Cultural Violence: A Criminogenic Discourse Analysis of Some Selected Traditional Hausa Music of *Lawan S. Kila (Kidan Bishi)*

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Abstract

Northern Nigeria is currently enmeshed in dire security challenges. As kinetic security actions currently hold center stage, none-kinetic security activities like discourse about understanding the instigators of crime and criminogenic activities need to come up for proper and holistic appreciation of the security challenges. Criminogenic media are media activities that are hypothesized to have direct causal or instigator relationship with actual crime and criminal activities in society. This study is premised on Foucault's Theory of Discourse in which discourse is shown to have power to influence people's mentality and prompt them to behave in certain ways. To appreciate criminogenic media nuances in some traditional Hausa songs and their instigator potentials to prompting crimes and criminal activities in Northern Nigeria, this paper engages the use of Descriptive Discourse Analysis to study some selected songs (as contained in an android application called Gangi) of Lawan S. Kila, a very popular Makadin Maza (Singer of Men) across Northern Nigeria. Findings from the discourse analysis of S. Kila's songs show high contents of criminogenic prompts like glamorization of willful murder, promotion of crime through infliction of grave body injuries to one's opponents and promotion of toxic masculinity. Therefore, this study concludes with a call for holistic understanding of crime inducing rhetoric as a way towards surmounting the dire security challenges bedeviling Nigeria.

Keywords: Criminogenic, Media, Discourse, Lawan S. Kila & Hausa

Introduction

Northern Nigeria is currently enmeshed in dire security challenges. Third person induced deaths, killing fields, kidnappings, banditry and other violent crimes are becoming daily experiences across Northern Nigeria. The security establishment seems to be overwhelmed and over stretched. The scenario has become a

repetitive culture where criminals commit violent crimes and then the security architecture always play a follow up kinetic actions. The circle seems to be unending as lives are still being lost, properties destroyed and dreams shattered. As kinetic security actions currently hold center stage, none-kinetic security activities like discourse about understanding the instigators of crime and criminogenic activities need to come up for proper and holistic appreciation of the security challenges. In other words, there is the need for systematic studies and understanding of the roles played by the media criminogenic, particularly some of the violence believed to be induced by the media towards the escalation of crime and violence across Northern Nigeria.

In relation to the above quest, media are assumed to play vital functions and dysfunctions. In terms of societal cohesion and peaceful living, the structural functionalist paradigm views media as an institution that binds the society together through informational, educational and correlational functions. The media is adjudicated to be a force for societal mobilization towards maintaining and sustaining peaceful coexistence among people of various backgrounds and affinities. Here, the popular functionalist's maxim about the role of media is glaring; that the media educates, informs, enlightens and entertains the society. However, studies in media and traditional media roles also extend to the dysfunctional roles of the media, a situation where the media performs negative and, in some instances, unintended roles in the society.

One of the areas in which there are serious concerns about the functions of the media is that of crimes, criminality and violence. Though, studies on crime, violence and media cover somebroad areas of interest which include the content,the production,the consumption and the influence. Criminogenic media (as an area of study) is mostly concerned with media consumption and its eventual influence on crime and violence. Criminogenic media concernsare underpinned by a seemingly implicit assumption of media influence on nature of crime and violence escalation. The concerns are further broken into two perspectives: media as a causative agent of crime and violence; media as a catalyst for crime and violence (Surette, 2013). While the first perspective views media as the cause of crime, criminality and violence, the other perspective views media as the only enablers of crime, criminality and violence. There are two models of understanding media criminogenic, according to Surette (2013 p. 293):

First model is represented by the 'General Aggression Model'.In this model, exposure tomedia content, particularly violent video games, is felt to cause an increase inaggressive behaviour. The general aggression model has been described as passivemodelling in which exposure increases violent behaviour regardless of personality,family environment, genetics, or biological contributions. In thisperspective, the media serves as trigger mechanisms in which removal of exposure tothe media content would eliminate subsequent criminal acts.In contrast, in the media as a catalyst model criminally disposed individuals drivenby a pre-existing motive to perform a crime search the media for crime instructions.In this model, media content serves as a crime catalyst or rudder for the form thatcrime takes rather than a trigger for its occurrence. Criminality in the catalyst model isan innate biologically based process in which aggressive temperament and personalityand non-media related environmental factors, in particular family violence, resultin violence and criminality. Media exposure in the catalyst model is seen as having alimited to nil causal role. Instead, the media serves as stylistic catalysts.

