

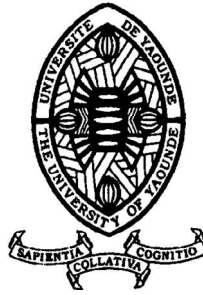
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UNIVERSITY OF YAOUNDE I  
HIGHER TEACHER TRAINING COLLEGE  
DEPARTMENT OF English

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## **Naming ceremony songs and incantations among the Hausas of Cameroon: the case of Nkambe and Briqueterie**

A Dissertation submitted to the Higher Teacher Training College Yaoundé in partial Fulfilment of the requirements for the award of D.I.P.E.S II in Literature and English

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## ABSTRACT

This work entitled, “Naming Ceremony Songs and Incantations Among the Hausas of Cameroon: The case study of Nkambe and Briqueterie”, examines some naming ceremony songs and incantations in these Hausa communities. Thus, the work explores the historical background of the people to reveal their cultural authenticity. It proceeds by bringing out the performance context of the songs and incantations. Finally it demonstrates the stylistic and thematic analysis of the songs and incantations. This work is predicated on the contention that Hausa naming ceremony songs and incantations are deeply rooted to their worldview and cosmology. It also proves that these songs and incantations can be taught as a genre of literature in secondary schools. Written against the backdrop of New Historicism, ethnography and formalism criticisms, the work concludes that the songs and incantations are embedded with aspects of themes and styles.

## **RESUME**

Cette recherche intitulée “Naming Ceremony Songs and Incantations Among the Hausas of Cameroon: The case study of Nkambe and Briqueterie” porte sur l’analyse des chants et incantations réservés à la cérémonie d’attribution du nom dans les communautés Hausa sus-citées. Ainsi, ce travail explore le contexte historique de ces peuples Hausa à fin de pouvoir révéler leur authenticité culturelle. Il s’agit donc de ressortir le contexte de la performance des chants et des incantations puis faire une analyse thématique et stylistique de ces chants et incantations. Cette recherche en vient donc au résultat selon lequel les chants ainsi que les incantations réservés à la cérémonie d’attribution du nom dans la communauté Hausa sont profondément enracinés à leur cosmologie et à leur vision du monde. Cette recherche démontre aussi que ces chants et incantations peuvent être enseignés comme sous-genre de la littérature dans les écoles du secondaire. Ayant pour théories le nouvel historicisme, le formalisme et l’ethnographie, ce travail tire la conclusion selon laquelle les chants et incantations réservés à la cérémonie d’attribution de nom dans la communauté Hausa intègrent des aspects de la poésie occidentale.

## ACKNOWLEDGEMENTS

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My appreciation equally goes to my aunts Mrs Mahaman Mero Ladi Yaya and Shatu Yaya; My mother Rabi Yaya and my uncle Aminu Gambo for their financial and moral assistance throughout my education.

I am most grateful to my informants in Nkambe and in Yaounde, especially my grandparents Zuley Dada Mustapha and HajiaUseina. In addition, I will like to extend my gratitude to my classmates especially Harriete Fri Achoanoh who proofread this work and Pierre Rodrigue Onguene who translated the abstract.

## **DEDICATION**

This work is dedicated to my entire family.

## **CERTIFICATION**

I hereby certify that this dissertation, entitled “Naming Ceremony and Incantations Among the Hausas of Cameroon: The case of Nkambe and Briqueterie”, was written by Hawa Kulu Serki and submitted to the Department of English, ENS Yaoundé, in view of obtaining the postgraduate Teachers’ Diploma (DIPES II) in English Modern Letters.

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## ABBREVIATION

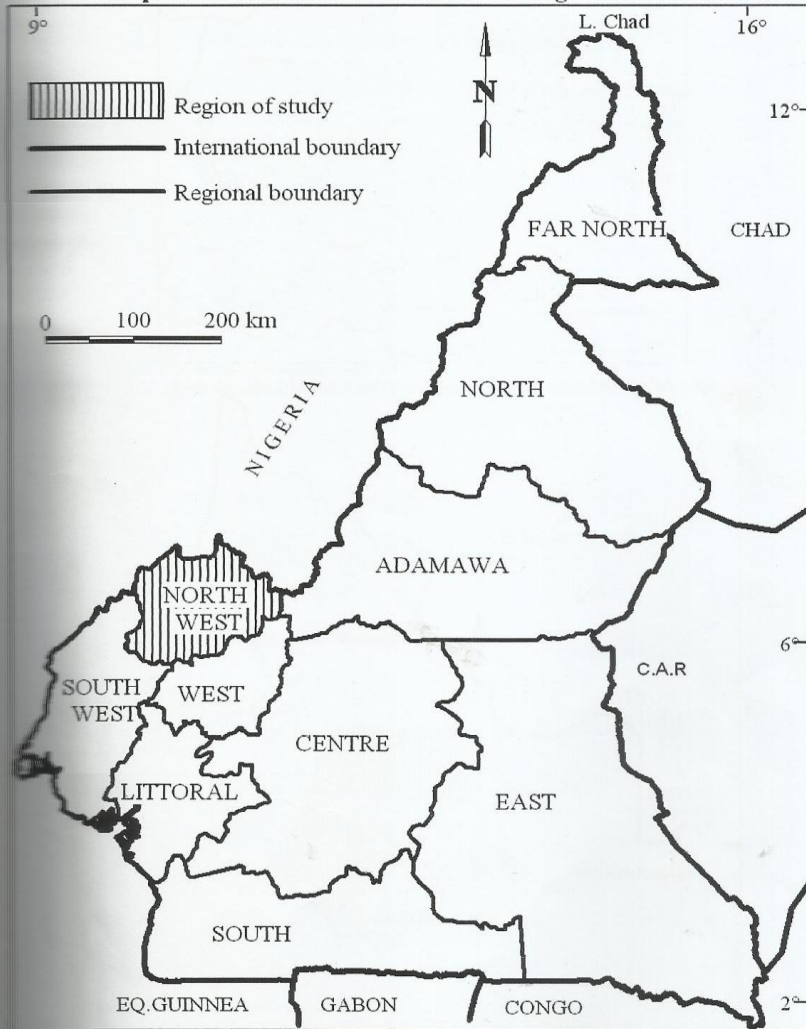
Ch..... Chorus

L.S..... Lead singer



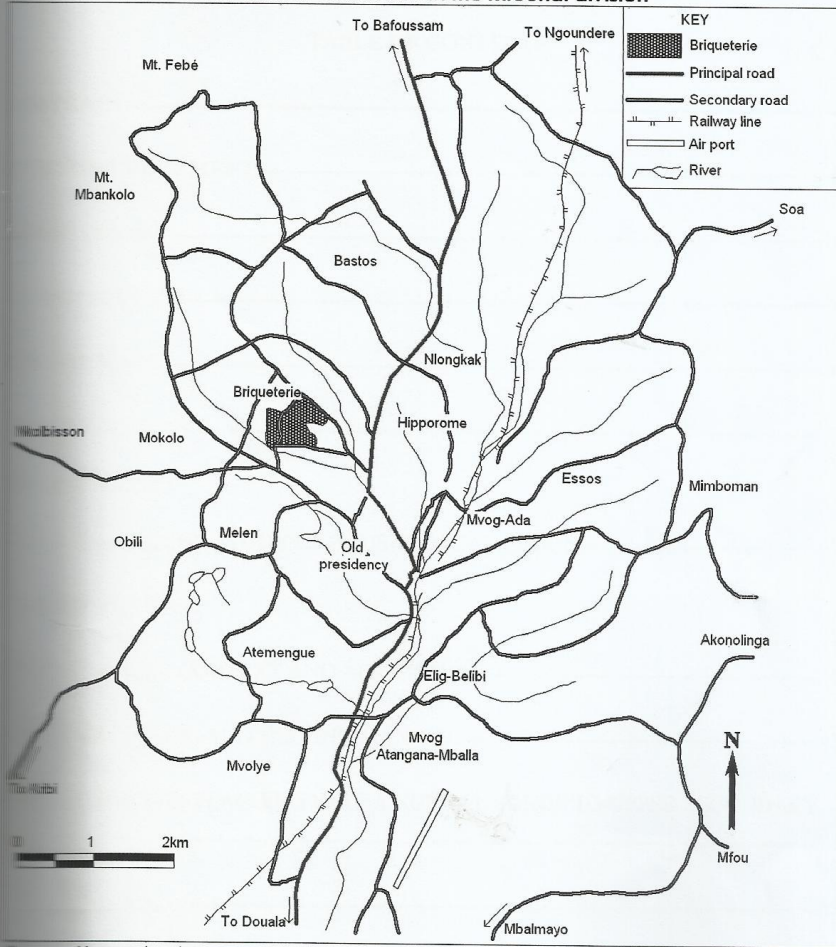
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Map 1: Location of the North West Region in Cameroon

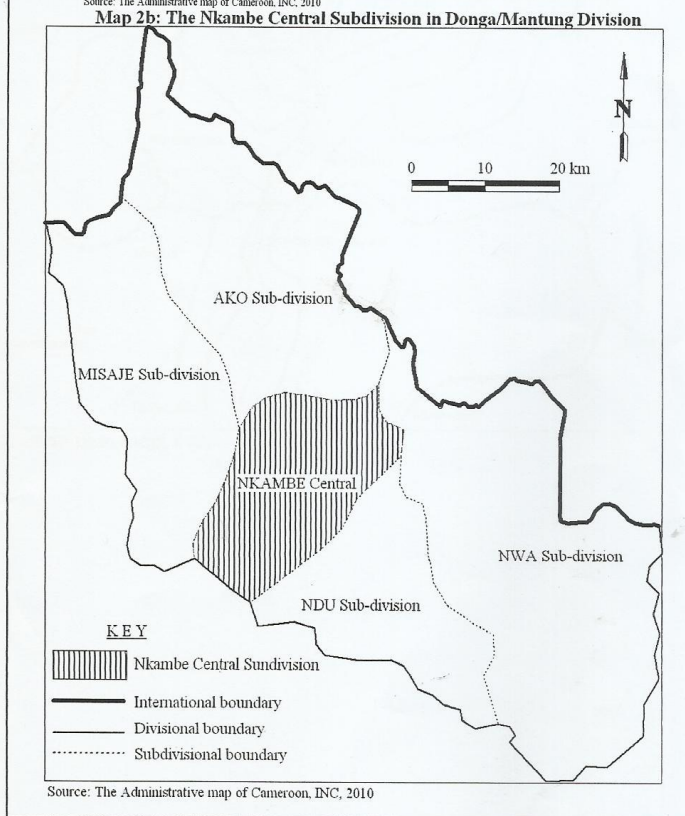
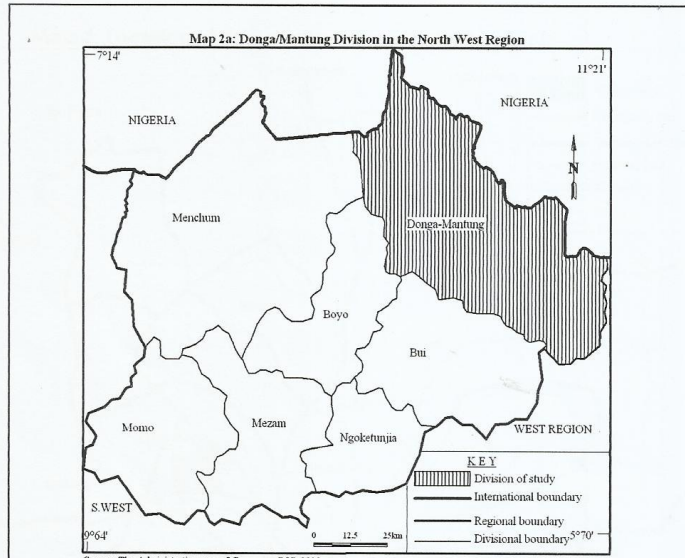


Source: The Administrative map of Cameroon, INC, 2010

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Source: Yaoude plan map, INC,



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## INTRODUCTION

Choosing the name of a baby is considered very important to some African communities in general, and to the Hausas in particular. In Africa, it is believed that the choice of name can influence the life of both the child and the family. According to Godfrey Olali in *African Naming Ceremonies*, names in African culture are pointers to their user's, hopes, dreams and aspiration; they may reflect their user's geographical environments, their fears, their religious beliefs, and their philosophy of life and death. Children's names may even provide insights into important cultural or sociopolitical events at the time of their birth. The circumstances surrounding a child's birth may be considered when a name is being chosen. Africa is a continent with many languages and ethnic groups with different beliefs including those adhering to Christianity, Islam and other tribal religions. Some African names are derived from foreign languages such as Arabic, English, French, Dutch or Portuguese. African names are also derived from African native languages. Naming ceremony songs and incantations hold an important position in Hausa worldview and cosmology. Given that different communities adhere differently to their cultural ties, the Hausas are known in their peculiar ways in which they handle the events that follow with child birth.

This study examines the historical and cultural set up of the Hausa people, and how this is reflected in their lives. The work also seeks to explore the various contexts in which these songs and incantations are performed. This work also probes into the analysis of the stylistic and thematic concerns of the songs. Finally, this work shows through a lesson plan how one of these songs can be used in the teaching of poetry to secondary schools. The intention is to demonstrate that Hausa cosmology and worldview, although affected by Islam, has its unique cultural experiences. The Hausa tradition and cultural practices have remained untouched and this has impacted the historical, economical and sociocultural behaviours of the Hausa people.

This study is significant in that it shows how these naming ceremony songs and incantations are performed to reveal the cultural authenticity of the Hausas of Cameroon. It also shows that these songs and incantations also contain significant thematic and aesthetic qualities. The work also set out to show the important position the mother/woman occupies in the Hausa society. Most people think that Hausa women are relegated to the background and are social misfits because of the Islamic religion hence it reveals the important status a Hausa woman holds in their community. The present study is equally important in that it demonstrate how one of these songs can be used to deliver a lesson in poetry.

To attain the objectives of this research, the following research questions are raised.

1. What position does a mother/woman occupies in the Hausa society?
2. Are naming ceremony songs and incantations a reflection of the Hausa culture and tradition? These questions find expression in the course of the work.
3. Who are the main actors/participants in the performances of these songs and incantations?
4. How and why should these songs and incantation be taught in Cameroon secondary schools?

The main motivational factor behind this research is that ,this study will provide other researchers with the lens to research into the Hausa culture and investigate other aspects linked to it. It will equally help in exposing the rich cultural heritage of the Hausa people and in preserving it from disappearing. As a Hausa woman it is necessary to put in to the academic world the relevance and importance of oral literature, and particularly where the oral literature has to do with women and children. This is because they are the most vital in the society.

This study is limited to the analysis of naming ceremony songs and incantations among the Hausas of Cameroon. However, references are made to critical and fictional material related to this work. The field work to this research was carried out in Nkambe (Donga Mantung Division in the North West Region) and in Briqueterie Yaoundé 2 (Mfoundi Division in the Center Region)

This work operates on the contention that Hausa naming ceremony songs and incantations are firm to Hausa worldview and cosmology. The intention is to demonstrate that Hausa cosmology and worldview, although affected by Islam, has it unique cultural experiences. The Hausa tradition and cultural practices have remained untouched and this has impacted the historical, economical and sociocultural behaviours of the Hausa community. It also proves that the songs and incantations can be used as an important didactic material in the teaching of poetry in secondary schools.

