

Power, Literacy and Ideology in Hausa Political Songs: A Discourse Analysis of Rarara's Song for Tinubu's Second Term Agenda

Shuaibu Abdulwaheed, Sale Maikanti*

Department of Linguistics and African Languages, Adeyemi Federal University of Education, Ondo, Nigeria

Corresponding author: Sale Maikanti, E-mail: maikanti86@gmail.com

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ABSTRACT

This study investigates how political discourse and adult political literacy are constructed in Dauda Kahutu Rarara's song endorsing President Bola Ahmed Tinubu's second-term ambition. Drawing on Norman Fairclough's (1995) three-dimensional model of Critical Discourse Analysis (CDA), the research explores how language strategies such as lexical selection, metaphor, repetition, ideological polarization, and code-switching function in shaping political ideologies, reinforcing power relations, and mobilizing public support. The data, derived from a pre-recorded Hausa-language song, were carefully transcribed and translated into English by linguists who are also Hausa native speakers to ensure linguistic and contextual accuracy. Validation was achieved through cross-checking with native speakers and contextual references. Findings reveal the elevation of Tinubu's political image through praise-names like "*Aṣṣwájú*" and "*Jagaba*", contrasted with derogatory epithets used for political opponents. The use of metaphors such as "*ḥwín*" (ghost) and "*tsintsiya*" (broom) evokes deep emotional and symbolic meanings, while repetition and call-and-response techniques foster communal solidarity. The integration of Hausa, Yorùbá, and English reflects a multilingual strategy aimed at broader cultural inclusion and national unity. The study concludes that indigenous music, as exemplified by Rarara's lyrics, serves as a potent tool for political propaganda, public persuasion, and grassroots ideological control in Nigeria. It underscores the intersection of language, music, and politics as an evolving dynamic in African political communication.

Key words: Political Language, Nigerian Politics, Discourse Analysis, Political Propaganda, Indigenous Music

INTRODUCTION

Language can be described as a powerful tool for communication, often employed by musicians for diverse purposes, ranging from ideological persuasion to mudslinging, character assassination, and the dissemination of dominant political narratives (Eno, 2025). Across Africa, political songs have long served as vehicles for mobilization, advocacy, and resistance. In Northern Nigeria, such songs gain prominence particularly during election seasons, becoming essential components of political discourse. These songs do more than entertain; they shape public perception, reinforce identity, and communicate political ideologies to a wide audience. Larkin (2004) notes that Hausa popular songs reflect the intersections of religion, governance, and culture. Among the foremost figures in this genre is Dauda Kahutu Rarara, who has carved a niche as a political praise singer. Through the use of metaphors, repetition, and code-switching, Rarara's music supports prominent political figures, most notably former President late Muhammadu Buhari and current President Bola Ahmed Tinubu, thereby playing a

central role in shaping political campaigns and public opinion. Rarara's songs are not merely musical performances; they are crafted political texts that serve strategic functions in voter education, grassroots mobilization, and image laundering. He thus exemplifies what Barber (1997) calls a "cultural broker," mediating between elite politics and popular culture.

During Nigeria's 2023 general elections, Tinubu's campaign heavily relied on symbolic messaging, poetry, slogans, songs, and imagery of which Rarara's contributions were pivotal. His songs turned into persuasive cultural artefacts, blending Yorùbá, Hausa, and English languages to unify diverse ethnic audiences under a common political vision. As Finnegan (2012) asserts, oral artistry in Africa is vital to how communities interpret and participate in political life. In such contexts, language becomes a powerful conveyor of ideology rather than a neutral medium. Hausa political music, therefore, functions as a discursive space where power, identity, and meaning are negotiated and contested. Despite the visibility and influence of Hausa political songs in Nigeria's democratic process, there is a noticeable gap in scholarly

literature concerning how such music functions as a form of political discourse. Few studies have critically examined how these songs contribute to political literacy and ideological positioning, especially through their complex linguistic and cultural strategies. The lack of discourse-analytical approaches to Hausa political music creates a vacuum in understanding how power relations and voter perceptions are constructed and sustained through indigenous media. This study addresses that gap by employing Critical Discourse Analysis (CDA) to interrogate Rarara's pro-Tinubu song, aiming to reveal how language, music, and politics converge to influence public consciousness and political outcomes in Nigeria.