The relationship between music and criminology, or criminogenic, has been the subject of considerable research and debate. There are differing views on whether music can have a direct influence on criminal behaviour, or if any correlation is the result of other factors, such as social or economic conditions. However, there is a significant body of research that suggests a link between exposure to violent music and aggressive behaviour. For example, a study by Anderson et al. (2003) found that exposure to violent music lyrics increases aggressive thoughts and feelings in listeners. Similarly, a meta-analysis by Ferguson (2015) found a moderate to strong relationship between exposure to violent media (including music) and aggressive behaviour. In whatever media criminogenic models, one decides to study the role of media in crime, criminality and violence, one thesis stands out; there is a relationship between media and crime; media and criminality and media and violence.

However, the problem herein is the over reliance on kinetic activities without corresponding none-kinetic actions, particularly researching to understand how and what media, particularly the role traditional media and cultural communicative activities play in escalating crimes, criminality and violence across Northern Nigeria. It is with this concern that this paper sets to explore the nexus between the music of *Lawan S. Kila* (a popular traditional Hausa singer for men) and the eventual crime, criminality and violence bedeviling Northern

Nigeria. In particular, the paper sets to examine, through Discourse Analysis, how *Lawan S. Kila* uses the media (the traditional Hausa music) to promote murder, infliction of grave bodily injuries on others and promote toxic masculinity.

Social Context of Traditional Hausa Music

The traditional Hausa music has its social functions. It is used not only for entertainment but also as a means of cultural infusion through communication of social values, societal coordination, fostering of group cooperation and sustenance of group ideologies. According to Adamu (2019), the traditional Hausa music is subdivided into four broad categories; the war music (*kidan yaki*), the palace music (*kidan fada*), the music for professions (*kidan sana'a*) and the popular music (*kidan jama'a*). As deducted from these categorizations, the Hausa traditional music is not only for infotainment but also for segregating the Hausa communities into social stratification (Banda, 2007). The Hausa traditional *Kidan Gangi* or in its popular parlance, *Kidan Tauri,* is an extension of the first category of the Hausa traditional music, that is the war music. *Kidan Gangi/Kidan Bishi* comprises of use of large African drums (*Ganga/Kurya*), a flute made from cow or other animal horns (*kaho*), a singer (*mawakin-maza*) who is the one beating the drum as well as supplying the lead vocals and also being the band leader. It also involves the *Maroki/Bara* (Praiser) and *Take/Kirari* (Masculine self-praise) where the men, in husky voices, self-praise themselves about their manly escapades of committing murder, inflicting bodily injuries on their opponents and other acts of toxic masculinity.

In relation to the above, toxic masculinity is a socio-cultural concept that is used to refer to an important feature of being masculine in which practices such as physical violence i**s** used to reinforce dominance of men over their environment. Toxic masculinity is also a cultural communicative practice in which restrictive gender roles that prohibit men and boys from showing certain emotions like meekness, fear and restraint outwardly in order to showcase dominant manly attitudes that justify cultural violence. Toxic masculinity involves the promotion of traits such as aggression, dominance, emotional suppression and devaluation of traits that allows emotional expressions. In toxic masculinity, a man is he who always shows some traits like physical self-reliance, domination through violence, and the avoidance of communicatively expressing feminine attitudes like affection, being afraid of opponents in any fight and to always avoid showing any sign of weakness either in physical actions or in communicative practices.

