

PREVENTING CONFLICT AND ENSURING NATIONAL PEACE THROUGH FOLKLORE: OPTION FOR CAMEROON



 Frida M Mbunda-Nekang¹

¹University of Buea, Cameroon
Email: fuekang.mbunda@ubuea.cm



ABSTRACT

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This paper focuses on those aspects of Cameroon's folklore whose promotion will enhance peace, security and national unity. Life in Cameroon is to a large extent oriented toward the study of Western art and models that Cameroonians have become like 'albinos, neither Whites nor Blacks. The strive, conflict and destruction cause by the Boko haram and civil society in the North, North West and South West Regions has made true in Cameroon Eliot's assertion that, 'a people who ceases to care for its literary heritage (which includes folklore) becomes barbaric, ceases to move in though and sensibility' (14). If Cameroonians to use Achebe words wish to 'regain belief in themselves and put away the complexes of the years of denigration and self-abasement' (by the colonial masters, corrupt governance and now Boko haram and the Civil society; if they have to continue to sustain a sense of nationhood and national security; they must fall back on their folklore. The functional approach is used and our contention is that conflict can be resolved and peace ensured through a reorientation of the mentality of Cameroonians and this can be effectively done through governance that is based on their folklore. This is possible because no matter the level of education and sophistication of a people, their behaviour especially with regard to daily routines of life is guided mainly by the standards and principles traditional transmitted by their ancestors. Some forms of Cameroonian folklore are analyzed to show how they promote national consciousness, identity, national pride, harmony, unity and peace.

Contribution/ Originality: This study is one of few studies that have investigated what folklore proposes as governance that ensures that Cameroonians live together in peace. Motivated by government's failure to resolve the current crisis in Cameroon; the paper maintains that governance based on folklore enhances national unity and foster peace and security.

1. INTRODUCTION

Despite the desire as seen in its motto and national anthem, and attempts as seen in the various measures taken by the government to ensure national integration, unity and peace, Cameroon has continue to be a nation in Conflict. This I believe is because as Emmanuel Vubo (2003) maintains:

Cameroon, is the product of geopolitical processes consequent on the interplay of European political forces in the 19th and 20th centuries as well as internal dynamics resulting from decolonization and attempts at nation-building. Originally created as a German protectorate

during the Berlin conference on the partition of Africa, it was later divided after Germany's defeat in the First World War and placed under a League of Nations mandate administered by France and Britain...The decolonization process in the French Cameroons was marked by an insurrection led by the Union des Populations du Cameroun (UPC) ... When Ahmadou Ahidjo took over power in 1958, the task of "pacification" undertaken by the colonial state thus devolved on the new regime which developed an autocratic and coercive style of government and tough centralization that went far beyond the insurrection. When the British territory of Southern Cameroons opted to join the independent République du Cameroun in 1961, it was simply integrated into this precarious situation...The task of nation- building was thus characterized by the management of an already extremely diverse ethnic situation, the banishment of political dissent and the cooptation of a dominant faction of the Anglophone elite. Such a style of governance implied a combination of repression and an obsession with the concepts of unity/integration and peace.

The above statement (When Ahmadou Ahidjo took over power in 1958, the task of "pacification" undertaken by the colonial state thus devolved on the new regime) shows that Cameroon's independence was gotten out of conflict and the government after independence was a continuation of the colonial government. Our leaders succumbed to the colonial masters and continued to implement his policies (policies from individualistic-oriented cultures of Europe and not collectivistic-oriented cultures of Africa). They forgot the saying that a man who does not know where he comes from can hardly know where he is going. They forgot Francoise Sengat Kuo's advise cited by Nol Alembong (1996:122) that 'the tree goes out in the conquest of the sun only by holding firm on mother earth, feet moistened in the lake of the grave' so they anchored their government on English and French systems (foreign and individualistic systems) and not on their traditional systems which are communal. . This is the origin of the conflict in Cameroon. Referring to the Cameroon nation after independence Fonlon (1968) states that 'this new integrated culture of yours with the African stream diluted by French and English currents, call it whatever you please, but don't call it African'.