This work made use of ethnography in data collection.Clifford Geertz in *Interpretation of Culture* holds that ethnography is the systematic study of people and culture which is designed to explore cultural phenomena where the researcher observes society from the point of view of the subject of the study. This is sometimes refers to as “thick description” a term attributed to the anthropologists. He futher states that the term ethnography has come to be equated with any qualitative research project where the intents is to provide a detailed in-

depth description of every day life and practice. It is important to note that the term “qualitative” is meant to distinguish this kind of social science research from more “quantitative” or more statistically oriented research. The fieldwork to this study included participants’ and onlookers’ observation. The researcher went to the field whenever a woman put to birth and there was a naming ceremony. The field work for this research was carried out in Nkambe and Briqueterie, between the periods of September and October. The researcher witnessed and participated in a number of naming ceremonies in Briqueterie. Few trips were made to Nkambe because of the distance.

As far as gathering of information was concerned, the researcher was duly informed by knowledgeable informants who know the activities of the community well. The oldest people of the community were interviewed and they identified other informants who represented the community. The informants revealed effective processes involved in child bearing and naming ceremonies and also necessary information related to the Hausa culture and tradition. Information about the historical background of the Hausa people was mainly revealed by the Hausa chiefs of both Briqueterie and Nkambe. Data analysis involved interpretation of the function and meaning of human actions. The product of this is mainly verbal explanation, where statistical analysis and quantification play a subordinate role. According to the leading social scientist, John Brewer, in his work entitled *Understanding Social Research*,

Data collection methods are meant to capture the social meaning and ordinary activities of people (informants) in naturally occurring setting that are commonly referred to as the field. The goal is to collect data in such a way that the researcher imposes minimal amount of bias on data. Multiple methods of data collection may be employed to facilitate a relationship that allows for more personal and in depth portraits of the informant and their community. These can include participant observation, field notes, interviews and survey.

(10)

Simply put, data collection entails the active participation of the researcher in the process. This helps informants not to give bias information. Thus, it is important for the atmosphere to be as serene as much as possible. The instruments used for data collection are a video recorder and a camera. The interviews, songs and incantations were often taped and later transcribed. Sometimes, the researcher wrote down the information directly in the Hausa language. The camera and video recorder were used to snap pictures and make

coverage of the different activities involve in the naming ceremonies. The songs and incantations were videotaped and recorded during their performances.

This study is written against the back drop of New Historicism and Formalism. New historicism is a school of literary theory which first developed in 1980s, through the work of Stephen Greenblatt which gained widespread influence in the 1990s. It has a proponent Stephen Greenblatt, Michel Foucault and Stephen Orgel. New historicism is an approach to literary criticism based on the premise that a work of art should be considered a product of the time, place and historical circumstances of its composition rather than as isolated work of art or text. New historian critics assume that works of literature both influence and are influenced by historical realities, and they share a belief of preferentiality. That is, a belief that literature both refers and is referred to by things outside itself. New historicists aim simultaneously to understand the work through its historical context and to understand cultural as well as to investigate the intellectual history and cultural history through literature.

According to McCann, New Historists study a literary works “point of origin” via biography and culture of the people. It is in this light that this work uses this theory because any critical criteria must consider the milieu from which a work emanates. Literature has been defined vigorously as “a reflection of life”, “a mirror of society”, and even simply as “life”. Literature therefore becomes a social corrective. It can only play this function well if it reflects life realistically, as it is lived.

In order to understand the Hausa naming ceremony songs and incantations, it is necessary to first of all have background knowledge about the culture and the society of the Hausa people. Literary work must be assimilated to history which means a particular vision of history. That is why it was necessary to carry out a background study of the Hausa of Cameroon. Through the background study, we learnt about their history, location, and culture.

The formalistic approach is used to analyse the songs and incantations. Formalism is a critical approach that analyses, interprets, and evaluates the inherent features of a text. It is the study of a text without taking into account any outside influence. The proponent and exponent of formalism are, Jakobson and Ann Jaffeson. The formalistic approach to literary criticism was applied in the analysis of the text in order to bring out the themes and the stylistics of the songs and incantations. The formalistic approach is used to analyse the language of performance of the oral piece of literature.



Some literature has been reviewed in order to bring this research into the academic world. Fatu Usman in *Fitsari Dan Duniya*<sup>1</sup>, a Hausa praise song about vesicovaginal fistulas, examined and analyzed the songs and discovered that these songs are used by group of Hausa fistula patients who are considered outcasts in the society. Because of the social stigma attached to their condition, fistula victims have often been subjected to major psychological trauma. These songs are a vehicle for building a group identity as part of a sisterhood of suffering. Hausa praise songs usually follow a stylized pattern, the verse being called out by the lead singer with the chorus responding to the call. Through this cycle of call and response, vocalization and repetition accompanied by vigorous drumming, this community of patient victims finds its common voice and struggles to establish both its identity and its dignity. Unlike Fatu's song which shows how fistula patients seek to find an identity in the songs, this work focuses on naming ceremony songs and incantations in order to show the position a mother and child occupy in a Hausa community.

Also, Zainab Abdulkarim in *Thematic Analysis of some selected Hausa proverbs* examined and analyzed some major and frequently used Hausa proverbs. Hausa proverbs maintain conformity to cultural values and accepted patterns of behaviour. These proverbs are filled with allusions to social aspects of life. Proverbs are employed in different kinds of situations in Hausa society to control several activities without the use of force or harsh language. The Hausa naming ceremony songs have some of the proverbs that are commonly used which are associated to women and children. This present work will not analyse proverbs, it rather focuses on songs and incantations.

In addition, Chaibou Oumarou in "Symbols of leadership and conceptions of power in Hausa Literature: An intertextual reading of Dodo Folktales and a Popular song", studied and analyzed the praise songs of a popular praise singer among the Hausa worldwide known as Ali Na Maliki. The praise singer is known for his criticism of certain princes or chiefs and for his defense of vulnerable people of the minority groups. Chaibou draws from these songs that style is a compromise between nature and culture. These songs display a lot of bird and animal symbols not only to suit the occasion but also to compare and contrast chiefs and princes according to their achievement, generosity and popularity.

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<sup>1</sup> Fitsari dan duniya----- urine the child of the world

Moreover, Hassan, Salamatu Inna. In a dissertation entitled, “Songs, dance and ritual performance among the Hausa people of Cameroon” University of Yaoundé, 2010, studied, investigated and analyzed the dramatic and aesthetic qualities of the songs, dance and ritual performances in the traditional nuptial ceremonies of the Hausas of Cameroon. The work tentatively studied the songs as authentic poetic forms with their characteristic aesthetics and didactics. Her research also portrays the different stages of celebrating Hausa tradition marriage. The present research however focuses on naming ceremony songs and incantation.

Furthermore, Hawa Kulu, Ali in “Songs, incantations, and performance in traditional marriage among the Fulbe of Cameroon” University of Yaoundé 2012, analysed Fulbe nuptial songs and incantations whose tradition is not so far different from the Hausas of Cameroon. She presented the different stages involved in Fulbe traditional marriage and how the songs reveal the identity of the Fulbes.

Furthermore, Ali Sanda’s *Les Houssa Du Cameroun 18eme Au 19eme siècle* traces the origin of the Hausa people as far back as the legendary story of Bayajidda. (Sanda 13-27). The book traces the political, economic and historical origins of the Hausas of Cameroon and presents them as having their roots from the interaction of Cameroon with the colonial masters during the 19<sup>th</sup> century. The Hausa legend of Bayajidda accounted for the historical origin of the Hausa people in general and those in particular. This study draws from the historical and political framework of Sanda’s work to purpose.

To add, Kofoworola and Lateef in *performing Arts and Music*, studied the various aspects of Hausa culture in forms of performing acts in general and drama and theatre in particular that seem to be illusive due to the peculiar history and influence of the Islamic religion in the process of social development. Hausa ritual performances are carried out in order to solve various forms of crisis, epidemics, droughts and warfare. The Bori Religion is studied as one of the major issues of the dramatic arts of the Hausa people. The ritual performances are held in order to propitiate the spiritual forces to enlist their support in the search for solution. The performing arts are employed as important feature of the ritual makes us consider ancient religious practice as possible sources of their origin.

Lastly, Mallam Idi Zurmi in a book titled *Oral literature in Nigeria* presents the form and style of Hausa oral praise songs. In his analysis, he discovered that most Hausa oral praise songs are governed but a regular line pattern. The end lines do not necessarily have to rhyme and do not have regular length. The beginning is not always the same, but usually starts with a sort of introduction of the name and identity of the praised. In general there is always an

adapted from peculiar to each performing group which they employ as their signal. Mallam Idi, just like Chaibou, discovered that there is a compromise between style and culture, but Mallam's main focus was on the form of the oral praise songs.

From the literature reviewed above, only two works were deal with Cameroon which are those of Salamatu and Ali Sanda. The Hausa culture and tradition (just like the other Cameroonian cultures) has its own cultural heritage but is unexploited. The Islamic religion has made the Hausa culture and tradition to be disappearing and the Hausas seem to forget their cultural heritage. This study will analyse the naming ceremony songs and incantations which portray the Hausa of Cameroon as having a unique and authentic culture and tradition.

In the course of this research, the researcher encountered a lot of difficulties. Some informants were unwilling to cooperate with the researcher, feeling that the researcher wants to sell their culture to the world. Also, some of the informants were afraid to open up, feeling that the researcher was a social worker who will condemn some of their practices. The researcher had to pay them with money and some material items before they could cooperate. Despite all these inconveniences, the research was successful as the researcher explained the importance of the research to the Hausa communities and to their daughter who is the researcher.

This work comprises of an introduction, four chapters and a conclusion. The introduction introduces the work by stating the purpose of the research, the hypothesis, the research questions, the motivations, the scope of study, the significance of the work, the structure of the work, the literary reviews, the methodology and theoretical frame work. Chapter one focuses on the background study of the Hausa people in Cameroon by giving their historical, economic, and sociopolitical situations, as well as their geographical location. This chapter also studies the worldview of the Hausa people by portraying their food, dressing, and marriage, birth, naming ceremony, circumcision and death. Moreover it also portrays the Hausa belief and cosmology like belief in the mysterious nature of the days, belief in *kunya*<sup>2</sup>, belief in the existence of spirits and ghosts, and belief in witchcraft. Chapter two examines the performance context of the songs and incantations. Chapter three is titled aesthetics that analyses the thematic and stylistic and thematic contents and forms of the songs and incantations. Chapter four focuses on the teaching of Hausa naming ceremony songs and incantations to low secondary school students using the Competency Based Approach (CBA). The conclusion summarizes the findings and makes necessary

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<sup>2</sup> Kunya----- modesty

suggestions for future research in the field of oral literature among the Hausa people of Cameroon. Appendix 1 contains the corpus of songs written in both Hausa and English. Appendix2 constitutes the list of informants with their names, age, sex, social status, material supplied, occasion, place and date. Appendix 3 contains pictures of the different stages involved in birth celebrations.

## CHAPTER ONE

### BACKGROUND STUDY OF THE HAUSAS IN CAMEROON

Societies are formed by human beings with the idea of fulfilling their needs and aspirations. Every society has its own tradition (oral), culture and religion. In order to study a people, their background information is very important. It is of great importance in this research work to study the historical, political, economic and socio-cultural life of the Hausa of Cameroon.

The Hausa, (*Bahaushe*<sup>3</sup>male and *Bahaushiya*<sup>4</sup>female and Hausawa<sup>5</sup>plural) are one of the largest ethnics group in Africa. They are a racially diverse but culturally homogenous group who originally came from northern Nigeria and south central Niger. The Hausa are based in countries like Gabon, Chad, Togo, Sudan and a significant number of them (about 353000) also live in Cameroon this statistic is given in a book published by A ministry of Frontiers entitled *Hausa in Cameroon*. The Hausa in Cameroon do not have a particular geographical location. They are found all over the national territory. The Hausa live in villages or towns in Cameroon where they grow crops, breed animals, and trade in things like the selling of textiles, kola nuts and other assorted items such as limestone, onions, garlic, and perfumes. The historical, political, economic and the socio-cultural situations of the Hausas of Cameroon in terms of their tradition and cultural beliefs will be studied in this work. Their beliefs and cosmology will also be studied.

#### Geographical Locations

Nkambe is located in Donga-Mantung Division in the Northwest Region of Cameroon. Donga- Mantung Donga has six Subdivisions and Nkambe is the administrative headquarters of the division. The migration of the Hausa people to these areas can be traced back from the period of the Jihads launched by Usman Dan Fodio. Most of the Hausa left the Northern Region of Cameroon and passed through Bayo and finally settled in these places. Also, a certain number of the Hausa in these areas migrated from neighbouring Nigeria since

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<sup>33</sup> Bahaushe ----- male Hausa

<sup>4</sup> Bahaushiya-----female Hausa

<sup>55</sup> Hasawa \_\_\_\_\_ plural of Hausa

Cameroon shares two border lines with Nigeria from Donga- Mantung. The Hausa in live in quarters which are usually called Hausa Quarter

Briqueterie is located in Yaoundé 2 subdivision in Mfoudi Division in the Centre region of Cameroon. Briqueterie is said to have the largest population of the Hausas in Cameroon and is also a renowned place where textiles, roast meat and *kossam*<sup>6</sup> is sold. An informant from Briqueterie says that the Hausa of Briqueterie migrated from the Northern Regions of Cameroon, particularly in Ngounderie and Banyo in the Adamawa Region. Other sources from the field claim the Hausa people in Briqueterie also migrated from Nigeria. According to Ali Sanda (2009), the Hausa of Briqueterie migrated to Yaoundé in 1889. The Hausas of Yaoundé, before finally settling in Briqueterie had settled in different places like Mvog-Atangana Mballa, Obobogo, Nkomkana, Marche-Central, Mfoudi, Hipodrome and the former Presidency before finally settling in Briqueterie.

### **Historical situation of the Hausa**

The Hausa of Cameroon are originally from an area known as “Hausa land”, a region covering 75000 square miles straddling the borders of Niger and Nigeria. The Hausa began to migrate to Cameroon at the end of the nineteenth century. Between 1884 and 1916, Cameroon was a German colony. The Germans recruited Hausa traders to act as spies and some of them served as soldiers in the German camps. These people came in through the northern region of Cameroon: Adamawa, North and Extreme North. They equally came in through Donga-Mantung Division (Nkambe) in the Northwest Region of Cameroon. The presence of the Hausa in Cameroon is the result of a migration story that dates from long ago. This migration can be identified with what Claude Tardits called the “the most artful traders in central Africa” in an article entitled “Hausa people”. The Hausa in Cameroon came through three routes: the first from the North West and West, the second from the East and the third from the Centre. They found themselves where they are because of trade. They traded in items like kola nuts, calcium carbonate, cowries, textile materials and ivory. In the nineteenth century, very few of the Hausa immigrants came to Cameroon with wives. They decided to stay and get married to indigenous women and started to build families. These immigrants decide to invite Hausa priests to settle near them so that their children will learn and keep the Hausa culture alive. The Hausa have a peaceful co-existence with the other ethnic groups. An article entitled “Hausa People” suggests that there are about two hundred and thirty eight thousand

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<sup>6</sup>Kossam \_\_\_\_\_ yogurt

(238000) Hausa people in Cameroon. However, the present statistics show that there are three hundred and fifty three thousand (353000) Hausa people in Cameroon. This shows that the Hausa population is increasing.

