:137)*

According to the above verses, the artist portrays how this member of the society tends to deceive his co-drinkers by hiding his girlfriend in a different table. Despite being a consumer of liquor, he indulges in the act of deception, where he deceives his co-drinkers and his wife, by indulging in an illicit life with his girlfriend. This jeopardize the marriage life, as well as the life of the girlfriend by further initiating her into booze. Consequently, his crime is more than that of a drink or his being a multi-faceted devil of the society. Allegorically, this is alluding to the weakness of social, political as well as the ethical institutions of the society for paving ways to the emergence and survival of such devilish attitudes within the society. Another indicator alluding to the deterioration of the community is the substitution of weekly congregational prayers (*Juma'a*) with recreational activities in the Niger bar, despite its position and significance in the norms and ethics of the society. The artist attests:

*Ka ji karatun masu bugun ruwa, You heard the voice of drinkers of water
 Waɓanda ke zikiri a Kuloniya. Those who flock at Niger Club
 A nan muke sallarmu ta Juma'a That is where we do our Friday prayers
 Mu tattara kayanmu mu kai Neja, Lets gather our things and heads for the Niger bar
 Mu tashi kana mu koma Neja And then go on to the Niger bar
 Nan ne muke zikirinmu na Juma'a That is where we recite our Friday litanies.*

The above verses indicate that, instead of those members of the society to call for a weekly congregational prayers and supplications, they call for a congregation to a recreational club. Therefore, the verses are suggesting the problems in the social institutions of the society where these general and most important norms were openly violated with all impunity. It is not only Shata that attests to this disturbing attitude of this members of this society. Mu'azu Hadeja, a literate artist also affirms this feature of the drinkers, as reported by Skinner (1980:199), where he says:

"The Muezzin (call to Prayer) calls men to gather to prayer in the chief mosque, But Satan (Devil) calls the evil to gather to the place of heresy, to the place of drink" (Skinner (1980:199))

To further portrays the impunity of those members towards liquor, specifically the bottled one, in the society, the artist says:

*Ku sha Ruwan ba laifi ba ne To drink is no sin
 Ruwan na kwalaba ba laihi ba ne Booze is no sin
 Ai kun ga Alhaji Shata sha yake you see that Alhaji Shata also drinks
 Malam ka sha mu sha ai ba laihi ba ne drink up is no sin
 Ga taka ga tau kowa ya aje To each his own bottle*

In the above verses, the artist portrays the impunity of those members of the society in requesting each other to take up booze and even the artist himself (Alhaji Shata) drinks too. Alhaji Shata, who is the leader of the troop and who symbolizes the elders of the society drinks too, thereby indicating that, the menace extends to the elders of the society, who are expected to regulate it. That was why the artist, while referring to some people as elders, he specifically defined them by their main function in the society, as he says:

Sun zama manya sai raba gardama They are now elders, so they only mediate and adjudicate

According to the Hausa social organization, as posits by {araye (1978:482). a story-teller is bigger than the audience, without whom, there would be a vacancy in the story-telling, so also the singer in his troop. Therefore, symbolically, Shata was representing the elders of the community and he drinks with impunity,

therefore cannot stop other members, as the saying goes *action speaks louder than voice*.

Allegorically, the artist portrays the negligence in the social role of the elders for being partisans and the weakness of both the political and religious institutions for allowing such destructive attitudes of the elders of the society

Another disturbing menace is the presence of refined booze, despite its extreme dangers and the change of faith in the society, as was the case in the pagan era, Shata went on to say:

<i>Alu na Bagara ya bugu ya bugu</i>	<i>Alu of Bagara has gotten totally drunk</i>
<i>Ka ji wanda ya sha tun ran Juma'a</i>	<i>you heard about the one who drank from Friday</i>
<i>Ba shi da tashi sai ran Laraba</i>	<i>He didn't manage to get up till Wednesday</i>
<i>Da shi da mata ana fafa sai fafa</i>	<i>He and a wife were in a room just quarreling</i>
<i>Suna giyan nan ba ta saye ba ce</i>	<i>they (were into that) that booze is not worth buying</i>
<i>Kila ma ruwan nan ba na hatsi ba ne</i>	<i>it is likely that water is not made of millet</i>
<i>Kila giyan nan ba ta hatsi ba ce</i>	<i>it is likely that booze is not of millet.</i>