Socially, traditional Hausa music such as *Kidan tauri/bishi* serves as a melodious avenue of metaphorically communicating social values from one generation to the

next. It serves as an avenue for expressive culture where individuals openly express their violent escapades without fear of being called to account for what they have done because it is generally taken as traditional folktales. The traditional Hausa music of *Kidan bishi* is widely performed among Hausa people of Northern Nigeria to celebrate hunting feats, marriage ceremonies, naming ceremonies and to even entertain political and social gatherings. Also, *Kidan tauri* is used to celebrate the annual Muslim fasting of the month of *Ramadan* and *Sallah* celebrations. Further, the popular Hausa Durbars cannot be complete without the entourage of *Kidan bishi.* Clearly, these anecdotes go to show the wide acceptance by a reasonable percentage of the northern population of a traditional musical genre that, at its subliminal core, strives to promote toxic masculinity, murder and call to bodily injuries.

Contexts of Cultural Violence

Cultural violence refers to a type of violence that is manifested in the cultural sphere, particularly, in the form of cultural practices, values, and beliefs that are used to legitimize direct or structural violence. Cultural violence can be understood as "any aspect of a culture that can be used to legitimize violence in its direct or structural form" (Galtung, 1990). Cultural violence operates at both the individual and collective levels and is often closely intertwined with other forms of violence, including physical, psychological, and structural violence. Cultural violence refers to the ways in which a culture or society justifies and reinforces physical or structural violence through its norms, values, media, music, beliefs, and symbols. It is a form of indirect violence, which is more subtle and insidious than direct physical violence but can have equally harmful effects on individuals and communities. For instance, cultural violence is the way in which some cultures or societies promote the idea that men are inherently superior to women, leading to the oppression and discrimination of women and weaker men (Kumar, 2017). Also, another example is the way in which some societies stigmatize and marginalize certain groups of people, such as racial or ethnic minorities through their cultural norms and values.

One of the key characteristics of cultural violence is that it is often invisible and normalized within a given society. This can make it difficult to identify and address, as it is often seen as an inherent aspect of a particular culture or tradition. Examples of cultural violence include practices such as female genital mutilation, honor killings, and child marriage, which are often justified on the basis of cultural or religious traditions (Galtung, 1990). Another important aspect of cultural violence is its role in perpetuating systemic inequalities and oppression.

For example, the use of racial slurs or stereotypes can contribute to the marginalization and discrimination of certain groups, while the glorification of war and militarism can serve to reinforce the notion that violence is an acceptable means of achieving political, cultural and social goals (Giroux, 2002).

The processes and contexts of cultural violence involve the creation and sustenance of cultural patterns, communicative patterns and structure that perpetuate violence and toxic masculinity. These processes may include the socialization of individuals into cultural norms and values that reinforce violence and inequality, the use of cultural symbols and language to justify violence and oppression, and the creation of institutions and systems that perpetuate violence such as open musical display of self-praises about one's manly escapades of causing bodily injuries to other men (Klevens & Roca, 2018). Furthermore, nuances of cultural violence can vary depending on the cultural context and the specific forms of violence being perpetuated. For example, some culture may have norms and values that promote physical violence as a means of resolving conflicts, while others may promote emotional or psychological violence such as open narrations of how one man fatally injures another in a hunting expedition without fear of being held to account. Additionally, cultural violence may intersect with other forms of violence, such as economic or political violence, to create complex systems of violence and toxic masculinity.

Methodology

This study explores discourse analysis as a method of understanding the salient messages of the traditional Hausa music of *Kidan tauri.* Discourse Analysis as a research method is a framework for the analysis of language use in negotiation of meanings from social interactions. According to Jørgensen and Phillips (2002 p. 15):

> Discourse analysis is not just a method for data analysis, but a theoretical and methodological whole – a complete package. The package contains, first, philosophical (ontological and epistemological) premises regarding the role of language in the social construction of the world, second, theoretical models, third, methodological guidelines for how to approach a research domain, and fourth, specific techniques for analysis. In discourse analysis, *theory* and *method* are intertwined.