The history of the Hausa stretches both from the legend of *Bayajidda* (Umaru of Baghdad) who was the prince and son of Abdullah from Baghdad. *Bayajidda* was exiled from Badgad after Queen *Zidam* had conquered the city. He travelled across the Sahara with warriors and arrived in the *Kanem- Bornu* Empire. In Bornu, *Bayajidda* married the king's daughter *Magaram* and became very popular in Bornu and was envied by the king. The king plotted against him and *Magaram* informed him that her father was planning to kill him so he fled to *GarunGabas* and continued to Gaya near Kano, where a blacksmith forged him a knife. He then came to the town of *Daura*, where he entered a house and asked the old woman for water. And the old woman informed him that a snake named *Sarki* guards the well of *Kusugu* and that people were only allowed to draw water on Fridays. *Bayajidda* set out for the well and killed the snake with the knife the blacksmith had forged him. The next day the people of *Daura* gathered at the well wondering who had killed the snake. *MagajiyaDaurama*, the Queen offered sovereignty over half the town to whoever could prove that he killed the snake. Several men brought out snake heads but the head did not match the body. The old woman *Bayajidda* was living with informed the queen that her guest is the one who had slain the snake. *Daurama* summoned *Bayajidda* and he turned down her offer of giving him half of the town. He instead requested to marry her. It was against the customs of the people of *Daura* for their queen to marry. *Daurama* made a compromise with *Bayajidda* and gave him a concubine named *Bagwariya*. *Bagwariya* had a son for *Bayajidda* and named him *Karbadagari*. *Daurama* later had a son and named him *Bawo*. The cities and towns of Hausa originated from the marriage of Queen *Daurama* and *Bayajidda*. *Bawo* (the son of *Daurama*) had six children who gave birth to Hausa *Bakwai*<sup>7</sup>. These children are, *Daura*, *Kano*, *Kastina*, *Zazzua*, *Gobir* and *Biram*. *Karbadagari*. The son of the slave children gave birth to Hausa *BanzaBakwai*<sup>8</sup> also known as illegitimate Hausa states which are, *Zamfara*, *Kebbi*, *Yuari*, *Gwari*, *Kwararafa*, *Nupe*, and *Iloro*

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<sup>7</sup> Hausa Bakwai \_\_\_\_\_ seven Hausa

<sup>8</sup> Banza Bakwai----- seven illegitimate Hausa

## The Economic Situation

Production and labour activities are divided among the Hausa in relation to their location and natural resources. Kano in Nigeria is considered the center of Hausa trade and chief town of indigo dyed clothes. Most Hausa however, are concentrated in small villages or towns where agriculture is their main activity. They grow crops like corn, millet, rice and cotton and also breed animals like cattle, sheep, ducks, goats and fowls. The Hausa in Cameroon find themselves where they are because of trade. The Hausa traders came to Cameroon mostly from Yola through Adamawa. The Hausa are also involved in industrial arts. The main crafts include tanning, leatherworking, saddling, weaving, dying, woodwork and smiting. Blacksmiths have a guild-like organization and their skills are hereditary, butchers also inherit the work from their parents or ancestors that is the *mahawta*.<sup>9</sup>

The Hausa people in Cameroon are mostly traders, butchers, tailors, drivers, barbers, shoe menders and artisans. The Hausas trade in textile material which they either sale in the stores or hawk on their heads. These materials are both for women and men. In Briqueterie for example, an informant who is a textiles shop owner says there are more than one hundred textile material stores in Briqueterie. They also trade and sell items like *lalle*<sup>10</sup>, perfumes, baobab leaves, *kulli*<sup>11</sup>, *kanomfari*<sup>12</sup>, calcium carbonate, and some religious items like the Quran, beads and prayer mats. Some of the Hausa are butchers who sell fresh meat, roast meat, dried meat, as well as a dried version of the soya known as *kilishi*.<sup>13</sup> The Hausa p in Cameroon are also tailors as they sew dresses and do embroidery. Some of the tailors move with their sewing machine on their shoulders to and patch dresses around the neighbourhoods. Many Hausa men in Briqueterie and Nkambe are drivers in the transport agencies. They drive and work for transport companies like Amour Mezam Express, Touristic Express, Vatican Express, Guarantee Express, Navette Express and Mondial Express. Some of them are truck drivers who drive trucks to Nigeria, Chad, Gabon and Central African Republic. In Nkambe and Briqueterie, Hausa women are economically active from behind the compound walls,

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<sup>9</sup> Mahawta----- Butchers

<sup>10</sup> Lalle----- henna

<sup>11</sup> Kulli----- Hausa eye pencil

<sup>12</sup> Kanompari----- tropical spices

<sup>13</sup> Kiliski-----dried version of soya



primarily in order to finance their daughters' dowries. Their work include frying of wanaï<sup>14</sup>, kosai,<sup>15</sup> the making of *folere*<sup>16</sup> and ginger drinks, and the sewing and selling of jewelries. Their children are those who sell these items. The Hausa women also do the *lalle* painting on women hands and legs during naming ceremonies or marriage celebration.

### **The socio-political organization**

The sociopolitical organization of the Hausa society is structured in a hierarchical manner. Social structuring is markedly hierarchical; the ranking of both offices and social classes is expressed in an elaborate etiquette. Individuals may be ranked as commoners, administrators, kings, chiefs, slaves and varying the degrees of prestige are attached to different professions and levels of prosperity. The centralized kingdoms, known as the emirates are the primary groupings, while towns and villages are secondary and the compounds are the tertiary. John Smith in *Traditional and Modern Administration* holds that,

Tradition and modern government proceeds through a system of titled offices..., each of which is in theory of unique indissoluble legal corporation having definite rights, power and duties, special relations to the throne and to certain other offices, special lands, farms, compounds, horses, praise songs, client and formerly slave (132).

The administrative set up of the Hausa people is structured in a hierarchical way. At the top, we have the primary grouping that is the *kasa*<sup>17</sup> which is administered by the *Sarkin Kasa*<sup>18</sup>. The king is assisted by the *Galadima*<sup>19</sup> together with the *fadawa*<sup>20</sup>. Legal affairs fall under the jurisdiction of the Emir, and he is guided by the Islamic law. The Quran, the word of Allah and its hadith (the tradition of Prophet Muhammad) along with the dictates of secular reasoning provide answers to legal questions. The secondary grouping is administered by the *sarkingari* or *maigari*<sup>21</sup> and is assisted by the *Wakili*<sup>22</sup>. Community heads are organized into villages under the direction of the village heads. The *Sarkingari* settle disputes among the

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<sup>14</sup> Wanaï----- cakes

<sup>15</sup> Kosai----- beans cake

<sup>16</sup> Folere-----drinks

<sup>17</sup> Kasa----- Emirates

<sup>18</sup> Sarkin kasa----- king or Emir

<sup>19</sup> Galadima-----assistant king

<sup>20</sup> Fadawa-----palace official

<sup>21</sup> Sarkin gari or mai gari----- chief or village head

<sup>22</sup> Wakili-----assistant chief

people of his community. Still under this group, we have the *maianguwa*<sup>23</sup> who is in charge of affairs in his quarter. The tertiary grouping is the compound. The compound is headed by the *maigida*<sup>24</sup> who is the head of the *gida*<sup>25</sup>. He settles disputes in the compound among his children and wives. One of the salient principles in Hausa society is the segregation of adults according to gender. The Hausa administration is patrilineal both in the household and public domains. The *uwargida*<sup>26</sup> of the *maigida* settles minor disputes among residents and gives advice and aid to the younger wives.

<i>Kasa</i> Country
<i>Gari</i> Villages
<i>Anguwa</i> Quarter
<i>Gida</i> Compound

**Table 1.1: Hausa traditional groups**

At the top of the political hierarchy, the Hausa are also well organized. The *Sarki*<sup>27</sup> are selected from the family lineage by council of *Mallamai*<sup>28</sup>. A person who does not belong to the royal family cannot become a king because it is hereditary. The *Sarki* can be both a traditional and religious leader. He takes care of affairs that concern the people of his community. Each administrator in the palace has his particular function and post. The *Sarki* is assisted by a council of elders. The *galadima* assists or seconds the *Sarki* in his absence. Next to the *galadima* is the *sarkin fada* who is the organizer of palace workers. The *sarki fada* organizes palace and community works. Another important post is the *waziri*<sup>29</sup>, he is the king's adviser and prime minister. He is the technical adviser to the king and is usually an elderly person in the community. The *madawaki*<sup>30</sup> is the commander in chief of armed forces,

<sup>23</sup> Mai anguwa----- quarter head

<sup>24</sup> Mai gida-----house head

<sup>25</sup> Gida-----compound

<sup>26</sup> Uwar gida----- senior wife

<sup>27</sup> Sarki----- rulers

<sup>28</sup> Mallamai----- cleric

<sup>29</sup> Waziri----- king's adviser

<sup>30</sup> Madawaki----- commander in chief of the armed forces

he handles war affairs and public disputes. There are also, the *fadawa*<sup>31</sup>, the *fadawa* guard the palace and the *Sarki* and also lead visitors and guest to the *Sarkin*. After the *fadawa*, there are the *talakawa*.<sup>32</sup> This group consists of farmers, traders and any other person who is not a member of the royal palace. The last group consists of the *bayi*<sup>33</sup>. They are those who take care of all the palace work. All the princes and princesses of the palace have slaves who work for them. The women also constitute members of the political administration of the kingdom. At the top, we have the *Saraniya*<sup>34</sup> who is assisted by the *magagiya*.<sup>35</sup> The *yerimas*<sup>36</sup>(princes and princesses) of the kingdom also constitute members of the political administration. The diagram below shows how the *Sarkin*'s kingdom is structured.

<i>Sarkin</i> King
<i>Galadima</i> King's assistant
<i>Sarkin fada</i> Organizers of palace work
<i>Waziri</i> Technical adviser to the king
<i>Madawaki</i> Chief of armed forces
<i>Sarauniya</i> Queen
<i>Magagiya</i> Queen' assistant
<i>Yerimas</i> Prince and princesses
<i>Fadawa</i> Guards

<sup>31</sup> Fadawa----- palace guards

<sup>32</sup> Talakawa----- commoners

<sup>33</sup> Bayi----- slaves

<sup>34</sup> Saraniya----- queen

<sup>35</sup> Magagiya----- queen's assistant

<sup>36</sup> Yerimas----- princes and princesses

<i>Talakawa</i> Commoners
<i>Bayi</i> slaves

**Table 1.2: Hausa political administration**

The political situation of the Hausa of Briqueterie and Donga-Mantung also follows the order described above. The communities are stratified from the *Sarkin* to the *Bayi*. This shows that the performances and incantations cannot be like those performed in the slaves' houses or compounds.

### The Hausa worldview

#### Food

The most common food that the Hausa prepare consists of grains of millets, rice or corn which are ground into flour for a variety of different kinds of dishes. This food is popularly known as *tuwo*<sup>37</sup> in the Hausa language. Hausa breakfast usually consist of cakes made from fried ground beans which is fried known as *kosai* or *waina* (cake made of rice or corn flour). The cake can be served with porridge and sugar known as *kunou*<sup>38</sup> or *shea*<sup>39</sup>. Lunch or dinner usually features a heavy porridge with soup and stew known as *tuwo da miya*<sup>40</sup>.

The main soup is *yakuwa*<sup>41</sup> and *kuka*<sup>42</sup>. These stews and soups are prepared with ground or chopped tomatoes, onions and a local pepper sauce called *dadawa*<sup>43</sup>. The stew is also prepared with meat (any kind of meat) except pork due to Islamic restrictions. One of the most famous Hausa foods is a dried version of soya *kilishi* which is enjoyed as a delicacy. Cow milk known as *nunu*<sup>44</sup> taken with *fura*<sup>45</sup> is also one of their frequent and treasured meals.

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<sup>37</sup> Tuwo-----porridge

<sup>38</sup> Kunou----- pap

<sup>39</sup> Shai----- tea

<sup>40</sup> Tuwo da miya----- porridge and stew

<sup>41</sup> Yakuwa----- sour vegetable leaves

<sup>42</sup> Kuka----- baobab leaves

<sup>43</sup> Dadawa----- pepper sauce

<sup>44</sup> Nunu----- milk

<sup>45</sup> Fura----- porridge

## Dressing

The Hausa have a restricted dress code related to their cultural beliefs. The men are easily recognize because of their elaborate dress which is a large flowing gown known as *babbanriga*<sup>46</sup> and a robe called *jalabia orjuari*<sup>47</sup>. These large flowing gowns usually feature some elaborate embroidery designs around the neck. Men also wear colourful embroidered caps known as *Fula*<sup>48</sup>. The women can be identified by wrappers called *zani*,<sup>49</sup> made with colourful cloth, accompanied by a matching blouse head tie and shawl. Hausa women also use jewelries, ornaments, paintings and drawings like *lalle* which are an indispensable part of their habit. The Hausa tribe is also known for prominent tribal marks which they draw mainly on the face or any part of the body. These tribal marks were original drawn purposes for identification. Every clan/village had their own distinct tribal marks which made it easy for them to identify their kith and kin when they mixed with other tribes.

## Folklore

Hausa folklore includes *tatsunya*<sup>50</sup> which are usually told at night by mothers and grandmothers to their children and grandchildren. These stories are about *samari da danmata*<sup>51</sup> who recount their love affairs. The stories also talks about heroes like *Bayajidda*. Most of the stories, such as *Wani gari*<sup>52</sup> usually help immoralizing or criticizing the society where the Hausa live. Many of these stories include proverbs, for example *ba a shan zuma sai an sha harbi* (you don't drink honey unless you suffer). Some stories include riddles, for example, *iya ta zaga baba ya zaga basu hahua hanya ba* (mother turn round and father turn round but they did not meet). All Hausa folktales usually begin with the phrase "*gatagata nan*" (Here is she! Here is she!) by the performer and the audience answers "*tazu mu gita ta*" (Let her come! Let listen to her!).

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<sup>46</sup> Babban riga-----large flowing gown

<sup>47</sup> Jalabiya orjuari----- robe

<sup>48</sup> Fula----- cap

<sup>49</sup> Zani--- wrapper

<sup>50</sup> Tatsunyina----- stoties

<sup>51</sup> Samari da yanmata-----Young men and maidens

<sup>52</sup> Wani gari----- a certain town

## Marriage

Hausa traditional marriage is a blend of both Hausa tradition and Islamic rituals. Polygamous marriage is common among the Hausa. When a man sees a woman he wants to marry, he has to first of all seek permission from the girl's parents. The family of the bride-to-be will then conduct an investigation on the background of the man to determine his religious belief, ethnics, morals, family customs as well as his upbringing. The groom-to-be if approved by the woman's family is allowed to see her briefly but without any physical contact, romance, or courting before marriage.

Once the woman accepts the marriage proposal, the man sends his parents or guardians to formally ask of the girl's hand in marriage. This is in Hausa as the known as the *fitagida*<sup>53</sup>. On the trip to the bride's family, the groom's family takes along items such as kolanuts, money, a bag of salt, and candies.

The marriage is marked by *sadaki*<sup>54</sup> given by the groom's family during the *darinaure*<sup>55</sup> and boxes of dresses, shoes and jewelries bought for the bride by her husband. The marriage celebration can last for eight days depending on the host's wealth. Prior to the marriage celebration, some rituals take place such as *wakanamarya*<sup>56</sup>, *kunshi*<sup>57</sup>, *budenkai*<sup>58</sup> and *wasanzobe*<sup>59</sup>. The celebration begins from the bride's parents' compound to the groom's compound and ends with the wedding reception known as *walima*.<sup>60</sup>

## Birth

According to the Hausa tradition, when a woman gets is pregnant for the first time in marriage she goes back to her parent's house. This is known as *goyongida*<sup>61</sup>. This usually happens when the pregnancy is around the sixth month. It is believed that the pregnant will

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<sup>53</sup> Fita gida-----marriage proposal

<sup>54</sup> Sadaki-----bride price

<sup>55</sup> Darin aure----- nuptial knots

<sup>56</sup> Wakan amarya-----bathing of bride

<sup>57</sup> Kunshi----- henna ritual

<sup>58</sup> Buden kai-----unveiling the bride's face

<sup>59</sup> Wasan zobe----- rice and ring game

<sup>60</sup> Walima -----drinking and eating reception

<sup>61</sup> Goyon gida----- sending of pregnant woman to her parents' house

initiated in to motherhood while in her mother's house. During the woman's stay in her parents' house, her husband constantly sends food to them. Apart from the education the pregnant woman receives, there are certain rites and rituals which need to be performed after birth. One of these rituals is known as *wankanjego*<sup>62</sup>. The mother and the child are bathed with hot water in the mornings and in the evenings for about two months. From the time the woman gives birth up to about six months of nursing, she is restricted from eating things like: cassava, yam, plantain, beans, okra and peanut. It is believed that, these foods will harm her baby. The food the nursing mother is allowed to eat food that includes: pepper soup, chicken, *kanoukawo*<sup>63</sup>. The woman stays in her parents' house for about one year. This stay is also a way of family planning. It equally helps to ensure that the child is strong enough for his/her parent to resume their sexual relation.

