
**PSYCHEDELIA AS A MECHANISM FOR DRUG ABUSE ENDORSEMENT: A
NARRATIVE ANALYSIS OF *WAKAR GILLI* AND *GONAR GANJA* SONGS.**

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Abstract

This paper analyzes the use of music to endorse drug abuse in selected Hausa music. While music is commonly utilized to convey messages or emotions, its role in endorsing drug abuse has been overlooked in efforts to address this issue in Nigeria. The study aims to analyze how drug abuse is validated through the stylisation and glamourisation of drug use in certain Hausa songs. The research explored the music of *Haro's Wakar Gilli* and *Maidaw's; Gonar Ganja*. Narrative analysis was employed to assess the lyrics of these songs. This paper is premised on the tenets of media framing theory. The findings indicate that these two Hausa songs serve as audio-visual platforms for endorsing and validating drug abuse. The paper concludes that the studied songs serve as platforms for endorsing and promoting drug abuse, emphasising the need for further research on the role of music in this context. By focusing on specific Hausa music, this study contributes to the existing literature on music's role in endorsing and validating drug abuse, offering valuable insights into its potential impact and shedding light on the use of music in selected Hausa songs. This paper paves the way for future studies on music's role in endorsing drug abuse and can inform policymakers in their efforts to combat this issue. This paper recommends a more strict monitoring by concerned

authorities to mitigate against the proliferation of such songs that normalise and endorse drug addiction.

Keywords: Music, Drug-abuse, Validation, *Wakar-Gilli*, *Gonan-ganja*.

Introduction

Music is a form of human expression that can convey a wide range of emotions and experiences. Music has been an inherent element of human communicative culture and society since time immemorial, serving numerous functions such as education, enlightenment, entertainment, communication, emotional expression, and as a spectrum for the transfer of group and peer ideas. Music plays significant roles in societies and has the subtle power to evoke emotions and shape mimetic nuances (Sarah & Elise, 2023). The relationship between music and drug addiction has been a topic of discussion for many years. While music has been known to provide a sense of comfort, joy, and entertainment to its listeners, some genres of music have been associated with promoting drug addiction. This is especially true for genres such as hip-hop, rap, and rock, where artists often reference and glamourise drugs and drug abuse in their lyrics (Anita, 2023).

Furthermore, music festivals and concerts, which are commonly associated with specific musical genres, have been identified as high-risk settings for drug Utilization and experimentation. According to Paglia-Boak et al. (2018), young adults who attend music festivals were more inclined to report having used drugs throughout their lives compared to their peers who did not attend such events. The immersive and unobtrusive nature of these musical gatherings, coupled with the social norms and behaviours exhibited by fellow attendees, can contribute to drug use initiation, drug use escalation, and validation of drug addiction. The psychedelic culture, which emerged prominently during the 1960s countercultural movements, emphasised altered states of consciousness achieved through drug abuse. The culture influenced the then musical drives, where the use of drugs was explored by singers and presented in the lyrics of their songs. Scholars in cultural communication have studied how psychedelic music became a medium for endorsing drug abuse which shaped cultural narratives (Hicks, 2000; Roberts, 2012).

Also, that era of psychedelic culture and music played a crucial role in shaping societal attitudes toward drug use. The portrayal of drug abuse in musical renditions and songs endorsed and normalised drug abuse (Lee & Shlain, 1985). This infusion of drug abuse into music and songs influenced the countercultural ideals of freedom and rebellion among the

youth while simultaneously overlooking the potential for drug abuse and its associated risks (Belgrad, 1998 & Reynolds, 2016). In relation to the above, *Haro* is a popular traditional Hausa musician whose music is laced with lyrics of urban appeals that extol issues of drug abuse, prostitution, and other vices of urban stripes. In the same ethos, *Maidawa* is another popular Hausa urban musician whose songs are interspersed with lyrics that glamourise drug abuse, particularly smoking of *Indian Hemp* or as he calls in his lyrics, “Ganja.” *Haro* utilizes Hausa musical instrument *ganga*, *kanzagi*, and choristers as his medium of music rendition, while *Maidawa* uses modern musical instruments like guitar, drums, and backup singers as his medium of musical performance. Their two songs for this study (*wakar gilli* and *gonar ganja*) are widely available online, particularly on YouTube, TikTok, Instagram, and other social media platforms like WhatsApp, Telegram, and other P2P social media platforms. While the song of *Haro* (*Wakar Gilli*) is only available in audio format (typical of most traditional Hausa musicians), that of *Maidawa* (*Gonar Ganja*) is available in both audio and video format (typical of modern and urban Hausa musicians). The quest of this study is to analyze how these two musical products narrate and stylise drug addiction.