Discourse Analysis as a method of research explores both language use and context of usage to build meanings out of the studied phenomenon. In the context of this study, though language is the primary means of the analysis, the context in which such use of language operates is also put into context. That is, though the

language is that of promotion of violence, the context is that it is used within a traditional system of entertainment. Not minding the context specificity of discourse analysis as a method of study, Gee (2011. P. ix) averred that:

> Discourse analysis is the study of language-in-use. Better put, it is the study of language at use in the world, not just to say things, but to do things. People use language to communicate, cooperate, help others, and build things like marriages, reputations, and institutions. They also use it to lie, advantage themselves, harm people, and destroy things like marriages, reputations, and institutions.

Therefore, this paper specifically made use of discourse analysis to extrapolate both language use and the context of usage to examine promotion of cultural violence from below through the sustenance of toxic masculinity, call to bodily injuries and call to murder of someone's opponents.

In particular, this paper made use of an Android application called *Gangi* (https://play.google.com/store/apps/details?id=com.andromo.dev663676.app681569) which contains six songs of *Lawan S. Kila* in order to listen and transcribe the songs into a written text for eventual analysis. *Kidan Gangi* contains six songs of *Lawan S. Kila* numbered from one to six accordingly. The longest of the songs lasts for thirty-one minutes while the shortest lasts for seventeen minutes. The entire six songs in the application have a total of one hundred and twenty-nine minutes.

Findings and Discussions

This paper, through the use of discourse analysis, examines how the Hausa traditional music of *Lawan S. Kila* promotes subtle cultural violence through the cultural appeals of toxic masculinity, promotion for inflicting of bodily injuries on others and open calls for murder. The paper identifies ways through which cultural violence is subtly promoted through traditional music. Findings from this study are presented in the following broad sub themes:

***Lawan S. Kila* Music and Cultural Violence**

Cultural violence is a concept introduced by the Norwegian sociologist Johan Galtung in his 1990 book "Cultural Violence". Galtung defines cultural violence as "those aspects of culture, the symbolic sphere of our existence, that can be used to justify or legitimize direct or structural violence." In other words, cultural violence refers to the ways in which culture, including beliefs, values, norms, and symbols, can contribute to the justification or acceptance of violence in the

society. This may take the form of overt expressions of violence, such as hate speech or discriminatory practices, or more subtle forms, such as the normalization of certain gender roles or the naturalization of social hierarchies. One example of cultural violence is the perpetuation of stereotypes and discrimination against marginalized groups or even perceived weak men, men that do not involve in violent activities. For instance, differentiation and manly stereotypes may be perpetuated through self-praise representations, which can lead to the marginalization and exclusion of certain groups. This can contribute to subliminal violence, such as profiling and discrimination in the cultural system.

Another example of cultural violence is the use of language and symbols to legitimize violence. For example, the use of dehumanizing language to refer to certain groups, such as calling other men as “mata,” women or "mata-maza," weaklings which can contribute to the justification of violence against them. Similarly, the use of local weapons such as daggers, bow and arrow, spears, machetes, cudgel, swords, etc to signify manly apparels and features of perpetuating violence against those not capable enough of making use of them is actively encouraged and sustained in the music.

Galtung (1990 p. 291) observes that “cultural violence represents the existence of prevailing or prominent social norms that make direct and structural violence seem ‘natural’ or ‘right’ or at least acceptable.” In the entire length and breadth of *Lawan S. Kila’*s music under this study, calls for inflicting bodily injuries and killings of one’s opponents were not only normalised but also shown to be the culturally right thing for one to do to become a full man. In all his songs, *S. Kila* legitimises and normalises toxic masculinity by praise singing about his longing for men that inflict unrecoverable bodily injuries and glamourises painful deaths brought upon one’s opponents. For instance, after *Lawan S. Kila*’s long praising of the manly qualities of one of his musical benefactors, the benefactor could be heard on tape self-praising his manly escapades thus:

> *Wai, wai, wai. Ni shugaban masu aikin barna. Ni mai cinikin fada, ko da gaskiya ko babu. Yanzu zaka ga maza sun fadi. Yanzu zaka ga maza na gudu. Ni ne karamin su, nine mugun su. Da nazo nake saka duka. Yanzu in fito, yanzu in damu kowa. Ko yanzu a buga Lawan. Ko yanzu gaban rago ya fadi.*
>
> … I am the leader of those engaged in destruction. I scout for trouble either I am wrong or right. Instantly, you’ll see the fallen men. Instantly,

> I'll make men to run. I am their youngest but I am their most troublesome one. Instantly I come, I start beating men. The moment I come, the moment I disturb all. Let's do it now, let's destroy them, Lawan. Even now, the cowards of men have gone into hiding.

Immediately after these open self-confessions of toxic masculinity by one of the men, *Lawan S. Kila* followed with the following chorus:

> *… Muje jeji, jaki sha duka… na gaishe da Sarkin dawan Gaya. Yaro ka ki dakuwa, yay aga ka…*
>
> … let's hasten to the bush, the donkey that beatings have no bearings on… I salute you, the jungle-chief of people of Gaya… boys, if you refuse to be beaten, he will tear you apart.

Therefore, these instances fit into Galtung's argument that cultural violence is often overlooked in discussions of violence, as it is not as overt as physical violence. However, he asserts that cultural violence is just as damaging as other forms of violence, as it can be the cultural pedestal upon which actual physical violence finds bearings in the long run. To buttress this, another line of self-praise of violent escapade was thus:

> *… na kashe gaba, na kashe baya. Yaro ya sanni ko uban shi ya sanni. Kowa ya kira mu, sai ya ji mu. Ni kibiya, watsa mutane, kyaun namiji a ganshi a daji. Wuya a Abaji, wuya a Tukunyar jirgi, wuya a Gonar Doya. Wuya ko yau, ko gobe…*
>
> … I killed those at the back and I killed those at the front. Boy, either you know me or your father surely does. I am the arrow that disperses the crowd. A man is only known in the bush. Suffering in Abaji, suffering in Tukunyar Jirgi, suffering in Gonar Doya (mentioning specific places where opponents suffered from his violent escapades). Suffering either today or tomorrow.

Thus, these constant referral of recourse to cultural violence through toxic masculinity, subtle approval of causing bodily injuries to one's opponents (*abokan gaba*) and even open confessions of where one committed act of violence and murder in *Lawan S. Kila*'s songs fall within the ambiance of one of the key concepts in Foucault's (1980) theory of discourse, which is the idea of the "discursive formation." A discursive formation refers to a particular set of

discourses that are dominant in a given society at a particular historical moment. According to Foucault, each discursive formation is characterized by a set of rules and practices that regulate what can be said and thought within that formation. As such, in *Lawan S. Kila*'s songs of men, self-confessions of causing bodily injuries to others and even committing murder or culpable homicide are deliberately encouraged through acts of toxic masculinity in open self praises of one's violent encounter with his opponents. However, because such self-praises and open confessions are contextually seen as cultural violence, perpetrators are culturally seen as *Mazaje* (men) that are tough enough to engage in such open displays of acts of toxic masculinity. The take is that the society seems to be at home with such displays as such traditional songs enjoy full time radio runs in many societies across the length and breadth of Northern Nigerian societies.

Criminogenic in *Lawan S. Kila* Music

Indeed, studies about certain genres of music, such as gangsta rap, have shown some relationship between it and the promotion of violence and criminal behaviour. Gangsta rap often glorifies drug use, misogyny, and violence, and some studies have linked exposure to violent music with increased aggression and criminal behavior. However, it is pertinent to note that correlation does not necessarily equal causation and many factors beyond music can contribute to violent behaviour. In addition to the content of the music itself, the context in which it is performed and consumed can also play a role in the relationship between violent music and criminogenic reactivation in normative situations.