### **Naming ceremony**

Seven days after the birth of the child, family members, friends and well-wishers come together to celebrate. On the sixth day after delivery, notice is sent to well-wishers to come to the host house for the naming ceremony scheduled for the next day. A ram is slaughtered as a ritual for the naming ceremony: if the baby is a male child, two rams are slaughtered and if it is a female child, one ram is slaughtered. The meat together with candies and kolanuts is shared to relatives and well-wishers. On the naming ceremony day, men stay in the front of the house and women inside. The child's name is given by the father and the Imam offers prayer and the name of the child is publicly pronounced. In the afternoon, women come together, bringing gifts like soap, wrappers and baby wears as a sign of welcoming the child. The women conclude the ceremony with singing and dancing in the evening.

In the Hausa culture, names are given after people, days of the week, and months of the year, festivals as well as situations or circumstances surrounding the birth of the child. For example, *Ladi*<sup>64</sup> and *Dan Ladi* mean Sunday, *Altine* and *Dan Altine* mean Monday, *Talatu* and *Dan Tala* mean Tuesday, *Laraba*<sup>65</sup>, *Balaraba*, *Labarang* and *Balarabe* mean Wednesday, *Lami* and *Dan Lami* mean Thursday, *Jummai* and *Danjuma* mean Friday. While *Asabe* and *Dan Asabe* mean Saturday for the female and male children respectively. Children are also

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<sup>62</sup> Wakan jego----- bathing with hot water

<sup>63</sup> Kounun kanwa-----pap made out of corn flour with calcium carbonate

<sup>64</sup> Ladi -----Sunday

<sup>65</sup> Laraba -----Wednesday

named according to the months of the year. For example, *Azumi*<sup>66</sup> and *Dan Azumi* mean Ramadan for the female and male child respectively. Names are given to children in relationship to situations and circumstances surrounding their birth. For example, *Soda* is a female child born when family members come together, *Talle* (for both female and male babies) is for children born when one of their parents has died, and *Shekara* is given to a child who has stayed in the womb for about a year. Children are also named according to festivals. *Tasala* and *Saloauare* the female and male names given to children born on *El-Kabir*<sup>67</sup> and *El-fitr*<sup>68</sup>.

### **Circumcision**

In the Hausa tradition, only men are circumcised and this is done in accordance with Islamic norms. Islam prescribes that a male child should be circumcised at the age of seven but the village circumcision may be left until the boy is eight or nine years. At this age, it is believed that the child is already aware of any pain that comes to him consequently, he will also respect his mother and his future wife and be sympathetic toward other people. The circumcision is done by a *wanzam*<sup>69</sup> who is competent to perform the circumcision. It is carried out at the height of the cold season when harmful bacteria that will likely infect the wound are believed to be scarce. A circumcision is quite an ordeal to the small boy. The day of the event is generally hidden from the boy so that he should not run away. Children who are due for circumcision are gathered in one big place to be taken care of by the *wanzam* with the consent of their parents, they stay in an enclosed place for two weeks, all naked and without bathing. However, a fire is kept burning because of the cold weather. During this period, they are given nutritive food like milk, pepper soup, chicken and eggs so that the circumcision wound should heal fast. After two weeks, relatives, neighbours, and friend will be invited to rejoice with the circumcised boy and the parents on a Friday.

### **Death**

When a Hausa person dies, he/she is buried immediately according to Islamic norms. The deceased is washed, wrapped in a shroud, and buried facing eastward toward the holy land of Mecca. After the burial, prayers are recited and the family members receive condolences. A

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<sup>66</sup> Azumi----- Ramadan

<sup>67</sup> El-Kabir----- Feast of the ram

<sup>68</sup> El-Fitr----- Feast of the Ramadan

<sup>69</sup> Wanzam----- barber



mourning period of three to seven days is observed which is known as *sadaka*<sup>70</sup>. From the day a man dies, his wives start mourning. After forty days, another prayer session is performed in memory of the deceased. The wives of the deceased are restricted from wearing colourful dresses, jewelries, perfumes, laughing unnecessarily and looking into the mirror. Their mourning period lasts for four months ten days this is done to ensure that none of the wives is pregnant. If a wife is pregnant, she is going to mourn until she gives birth. After the period of mourning, people come together for the *fitatakaba*<sup>71</sup> where friends, neighbours and relatives bring gifts to the widows like wrappers, shoes, jewelries and soap. All the wives married to the man at the time of his death, together with their children, are entitled to share one-quarter of his total estate if there are no agnatic descendants or one-eighth of his estate if there are agnatic descendants. The male child takes half of the property while the female inherits 1/3 of the property. If the deceased is not married, or has no children, his parents inherit him and if his parents are dead, his brothers and sisters inherit him. A woman can own and inherit her own property, but her inheritance rights are subordinate to those of men

### **Hausa belief and cosmology**

About 90% of the Hausa people are Muslims. Adamu Ibrahim (1978:9) holds that, “The traditional Hausa ways of life and values have been internalized for such a long time that many of the basic tenets of Hausa society are Islamic”. The other percentage of the Hausa is the *Maguzawa*<sup>72</sup> who practice the *bori*<sup>73</sup> tradition. J S Mbiti in *Understanding of God in African Theology* opens that,

Every African people have a set of belief and customs... handed down from generation to generation, sometimes with modification. Beliefs have a lot of influence on people. Therefore it is good to understand people's belief well because it is their beliefs which influence their behaviours (25).

From the above quotation, it is very important to study a people's belief system as it helps the researcher understand how the belief influence the people. The Hausa who are Muslims are expected to observe the five pillars of Islam. These pillars includes the following belief, there is no God but Allah and Mohammed is his prophet, five daily prayers,

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<sup>70</sup> Sadaka----- almsgiving

<sup>71</sup> Fita takaba----- end of mourning period

<sup>72</sup> Maguzawa----- Pagan

<sup>73</sup> Bori-----spirit cults

fasting during the month of Ramadan, alms giving to the poor and the pilgrimage to Mecca (Hajj). Within Hausa societies, there are sects (brotherhoods). For example, *Tijaniya*, *Even Quadriya*, and *Ahmadiya*. among some Hausas Muslims there are *magusawa*.

*Maguzawa* is the traditional African religion, which was practiced extensively before Islam. In the most remote areas of Hausa land, *maguzawa* has remained fully intact, but it has almost disappeared totally within urban area. It consists of the sacrifices of animals to the god *Tsinbirbira* and to the sun god *Rana*. The *maguzawa* hold to the cult of spirit possession known as *Bori*. In the *Bori* religion, there is the belief in the *iskoki*<sup>74</sup>

### **Belief in the mysterious nature of some hours of a day, days of a week, and days of a month**

In the Hausa culture and tradition, it is forbidden to bathe, wash things and visit place around the evening. It is believed that spirits are roaming around during this time and anyone who consciously or unconsciously move around and can be attacked by the evil spirit.

The Hausa also believe that there are some mysterious days of the week. It is very difficult among the Hausas to see a person travelling on a Friday before 2 p.m. It is believed that such the journey will be filled with lots of difficulties and the outcome of the journey will be fruitless. Also the Hausa believe that bathing and doing laundry on Wednesdays and Saturdays constantly diminishes wealth.

The Hausa equally believe in the mysterious nature of some days in a month. *Muharam*<sup>75</sup> is the first month of the year in the Arabic calendar and the first day of this month believed to be the *chikachiki*.<sup>76</sup> It is believed that on this day if one doesn't eat beyond satisfaction, their stomach will be filled with fire in the hereafter. Another mysterious day is the *larabgana*<sup>77</sup>, a Wednesday three months after the Feast of the Ram. It is believed that, people are not supposed to bathe and leave any useful object outside their houses. It is believed that bad spirits are freed on this day.

### **Belief in *kunya* (modesty)**

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<sup>74</sup> Isoki ----- spirits

<sup>75</sup> Muharam-----first month in the Islamic calendar

<sup>76</sup> Chikachiki-----fill your stomach

<sup>77</sup> Larabgana-----misterious Wednesday

According to the Hausa culture and tradition, it is believed that lowering your gaze toward a person when speaking is a sign of modesty. It is a taboo to look into a person's eyes when discussing with him or her, especially when talking with an elderly person or persons of the opposite sex. It is also an abomination for a man or woman to call their parents by name. If there is a person who bears the same name as one of your parents you refer to the person as *Umma*<sup>78</sup> or *Abba*<sup>79</sup>. It is believed that anyone who calls his parents by their names will be unsuccessful in the future. Not calling one's parents by name is also a sign of modesty. Moreover, it is a taboo for a woman to call her husband and first child by name. Women usually refer to a man when speaking with people as *shi*<sup>80</sup> and to their first child as *shiorita*<sup>81</sup> or either *dan na*<sup>82</sup> for a boy and *yarna*<sup>83</sup> for a girl. A woman is also restricted from calling her mother-in-law and father-in-law by their names. It is believed that, if the woman calls all these people by their names, she is inviting *tsiya*<sup>84</sup> on herself.

### **Belief in the existence of spirits and ghosts**

The Hausa believe in the existence of *iskoki* and *fatalwa*<sup>85</sup>. *Fatalwa* is the spirit of a dead person which roams around. It is believed that this spirit moves around as a result of *huri*<sup>86</sup> which was unaccomplished before the person's death. These ghosts move around without harming people until they accomplish their unfulfilled missions.

The Hausa also believe in the existence of the *iskoki*. It is believed that this spirit moves around from 6 P.M. to 5 A.M. It is believed that these spirits attack people who move around without headscarf, those who bathe in the night, those who throw objects in the dark, those who move around in the night, those who visit graveyards and streams during the midday, and those who visit the toilet and speak. These spirits are said to be living on trees like the baobab tree, mountains, slaughter houses, graveyards, toilets, streams, and washing areas in a compound. These spirits are usually visible or invisible. The visible spirits are usually very short or very tall. The Hausa believe there are two types of spirits: Muslim spirits and the pagan spirit. Muslim spirits are easily cast out when they possess a person's body but

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<sup>78</sup> Umma ----- mother

<sup>79</sup> Abba-----father

<sup>80</sup> Shi-----he

<sup>81</sup> Ita-----her

<sup>82</sup> Dan na-----this child for a boy

<sup>83</sup> Yar na-----this child for a girl

<sup>84</sup> Tsiya-----spirit of destruction

<sup>85</sup> Fatalwa-----ghost

<sup>86</sup> Buri----- excessive ambition and determinism

pagan spirits are very recalcitrant and need to be tormented before they leave a person's body. The Hausa believe that a spirit can get marry to a man or woman. And as a result of this, when a man or woman who is married to a spirit gets married in the physical world the spirits often kill their physical rivals. To cast a spirit out of a person's body, the Hausa need a *rukiya*<sup>87</sup>. When this *rukiya* is being recited, the spirit speaks through the person who is possessed and the *Muslim* scholar asks numerous questions to the spirit. Common questions asked include: why the spirit entered the person's body, its name and religion. When the *rukiya* is performed, it is advisable for people not to be around because it is believed that when the spirit leaves the possessed body it looks for another body to take shelter in.

### **Belief in witchcraft**

In the Hausa culture and tradition, it is believed that witches and wizards do not only attack those related to them but any person who comes their way. Hausa men hardly practice witchcraft. Hausa witches are very wicked and it is often believed that when people put on chains, waist beads and tie up cowries they frighten the witches and they will hardly attack the people concerned. According to the Hausa, if a person is suspected to be a witch, validity of the suspicion is testes by burning baobab leaves or ground pear seeds. If the person runs away from the smell of the burnt object it is concluded that she is a witch. It is believed that Hausa witches bury ones shadow under the three stones of the fire side.

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<sup>87</sup> Rukiya----- recited prayer by a Muslim scholar

## CHAPTER TWO

### PERFORMANCE CONTEXT AND AESTHETICS

Oral literature is by definition dependent on a performer who formulates it in words on a specific occasion. The performer exploits the oral potentialities of his medium. According to Finnegan Ruth in *Oral Literature in Africa*, the significance of performance in oral literature goes beyond a mere definition for the nature of the performance itself can make an important contribution to the impact of the particular literary form being exhibited. Oral tradition is the vast field of knowledge through which cultural information and messages are transmitted verbally from one generation to another. It is the complex corpus of verbal arts created as a means of recalling the past. Performance is the central feature of orature and this differentiates the concept of orature from that of literature. Performance involves performer and audience. In orature the audience is often participatory in nature and the performance spaces in orature can anything from the fireside, the village square or the market place to a shrine. But whatever the combination of the location, time and audience, orature realizes its fullness in performance.

One of the major features of oral traditions which relates to the nature of performance is the involvement of the community in the creative process as well as in the criticism. Every performance is for and about the audience. Performance of oral literature involves interaction with the audience. The connection between transmission and existence is an intimate one, and the questions about the means of actual communication are of the first importance. Without its oral realization and direction as well as rendition by the singer or speaker an oral literature piece cannot easily be said to have any continued or independent existence at all. This is in contrast to written literature where the author is physically separated from the reader, the speaker of an oral literature text is there with his audience, so he or she is able to modify the work (sometimes omitting some details or adding explanations in consideration of the level of the audience and the time, place and occasion where the work performed). Oral literature is highly variable; it could be altered in detail or in content according to its speaker and audience.

The main objective of a performer is to entertain, amuse and impress the audience so as to earn praise, admiration and material gifts. In creative performance members of the audience neither listen silently nor wait for invitation of the performer before joining in. Instead, the audience spontaneously breaks into the performance with additions, queries and comments. The general idea about the performance as explained above is not different in Hausa naming ceremony songs and incantations. The performer takes the central role while the audience plays a participatory role.

In Africa, and particularly among the Hausa communities of Nkambe and Briqueterie, people express their feeling, wishes and aspirations mostly through songs and ritual incantations. During naming ceremonies, Hausa people expose their social views on responsibilities, beliefs, religion, and importance of mother through songs. This fact is reinforced by Tala Ibrahim Kashim in *Orature in Africa* when he says:

The African manifests his feeling through an outburst of songs when he loves, and when he hates, when he works and when he plays, when he is at peace or when he fights, when a child is born or when death takes its toll. The songs, then is the life line of African, and he learns the act of poetry because he is born and bred in a society expressive of the human predicament. (11)

From the above quotation it is observed that Hausa naming ceremony songs and incantations have different stages of performance. The incantations are accompanied with ritual performances. These stages include *egoyon gida*, *barka haiyuwa*, *wakan dusa*, *wakan jego*, *gayatan sunna*, *radan sunna*, *aski*, *bikin sunna* and *walima sunna*.