Dauda Kahutu Rarara: A Brief Historical Background

Dauda Kahutu, popularly known as Rarara, is a renowned Hausa political artist from Katsina State in northern Nigeria. Born on September 13, 1986, in Kahutu village, Danja Local Government Area, Rarara rose from humble beginnings as a Qur'anic scholar to become a prominent figure in Nigeria's political and entertainment spheres. Supported early on by his parents, Alhaji Adamu Kahutu and Hajiya Halima Adamu, Rarara developed a strong foundation in Hausa music and Islamic education, later furthering his studies in Arabic in Kano. Rarara's musical career took a significant turn in 2007 with the release of '*Ruwa Baba*', a campaign song for the then Deputy Governor of Kano State, Abdullahi T. Gwarzo. His subsequent works, including songs for the former governors Ibrahim Shekarau and Rabi'u Musa Kwankwaso, expanded his influence across Northern Nigeria. Although his allegiance shifted among political figures, including a brief period of support for Kwankwaso before turning to Dr. Abdullahi Ganduje, Rarara remained a central figure in the region's political music scene.

According to Adamu (2018), Rarara gained widespread fame by using music as a tool to influence public opinion and support influential leaders such as former Nigerian President late Muhammadu Buhari and the current President Bola Ahmed Tinubu. Ibrahim (2019) highlights Rarara's skill in deploying Hausa idioms, humor, poetic structure, and current political slogans to engage audiences and effectively communicate political messages. Mustapha (2020) notes that his ability to connect lyrics with pressing political issues has established him as a key political actor in the community. Pate (2017) contextualizes Rarara's contributions within the broader tradition of Hausa oral praise poetry, or '*waka*', noting that he has adapted this genre to serve modern political ends. His campaign songs not only generate endorsements and funding from state actors but also contribute to his construction of a political brand. His 2015 song '*Masu Gudu su Gudu*', in support of late Buhari, further solidified his national reputation, although his credibility was later questioned when he solicited payments from fans for a song that was not immediately released.

In the 2023 general elections, Rarara publicly supported Bola Ahmed Tinubu, the APC presidential candidate, yet caused controversy by endorsing an ADP gubernatorial candidate in Kano, viewed as a rival to the APC's incumbent

governor. This dual endorsement led to calls from the Kano APC leadership for his removal from Tinubu's campaign team. However, Tinubu reportedly defended Rarara's broader role in representing northern interests. Despite his political entanglements, Rarara has been instrumental in uniting and promoting the entertainment industry in Kano and beyond. His contributions have drawn comparisons with the legendary late Alhaji Mamman Shata Katsina, especially in terms of popularity, philosophical depth, and musical style. Rarara remains a significant cultural and political figure in Northern Nigeria, actively engaged in both the music and political landscapes.

LITERATURE REVIEW

Political Talk in African and Hausa Societies

Political discussions in Africa are closely tied to spoken words, symbols, and staged events for literacy. Many African societies, including the Hausa-speaking communities of Northern Nigeria, convey their politics not only through speeches or written documents but also through proverbs, songs, and praise poetry. Since language mediates the motifs and metaphors that depict an opponent as a threat, whose intentions and actions need to be addressed and promptly contained (Gay, 2007; Lakoff, 1992), these forms of communication are seen as tools for mobilizing crowds, rebelling, or expressing loyalty. According to Barber (1997), musical traditions and praise poetry have influenced how Yorùbá and Hausa societies perceive and appreciate their political leaders. Traditionally, among the Hausa, griots, '*maroƙa*' (praise singers), and poets recount tales of political achievements and help disseminate important political messages. Many Hausa '*maroƙa*', like Fati Niger, Ali Nuhu, Adams A. Zango, and Dauda Kahutu Rarara, bring this tradition into the contemporary political sphere. Their songs are often written to support candidates, endorse those in power, or portray opponents. Larkin (2008) notes that this practice connects traditional speech styles with modern politics.