Several studies have been conducted to investigate the relationship between music and criminogenic prompting. According to Anderson and Dill (2000), exposure to violent media can increase aggressive thoughts, feelings, and unpleasant behaviour in individuals. Since violent music often features violent and aggressive lyrics and choruses, it has been suggested that exposure to this type of music may contribute to an increase in criminogenic tendencies among those that consume and even appreciate such types of music. One study conducted by Johnson, Adams, Ashburn and Reed (1995) found that adolescents who listen to gangsta rap music are more likely to engage in violent behaviour than those who do not listen to this type of music. Another study by Brown, Sargent, Stocks and Heatherton (2004) found that exposure to violent rap music was associated with a greater acceptance of violence and a more positive attitude towards guns among young adults.

Media criminogenic is a term that refers to the role the media, like the traditional music, plays in creating a heightened sense of fear and panic about crime, violence and criminality among some members of the public. This phenomenon has been the subject of much academic research, as scholars seek to better understand the ways in which media and musical representations of violence and criminality could subsequently influence public perceptions, attitudes, and behaviors towards subtle acceptance or otherwise of the represented criminogenic self-confessions as espoused in several instances in *Lawal S. Kila*'s songs.

Accordingly, Jewkes (2004) averred that media criminogenic refers to the way in which the media, such as the songs of *Lawan S. Kila,* may likely amplify and exaggerate the reality of violent escapades of some segments of the society. To further corroborate this point, *Lawan S. Kila* sang thus:

> *... yaki sai barde, wata maganar sai barde... Alhaji Auwalu mahaukaci baka gari... kacibis mugun gamo, in an gamu sai ka doke, in ka doke sai an fadi...*
>
> … fighting is for the hero; some issues are for the hero… Alhaji Auwalu the crazy one, bumping into you is a dangerous affair. Once they bump into you, you'll hit them and once you hit them, they must fall (die).

The benefactor of that praise from Lawan S. Kila also went into self-praises of his violent escapades thus:

> *... in nayi kira sai an ansa, duka daya, mutuwa goma sha biyu. Yanzu yanzu na tura su asibiti. Ina Husseni? Ina jikan Mairo? Ina Danjuma? Zo mu tafi. Hari sai nayi kudu, wahala ba dadi. Wata wahalar sai koma dajin Laminga, nan nake zub da yan maza. Ni na san wuya, wuya ta sanni. Wahala a Sokoto, wahala a Katsina. Ni na san maza, maza suka sanni. Hari sai na koma Lamingo, hari sai na koma Kafin Yamusa. Hari sai na koma Keffi. Wata wahalar sai a Abuja, sai naja maza na dora a tsauni. Da wuya a Abuja, wahala a Yanya. Ni nake zuwa, ni nake dawowa. Wahala suke gudu, sai sun sha.*
>
> Whenever I call, they must answer my calls. I beat once, they die twelve times. Instantly, I send them to hospitals. Where is Husseni? Where is the grandson of Mairo? Where is Danjuma? Come let us go. Attack is when I move to the south, suffering is not good. Some suffering until I go back to Laminga bush, there I drop men to the ground. I know suffering and

> suffering knows me. Suffering in Sokoto, suffering in Katsina where I know men and men know me. Attacks until I go back to Lamingo, some attacks until I return to Kafin Yamusa. Some attacks until I return to Keffi. Some suffering until I return to Abuja where I drag men to the hill, suffering in Yanya. I am the one that goes and I am the one that returns. They are running away from suffering but they must suffer.

Indeed, how explicit can traditional music prompt criminogenic tendencies than in the above self praise and willingly given narrative garbed in the context of traditional music? Names given, exact places given, all to ascertain that one was manly enough through perpetuation of criminality, violence and inflicting of bodily injuries on others and even subtle acceptance of murder. Thus, high contents of criminogenic prompts like glamorization of willful murder, promotion of crime through infliction of grave body injuries to one's opponents and promotion of toxic masculinity are replete throughout the music of Lawan S. Kila.