Conceptual Clarifications on Music and Drug Addiction

There is a complex relationship between music and drug addiction. On one hand, music can serve as a medium through which individuals express their experiences and emotions related to drug use. The lyrics, themes, and associations found in certain genres of music, such as rock, hip-hop, and some traditional African music, often portray drug use in a glamorous or exciting light. This can create a sense of normalisation towards substance abuse, especially among impressionable audiences (Al-Imam, Motyka, Witulska, Younus, and Michalak, 2022). However, it is crucial to note that correlation does not equal causation. While music can influence attitudes and behaviours, it is not the sole determinant of drug addiction. Factors such as personal experiences, peer influence, socioeconomic conditions, and mental health all play significant roles in the development and sustenance of drug addiction (Ibrahim, 2023).

While music itself is not inherently addictive or harmful, it can induce a substantial influence on promoting drug addiction through its lyrics, thematic fluency, and derivations. With the increasing use of drugs mentioned in popular music lyrics and the cultural images attached to some music genres like rock music, pop music, traditional music, and Afrobeat, there tends to be a strong correlation between the messages conveyed through such musical products and the eventual normalisation or glamourisation of drug use and drug abuse (Motyka & Al-Imam, 2021). For instance, Motyka and Al-Imam (2022) studied the circumstances of drug abuse and drug addiction and the relationship between musical preference and views on the use of drugs among youth and they averred that representation of drugs in mass culture might influence the normalisation of attitudes towards drug abuse. Furthermore, research has shown that music can act as a trigger for drug-related emotions and memories, particularly when experienced under the influence of drugs. Music has been identified as a potent trigger for drug-related emotions and memories, especially when individuals with substance use disorders (SUD) listen to music that intensifies their emotional experiences of drug use (Jayendran, 2023). In relation to the above stance, it is imperative to appreciate that music has the potential to exert an impact on drug addiction in various ways. First, certain musical genres and subcultures within the music parlance have been linked with drug Utilization , thus acting as a prompt for validation and normalisation of drug abuse. That's why Forsyth's (2016) study averred that prevalent musical genres such as rock, rap, and electronic dance music contain lyrics, imagery, and musical themes that endorse, deodorise, sustain, and promote drug addiction. These musical expressions and portrayals can shape the perceptions and attitudes of listeners, particularly adolescents and young adults who are more susceptible to external sources of social influences (Forsyth, 2016).

Therefore, this paper aims to analyze how *Wakar Gilli* and *Gonar Ganja songs* are used as a spectrum for the endorsement of drug addiction through narrative analysis. This context is particularly important because most interventions to control drug addictions by concerned authorities in Nigeria are done through the two prongs of kinetic and rehabilitation, with little attention given to the subtle aspects of appreciating instigating factors of drug addiction, such as validation and normalisation through music (Oladeji, Ezeme & Seun 2022). By exploring

relevant research and scholarly perspectives, this study aims to shed light on the interplay between these two domains of music, the endorsement of drug abuse, and the implications of such subtle, below-the-radar activity for individuals and society.

Glamourisation of Drug Addiction in Music

One of the main ways in which music promotes drug addiction is through the glamourisation of drug use. Many studies (Brian, Primack., Madeline, Dalton., Mary, Carroll., Aaron, Agarwal and Michael, 2008; Peter, Christenson., Donald, Roberts., Nicholas & Bjork, 2012 and Dave, 2019) have shown that popular music stylise the use of drugs as a way to cope with pain, heartbreak and other social life challenges. This stylisation can be particularly dangerous for young people who are impressionable and may be influenced by what they hear and see in music. Another way in which music promotes drug addiction is through the normalisation of drug use (Forsyth, 2016). When musicians sing about drugs and alcohol as if they are a normal part of everyday life, it can make it seem like drug use is acceptable with no long-term defects. This can lead to young people experimenting with drugs and alcohol, which can ultimately lead to addiction (Jayendran, 2023).

The existence of drug references and the glamourisation of substance use in popular music have been aggregated by a multitude of studies. For instance, in the study of the assembly of tunes on the Billboard Hot 100 by Primack et al. in 2008, it was found that about 33% of the compositions of such music included open-drug stylisation.