### ***Goyon gida*<sup>88</sup>**

When a woman's pregnancy is about sixth months old, the woman goes back to her parents where she receives some education on motherhood. The education the woman receives during the *goyon gida* is on Hausa beliefs and customs related to a pregnant woman. This period is called the *goyon gida* and it lasts for about a year. The woman stays in their compound before giving birth and after giving birth which is a means of family planning. The husband's family members (like his mother, sisters or aunts) accompany the pregnant woman to her parents' house. The father-to-be buys enough food stuffs to sustain his wife until she gives birth. He also arranges for firewood that will be used for boiling water when the child is born. He buys new dresses for both the child and the mother-to-be. It is believed that a woman (after giving

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<sup>88</sup> Goyon gida-----length of time a pregnant or nursing woman stays in her parents' house

birth) is not supposed to wear the same dresses she wore during her pregnancy; she has to give her old dresses out to her closest family members. Firstly, the pregnant woman is restricted from bathing and moving around in the night. It is believed that if a pregnant woman bathes or moves around in the night she will give birth to *dan ruwa*<sup>89</sup>. The *dan ruwa* are said to be roaming around in the night waiting for the victims who are mostly pregnant women to enter into their wombs. Secondly, the pregnant woman is restricted from sending or taking things through the window, fence or any hole. Also, people are not supposed to peep through these openings to see a pregnant woman. It is believed that the child while in the womb copies everything that the mother does. So the child can also imitate peeping, taking or sending things actions like through windows or across fences. Also, the pregnant woman is equally restricted from eating and drinking sweet things. If a woman eats sweet things she is going to have a difficult delivery. In the case where she drinks or eats sweet things she has to drink *kanupari* to wash out the sweets in her system. While the woman is still pregnant, anyone who comes across her chants the following incantation (which differs according to persons) and the pregnant woman answers to the incantations accordingly.

Batu: Allah ya sauke ki lafiya!

Incantation: May Allah deliver you safely!

Amsa: Ameen!

Respond: Ameen!

(Incantation No 1)

Batu: Allah ya raba lafiya

Incantation: May Allah separate it safely!

Amsa: Ameen

Respond: Ameen

(Incantation No 2)

Batu: Allah ya bude idon ke lafiya

Incantation: May Allah open your eyes safely!

Amsa: Ameen

Respond: Ameen

(Incantations No 3)

When the woman is in labour, an Islamic clergy writes some scriptures from the Quran and gives the woman to drink to enhance quick delivery. She can also leak honey in order to facilitate her delivery.

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<sup>89</sup> Dan ruwa----- spiritual child

### ***Barkan haiyuwa***<sup>90</sup>

*Barkan haiyuwa* is an occasion to welcome the new baby and congratulate the new mother. Immediately a woman gives birth, the family members, neighbours, friends and well wishes come together to rejoice with the blessed family. These people who come to visit the baby and mother bring along Hausa foods like *tuwa da miya*, *kanda*<sup>91</sup> and *konou kanwa* (porridge made out of corn flour, pepper and lime stone) and items like honey and *yaji*<sup>92</sup> (dried pepper). When they visit the mother and baby, they chant the following incantations:

Barka! Barka!	Hello! Hello!
Mun samu karuwa.	We have an addition!
Kin samu kan ki lafiya?	You had a safe delivery?
Allah ya raba lafiya?	Allah separated it safely?
Allah ya raya.	May Allah sustain.

(Incantations No4)

### ***Wakandusa***<sup>93</sup>

This is a ritual that is performed on the new baby. It is a sacred bath that must be performed on every Hausa child. An experienced old woman mixes corn flour, lime stone and water and thoroughly scrubs the entire body of the child. This is done because the Hausa believe that the blood the child is born with produces bad body odour. Thus, this sacred bath is performed so that the child does not grow up with bad body odour. The old woman performing the act repeats it about four times. The person who pours out the used water must be full of smile and happiness so that the child should grow to be happy. While bathing the child the old woman lifts the child up chanting the following incantation.

Cika masaki	Do not be afraid!
Cika masayi	Do not be afraid!
Ka girma ka girma	Grow up! Grow up!

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<sup>90</sup> Barkan haiyuwa----- welcoming the baby and congratulating the new mother

<sup>91</sup> Kanda-----pepper soup

<sup>92</sup> Yaji----- dried pepper

<sup>93</sup> Wakan dusa----- ritual bath performed on the new baby



Ka zama dan albarka

And have beliefs!

Ka girma ka girma

Grow up! Grow up!

Ka zama mai karfin zuciya

And become brave.

(Incantations No5)

### ***Wakan jego***<sup>94</sup>

This is a period when certain rituals are performed on the child and mother for a period of forty days in the morning and in the evening. These rituals are mostly associated with bathing of the child and its mother as well as what the nursing mother feeds on. Every day, a big pot of water is boiled and an experienced old woman comes to bathe the child and its mother with it in the morning and evening. The experienced old woman is known as the *anguwaurezuma*.<sup>95</sup> This water is boiled with a mixture of green leaves of herbs which are considered medicinal. The stems of the herbs are used to splash the boiled water on the nursing mother so that she becomes strong because it is believed that at this stage her body has become tender. A piece of cloth is also used to massage her stomach with boiled water to help the release of the remaining coagulated blood. When bathing the child a certain small amount of water is dropped into the child's mouth. After bathing the child, its stomach and the remaining umbilical cord are massaged by placing a dry cloth robbed with palm oil on hot charcoal. This process is repeated until the umbilical falls out and the navel heals internally and externally. When the umbilical falls, it is preserved and whenever the child has any form of stomach ache, the dried umbilical is soaked in water and given to the child to drink. The mother and the child have to remain in a hot room with the hot charcoal burning out throughout the day and night for forty days.

As concerns the feeding of the nursing mother, her feeding is highly controlled. The nursing mother is restricted from eating tubers like cassava, yam, unripe plantain and cocoyam. In addition, she does not eat or drink anything that has peanuts and beans. The *mai jego*<sup>96</sup> drinks only warm water, eats nourishing foods like *kanda* (pepper soup), meat, chicken and *tuwo da miya* and drinks milk and *kunun kanwa*. These foods contain a lot of pepper so that it can flush out the remaining blood in her womb.

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<sup>94</sup> Wakan jego----- ritual bath performed on the child and nursing mother

<sup>95</sup> Anguwaure zuma-----a person who takes care of the new baby and the nursing mother

<sup>96</sup> Mai jego ----- nursing mother

Between the day the child is born and the naming ceremony nobody is supposed to carry the child outside the bedroom. And the child cannot be left alone in the room without someone beside it. For that reason a knife is placed under the baby's bed so that any spiritual force that comes the baby's way will be destroyed. On the day the mother has to take the child out she has to tell the child she wants to take him or her out. And they both go out of the compound only after the forty day period of confinement. On the fortieth day, the mother and the baby go out to greet relatives and well-wishers who assisted during the naming ceremony. She takes along *waina* (corn cake) and soap to give to them as a gift. It is also on this day that she gives out all the dresses she has been wearing during her pregnancy. She also compensates the woman who has been bathing her and her baby with some of her old dresses, a new wrapper, soap, money and all the items that were given to her like the honey and *yaji*.

### ***Gayyatarsunna*<sup>97</sup>**

This is an invitation that is sent to relatives, neighbours and well-wishers to attend the naming ceremony. This invitation is sent on the sixth day after delivery in the form of *kolanut* and candies. It is believed that if you are not given these items then you are not invited for the naming ceremony. The sharer of the kolanuts and candies tells the invited guests the time and venue of the occasion.

### ***Radin sunna*<sup>98</sup>**

According to the Islamic religion, seven days after the birth of the child, family members, friends and well-wishers come together to celebrate. A ram is slaughtered as a ritual for the naming ceremony. If the child is a male, two rams are slaughtered and if the child is a female child one ram is slaughtered. It is believed that if the ram is not slaughtered, the name of the child is not valid and concrete. On the naming ceremony day, men stay in the front of the house and women inside. The child's name is given by his/her father and the Imam Offers prayer and the name of the child is publicly pronounced. The father of the also distributes kola nuts, candies, fruits and food to all the people present depending on his wealth.

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<sup>97</sup> Gayyatar sunna-----invitation of guests for the naming ceremony

<sup>98</sup> Radin sunna-----giving a name

## ***Bikin sunna***<sup>99</sup>

This is the naming ceremony feast which consists of different activities and rituals. Early in the morning on this day, the baby and the mother take their bath as early as 6 A.M. to portray cleanliness. Closest neighbours and relatives come to the host house to prepare food. They use the meat that was slaughtered by the men in the morning to cook the different foods. Part of the meat is distributed to relatives and neighbours together with kola nuts and candies. The guests who come for the naming ceremony bring along soaps, wrappers, baby's wear and other things as gifts for the mother and child.

After the cooking, the women prepare themselves for different rituals like the *aski*<sup>100</sup>. The *wazam*<sup>101</sup> shaves the baby's head and while shaving the head people drop money in a basket. The grandparents, cousins, sisters, brother, aunts and uncles to the child are those who drop the money in the basket. The *wanzam* partitions the baby's head in squares known as *zanqo*<sup>102</sup> according to the number of family members. All of the people mentioned above drop money for their own *Zanqo* to be removed. However, the child's father has to give extra money, a wrapper and a leg of the slaughtered ram or sheep. In a case where the family has a tribal mark, the barber also marks the child. The shaving ritual is equally complemented with the cutting of *beli*<sup>103</sup>.

When the above rituals have been performed on the child, the baby is then passed round to all the women present to chant incantations. These women chant different incantations as the ones below.

Allah ya raya!

May Allah sustain

(Incantation No 6)

Allah ya sa mahadasiyan alquani ne!

May Allah make her a reciter of Quran!

Allah ya sa mahadasin alquani ne !

May Allah make him a reciter of Quran!

(Incantation No 7)

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<sup>99</sup> Bikin sunna ----- naming ceremony feast

<sup>100</sup> Aski----- shaving

<sup>101</sup> Wazam.....barber

<sup>102</sup> Zanqo..... Square lines drawn on the baby's head

<sup>103</sup> Beli ----- an external growth the grows in the throat

Allah ya sa ta dauki hali iyayen ta!  
Allah ya say a dauki hali iyayen sa!

May Allah make her behave like her Parents!  
May Allah make him behave like his Parents!

(Incantation No 8)

Allah ya ba ma uwar ta gadon baya !  
yaba ma uwar sa gadon baya!

May Allah give her mother a bed back! Allah  
May Allah give his mother a bed back!

(Incantation No 9)

Allah ya ba ma baba shi a bin da  
za bashi su ci su sha !  
Allah ya ba ma baba ta abin da  
za bata su ci su sha !

May Allah give his father what they will  
eat and drink!  
May Allah give her father what they will  
eat and drink

(Incantation No 10)

Allah ya sa yayi imanin iyaye sa!  
Allah ya sa tayi imanin iyaye ta !

May Allah make him believe in his Parents!  
May Allah make her believe in her parents!

(Incantation No 11)

Allah ya sa mai albarkane!

May Allah make him/her a blessed child

(Incantation No12)

Allah ya ba ma uwar sa ko ta  
karpin guwa !

May Allah give his/her mother a strong knee

(Incantation No13)

Ubangiji allah ya sa ya yi ko ta  
yi imanin mu daga baki daya!

May the Almighty God makes him/her belief  
in us !

(Incantation No14)

Allah ya sa na murane!

May God make him/her be of help

(Incantations No15)

There are some people who decide to ignore the traditional part of the naming ceremony and rather do the *walima*. The *walima* is a gathering where people come together to eat and drink and an educated Hausa clergy woman comes and preaches to the mother on how

to take care of the child. After the *walima*, feasting and ritual performed by the women, they turn to singing and dancing accompanied with the *kalangu*<sup>104</sup> drum. These songs are purely Hausa songs which are sung during naming ceremony. The mother of the child holds the child while singing and dancing the following songs. The mother of the child is the performer in the first three songs while the audiences sing the chorus.

Waka: Bebe na bebe na.	L.S: My baby my baby.
Amshi :Baya cin shinkafa.	Ch: He/she does not eat rice.
Waka: Sai taliya da romo	L.S: Except pasta and stew.
Amshi: Don ba saga ba ne	Ch.: Because it's not a bastard.

(Song No1)

waka : Bari kuka yan nan	L.S: Stop this cry of joy
Amshi : Bari kukaa	Ch: Stop this cry of joy
Waka: Ina da cikin ki uban ka yak i ni ya bambatani	L.S: When I was pregnant your father abandoned me
Amshi: Dottin daki, sharan daki yafi ni gata	Ch: Even dirt in the house was more cherished
Waka: Dada kara kusa da na tsole idon ma kaullai	L.S: If I had a stick, I would pierce the jealous eyes.
Amshi: bari kuka	Ch: Stop this cry of joy

(Song No 2)

Waka: Dan kekyauwa mai farin fiskan tsap	L.S: Handsome boy or beautiful girl in white
Amshi: Yayi ado ya sa farin riga tsap	Ch: He /she is dressed in white
Waka: Da yayi dariya	L.S: When it smiles you see white teeth
Amshi: Ga hakora rera	Ch: You see white teeth

(Song No3)

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<sup>104</sup> Kalangu----- traditional drum

In this song below, the audience is the performers of the song as each and every one acts as a lead singer and the chorus is sung by the nursing mother.

Waka: Sannu uwan dan Damairo.	L.S: Greeting the Damairo's mother
Amshi: Sannu uwan dan Damario.	Ch: Greeting the Damario's mother.
Waka: Sauke mana dan Damario.	L.S: Put down Damario.
Amshi Mai dariya mu gani mu rarrawa.	Ch: So that we can see him and laugh.
Waka: hmmm karku tuna mini.	L.S: hmmm do not remind me of the pain.
Amshi: hmmm karku yuna mini.	Ch: hmmm do not remind me of the pain.

(Song No4)

In song below, we have a performer who is the lead singer of the song and the entire audience answers the chorus.

Waka: Goyo da ciki masu gida goyo da ciki.	L.S: Nuursing and pregnancy for the people of this house
Amshi : Goyo dei.	Ch: Nursing indeed
Waka : Goyo da ciki masu gida goyo da ciki.	L.S: Nursing and pregnancy for the people of this house.
Amshi :Goyo dei.	Ch: Nursing indeed
Waka :Ku bamu dan zani da dan bente mu goya Mairamou.	L.S: you give us some wrapper with a piece of cloth to carry Mairamou. (any name)
Amshi :Goyo dei.	Ch: Nursing indeed
Waka : Mu sauke ta mu bi Hassana mu bi Husseinatou	L.S: Followed by Hassana and Husseinatou
Amshi: Goyo dei.	Ch: Nursing indeed.

(Song No 5)

This song is sung to the nursing mother to know her responsibilities and the type of moral up bringing the child needs. There is a performer and the audience acts as the chorus.

Waka :Yara yara yara yan kana many a gobe	L.S: Children, children, little children are leaders of tomorrow.
Amshi: Yara yara yara yan kana many a gobe	Ch: Children, children, little children are leaders of tomorrow.
waka: iyaye hakin yara na kan ko	L.S: Parents should know the rights of

fahimta, Tabiran yara na hannu ku musaman ma mata, Ku taranbiyarata da su ku hikasu su ja makaranta, Iyaye ku yakamata a sai ku yi wa yara gata.	of their children, You are responsible to give them good up-bringing , especially women, You should teach morals and sent them to school, Parents are supposed to give children these privileges and love.
Amshi : yara yara yara yan kana manyar gobe	Ch: Children, children, little children are leaders of tomorrow
Waka : wai iyaye susun ka ika yara tala Titi hawo, kororo logo duk da sunna tala, Ba karantu adidi balle tayi kula da sallah Ba karantu boko bale tagani a wayi illa, Yan kan yara suna ta bara suna zarka	L.S: Parents nowadays send their children to hawk in streets and corners, they do not have Islamic knowledge nor are they educated to no the effect, children are parading the street begging
Amshi : Bamu na Allah bamu na Annabi	Ch: In the name of Allah and His Prophet.
Waka : abin da awai kuka	L.S: The thing is disgusting
Amshi : yara yara yara yan kana manyar gobe	Ch: Children, children, little children are leaders of tomorrow.
Waka : suni manyar gobe	L.S: They are the leaders of tomorrow .
Amshi: suni malaman gobe	Ch: They are teachers of tomorrow
Waka: suni sujoji gobe	L.S: They are soldiers tomorrow
Amshi : yara yara yara yan kana manyar gobe	Ch: Children, children, little children are leaders of tomorrow.