Lawan S. Kila's Music and Violence from Below

The relationship between music, particularly the traditional one and violence is complex and multifaceted. Traditional music, particularly that which has context and prompts of glamorizing manliness and violence is presumed to have the power to evoke strong emotions, influence behavior, at a given time of decision taking, and shape cultural expressions such as ascertaining one's manliness. Some researchers have shown that exposure to certain types of music, particularly the aggressive or violent ones, could likely increase aggressive behavior and attitudes in those who appreciate and imbibe such types of music. A study conducted by Anderson and Dill (2000) found that exposure to violent lyrics in music increases aggressive thoughts and feelings, and leads to a more aggressive behaviour in a laboratory setting. Similarly, a study by Anderson, Carnagey and Eubanks (2003) found that exposure to violent video games and music increases aggressive behavior in adolescents over time.

Though it is not within the purvey of this paper to establish a direct or proportionate relationship between the music of *Lawan S. Kila* and eventual or perpetuation of physical violence and criminality as a result of such music and its subtle societal acceptance, it is safe to say that kinetic approach to understanding and curtailing violence and criminality may not bring the needed remedy across our societies. Non kinetic approaches like systematic approach to unearthing the cultural and below the radar nuances and prompters of violence such as music that

serves as cultural pedestals to such violence should form parts of our cohesive approach to finding some lasting solutions to these vices bedeviling many societies across Northern Nigeria. While kinetic security actions are entrusted as first line of action against manifest violence and criminality, violence and criminality prompters from below such as traditional music of *Lawan S. Kila* that culturally serves as pedestals for societal acceptance of subtle violence and criminality should be studied and be factored into our collective resolve for a violence free society.

Conclusion

This paper made an attempt at situating the stance of criminogenic promptings and cultural violence within the milieu of the dire security challenges currently engulfing some parts of Northern Nigeria. As kinetic security actions currently hold center stage, none-kinetic security activities like discourse and studies about understanding the instigators of crime, violence and criminogenic activities need to come up for proper and holistic appreciation of such security challenges.

To this ethos, this paper explored the nexus between the music of *Lawan S. Kila* (a popular traditional Hausa singer for men) and the eventual crime, criminality and violence bedeviling Northern Nigeria. In particular, the paper sets to examine, through Discourse Analysis, how *Lawan S. Kila* uses media (traditional Hausa music) to prompt violence through glamourizing murder, infliction of grave bodily injuries on others and promotion of toxic masculinity. Though this paper makes no attempt to establish direct correlation between *Lawan S. Kila*'s music and eventual violence and criminality, the aim is to call attention to instigators and prompters of cultural violence and other below the radar possible causative agents of violence currently assuming problematic proportion across several parts of Northern Nigeria.

Further, findings from this discourse analysis study establishes high prevalence of pedestals of cultural violence in the music of *Lawan S. Kila*. Analysis from this study indicates high rhetorical contents of criminogenic prompts of glamourization of murder, promotion of crime through infliction of grave body injuries to one's opponents and promotion of toxic masculinity through open self-confessions of violent escapades by men which are recorded and distributed through radio stations, YouTube, dedicated android applications, and other gadgets that play recorded music. This points to one disturbing fact: societal acceptance of cultural violence which means forming a discursive formation of

which violence is acceptable and which is not. This should not be acceptable as violence should not be accepted in whatever form or format.

Therefore, this paper concludes that the traditional Hausa music of *Lawan S. Kila* serves as a pedestal of subliminally prompting cultural violence through prompts like glamorization of willful murder, promotion of crime through infliction of grave body injuries to one's opponents and promotion of toxic masculinity. The paper recommends holistic understanding of crime inducing rhetoric such as the popular Hausa traditional *Gangi* music, which *Lawan S. Kila* practices and represents as a way towards surmounting the dire security challenges bedeviling Northern Nigeria.

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