The implementation of prevalent tunes showcasing subtle drug validation has been displayed to add to the standardisation of drug misuse, especially among susceptible communities, prompting higher frequencies of experimentation and dependency. Roberts *et al.* (2014) study analyzed the association between exposure to music containing substance use references and the actual drug use behaviour of adolescents. The study discovered an affirmative connection between being exposed to music that glamorises drugs and the probability of participating in drug-taking conducts, proposing that musical glamourisation of drugs may prompt as an authenticating element for drug abuse among youth. Furthermore, Chanda & Levitin (2013) insisted that people undergoing strain or pessimistic sentiments

may be more prone to hearing music that mirrors their emotional condition, thereby bolstering the compulsion to employ drug abuse as a technique of dealing with social pressures.

Indeed, studies (Anita, 2023; Motyka & Al-Imam, 2021; Motyka & Al-Imam, 2022; Roberts *et al.*, 2014) have demonstrated that music can serve as a trigger for drug abuse initiation and relapse among vulnerable individuals. According to Juslin and Sloboda (2010), music can evoke powerful emotions and memories, creating a context in which drug use becomes associated with pleasurable experiences. This emotional attachment between music and drug use can activate the brain's reward conduit, leading to cravings and increased vulnerability to addiction. Conventionally, research by Lamont and Davis (2014) suggests that certain music genres, lyrics, or subcultures may glamourise or normalise drug use, contributing to the social acceptability of drug abuse.

Theoretical Framework

This paper is premised on the tenets of the media framing theory. Framing theory was first propounded by Goffman Erving in 1974 in an essay titled *Frame analysis: an essay on the organisation of experience*. Goffman (1974) insists that there are two types of frames, which he calls *natural frames* and *social frames*. Goffman asserts these two types of frames play the role of helping individuals interpret data so that their experiences can be understood in a wider social context. Natural frames are perspectives that identify events as physical occurrences taking natural line of occurrences not attributing any social forces to the causation of social events. Social frames on the other hand, view events as socially constructed occurrences, due to the power, goals, and manipulations on the part of other social players (media). Framing theory explains how social events are named, defined and illustrated by the mass media which may eventually affect how audience perceived the defined, named and illustrated social event.

According to the media framing theory, the media, such as music, highlights certain events and then places them within a particular context to encourage or discourage certain

interpretations. In this way, the media exercises a selective influence over how people view reality like drug abuse and drug addiction. Entman (1993 p. 52) averred that, "To frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described". In this context, framing can be viewed as a process that involves the ability of a media, music or musical rendition and stylisation to gradually define a situation, to define the issues, and to set the terms of a debate about such issues like drug abuse and drug addiction. That is why Cooper (2010 p. 140) insisted that the frame is the short answer to a simple yet profoundly meaning-centered question: what's going on here?" For this paper, this can mean "what's going on within the two songs of *Wakar gilli* and *Gonar ganja*?"

Study Method

This study aims to explore the extent of how *Wakar Gilli* and *Gonar Ganja songs* are used to endorse drug abuse. This paper adopted Narrative Analysis as the qualitative research method because it allows for a comprehensive and in-depth analysis of the stories and narratives people tell to make sense of their lived experiences. The data for the study consisted of the transcribed lyrics of the two Hausa songs, *Wakar Gilli* and *Gonar Ganja* which are readily available online and enjoy airtime plays over some free-to-air Hausa television channels. The songs were selected based on their relevance to the research topic, as they both portray drug abuse as a cool and enjoyable activity and justify it with various reasons and arguments. The songs were accessed from YouTube, and the researcher transcribed and translated the lyrics into English for further analysis. Furthermore, the data analysis for this study followed the steps and procedures of Narrative Analysis, as espoused by Riessman (2008). The first step is identifying the narratives or stories the singers tell in the songs and their rendition style. The second is examining the contents of the songs such as the lyrics and language used to convey the messages and meanings of the songs. The third step is considering the contexts of the songs such as the cultural and social backgrounds that shape the songs and their potential interpretations and influence on the target audience. The

fourth step is interpreting the stylistics of the songs and exploring the implications and significance of the songs for this study.

Data Presentation, Analysis, and Interpretation

The two songs selected for this study are *Gonan Ganja*, which comes in quatrain and tercet formats containing stanzas of four and three lines each, and *Wakar Gilli*, a monostich of free-flowing lines of aural rendition. While *Gonan ganja* song was a studio record accompanied by its video musical interspersed with computer-isolated musical instruments that followed the globally popular reggae genre and is blended and wrapped around the lead vocalist *Maidawa* and chorused by the voices of backup singers, *Wakar gilli* on the hand was a purely traditional Hausa song rendered in free-flowing monostich coupled with some intermittent backup choristers (*yan amshi*) who mostly repeat some parts of the song already rendered by the lead singer. Both songs are widely available online and are currently enjoying wide mimicking on TikTok and Instagram.