In the verses, the artist portrays that, it is the effects of bottled liquor that makes Alu of Bagara remain in slumber for almost a week, which consequently generates quarrel in his household. This made the wife thought that, he was not under the influence of a locally made liquor therefore not worth buying. The hyperbolic description of *Nabagara's* act of being under the influence of alcohol for a week further indicates the worsening situation of the society. By this description, the attention of the target audience should be drawn to consider the situation of the affected family, thereby rescuing the situation. Thus, allegorically, apart from the aforementioned general effects of liquor, the refined one is more diver stating and therefore generates more crucial social breach with more critical consequences.**** of family rights, therefore transforming a lovely and passionate life to a chaotic one, consequently, destroying the family institution which is the primary base of all other institutions in the society thereby resulting in the general decay in the whole society.

Despite the peculiar effects of the bottled liquor recounted in the subsequent verses, the artist went ahead to portray the position of such members of the society in relation to the bottled liquor

<i>Wanga Ruwa na kwalaba,</i>	<i>This bottle water</i>
<i>Irin Ruwan nan ba lahani ba ne,</i>	<i>Such water is not damaging</i>

In the above verses, the artist is alluding to the status quo of the society despite the change in faith and the peculiar effects of the bottled liquor. Consequently, suggesting the weakness of the society for its inability to control the diffusion of the pagan practices into the current society.

The art of chronology

Here the artist displays his allegorical talent in sequencing the three social deviants, who were considered worse than the alcohol consumers considering the grades of their crime. The artist, in his expertise, presented the cases from the simple situation to the most complex situation. For instance:

- a) The first instance consists of two facets of deviance; consumption of alcohol and begging. The act of begging and the beggars are detested in an ideal society and therefore are ranked in ascending order with the lowest social deviant at the beginning.
- b) The second situation consists of tri-faceted deviance; alcohol consumption, theft and infringement on the financial right of other members of the society. These series of acts attracts more complication than in the first instance, which does not involve anybody's right.
- c) The third instance is the poly-faceted social deviance; it involves alcohol consumption, adultery, deception and initiation of an innocent member into deviant activities. Apart from the consumption of alcohol, adultery is also being indulged via an illicit relationship with an innocent girlfriend. Also involved in this category is the act of deception to his deviant partners by seating away from his girlfriend. Further involved here, is the act of initiating an innocent female partner into the act of booze, apart from the illicit relationship. Therefore, the artist here, aesthetically, disseminates the secondary message of the three situations signaling the extent of the decay in the society. Consequently, the need for the enforcement of social sanctions for social control in the society.

Target Audience Response (T.A.R)

Target Audience Response is the expected vivid response of the target audience in response to the message communicated by the artist in this piece of art. The target audience are the Hausa social institutions which usually administer social sanctions for social control. The responses which could be related to this song came from diverse agents of social control as part of the audience: the Kano Emirate Council, which is the traditional political institution and an informal social agent, the Kano State Government, as a formal agent of social control, the artist and his close associates, as an informal agent of social control, respectively. The responses could be seen thus:

- i) **Kano Emirate Council:** the council, during the reign of the 11th Fulani Emir of Kano, Sir Muhammadu Sunusi (1954-1963), responded where the Council banned all such deviant life styles and vices in the Emirate and the surrounding Hausa emirates. The incidence was reported by the artist in his song of “*Wamban Kano, Habu Dan Maje*”, the eldest son of the Emir, which was chanted in 1962 by the artist in the following verses:

<i>'Yan shaye-shaye,</i>	<i>all sort of booze</i>
<i>'yan zage-zage,</i>	<i>all sort of razes</i>
<i>'yan doke-doke,</i>	<i>all sort of beaten</i>
<i>'Yan yanke-yanke,</i>	<i>all sort of thuggery,</i>
<i>Ba zamanin Sunusi ba ne</i>	<i>never in Sunusi's era.</i>

(*Shata: Wamban Kano, Habu Danmaje*)

The above verses were chanted eulogizing the reign of the father of the then *Wamban Kano, Abubakar Muhammadu Sunusi*, that all sorts of deviant activities and other vices could never be sustained in the emirate under the guard of his father. The public chanting of the song generated a lot of observations from the elders and religious leaders of the community, questioning the authority of the artist to chant the consumption of alcohol publicly, a deviant behaviour, in the heart of Hausa community. Consequently, the Emirate Council banned all such deviant activities throughout the Emirate which extends to all the other Emirate Councils in Hausa Community. This action of the Emirate, as reported in the above verses, could be attributed to the aftermath of the song, later in 1963, following its public chanting in 1962.