( Song No 6)

The following songs are praise songs to all the mothers. We have a performer who acts as the lead singer.

Waka: Helele maman helele uwar	L.S: Helele hela mama helele mother
Amshi : Helele helele maman helele uwar	Ch: Helele mama helele mother
Waka: Dukana maji ba komai bane	L.S : All men are nothing
Amshi: Komai na matane	Chorus: Everything is women
Waka: Yara na matane	L.S: Children are owned by women
Amshi :W ata tapi wata yara with children	Ch: One woman surpasses another woman

Waka : Hawuwa na matane

Amshi : Wata tapi wata hawuwa  
with child

L.S: Birth is women.

Ch: One woman surpasses another woman  
Birth

(Song No 7)

Waka: Uwar mai gara yanta.

Amshi: Nayo godiya gariki mahifiyata.

Waka: Da farko zana gode Allah da ya  
yi ne uwar

Amshi: Nayo godiya gariki mahifiyata

Waka: Ta dauka ne a ciki wata tara

Amshi: Nayo godiya gariki mahifiyata

Waka: Abinda mahifiyata ta yi me ne na  
sa ne hawaye

Amshi, Uwar mai gara yanta, nayo godiya

Waka : Komai da ya dashi kinyi

Amshi : Uwar mai gara yanta, nayo godiya  
gariki mahifiyata

L.S: Mother who fixes her child.

Ch: Thank you my mother.

L.S: I first of all thank Allah for  
making me a mother.

Ch: Thank you my mother

L.S: she carried me for nine months

Ch: Thank you my mother

L. S: What my mother has done for me  
makes me go in tears.

Ch: Mother who fixes her child,  
thank you mother

L.S : Everything you do is correct.

Ch: Mother who fixes her child  
thank you mother

(Song No 8)

Waka: Wahu Allah mama na

Amshi: Wahu Allah mama na

Waka: Mamana mamana mai  
sharri hawayena

Amshi: Mamana mamana mai  
shari hawayena

Waka : Idan na ce muku mamana ku  
bini ku ce mini mamana

Amshi : Mamana mamana mamana

Waka : Mamana mai hauri

Amshi : Mamana mai kaya

Waka : Mamana zakanya

Amshi : Mamana mai kosai

L.S: Oh Allah! My mother!

Ch: Oh Allah! My mother!

L.S: My mother! My mother who  
wipes my tears.

Ch: My mother! My mother who  
wipes my tears.

L.S: If I say my mother, follow  
me and say my mother!

Ch: My mother! My mother! My mother!

L.S: My mother who has patience

Ch : My mother who has dresses

L.S : My mother is a lioness

Ch : My mother who has cake



Waka : Mamana mai  
shari hawayena

L.S: My mother! My mother who  
wipes my tears.

Amshi : Mamana mamana mai  
shari hawayena

Ch: My mother! My mother who  
wipes my tears.

(Song No 9)

The naming ceremony ends with the host distributing kola nuts and candies to all the women present. Sometimes, they also share out plastic plates, cups and buckets known as *Allah raya*. The women go back to their homes hoping to come for another naming ceremony in the same house.

## CHAPTER THREE

### AESTHETICS

The aesthetics and thematic content of the songs and incantations depend on the creativity of the performer. The performer of these naming ceremony songs and incantations makes an important contribution to the impact of the particular literary form being exhibited. Hausa songs by definition are pieces of art work composed in verses in selected words and rhythm with the aid of traditional instruments to send across particular messages.

Hausa naming ceremony songs and incantations are characterized by a variety of themes that are related to birth, women and child bearing. These themes include parental responsibility, joy, bravery, motherhood, endurances, pregnancy, nursing, birth, religion, behavioural inheritance and childhood/innocence. The themes are important elements that demonstrate the perception of the Hausa worldview regarding to birth and naming. They are conveyed using figures of speech and sound devices that include: metaphor, simile, euphemism, hyperbole, repetition, rhetorical questions, allusion, alliteration, assonance and rhyme.

#### **Parental responsibility**

Parental responsibilities include the rights and duties of parents toward their children. The theme of responsibility is portrayed by the performer in song No 6. It is the responsibility of every Hausa parent to take care of their children's Islamic education, give children good moral up-bring and show love toward them. This is done especially by the mother. In the song, the lead singer is calling on parents to take their parental responsibilities toward their children especially women. Stylistically, the theme of parental responsibility is conveyed through the rhyme scheme and repetition in song No 6. The end rhymes show the main ideas which run in the song which is parental responsibility toward their children. The lead singer cautions and emphasizes on the need for parents to know and take care of their children's responsibility. These patterns of regular rhyme give the naming ceremony song a melodious and dramatic effect. This is exemplified in song No 6.

waka: iyaye hakin yara na kan ko

fahimta,

Tabiran yara na hannu ku musaman

ma mata,

L.S: Parents should know the rights of

of their children,

You are responsible to give them good

up-bringing , especially women,

Ku taranbiyarata da su ku hikasu su  
ja makaranta,  
Iyaye ku yakamata a sai  
ku yi wa yara gata.

You should teach morals and sent them  
to school,  
Parents are supposed to give children  
these privileges and love.

In song No 6, almost all the lines sung by the chorus are repeated. The lead singer gives the chorus the pattern to follow. The repetition is therefore aimed at giving the lead singer the opportunity to direct the chorus and also give the audience the enthusiasm of joining the performance if they are interested. The audience learns the pattern and helps the chorus by either clapping their hands or saying what the chorus says.

Waka : Yara yara yara yan kana  
          manyar gobe

L.S: Children, children, little children are  
      leaders of tomorrow.

Amshi: Yara yara yara yan kana  
          manyar gobe

Ch: Children, children, little children are  
      leaders of tomorrow.

The repetition of this chorus is done for emphasis. Both the lead singer and the chorus emphasises the responsibility of parents toward their children. The repetition also arouses the awareness on parents to know that the children are leaders of tomorrow.

### **Joy**

The birth of a child is always a time of great rejoicing in the Hausa community. It means that a couple is blessed, and that the family unit and the community are being perpetuated and strengthened. Also, the necessity for every Hausa woman is to be fertile and give birth to a child. But a child does not officially start existing until he or she has been named. This is why the naming ceremony is a joyous day fill with lots of entertaining activities like dancing and singing. The theme of joy is buttressed in song No 2. The performer in this song together with the chorus is happy because the woman has given birth to a child which is the pride of every woman. The nursing mother who is the lead singer in this song is fill with joy that she restores to crying. The performer and the chorus use repetition to bring out the theme of joy. The lead singer repeat lines while the chorus echoes the same line. For example,

waka: Bari kuka yan nan

L.S: Stop this cry of joy

Amshi: Bari kuka yan nan

Ch: Stop this cry of joy

(Song No2)

The repetition of this phrase does not only give the musicality of the song but also emphasises the theme of joy. The performer of this song is so happy because she has given birth to a child which is the pride of every woman. Hence the theme of joy that ties with the naming ceremony.

### **Bravery**

The theme of bravery is explored in songs No 4 and 9. According to Hausa culture and tradition, it takes only a brave woman to be pregnant, bears the pain of labour, breast feed take care of the her child. For this reason, every woman especially a mother is considered brave in the Hausa community. Stylistically, this idea is employ by the performer of these songs using the following devices. In song No 4 the performer uses classical allusion. Allusion is made to Damairo one of the legendary figures in Hausa folktales.

Waka: Sannu uwan dan Damairo

L.S: Greetings to Damairo's mother

(Song No4)

Damairo saved his mother from death as she was accused of witchcraft. Each time Damairo's mother gave birth to the child, the child died before the naming ceremony. The people in the village decided to name this woman a witch and promise that if any of her children die again, she will be killed. Damairo was born with some supernatural power and did not die. Thus his mother was not killed. With regard to this, any woman who gives birth to a child and the child reaches the naming ceremony day is referred to as Damairo's mother.

In song No 9, the performer uses metaphor to compare the woman/mother's bravery to that of a lioness.

Amshi: Mamana zakinya

Chorus: My mother is a lioness

(Song No 9)

A mother is said to have all the qualities of a lioness. She is brave, strong and protective of her territories which are her children. The lioness is said to have a protective nature of its territory and is ready to devoid anyone that dare disturb her. Just like the lioness, the mother is always ready and prepares to protect her children. Hence, the theme of bravery.

## Motherhood

Motherhood is a sacred as well as a powerful spiritual component of the woman's life. It is a lifelong commitment which is an automatic set of feelings and behaviours that is switched on by pregnancy and the birth of the baby. The Hausa mother becomes morally transform whereby she comes to term with being different in that she ceases to be an autonomous because she is attached to her baby. Motherhood according to the Hausa is seen as a god given role for it is sacred. This is why, some of the Hausa naming ceremony song chant praises for the woman/mother because it is a joyful and privileged state for a woman. The theme of motherhood is conveyed by the performer and the chorus using repetition and alliteration in song No 9.

Also, the antiphonal form of the Song No 8 highlights the theme of motherhood. /m/ is repeated in song No /9/. The rhythmic pattern of this alliteration is completed by the *kalangu* drums, singing and dancing which enhance the beauty of the performance.

Waka: mamana mamana mai	L.S: My mother, my mother who
shari hawayena	wipes my tears

(Song No9)

In the same song, there is the use of repetition to convey the theme of motherhood. The lead singer repeat lines while the chorus echoes the same lines. As Isidore Okpewho puts it in *African Oral Literature*:

Repetition is no doubt one of the most fundamental characteristic features of oral literature. It has both aesthetic and a utilitarian value: in other words, it is a device that not only gives touch of beauty or attractiveness to a piece of oral expression (whether song or narrative or other kind of statement) but also serves certain practical purposes in overall organization of the oral performance (qtd. Mutia: 390)

In most Hausa oral songs, particularly in the naming ceremony songs, the oral performer starts with what the chorus will say in a pattern determined by the musical rhythm accompanying the song. For example,

Waka: mamana mamana mai	L.S: My mother, my mother who
sharrie hawayena	wipes my tears
Amshi: mamana mamana mai	Ch: My mother, my mother who

sharrie hawayena

wipes my tears

(Song No9)

The repetition of the different lines in this song makes the song to have a good rhythmic pattern. Also, the repetition of the lines by both the lead singer and the chorus base a lot of emphasises on the importance of mother to a child. Hence, the theme of motherhood as she carries all the duties involves in motherhood and also shows the important position a holds in the Hausa community.

Also, the antiphonal form of the Song No 8 highlights the theme of motherhood. The form involves the collaboration of the lead singer and the chorus. The form involves the repetition of key phrase over and over. The lead singer and the chorus perform the song in a form of dialogue. The lead singer presents the different qualities associated to motherhood and the chorus responds by thanking motherhood.

Waka: Uwar mai gara yanta.

L.S: Mother who fixes her child.

Amshi: Nayo godiya gariki mahifiyata.

Ch: Thank you my mother.

Waka: Da farko zana gode Allah  
da ya yi ne uwar

L.S: I first of all thank Allah  
making me a mother.

Amshi: Nayo godiya gariki mahifiyata

Ch: Thank you my mother

Waka: Ta dauka ne a ciki wata tara

L.S: she carried me for nine months

Amshi: Nayo godiya gariki mahifiyata

Ch. Thank you my mother.

(Song No 8)

## **Endurance**

The theme of endurance is conveyed in incantation No 9. It is the ability of a person to remain active, resist, withstand, and have immunity to trauma, wounds, or fatigue. In the Hausa culture, it is considered that only a woman/mother is said to have all this qualities. She endures the transformation of her body during pregnancy, bears the pain of labour and carries the entire trauma and stress brings upon her. The mother is the only person who bears and endures all her child's troubles no matter what he or she does. The African mother particularly the Hausa woman carries the child on her back no matter his size and weight. The performer of the incantation in No 9 uses metaphor to portray the theme of endurance/courageous nature of a woman.

Allah ya ba ma uwar shi gadon baya

May God give his mother a bed back

Allah ya ba ma uwar ta gadon baya

May God give her mother a bed back

(Incantation No9)

Her back is compared to a bed back which supports weight. She is supposed to support the weight and burden of the child. Thus, the theme of endurance.

## **Pregnancy**

Pregnancy is a delicate state of a woman in the Hausa culture and tradition. This is why according to their tradition, when a woman is pregnant she goes back to her parents' house and is restricted from carrying out certain activities. The whole idea in incantation No 2 is centered on pregnancy and also the theme of pregnancy is seen in song No 2. In incantation No 2, the performer uses euphemism to express the theme of pregnancy.

Allah ya raba lafiya

May Allah separate it safely

(Incantation No2)

The phrase (May God separate it safely) is euphemistically referring to pregnancy. It is said that in the Hausa tradition when a woman is pregnant, while speaking to her we refer to her pregnancy as "it" which is milder. Hence, portraying Hausa culture and tradition which bringing out the theme of pregnancy.

Moreover, the theme of pregnancy is heightened in song No 2 where the performer uses hyperbole.

Waka: Ina da cikin ki uban ka yaki ni ya  
bambatani

L.S: When I was pregnant, your father  
abandoned me

Amshi: Dotin daki, haran daki yafi ni gata

Ch: Even dirt in the house was more  
cherished than me.

( Song No 2)

The performer in this song exaggerate the way she is sexually neglected by her husband because of her pregnancy to an extent that even mere dirt in the house was cherished than her. The husband only finds comfort in her co- wife as the pregnant woman could not satisfy her husband's sexual desires, that is why she says (If I had a stick I will pierce the jealous eye). This aspect of style brings out the theme of pregnancy.

## **Nursing**

Nursing in Hausa is when a woman gives birth to a child and breast feeding him or her. It is a very important stage in the life of both the mother and the child. This is why during this period. Hausa nursing mothers are restricted from eating any type of food. This theme is conveyed in the antiphonal form of song No 5. The form follows the collaboration of the lead singer and the chorus.

Waka: Goyo da ciki masu gida goyo da ciki.	L.S: Nursing and prednancy for the people this house.
Amshi : Goyo dei.	Ch: Nursing indeed
Waka : Goyo da ciki masu gida goyo da ciki.	L.S: Nursing and pregnancy for the people of this house.
Amshi :Goyo dei.	Ch: Nursing indeed
Waka :Ku bamu dan zani da dan bente mu goya Mairamou.	L.S : You give us some wrapper with piece of cloth to carry Mairamou. (any name)
Amshi :Goyo dei.	Ch: Nursing indeed
Waka : Mu sauke ta mu bi Hassana, mu bi Husseinatou.	L.S: Followed by Hassana and Husseinatou
Amshi: Goyo dei.	Ch: Nursing indeed.

( Song No 5)

Form of the antiphonal pattern is one in which the lead singer introduces an idea and leaves the idea to be completed by the chorus. In the song, the lead singer sings the tune and the main idea which is nursing is given by the chorus. The theme goes to show the importance of nursing to the Hausa community.