Normalisation and Glamourization of Drug Abuse in the Selected Songs

In *Haro's Wakar Gilli*, the song opens with strong normalisation of drug abuse and drug addiction and follow it up with forceful lyrical validation. The opening anecdote starts with a positional opinion of how cool drunkards and drug addicts are.

Wannan kida, kida na mashaya

Ai ko wanne gida akwai daniska, sai dai gidan da babu mutane

This song is a song for drunkards

In all households, there are wayward unless the house that people do not occupy.

In a traditional Hausa and Muslim society, such opening of songs of popular culture are not only an affront to societal expectations but are also a forceful way of normalising and validating drunkenness and drug abuse. To also establish a trend in that normalisation and glamourisation of drug addiction, *Maidawa's Gonar Ganja* too opens up with strong lyrics thus:

Wanda ba ya son ki, ba ya so na
Wanda ba ya shan ki, ba ya so na
Wanda ba ya yin ki, ba ya yi na
Wanda ba ya bin ki, ba ya bi na

Whoever does not like you, does not like me
Whoever does not smoke you, does not like me
Whoever does not do you, does not like me
Whoever does not follow you, does not follow me

In the opening lyrics of the second song under this study, the song even averred that whoever does not smoke Indian hemp (ganja) does not like the singer. This implied that drug abuse is so cool that not engaging in it means one doesn't like the singer whose song one is enjoying. This is emotional stylistics of putting those exposed to the songs into a fix of rationalising drug abuse.

To further normalise and glamourise drug abuse, *Haro's Wakar Gilli* song went further as:

Shaye-shaye bashi da gori, in baka sha ba, danka na tsotsawa
Ko dan uwanka na tsotsawa, wani kanin uban shi ke tsotsawa, wani ma uban shi ke tsotsawa,
kaga tsoho cikin kwata yai kwance

Drug addiction is nothing bad, if you are not into it, your child is into it
Maybe, your relative is in it, probably your uncle is in it or even your father is in it, you'll see
an old man lying in the gutter

Indeed, as a way of normalising and glamourising drug abuse, the song engages in what this paper calls lyrical blackmail by asserting that if one is not into drugs, one of his relatives is into it, hence it is not something bad or something to be abhorred. In the same gusto, *Maidawa's Gonar Ganja* comes with strong lines thus:

Dole ne in noma gonan ganja

Dole in ci abincin ganja

Dole ne in sha shayin ganja

It is a must for me to farm and produce hemp

It is a must for me to eat food made with hemp

It is a must for me to take tea made with hemp

To normalise and glamourise drug abuse, the songs not only advocate for drug abuse but also farm and produce Indian hemp. This ubiquitously simple stanza carries deeper meaning than the textual lines when taken into cognisance that farming is seen as the mainstay of many homesteads across Northern Nigeria. Further, the stanza equates drug addiction with food and taking tea which are some human needs.

Also, in furtherance of the songs under study attempt at normalising and glamourising drug addiction, *Haro's Wakar Gilli* went further as:

Shaye-shaye kala-kala ne malam, ni ba uban da ban gane ba

Kasan wayansu yan aspin ne, ka san wayansu yan landon ne, kasan wayansu yan benson ne, wasu rotiman suke kunnuwa

Ka san wayansu yan madara ne, ka san wayansu yan linda ne

Wadansu koken suke tsotsawa, ka san wayansu tramol suke tsotsawa, wadansu diyaza suke tsotsawa, wayansu kodin suke tsotsawa, wayansu wiwi tsotsawa

Kasan wayansu yan yarmo ne, wadansu kaptin black suke molawa, wadansu kwata suke shakawa

Ni ba uban da ban gane ba

Drug abuse is of different types, there is no type of drug addiction that I don't know

Some abuse *Aspen*, some abuse *London*, Some abuse *Benson*, some light up *Rothmans*

Some abuse *Milk*, Some abuse *Glue*

Some take cocaine, some take tramadol, some abuse diazepam, some abuse codeine and some abuse Indian hemp

Some abuse Erinmore mixture, some abuse Captain Black, some sniff gutter

There is no drug abuse that I don't know

To normalise and glamourise drug addiction further, the song lyrically lists several types of drugs. Though this may be a form of lyrical gimmick, it further goes ahead as a form of reminder and prompt for the addicts to either continue with their addictive practices or even to learn other new drugs that they may not have abused before. In the same fashion, *Maidawa's Gonar Ganja* also uses the following stanza:

In da ganja, me zan yi ne da kaza da kwai? Kuka zan yi Wallahi in dai kuka bani kwai
Ku bani ganja, yafi min miliyan dubu har da kawai
Ku bani ita, ku dora min har da lighter akai
Ashe ina da yatsu a kumatu na har da kai

Where there is Indian hemp, what should I do with chicken and egg?