- ii) **The artist and his close Associates:** the artist and his colleagues, in social deviance, were born and brought up in a Hausa/Fulani-Muslim community, where booze is considered as a deviant behaviour. As part of their recollection as Hausa-Muslim members of the society, they turn-down their deviant act of booze to fit well in the society and serve as respected elders. The incidence was reported by the artist in one of his songs, regretting their action of booze life style, which could be seen in the following verses as chanted in Lagos in the late 1962 (Kankara 2013)

<i>Irin abin da muka yi da, duk sun sani</i>	<i>Those things we did, they all know</i>
<i>A yanzu sun ce duk zikiri su ke,</i>	<i>Now they said, they uphold to litany</i>
<i>Duk malamai ne duk zikiri su ke</i>	<i>They are all Mallams, they uphold to litany</i>
<i>Allah ta'ala kai mana gafara,</i>	<i>Oh Allah, the Exalted, forgive us</i>
<i>Tun da Dafta ya sha ya bari,</i>	<i>Since Docter drank and repent</i>
<i>Ma'awiya ya sha ya bari</i>	<i>Ma'awiya drank and repent</i>
<i>Yadda ma'awiya ya bari,</i>	<i>As Ma'awiya repent</i>
<i>Mamuda ma ya bari,</i>	<i>So also Mamuda repent</i>
<i>Sun zama manya sai raba gardama</i>	<i>They are now elders, they only adjudicate</i>

(*Shata: 1962*)

In the above verses, the artist stated the act of social restoration of his associates in deviating the social norms of the community and proclaimed that, they all knew that it was a deviant act. Therefore, they turned to litany and assumed their full social role of counselling and mediating in the issues of other members of the society. Allegorically, these deviant members of the society are fully aware of their deviant attitude and their expected societal role, but they persist due to the weakness of the social institutions to effect social control in the said society. Here, the artist alludes that, this category of deviants counselled themselves to return to litany and assume their social role of counselling and mediation in the society. In other words, they assumed their social

role of counselling others and mediating in settling local crises, as expected. Therefore, the weakness of the social institutions forced them to return to social normalcy through their personal efforts.

iii) **Kano State Government:** The State Government, as a formal agent of social control, responded by establishing *Hisbah Board* in 2003, to augment the efforts of the Emirate council. Hisbah Board is a communal self-helped organization established by the state government to monitor and sanitize all such deviant activities throughout the state. The Board serves as a spiritual guide and counselling unit, especially on social norms of the society. The organization was gazetted and legislated by the state government and bestowed it with all powers to monitor and control such deviant activities in the whole state.

Conclusion

In conclusion, the paper affirms the function of literature as a source of insight and knowledge which offers an individual and the community a better understanding of the day-to-day concerns of human life and what goes on into it. It is also discovered by the paper that, the artist, as a social actor, allegorically laments on the weakness of the Hausa social institutions which led to the prevailing social ailment of the then Hausa community, with particular reference toward enforcing social sanction and social control, especially as regards alcohol consumption and other related social vices, such as adultery and theft. The artist using his allegorical skill inspires

the traditional, political and social institutions towards the need for an attitudinal change in Kano and its environs. In addition, the artist alludes to three categories of social effects of alcohol consumption in Hausa society as manifested in Kano, as follows: acts of irrationality, pagan practices and a trap for both psychological and bereavement. The study further establishes that, the song serves as a good documentary of the social history of the then Hausa society which can be utilized by the Historians as a social document. It also attests the competency of Shata in his effective use of allegorical technique which attested his skills in poetic composition.

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