The Symbiotic Relation between Music and Nigerian Political Space

Many experts (Bunza, 2013; Dangambo, 2013; Gusau, 2013; Maikanti & Uba, 2011; Maikanti, 2013; Shu'aibu et al., 2010) have examined how music and politics intersect in Nigeria. Throughout its history, music has been used to express both opposition and support. The music created after independence varied significantly. Fela Kuti sang about government wrong doings through Afrobeat, while artists like Sunny Ade and the late Mamman Shata praised the greatness of politicians. In northern Nigeria, where Hausa is predominantly spoken, political praise songs have become a crucial component of political campaigns. According to Ajibade (2013), Nigerian politicians utilize music to convey messages that highlight their power, identity, and the meaning of loyalty. The emergence of Rarara has influenced Hausa political music, intertwining it with financial interests and powerful ideas. Many of Rarara's songs are broadcast on the

radio and shared on social networks to narrate stories that support the objectives of those who hire him. By employing thoughtful lyrics, religious themes, and political statements, these songs shape public sentiment.

Political Texts and Songs as Analysed through Critical Discourse Analysis

Critical Discourse Analysis (CDA) gives a strong framework for analyzing how language is connected with power and literacy. CDA is a field built on the works of Fairclough (1995) and Van Dijk (1998), which analyses how statements and discussions reinforce, support, or contest power structures in our community. It concentrates on the social and political situations in which people talk and listen to discourses. Experts use CDA to scrutinize political speeches, campaign prints, media messages, and starting more frequently, lyrics of songs. Wodak and Meyer (2001) state that the meaning and ideology in song texts can be strongest when they are sung in settings that aim to build identity or support political groups for literacy engagement. Rarara's Hausa political songs are full of metaphors, repetition, and strong morals, which makes them ideal for helping ideas spread. Analysis using CDA in music reveals ways in which language helps establish social divisions, makes opposition appear wrong, and makes political control seem natural. It is especially helpful for studying the lyrics of Rarara, since they join poetry, religious words, and regional ties to support Tinubu's run for president.

Power in Sociolinguistics, Language, and Ideology for Literacy Development

Language is analyzed in sociolinguistics for both spoken and written use, as well as for examining the origin of a person's status and beliefs. Bourdieu (1991) challenges that the importance of language is connected to the relationships of power within society. By using strong forms of speech, someone can shape other people's thoughts and behaviors automatically. Ideology here means the system of beliefs, values, and assumptions present in language that help maintain social organizations and power roles. Rarara's political songs convey their ideas by using praise, metaphor, and repetition. They set up dualities like "insiders" and "outsiders," explain who is right and who is wrong, and list which people should be leaders. Blommaert (2005) suggests that language practices are at the heart of what he terms "language and power," because they become areas of competition for legitimacy and power. The choice of words, addresses for respect, and images in Hausa political songs usually match popular norms in society, such as spirituality, strong morals, and regional pride. One can see these factors implied in the candidate's lyrics, making sure supporters are sure and opponents are uncertain. From this viewpoint, we realize that political songs have both thoughtful, interpersonal, and textual roles.

Theoretical Framework

Norman Fairclough's (1995) Critical Discourse Analysis (CDA) model serves as the primary basis for this study.