Giving me Indian hemp is better than giving me a thousand million and egg

Give the hemp and include a lighter on top

So, I have fingers on my cheek and my head

The stanza asserts that drugs are better than food (chicken and egg), better than money, even if it is 'a thousand million' naira, and that the best to do is to give an addict some packs of Indian hemp and lighter.

Stylizing Drug Abuse in the Selected Songs

Song stylistics refers to understanding the different techniques and features used to create signature sounds and meanings peculiar to each song. Song stylistics help listeners appreciate songs more and accept the underlying messages the particular song sends. Also, song stylistics help singers create specific musical identities that help them maintain audience loyalty.

To the above, *Maidawa's Gonar Ganja* adopts the musical instruments and vocals of the late Bob Marley. This adoption is in itself a stylistic technique of promoting the acceptance of Indian hemp as a necessity. Also, the title of the song *Gonan Ganja* which means 'farm of Indian hemp' is another stylistic technique of passing across the message of accepting drug

abuse and addiction as something necessary. Further, in the musical video of the song freely available online and still enjoys television airtime, each scene is replete with visuals of drug abuse such as the singer seen openly smoking Indian hemp and feeling good about himself abusing drugs. The song went further to drop the following lines:

Ni da baba na, waye ya girmi wani? Ban sani ba

Ni da mama na, waye ya raini wani? Nima ban sani ba

Zan hau gajimare ko babu kwaranga, inyi alwala sannan in kwana ina sallah

Da gwangwani zan hada jirgi inje Qatar, duk wasan da za ayi in sa a dakatar

Wanda ya ganni, don Allah ya mai da ni gida

Ina flying a sama, kafafu na suna kasa

Wanda baya son ki, ba ya so na

Wanda ba ya shan ki, ba ya so na

I and my father, who is the senior? I don't know

I and my mother, who took care of who? I don't know

I will climb unto the clouds without any means, I will perform ablution and pray till daybreak

I will fabricate an airplane with scrap iron and go to Qatar and stop the World Cup

Whoever sees me should please take me home

I am flying in air while my feet are on the ground

Whoever does not like you, does not like me

Whoever does not smoke you, does not like me

These lines stylise a drug abuser as someone free and enjoying the best of life with no disturbance. It depicts and stylises drug abuse as a way out of social problems where the abuser can feel free in his thinking. This is clearly a remanence of the legacy of the psychedelic culture that still influences modern music genres and subcultures, such as traditional Hausa music and urban Hausa music as potential enabler of drug abuse (Sessa, 2012; Tupper, 2002). On its part, *Haro's Wakar Gilli* which means 'a song for the wayward' personified drug addiction as something that should not be looked down on. The song stylistically averred that:

Wannan kida, kidi na mashaya, wannan kida, kudɪn yan yanzu
Arna, ku sha giya, ku ci mushe, aljanna mai rabo zai sama
Kowa ya sha giya, yaiyi amai, ba dan halaz bane, shege ne
Su wane yan giyar karya ne, shegu kwalba guda take kada su
Wallahi idan ruwa yayi ruwa, ai babu tangadi sai kwance
Sai na tuna da sarki solo

This is a song for drug addicts, this is a song for modern youth
 Just drink beer and eat dead and unslaughtered animals, paradise is for those destined to get
 Anyone that drinks beer and vomits is not man enough
 Some people are fake drunkards only one bottle takes them down
 I swear to God when one is completely drunk, one cannot stagger but be forced to sleep
 Oh, I recall King of Drunkards, King Solo

It can be observed from the above lines that the song stylises drug addiction as something cool but also prompts the abusers to be men whom the singer can sing for, to be men by abusing drugs and not showing any negative signs of drug abuse. The song's lines also went spiritual by asking the drug abusers to continue their addiction since Heaven is for those destined to be there.