## **Birth**

Birth customs in the Hausa culture evolved around the importance of a child and the role the woman in the community. The Hausa tradition holds that a woman has to go back to her parents' house to give birth. This is because her safety is wanted during the process of giving birth. Besides, there are traditional rites that have to be performed on the woman and child when she gives birth. This theme is portrayed by the performer of incantation No 2 using euphemism to refer to birth.



Allah ya bude idon ke lafiya

May Allah makes you see clearly

(Incantation No2)

The phrase (see clearly) is euphemistically referring to giving birth. The performer instead of using the word birth uses the phrase (see clearly) which is considered milder. It is believed that, the word birth or the act of giving birth terrifies a pregnant woman. This goes to reinforce the Hausa belief system bringing out the theme of birth which is the pride of every woman.

### **Religion**

About 90% of Hausa are Muslims. Their traditional ways of life and values have been internalized with the Islamic tenets. The seventh day in which the naming ceremony takes place and the slaughtering of the ram is done in accordance with the Islamic norms. Hausa use aspect of the Islamic religion in their daily activities. The theme of religion is highlighted in song No 6 portrayed through the use of allusion. Allusion is made to the Allah and His Prophet Mohammed in the Quran.

Waka: Yan kan yara sunna ta bara suna zargawa,  
bamu na Allah bamu na Annabi.

L.S: the street begging for alms,  
In the name of Allah and His Prophet.

(Song No6)

The Quran says, whoever begs from a Muslim using the name of God and His Prophet whatever thing he begs shall be given to him. The Hausa use this religious aspect to send their children beg alms. Thus, the theme of Islamic religion.

### **Behavioural inheritance**

Hausa children are believed to inherit one aspect in their parents' behaviour. Before a parent give out his children for marriage, he or she has to check on the moral up-bringing of the suitor. The suitor on his part has to do same to check on the girl's moral up-bringing. If the couple is blessed with the child, the society expects the child to behave same. The theme of behavioural inheritance is portrayed by the performer of incantation No 7. The performer uses simile to compare the type of behaviour she wants for the child.

Allah ya sa ta dauki hali baba shi da uwar shi

May God makes him behave like his parents

Allah ya sa ta dauki hali baba ta da uwar ta

May God makes him behave like her parents

(Incantation No 7)

The type of behaviour the performer wants for the child is compared to that of the parents. The parents are believed to have good morals and accepted behaviour in the society. The use of the simile by the performer hopes or anticipates for the continuity of these behaviours by the child.

### **Infancy/innocence**

The stage of infancy in Hausa tradition last from the period the child is born up to the age of seven. The Hausa society is structured largely around the lives of children. According to Hausa tradition, when a child is born he or she is so innocent and pure. The performer in song No 3 uses symbolism to portray the theme of infancy/innocence. In this song, the child is pure and innocent that is why every attributes she gives to the child she uses symbolism.

Waka: Dan kekyauwa mai farin  
fiskan tsap

L.S: Handsome boy or beautiful girl  
in white

Amshi: Yayi ado ya sa farin riga tsap

Ch: He /she is dressed in white

Waka: Da yayi dariya

L.S: When he/she smiles you see white teeth

Amshi: Ga hakora rera

Ch: You see white teeth

(Song No3)

“Farin” (white) in the song symbolizes infancy, purity and innocence of the infant child.

### **Structure**

The structure of a work of art especially that of poetry has to do with the arrangement of ideas in the lines. Structure is the organization of the internal components of an oral piece. Hausa naming ceremony songs have a beginning, middle and end. The first stanza of the song is introduced by the lead singer. The chorus knows the pattern to follow due to the lead singer; they know what is expected of them immediately the lead singer ends her stanza.

This chapter has explores the aspects of style and themes in Hausa naming ceremony songs and incantations. The performer of these naming ceremony songs and incantations makes an important contribution to the impact of the particular literary form being exhibited. The aesthetics and themes of the songs and incantations depend on the creativity of the performers. This chapter cannot claim to have exhausted all the possible themes that can be realized in the naming ceremony songs and incantations. The themes so far examined are in relationship to the beliefs/cosmology and worldview of the Hausa people.

## CHAPTER FOUR

### TEACHING OF HAUSA SONGS TO LOWER SECONDARY SCHOOL STUDENTS

This chapter shows the ways in which Hausa naming ceremony songs and incantations can be used as an authentic didactic material in the teaching of poetry in secondary schools using the Competency Based Approach (CBA) in teaching. These naming ceremony songs and incantations contain thematic elements through which stylistic devices are revealed. These elements are not only useful to Hausas alone, but they are also relevant to the Cameroon society and Africa as a whole. The teaching of these songs will act as a way of reviewing the culture and different values found in the songs projected through the themes and stylistic devices found in the songs that highlight different issues that are relevant to the learners and the society. The different themes that are related to these children and their parents are themes like love, responsibility, endurance, moral upbringing and protection. This study, concentrates essentially on teaching Hausa naming ceremony songs as poetry in Secondary school. To make the lesson more participatory, lively and interactive, the teacher needs to employ interesting activities like the use of teaching aids, group work, role play, dramatization, performance, creativity, recitation and critical thinking activities.

In order to successfully teach these songs, it is important to classify them into thematic and aesthetic categories. Taking into consideration the teaching methodology of poetry that takes all the following into consideration: subject matter, sound devices, figurative devices, form, structure, diction, tone, rhyme, rhythm, meaning, theme, stanza, lines, verse and mood of the poem. There exist a plethora of technique through which each of these notions could be taught to sufficiently achieve the holistic development of learners. These techniques include; critical thinking activities, pair/ group work, use of visual and teaching aids, role play, dramatization, recitation, performance, creativity and singing. These activities will make the lesson more participatory, lively and interactive. Hausa naming ceremony songs (poems) have the above mentioned elements and can be used as a didactic material in teaching poetry to secondary school learners

The study also seeks to justify the teaching of oral literature to our secondary school learners. It is very important to teach and study orature in our secondary schools and

educational system not only Hausa oral literature but African oral literature in general. Oral literature makes us aware of ourselves and other human beings, our environment and our history. These naming ceremony songs describe human beings, their feeling and their behavior toward one another. It is also hoped that a stereotype about the primitiveness and simplicity of African culture can be counteracted by the study of the complexity and variety of their oral traditions. The important role of the oral tradition is socialization in the transmission of values. Moreover, oral literature is useful in entertainment. All human beings need to relax, to amuse themselves and get their minds off the dull. A sweet melodious and rhythmic song soothes our minds and refreshes our brains. Entertainment is also a useful means of educating and informing people. The teaching of Hausa naming ceremony songs and incantations are very important in our education system as it educate, entertain and create cultural awareness.

A lesson plan is normally divided into five stages as follows: introduction, presentation, practice, evaluation and homework. At each stage, there is time allocated for each activity, the subject matter, teacher's and students' activities, and the objective that is the rationale of each activity carried out. The introduction involves the activities that the students already know and will help them move systematically from the previous knowledge to the present knowledge they are about to acquire. The presentation stage focuses on the teacher's lesson of the day. The practice stage is divided into two: free practice and guided practice. At this stage, the learners have the opportunity to share their personal idea and opinion on the subject matter. The evaluation stage is to test if the stated objective of the lesson has been attained. This stage involves testing activities. The last stage is the homework. At this stage, the objective is to spur the students to continue studying the lesson at home and encourage creativity in the students.

To teach the Hausa songs (poem), the teacher and the student need to know the different activities in each stage. The different activities involve in the various stages can be carried out in oral literature. Song No 6 will be used to present the different stages and activities.

## **PREREADING ACTIVITIES**

### **Activity 1**

Who do you think takes care of you before and after you were born?

### **Activity 2**

What are some of the activities that are carried out when a child is born according to your culture and tradition?

### **Activity 3**

Teacher puts up a picture.

What are the women on the picture doing?

On what occasion was it?

### **While reading activities**

#### **Activity 1**

The teacher first reads and dramatizes the poem.

#### **Activity 2**

The teacher calls on some students to read and dramatize the poem.

#### **Activity 3**

Teacher asks questions to enable learners bring out the meaning of the poem.

Who are children in the poem?

According to the poem what are some of parental responsibilities of toward their children?

In the poem, what are parents expected to do and not to do to their children?

#### **Activity 4**

What are some of the literary devices found in the poem?

### **Post reading activities**

#### **Activity 1**

Teacher puts students in group.

In groups, suggest a tittle for the poem.

Come out with the meaning of the poem in not more than five lines.

## **Activity 2**

Teacher asks oral question to students.

What will you like to become in future?

Are children supposed to help their parents hawk?

How do your parents show their love toward you?

Between you mother and father who love you must?

## **Activity 3**

What is the moral lesson you have learnt from the poem?

What is the rhyme scheme of the poem?

## **Activity 4**

Write a song in your mother tongue and transcribe it into English that is centered on children and their mothers.

Song No 6 is used as a sample for a lesson plan on how to teach Hausa naming ceremony songs.

**SAMPLE LESSON PLAN**

**NAME:** HAWA KULU SERKI

**SCHOOL:** GBHS YAOUNDE

**CLASS:** FORM 2D

**SEX:** MIXED

**AVERAGE AGE:** 11

**SUBJECT:** LITERATURE IN ENGLISH

**TOPIC:** POETRY

**LESSON:** ANALYSING HAUSA NAMING CEREMONY SONGS

**TIME:** 10: 50—11:40

**DURATION:** 50MINS

**DATE:** MONDAY 20<sup>TH</sup> JUNE 2016.

**Module:** 1 Exploring oral African literary forms and responding to ideas and feelings generated

**Category of actions:** Recitation, dramatization, interpretation and creativity

**Contributing previous competency:** students can answer questions related to their cultures and tradition

**Expected outcome:** By the end of this lesson, learners bring out the moral lesson they have learnt from the poem and the rhyme scheme of the poem.

**Teaching aids:** picture, handouts and realia

**References:** From corpus of Hausa naming ceremony songs.

Stages	Interaction	Time	Subject matter	procedure		Rationale
				Teacher 's activities	Students' activities	
Introduction	T –S	5mins	<u>Pre reading activities</u> 1) Who do you think takes care of you before and after you were born? My mother	Teacher asks questions to students	Students answer questions	To get the students attention and arouse excitement
	S- T		2) What are some of the activities that are carried out when a child is born according to you culture and tradition? Naming ceremony, “born house”, blessing the child, incantations and welcoming the child.			
	T-S		Teacher puts up a picture.			
	T-S		3) What are the women on the picture doing to doing? They welcoming the child 4) On what occasion were they doing that? Naming ceremony, “born house” and baptisme	Teacher puts up the picture on the board and asks questions related to the picture	Students look at the picture and put up their hands to answer questions orally.	To link previous knowledge with the present lesson



Stages	Interaction	Time	Subject matter	Procedure		Rationale
				Teacher's activities	Students' activities	
Presentation	T-S	20MINS	Reading activities	Teacher reads and dramatizes the poem	Learners listen and Watch the teacher attentively	For students to have the model of reading a poem  To enable students participate in the lesson
	S-T		1) The teacher first reads and dramatizes the poem	Teacher calls out on learner to read and dramatise the poem.	Learners stand up and read and dramatise the poem	
	T-S		2) The teacher calls on some students to read and dramatize the poem.	Teacher asks questions to enable learners bring out the meaning of the poem.	gives handout to Students	
	S-T		3) Teacher asks questions to enable learners bring out the meaning of the poem.	3a) Who are children in the poem? Leaders, teachers and soldiers of tomorrow.	learners answer questions thereby stating the subject matter	
	T-S		3b) According to the poem what are the responsibilities of parents toward their children? To know the rights of their children over them, give them good upbringing, teach them moral, send them to			

	S-T		school and show them love.	The asks questions to enable learners come out with meaning of poem		
	T- S		3c) In the poem, what are parents expected not to do to their children? To send them hawk and beg alms			To see how critical learners are.
	SS		4) What are some of the literary devices found in the poem?			
	S-T		Repetition—line 1and 2 “ children, children, little children are leaders of tomorrow”	Teacher throws more light to their answer to enable them understand better	Students bring out different literary devices with the lines number	
	T-S		Allusion- line 14 “ In the name of Allah and His Prophet”	Teacher asks questions to students on literary devices		
			Alliteration- line 1and 2. Repetition of /C/			

Guided practice	T-S S-T T-S S-T T-S S-T	7MINS	<p>1) In groups, suggest a title for the poem. “children are leaders of tomorrow” or “Parents’ responsibility toward children”</p> <p>2) Come out with the meaning of the poem in not more than five lines. The poem is talking about children who are leader of tomorrow and need to be taken care of by their parents. Parents need to teach their children good moral up-bringing, love and send them to school. The poem call on parents to stop making children hawk and beg alms.</p>	<p>Teacher asks questions to students to work groups, suggest a title for the poem and state the meaning of the poem.</p> <p>Teacher calls on a group to read what they have written.</p>	Learners work in their groups	This is to enable students build their interpretation skills
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Free practice		5MINS	<ol style="list-style-type: none"> <li>1) What will you like to become in future? I want to become a doctor, teacher, mother, father and the president of Cameroon.</li> <li>2) Are children supposed to help their parents hawk? Yes/No</li> <li>3) How do your parents show their love toward you? By sending us to school, feeding us and taking care of us.</li> <li>4) Between you mother and father who loves you must? My mother or my father.</li> </ol>	Teacher asks questions to students to answer orally	Learners put up their hands and respond Orally	To let the students relate the subject matter to real life
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Evaluation	T-S  S-S	10MINS	<p>1) What is the moral lesson you learnt from the poem? That parents should take good care of their children and give them good moral up- bringing.</p> <p>2) What is the rhyme scheme of the poem? It is irregular</p>	Teacher writes the question on the board and asks students to answer in their books	Students answer question in their books	This is done to verify if the lesson objective have been attained
Homework	T-S S-T	3MINS	Write a song in your mother tongue transcribes, and translate it into English that is centered on children and their mothers.	Teacher writes assignment on the board and asks students copy in their books	Learners copy assignment in their books	To make the learners creative

## CONCLUSION

This work set out to prove that the naming ceremony songs and incantations are a reflection of the Hausa worldview and cosmology. It also proves and shows how the songs and incantations can be used as important didactic material in teaching of poetry in secondary schools. In an attempt to present our findings, it was important to study the culture of the Hausa people. It proceeds by analysing the aesthetic qualities of the songs and incantations.

For this study to be successful, it was necessary to study the background information of the Hausa in Cameroon particularly those of Briqueterie and Nkambe. To better understand the naming ceremony songs and incantations it was necessary to understand the culture and society of the Hausa people. From the background studies, it was noticed that the Hausa tradition and custom works alongside some Islamic practices. This work made use of different literary approaches in analyzing the data collected like ethnography, historicism and formalism.

The work equally studied the performance context of the naming ceremony songs and incantations. The different stages at which the songs and incantations are performed are presented. Another chapter analyse the aesthetic of the songs and incantations. Different thematic element were analysed using aspects of style to convey the messages related to children and women like parental responsibility, love, endurance, motherhood, bravery, nursing, birth and pregnancy that are a reflection of Hausa worldview and cosmology. It was noticed that the aesthetic qualities of these songs and incantation depends on the creativity of the performer and her mastery of the use of language. The analysis revealed that, the Hausa naming songs and incantations is embedded with a rich language, form and structure that can be appreciated like the western genre of poetry.

Drawing from the aesthetic the analysis of these Hausa naming ceremony songs and incantations, it was seen that these songs can be taught to secondary school students (Form One and Form Two) using the Competency Based Approach (CBA) in teaching and learning of literature. Through interesting activities and interactive techniques used by the teacher, the teaching of these poems (songs) is students' centered. The study also brings out the importance of teaching and learning oral literature in schools which will enable students to understand the environment of their society.