Fairclough's CDA provides a systematic approach to studying language as both a social behavior and an act that influences, maintains, or sometimes questions who holds power in society. Ideology, power, and hegemony are crucial in this theory because they reveal how those in authority sustain their dominance by controlling what people perceive as important or normal through spoken and written communication. According to Fairclough (1995), language is never neutral; it is a battleground for meaning and power. There has been a significant increase in the use of CDA to analyze music and oral discourse, highlighting that cultural materials can greatly promote shared values and motivate people to take action (Van Dijk, 1998; McCrocklin & Levis, 2014; Shuaibu, 2018). In communities without written texts, music often facilitates the exchange and influence of ideas regarding identity, beliefs, and political thought. By employing CDA, this research examines Rarara's political songs, exploring how metaphor, naming, repetition, and code-switching construct specific political identities, support those in power, and exclude opponents. Additionally, this framework allows us to analyze how Rarara's lyrics either uphold the current power structure or present minor points of opposition in the evolving Nigerian political landscape. The research sheds light on how political beliefs and everyday actions are shaped by the language used within the Hausa community.

METHODOLOGY

The study examines the political songs of Dauda Kahutu Rarara by analyzing their lyrics through a qualitative textual method to support Bola Ahmed Tinubu's bid for a second term as Nigerian President. Qualitative methods offer the best approach for examining the lyrics and what they reveal about society and politics, as they enable the researcher to explore the deeper meanings, symbolic expressions, and socio-political contexts embedded in language, which quantitative methods may overlook. Rarara's song titled "Ikon Allah sai kallo" was personally audio-recorded and transcribed it by one of the researchers (a linguist and a native speaker of Hausa) who attended the occasion, using a Sony IC Recorder (ICD-SX2000), while the other researcher who is also a linguist, and a native speaker of Hausa translated the song into English and conducted the thematic analysis. The lyrics needed to be transcribed and translated into English to ensure the preservation of the actual and significant meanings of the song. In line with qualitative research approach, and in order to preserve both the textual and contextual integrity, as well as the intended meaning of the original text in this study, the data was validated by two different Professors in the areas of language and linguistics to guide the selection of language samples, focusing on favorite expressions, recurring phrases, methods of renaming and labeling, as well as instances where Hausa, Yorùbá, and English are blended. These elements were found to play a crucial role in representing political ideas and power structures to the audience. Meanwhile, the study, therefore, investigates these features to gain insight into how Rarara's songs function both as creative art and as tools to rally and persuade people



Figure 1. His Excellency, the President of Nigeria, Bola Ahmed Tinubu listening to Dauda Kahutu Rarara's song during an occasion in Katsina State, Nigeria

in the political arena. Utilizing Norman Fairclough's CDA, the choice of language reveals or maintains the balance of power within the society. Through this approach, the lyrics of Rarara's Hausa song titled 'Ikon Allah sai Kallo' illustrate the impact of language, coupled with ideology and politics, on how voters perceive and relate to political issues in their culture.

DATA ANALYSIS, RESULTS, AND DISCUSSION

This section contains the data analysis, the results, and the overall discussion of the research in line with the qualitative research design. A thematic analysis of the complete Rarara's song (see Appendix page) titled 'Ikon Allah sai Kallo' was conducted based on the following:

- a.) Picking the Right Words and Giving Words Meaning
Appropriate titles and nicknames in the tune are used to raise Tinubu's image. Again and again, the term '*Aṣiwájú*' (Leader) makes it clear that he was a visionary pioneer, helping the cause. Other terms such as '*Jagaba*' (qualified leader) and '*Olóritó lóòtí*' (truthful leader) emphasize Tinubu's abilities and good morals. These types of words help to create a favorable picture of the ideology, as Fairclough (1995) suggests, language helps make identities and structures of power. On the other hand, those in the political opposition are often called '*alábòòsi*' (hypocrite) and '*aṣèbájé*' (evildoers). These names are used to reduce political opponents to less-than-human status, saying they are threats to society's order and goodness. As a result, these names draw a picture of traitors being both disliked and feared. While Tinubu himself was described as '*Ìwìn àwòn olóòtí*' (holy ghosts of the traitors), which metaphorically explains him as someone who cannot be harmed by the opponents' evils. Such practice follows the main purpose of political speech discovered by Van Dijk in 1998, which is to design perceptions among groups and

excuse the wielding of power. All these terms indicate that the song serves two purposes: it celebrates Tinubu while humiliating his opponents, using emotional language to rally followers.