Discussion of Findings

The selected songs, *Wakar Gilli* by Haro and *Gonar Ganja* by Maidawa, exhibit a clear pattern of endorsement, normalisation and glamourisation of drug abuse within their lyrics. In Haro's *Wakar Gilli*, the lyrics initiate a normalisation process by portraying drunkards and drug addicts as 'cool' individuals. The opening lines assert that every household has individuals engaged in wayward behavior unless it's an unoccupied house. This not only challenges societal expectations but actively normalises and validates substance abuse in a traditional Hausa and Muslim society, where such behaviors are generally frowned upon. Similarly, Maidawa's *Gonar Ganja* follows suit, emphasising that those who do not partake in drug use are not in favour of the singer. The lyrics explicitly state that if one does not smoke Indian hemp (ganja), they are not liked by the singer, reinforcing the idea that drug

use is not only acceptable but also a condition for social approval. To further emphasise the normalisation and glamourisation of drug addiction, *Haro's Wakar Gilli* employs what can be termed as lyrical blackmail. The lyrics suggest that if one is not into drugs, a relative or even a father might be, dismissing the notion that drug addiction is inherently bad. Similarly, *Maidawa's Gonar Ganja* normalises drug addiction by stating that it is a must for the singer to farm and produce hemp, equating drug addiction with basic human needs such as food and tea. All these tally with the tenets of media framing theory, which postulates that the media, such as music and songs, programme the mental codes of audiences during exposure, which shapes how audiences think and act any time those mental codes automatically run in their conscious or unconscious minds (Potter, 2013).

The songs under study not only advocate for drug abuse but also list various types of drugs, further normalising and glamourising the diverse aspects of addiction. *Haro's Wakar Gilli* goes as far as categorising different drugs and asserting the singer's extensive knowledge of drug abuse. *Maidawa's Gonar Ganja* reinforces this by stating that the singer is well-versed in all forms of drug abuse, leaving no room for any drug addiction to be unknown to him and, by extension, to those who like him by liking the drugs he extols in his song. Moving on to the stylistic elements employed in the songs, *Maidawa's Gonar Ganja* adopts musical instruments and vocals reminiscent of the late Bob Marley. This stylistic choice not only pays homage to a renowned figure associated with marijuana but also serves to promote the acceptance of Indian hemp as a cultural and recreational necessity. The very title of the song, "Gonar Ganja," meaning 'farm of Indian hemp,' adds a stylistic layer to the message, reinforcing the idea that drug abuse is not only acceptable but an integral part of the cultural identity. The lyrics in both songs stylise drug addiction as a spectrum for escape from societal problems. *Haro's Wakar Gilli* portrays drug addicts as carefree individuals, suggesting that being completely addicted to drugs allows one to escape from social burdens and enjoy life. Similarly, *Maidawa's Gonar Ganja* paints the image of a drug addict as someone free and contented with life, flying in the air while being grounded, indicating a sense of liberation from worldly problems through drug abuse.

Conclusion

This paper concludes that the analyzed Hausa songs not only normalise, validate and endorse drug abuse but also employ stylistic elements to glamourise it. The lyrics actively encourage drug abuse, depicting it as a socially acceptable norm and a means of achieving personal freedom. These findings shed light on the potential impact of popular culture, particularly music, in shaping societal attitudes toward drug abuse. Therefore, both *Haro's Wakar Gilli* and *Maidawa's Gonar Ganja* songs serve as the social spectrum for the endorsement, normalisation, and glamourisation of drug abuse among their listeners.

Recommendations

The paper recommends authorities concerned, like the National Drug Law Enforcement Agency (NDLEA) and National Orientation Agency (NOA), to consider implementing stricter regulations on the content of media, including songs, to prevent the normalisation, glamourisation and endorsement of drug abuse. There should also be an investment in public awareness campaigns aimed at educating the public, especially young people, about the dangers of drug abuse endorsement by sources of external stimuli like the songs under study. Collaboration should also be made with the music industry to promote responsible messaging in songs. This could involve partnering with artists and record labels to create music that discourages drug abuse and promotes positive social values. Furthermore, there should be further research to understand better the influence of media, including music, on attitudes and behaviours related to drug abuse instead of the current operational kinetic approach of apprehension and rehabilitation alone. Such research could explore the cultural factors contributing to the normalisation and endorsement of drug abuse in music and other forms of media. Such studies should accentuate assessing the social context in which these Hausa songs are produced and consumed and their potential values in shaping attitudes towards drug abuse and addiction.

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