In the course of the study, it was realized that the Hausa woman/mother holds an important position in the Hausa community. In the Hausa community, women/ mother and children are the most vital in the society. These naming ceremony songs and incantations are a reflection of the Hausa culture and tradition even though some of the tradition is affected by Islam.

By contributing to oral literature, this work has revived a culture of Hausa people which seems to be disappearing and show how Hausa naming ceremony songs and incantations are embedded with aspects of western poetry. The work emphasize the importance of teaching orature in our secondary schools not only Hausa oral literature but African oral literature in general. Educational authorities need to implement the teaching of orature in secondary schools as it describe human beings, their feeling, behaviour toward one another, educate, transmits values, entertain and create cultural awareness as we have diverse cultures in Cameroon

There are some important areas which have not been researched or sufficiently exploited. It is hope and proposed that future researchers can work on praise songs, proverbs, folktales, children songs, and lullabies. If these areas are well exploited the cultural heritage of the Hausa people will be preserve and cultural diversity will be encouraged in Cameroon.

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## APPENDIX 1

### CORPUS OF INCANTATIONS

#### **Incantation No1**

Allah ya sauke ki lafiya!

May Allah deliver you safely!

Amsa: Ameen!

Respond: Ameen!

#### **Incantation No2**

Allah ya raba lafiya

May Allah separate it safely!

Amsa: Ameen

Respond: Ameen

#### **Incantation No3**

Allah ya bude idon ke lafiya

May Allah open your eyes safely!

Amsa: Ameen

Respond: Ameen

#### **Incantation No4**

Barka! Barka!

Hello! Hello!

Mun samu karuwa.

We have an addition!

Kin samu kan ki lafiya?

You had a safe delivery?

Allah ya raba lafiya?

Allah separated it safely?

Allah ya raya.

May Allah sustain.

#### **Incantation No5**

Cika masaki

Do not be afraid!

Cika masayi

Do not be afraid!

Ka girma ka girma

Grow up! Grow up!

Ka zama dan albarka

And have beliefs!

Ka girma ka girma

Grow up! Grow up!

Ka zama mai karfin zuciya

And become brave.

#### **Incantation No6**

Allah ya raya!

May Allah sustain

#### **Incantation No7**

Allah ya sa mahadasiyan alquani ne!

May Allah make her a reciter of Quran!

Allah ya sa mahadasin alquani ne !

May Allah make him a reciter of Quran!

#### **Incantation No8**

Allah ya sa ta dauki hali iyayen ta!  
ya say a dauki hali iyayen sa!

May Allah make her behave like her Parents! Allah  
May Allah make him behave like his Parents!

**Incantation No9**

Allah ya ba ma uwar ta gadon baya !  
yaba ma uwar sa gadon baya!

May Allah give her mother a bed back! Allah  
May Allah give his mother a bed back!

**Incantation No10**

Allah ya ba ma baba shi a bin da  
za bashi su ci su sha !  
Allah ya ba ma baba ta abin da  
za bata su ci su sha !

May Allah give his father what they will  
eat and drink!  
May Allah give her father what they will  
eat and drink!

**Incantation No11**

Allah ya sa yayi imanin iyaye sa!  
Allah ya sa tayi imanin iyaye ta !

May Allah make him believe in his Parents!  
May Allah make her believe in her parents!

**Incantation No12**

Allah ya sa mai albarkane!

May Allah make him/her a blessed child!

**Incantation No13**

Allah ya ba ma uwar sa ko ta  
karpin guwa !

May Allah give his/her mother a strong knee!

**Incantation No14**

Ubangiji Allah ya sa ya yi ko ta  
yi imanin mu daga baki daya!

May the Almighty God makes him/her belief  
in us !

**Incantation No 15**

Allah ya sa na murane!

May God make him/her be of help!

## CORPUS OF SONGS

### Song No1

Waka: Bebe na bebe na.  
Amshi :Baya cin shinkafa.  
Waka: Sai taliya da romo  
Amshi: Don ba saga ba ne

L.S: My baby my baby.  
Ch: He/she does not eat rice.  
L.S: Except pasta and stew.  
Ch.: Because it's not a bastard.

### Song No2

waka : Bari kuka yan nan  
Amshi : Bari kukaa  
Waka: Ina da cikin ki uban ka  
yak i ni ya bambatani  
Amshi: Dottin daki, sharan daki  
yafi ni gata  
Waka: Dada kara kusa da na tsole  
idon ma kaullai  
Amshi: bari kuka

L.S: Stop this cry of joy  
Ch: Stop this cry of joy  
L.S: When I was pregnant  
your father abandoned me  
Ch: Even dirt in the house was more  
cherished  
L.S: If I had a stick, I would pierce  
the jealous eyes.  
Ch: Stop this cry of joy

### Song No3

Waka: Dan kekyauwa mai farin  
fiskan tsap  
Amshi: Yayi ado ya sa farin riga tsap  
Waka: Da yayi dariya  
Amshi: Ga hakora rera

L.S: Handsome boy or beautiful girl  
in white  
Ch: He /she is dressed in white  
L.S: When it smiles you see white teeth  
Ch: You see white teeth

### Song No4

Waka: Sannu uwan dan Damairo.  
Amshi: Sannu uwan dan Damario.  
Waka: Sauke mana dan Damario.  
Amshi Mai dariya mu gani mu rarrawa.  
Waka: hmmm karku tuna mini.  
Amshi: hmmm karku yuna mini.

L.S: Greeting the Damairo's mother  
Ch: Greeting the Damario's mother.  
L.S: Put down Damario.  
Ch: So that we can see him and laugh.  
L.S: hmmm do not remind me of the pain.  
Ch: hmmm do not remind me of the pain.  
(Song No4)

### Song No5

Waka: Goyo da ciki masu gida goyo  
da ciki.  
Amshi : Goyo dei.  
Waka : Goyo da ciki masu gida goyo  
da ciki.  
Amshi :Goyo dei.  
Waka :Ku bamu dan zani da dan bente

L.S: Nuursing and pregnancy for the people  
of this house  
Ch: Nursing indeed  
L.S: Nursing and pregnancy for the people  
of this house.  
Ch: Nursing indeed  
L.S: you give us some wrapper with a piece

mu goya Mairamou.  
Amshi :Goyo dei.  
Waka : Mu sauke ta mu bi Hassana  
mu bi Husseinatou  
Amshi: Goyo dei.

of cloth to carry Mairamou. (any name)  
Ch: Nursing indeed  
L.S: Followed by Hassana and Husseinatou  
Ch: Nursing indeed.

### Song No6

Waka :Yara yara yara yan kana  
many a gobe  
Amshi: Yara yara yara yan kana  
many a gobe  
waka: iyaye hakin yara na kan ko  
fahimta,  
Tabiran yara na hannu ku musaman  
ma mata,  
Ku taranbiyarata da su ku hikasu su  
ja makaranta,  
Iyaye ku yakamata a sai  
ku yi wa yara gata.  
Amshi : yara yara yara yan kana  
many a gobe  
Waka : wai iyaye susun ka ika yara tala  
Titi hawo, kororo logo duk da sunna tala,  
Ba karantu adidi balle tayi kula da sallah  
Ba karantu boko bale tagani a wayi illa,  
Yan kan yara suna ta bara suna zarka  
Amshi : Bamu na Allah bamu na Annabi  
Waka : abin da awai kuka  
Amshi : yara yara yara yan kana  
many a gobe  
Waka : suni many a gobe  
Amshi: suni malaman gobe  
Waka: suni sujoji gobe  
Amshi : yara yara yara yan kana  
many a gobe

L.S: Children, children, little children are  
leaders of tomorrow.  
Ch: Children, children, little children are  
leaders of tomorrow.  
L.S: Parents should know the rights of  
of their children,  
You are responsible to give them good  
up-bringing , especially women,  
You should teach morals and sent them  
to school,  
Parents are supposed to give children  
these privileges and love.  
Ch: Children, children, little children are  
leaders of tomorrow  
L.S: Parents nowadays send their children to  
hawk in streets and corners,  
they do not have Islamic knowledge  
nor are they educated to no the effect,  
children are parading the street begging  
Ch: In the name of Allah and His Prophet.  
L.S: The thing is disgusting  
Ch: Children, children, little children are  
leaders of tomorrow.  
L.S: They are the leaders of tomorrow .  
Ch: They are teachers of tomorrow  
L.S: They are soldiers tomorrow  
Ch: Children, children, little children are  
leaders of tomorrow.

### Song No7

Waka: Helele maman helele uwar  
Amshi : Helele helele maman helele uwar  
Waka:Dukana maji ba komai bane  
Amshi: Komai na matane  
Waka: Yara na matane  
Amshi :W ata tapi wata yara  
with children  
Waka : Hawuwa na matane  
Amshi : Wata tapi wata hawuwa  
with child

L.S: Helele hela mama helele mother  
Ch: Helele mama helele mother  
L.S : All men are nothing  
Ch: Everything is women  
L.S: Children are owned by women  
Ch: One woman surpasses another woman  
L.S: Birth is women.  
Ch: One woman surpasses another woman  
Birth

### Song No8

Waka: Uwar mai gara yanta.

L.S: Mother who fixes her child.

Amshi: Nayo godiya gariki mahifiyata.  
 Waka: Da farko zana gode Allah da ya  
 yi ne uwar  
 Amshi: Nayo godiya gariki mahifiyata  
 Waka: Ta dauka ne a ciki wata tara  
 Amshi: Nayo godiya gariki mahifiyata  
 Waka: Abinda mahifiyata ta yi me ne na  
 sa ne hawaye  
 Amshi, Uwar mai gara yanta, nayo godiya  
  
 Waka : Komai da ya dashi kinyi  
 Amshi : Uwar mai gara yanta, nayo godiya  
 gariki mahifiyata

### **Song No9**

Waka: Wahu Allah mama na  
 Amshi: Wahu Allah mama na  
 Waka: Mamana mamana mai  
 sharri hawayena  
 Amshi: Mamana mamana mai  
 shari hawayena  
 Waka : Idan na ce muku mamana ku  
 bini ku ce mini mamana  
 Amshi : Mamana mamana mamana  
 Waka : Mamana mai hauri  
 Amshi : Mamana mai kaya  
 Waka : Mamana zakanya  
 Amshi : Mamana mai kosai  
 Waka : Mamana mai  
 shari hawayena  
 Amshi : Mamana mamana mai  
 shari hawayena

Ch: Thank you my mother.  
 L.S: I first of all thank Allah for  
 making me a mother.  
 Ch: Thank you my mother  
 L.S: she carried me for nine months  
 Ch: Thank you my mother  
 L.S: What my mother has done for me  
 makes me go in tears.  
 Ch: Mother who fixes her child,  
 thank you mother  
 L.S : Everything you do is correct.  
 Ch: Mother who fixes her child  
 thank you mother

L.S: Oh Allah! My mother!  
 Ch: Oh Allah! My mother!  
 L.S: My mother! My mother who  
 wipes my tears.  
 Ch: My mother! My mother who  
 wipes my tears.  
 L.S: If I say my mother, follow  
 me and say my mother!  
 Ch: My mother! My mother! My mother!  
 L.S: My mother who has patience  
 Ch : My mother who has dresses  
 L.S : My mother is a lioness  
 Ch : My mother who has cake  
 L.S: My mother! My mother who  
 wipes my tears.  
 Ch: My mother! My mother who  
 wipes my tears.



## APPENDIX TWO

### NAMES OF INFORMANTS

No	Name of informant	Age	Sex	Social status	Material supplied	Occasion	Place	Date
1	Babale Audu	63	Male	Hausa chief of Nkambe	History of Hausa people in Nkambe	Interview	Nkambe	28-12-2015
2	Ibrahim Babalula	40	Male	Journalist	Geographical location of Briqueterie	interview	Briqueterie	04-11-2015
3	Hajia Useina	85	Female	President of Muslim Women Association	Hausa worldview and cosmology	interview	Nkambe	24-12-2015
4	Hajia Lami	70	Female	House wife	Incantations	Live performance	Nkambe	08-09-2015
5	Zulai Hamza	65	Female	House wife	Incantations	Live performance	Briqueterie	07-03-2016
6	Useina Danjuma	60	Female	House wife	Rituals	Live performance	Briqueterie	02-09-2015
7	Mallam Danjuma	74	Male	Imam	Beliefs	Live	Briqueterie	20-09-2015



						Interview		
<b>8</b>	Mallam Umaru	69	Male	Imam	Beliefs	Interview	Nkambe	23-12-2015
<b>9</b>	Asabe Dan Amerika	59	Female	House wife / Trader	Songs	Live Performance	Briqueterie	21-03-2016
<b>10</b>	Hajia Hamamata	63	Female	House wife	songs	Live performance	Briqueterie	21-03-2016
<b>11</b>	Awal Na Habu	45	Male	Musician	Songs/ drumming	Live performance	Briqueterie	21-03-2016
<b>12</b>	Alhaji Muhamadou	52	Male	Trader	Economic activities	Interview	Briqueterie	05-05-2015
<b>13</b>	Mallam Tale	58	Male	Muslim cleric	Beliefs	interview	Nkambe	23-12-2015
<b>14</b>	Hawa Umarou	60	Female	House wife	Songs	Live performance	Nkambe	08-09--2015
<b>15</b>	Aissatou Ladi	27	Female	Teacher	Pictures	Live Performance	briqueterie	21-03-2016
<b>16</b>	Halima Sayida	29	Female	Teacher	incantations	Live performance	Briqueterie	14-01-2016

17	Hajara Danjuma	45	Female	Mayor	A map of Nkambe	interview	Nkambe	06-04-2016
18	Hadiza Tale	64	Female	Widow	Songs	Live Performance	Nkambe	08-09-2015
19	Aishatou Moussa	36	Female	Teacher	Incantations	Live performance	Briqueterie	15-12-2015
20	Aminatou Adamou	28	Female	House wife	Incantations	Live performance	Briqueterie	15-12-2015
21	Sa 'adatou Moussa	49	Female	House wife	Rituals	Live performance	Nkambe	19-03-2016
22	Baba Kande	65	Female	widow	Rituals	Live performance	Briqueterie	15-12-2015
23	Maman Beaute	40	Female	Trader	Rituals	Live performance	Briqueterie	15-12-2015
24	Hajiya Rukia	56	Female	Trader	Songs	Live performance	Briqueterie	15-12-2015
25	Patu Adamau	57	Female	House wife	Songs	Live performance	Nkambe	19-03-2016

<b>26</b>	Sule Sarkin Pawe	70	Female	Butcher	Hausa worldview	Interview	Nkambe	05-09-2015
<b>27</b>	Jamila Moussa	20	Female	House wife	Pictures	Live performance	Nkambe	12-05-2016
<b>28</b>	Asabe Liman	56	Female	Widow	Songs	Live performance	Nkambe	08-09-2015
<b>29</b>	Laraba lawan	67	Female	widow	Songs	Live performance	Nkambe	08-09-2015
<b>30</b>	Ali Sanda	60	male	Civil servant	History of Hausa people in Briqueterie	Interview	briqueterie	10-10-2015



### APPENDIX THREE PICTURES

The wanzam performing the aski ritual on the baby and chanting incantation No 6



Kolanuts and candies distributed in the Mosque during the Islam rites of the naming ceremony chanting incantation No6 and No7



Gifts distributed by the nursing mothers to invitees during the naming ceremony



Gifts brought to the nursing mother



The ritual of slaughtering the Ram





Women dancing during the naming ceremony of the child and singing Song No9



Women chanting different incantations to the baby and mother



The nursing mother together with family members and friends are rejoicing