- b.) Ideological Polarization

The lyrics of the song make it easy for listeners to identify with either Tinubu or his political enemies. This clear separation in views is important for mobilizing political crowds and leads people to see one another as morally different. By repeatedly holding up Tinubu as '*Aṣiwájú tutaim mata*' (leader for two terms), campaigners draw attention to his continuity and make it clear he is the rightful leader. Opponents, on the other hand, are called '*aṣèbájé*' (evildoers) and '*alábòòsi*' (hypocrites). The opposition is described as wicked and risky, which leads to greater separation among ideas. This expression means that not only are opponents being attacked, but that divine or similar retribution will punish them as traitors and outsiders. Because of this polarization, Tinubu is presented as a trustworthy and competent leader who helps Nigeria improve, and his rivals are viewed as obstacles stopping this good work. It follows Fairclough's (1995) notion that discourse supports power by helping to choose social roles and justifying those with authority through ideology.

- c.) Examples of Metaphors and Symbolism

To share political messages, the song counts on powerful metaphors and symbols. When '*Ìwìn*' (spirit) is used symbolically, it means power and fear. As an example, '*Ìwìn àwòn olóòtí*' suggests that Tinubu's power and influence are so large that his opposition is always beleaguered and uneasy. This idea is also brought up again and again with yet more metaphors such as '*Ìwìn àwòn aṣèbájé*' (spectre of wrongdoers) and '*Ìwìn àwòn eléké*' (spectre of liars) to show that opponents are nothing but under Tinubu's might. For Hausa culture, the '*tsintsiya*' (broom) represents tidiness and proper order, and these ideas are symbolic. '*Tsintsiya ita ce tsafta*' (broom is cleanliness) stands for Tinubu working to remove corruption and make everything cleaner and more honest. Just as the tire example in '*ke kadai tayar mota*' (you alone the car tire) in an identical way, the metaphor for the car tyre stresses loyalty and the fact that you are one of a kind. A car tyre is important for the vehicle to work, in the same way Tinubu is seen as key to progress and unity in politics. Symbols and metaphors in the song highlight political themes and let listeners understand tough ideas about power, loyalty, and legitimacy.

- d.) Repeating Parts of a Song and Answering Each Other

It uses the same structure and dialogue several times to make its messages stronger and touch the listeners. The line '*Aṣiwájú tutaim mata*' (Aṣiwájú holds for two terms) is said many times in the course of the song. Using the same phrase lets everyone know just how committed they are to Tinubu being elected for a second term, setting it strongly in their memories and bringing support from the group. The group can bond and participate more intensely because of answering each

other's method, which usually refers to what the lead singer (W/A) sings, is echoed by the audience or chorus (A), which engages both people and the performers. Examples include:

- W/A: 'Bola Aṣiwájú'

A: 'Aṣiwájú tutaim mata'

- W/A: 'Olóri tó lóòtẹ'

A: 'Aṣiwájú tutaim mata'.

Going back and forth about Tinubu helps keep key titles alive and also bonds supporters so they feel like they belong to a movement. Using this group, having them discuss Tinubu's qualities again and again helps to gather political support and build a picture of his effectiveness.

e.) The Use of Many Languages

The song includes Yorùbá and English expressions within a leading Hausa political song. By using both languages, the musician wants to reach a group of people larger and more diverse than those who speak only Hausa. The song uses the Yorùbá phrase "Aṣiwájú," which means leader or pioneer, and underlines this title with phrases like "Bola Aṣiwájú" and "Aṣiwájú tutaim mata" (Aṣiwájú for two terms is important). Titles like "Aṣiwájú" from Yorùbá are repeated, for example, in "Bola Aṣiwájú," which literally translates as "Bola, the leader," and 'Aṣiwájú tutaim mata' (Aṣiwájú for two terms matter). Also, this choice makes clear that the musician stands with the Yorùbá people, the ethnicity from where Tinubu comes from. English phrases like "two reign" in "Olori two reign" and "two terms" in "Olori two terms" are seen in many places and express simply that the musician is campaigning for Tinubu's another term. The use of English here highlights modern politics and speaks to educated and urban Nigerians, who know it is the country's main language and language of politics. All these multilingual features together indicate that the song served to bring ethnic groups closer and rally them for political change. By mixing Hausa with Yorùbá and English, the song tells a political story that is widely understood in Northern and Southwestern Nigeria, making clear that language choices are important for political messages and local identity.

f.) The Impacts on Political Communication in Nigeria

Indigenous musicians, including those who produce political songs like Rarara's, rely on familiar traditions to get complex political messages across to people from their communities. Because traditional praise is combined with modern political topics, politicians are able to attract and interest a large group, most of whom depend on spoken and sung messages for political news. The use of metaphors, repeated phrases, and switching languages is an effective way to affect voter opinions. The regular use of the phrase 'Aṣiwájú tutaim mata' in the song supports Tinubu while making supporters form a common bond. In much the same way, referring to Tinubu as 'Ìwìn àwọn olóòtẹ' shows how strong he is politically which makes him unbreakable to his opponents. Besides, the song from Rarara is an

example of how indigenous ideologies can be used politically by being expressed in the language and symbols surrounding them (such as "tsintsiya ita ce tsafta," which considers the broom to stand for cleanliness and new beginnings). A direct political mobilization and reaffirmation of political ideologies is possible with this grassroots approach, showing how Nigerian political communication continues to depend on oral music.

CONCLUSION AND RECOMMENDATION

This paper reveals how Rarara's song demonstrates the political atmosphere by selecting specific features of the Hausa and Yorùbá languages for entertainment, education, and persuasion. Tinubu, being a politician and a democratically elected leader (President) in Nigeria under a political dispensation, is raised in status by labels such as 'Aṣiwájú' and 'Jagaba', while degrading terms are used to reject and weaken his opponents. Many metaphors, repetition, and switching between languages help the song draw emotions, support cultural diversity, and strengthen the supporters' group identity. The study shows that Hausa songs use language to both express and shape political power, so music becomes especially useful for emphasizing ideological messages and recruiting listeners. As the present study is limited to how political discourse and adult political literacy are constructed in Hausa song, researchers from other languages can replicate the study in their languages using similar approach such as methodology and theory. What is remarkable about Rarara's work is how indigenous spoken methods of singing can fit into modern politics, making it clear how important language is in changing Nigeria for the betterment of all. It is the recommendation of this study that more of Rarara's songs should continue to be sung for mutual respect and peaceful co-existence among the political groups in African society. Similarly, the African youth should be encouraged to delve into singing, especially using their mother tongue to reduce youth unemployment in the society, as well as to be transmitting important messages to the ruling class for better understanding.

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APPENDIX

Rarara's Song for Tinubu's Second Term Agenda, Titled: 'Ikon Allah sai Kallo'

Transcription

Gloss

W/A: Ikon Allah saikallo (Hausa)	-	The power of God is visible.
W/A: Yaro ba ya kololo (Hausa)	-	A child does not see beyond his level.
W/A: Fasin-fasin 'yan kwalla (Hausa)	-	Giving passes is for the footballers.
W/A: Za kui murna 'yan kallo (Hausa)	-	The audience will all be happy.
W/A: Bola Ahmad Dan baiwa (Hausa)	-	Bola Ahmad, the blessed child.
W/A: Don shi ba ya gaugawa (Hausa)	-	He is not always in a hurry.
W/A: Kafafu domin tsaiwa (Hausa)	-	Legs are meant for standing.
W/A: In ka ji rugum sai tsawa (Hausa)	-	If you hear a rumble, it's thunder.
W/A: TurancikoTurawa (Hausa)	-	English is for the Europeans.
W/A: Gyara za mui don kowa (Hausa)	-	We will fix it for everyone.
W/A: Ba ma shakka, ee ba ma shakkar 'yan ganye	-	We don't fear, we certainly don't fear hemp smokers.
W/A: Duka dauka, ku fadi mu fadi, duka dauka solaye	-	Beating and kidnapping, and when you say something, we shall also reply you at all costs.
W/A: Sai mui barka (Hausa)	-	Then we say congratulations.
W/A: Sai Tinnubu kauce-kauce 'osebayi' (H/Y)	-	It's only Tinubu that's on the way, give chance 'osebayi'.
W/A: Olori two reign (Yorùbá)	-	Leader of two reign.
W/A: Olori two terms (Yorùbá)	-	Leader of two terms.
W: Bola Aṣíwájú (Yorùbá)	-	Bola Aṣíwájú (Leader)
W/A: Omo òlòógó, Omo òlòógó x 2 (Yorùbá)	-	The glorious child, the glorious child x 2.
W/A: Aṣíwájú x 2 (Yorùbá)	-	The Aṣíwájú (Leader) x 2.
W/A: Olórí tó lóòtò (Yorùbá)	-	The leader that is truthful
W/A: Olórí tó yégé (Yorùbá)	-	The leader that excel
W/A: Aṣíwájú tí yégé (Yorùbá)	-	Aṣíwájú has excelled
W/A: Àwọn olóòtè n dàámú (Yorùbá)	-	Traitors are suffering
W/A: Ìwìn àwọn olóòtè (Yorùbá)	-	Specter of the traitors
W/A: Ìwìn àwọn aṣè báǵé (Yorùbá)	-	Specter of wrong doers
W/A: Ìwìn àwọn elékè (Yorùbá)	-	Specter of liars
W/A: Ìwìn àwọn aláboòsì (Yorùbá)	-	Specter of hypocrites
W/A: Olórí ibirere (Yorùbá)	-	Leader of good place
W/A: Olórí tí n se rere (Yorùbá)	-	Leader that does well
W/A: Wasu sun sau mota kanta (Hausa/English)	-	Some have bought a Canter (Truck) vehicle.
A: Aṣíwájú tutaim mata (Yorùbá/English)	-	Aṣíwájú for two terms matter.
W/A: Ka biyo su jirgi mai mota (Hausa/English)	-	Follow the plane motor owners.
A: Aṣíwájú tutaim mata (Yorùbá/English)	-	Aṣíwájú for two terms matter.
W: Dapto na kwarai ba ya shafta (English/Hausa)	-	A good doctor does not make mistake.
A: Aṣíwájú tutaim mata (Yorùbá/English)	-	Aṣíwájú for two terms matter.
W/A: Jagaba cancanta (Yorùbá/Hausa)	-	Jagaba is the qualified candidate.
A: Aṣíwájú tutaim mata (Yorùbá/English)	-	Aṣíwájú for two terms matter.
W/A: Ke kadai tayar mota (Hausa/English)	-	You are the only car tire.
A: Aṣíwájú tutaim mata (Yorùbá/English)	-	Aṣíwájú for two terms matter.
W/A: Sai Tinnubu mai data (Hausa/English)	-	Tinubu has data.
W/A: Tsintsiya ita ce tsafta (Hausa/English)	-	The broom is for cleanliness.
A: Aṣíwájú tutaim mata (Yorùbá/English)	-	Aṣíwájú for two terms matter