A Chinese proverb says 'I approach my elder brother with respect, my father and mother with veneration, my grandparents with awe', this means that the Chinese place importance on the past. Though they borrow from outside, they allow Chinese folklore to rule in China. One of the objectives of this study is to encourage Cameroonians to retain the traditions or ways handed to them by their ancestors; ways which P'Bitek (1984) emphasized 'are good, solid, not hollow, not thin or easily breakable, ways which cannot be easily blown away by the wind because their roots reach deep into the soil. These ways, Afigbo (1982) rightly observes, 'gave our father and those before them their distinctive individuality.'

Prior to slavery, colonialism and now globalization as Radda (2002) rightly opines, 'our societies were peaceful and vibrant. The people acted in unison on virtually all matters. Respect for elders had pride of place and laws concerning holy days and rituals were binding to all. A man was respected not because of what he had but for how well he related with fellow men'. Technological advancement and western incursion into Africa have as Coleman (1959) maintains 'profoundly affected traditional loyalties, patterns of behaviour, and social obligation and created new tension and economic insecurity as well as individualistic and materialistic attitude and values Bello (1998) confirms these changes when he asserts that:

We tend not to appreciate ourselves or our cultures and therefore disregard or under-value and do not believe nor have confidence in ourselves, our endemic capabilities and potentials. We have thrown our values to the dogs, that to the ordinary African now, development is conceived almost exclusively from material or technological perspective, with no consideration for the human persons. It is seen as fast cars, sky-scrapers, mobile phones, punk hair style,

extravagantly luxurious houses, and designers wear. Freedom or independence manifest in nudity, immorality, depravity, religious decadence and a neglect of our languages and art

This negative attitude towards our folklore has disrupted the natural process of a generation passing on its stock of symbols, images and thoughts to another. Life in Cameroon is thus, to a large extent oriented toward the study of Western art and models that Cameroonians have become like 'albinos, neither Whites nor Blacks. The strife, conflict and destruction cause by the Boko haram in the North and some members of civil society in the North West and South West Regions have made true in Cameroon (Eliot, 1964) assertion that, 'a people who ceases to care for its literary heritage (which includes folklore) becomes barbaric, ceases to move in thought and sensibility'. Bausch (1999) rightly maintains that 'every people, nation, and community has stories and myths that preserve and prolong the traditions that give them their identity. When a nation is in trouble, it often returns to its traditional stories to look for direction and healing, to regain a sense of what made it great in the past and what will nurture it into the future...a country without its story has ceased to exist. Humanity without its story has lost its soul'. Alembong (1996) in 'Folklore and Identity: Lessons for Cameroon' in the same light observes that folklore has engendered and fostered the pride of many nations in the world. He cited the polish national anthem (while still we live), a popular folk ballad in Poland during its turbulent history that was adopted as a national anthem. Also the Mau Mau struggle in Kenyan succeeded as he says not because of their Military strength but because they identified and developed those aspects of their folklore that strengthened their identity and resistance. Steve Evans in his article 'The Impact of Cultural Folklore on National Values: A Preliminary Study with a Focus on Bhutan' sets out to discover the similarities and differences between the values of the Bhutan people as found in their folktale. His contention is that 'people's stories answer questions of identity and values. Our submissions in this paper are: 1. That, Cameroonians can (to use Chinua Achebe's words) 'regain belief in themselves and put away the complexes of the years of denigration and self-abasement' by the colonial masters, corrupt governance, Boko haram and now civil society; and continue to sustain a sense of nationhood and national peace if they take into account their folklore. 2. That the conflict in the country can be resolved and peace ensured through a reorientation of the mentality of Cameroonians and this can be done not by laws and programs because the feeling of peace is a matter of the heart. Brent Curtis and John Eldredge cited by Evans (2009) rightly say that:

The heart does not respond to principles and programs; it seeks not efficiency, but passion, art, poetry, beauty, mystery, ecstasy: These are what rouse the heart. Indeed, they are the language that must be spoken if one wishes to communicate with the heart. Life is not a list of propositions; it is a series of dramatic scenes. Story is the language of the heart. Our souls speak not in the naked facts of mathematics or the abstract proportions of systematic theology; they speak the images and emotions of story.

This justifies why the numerous laws that have put in place since independence have failed to make Cameroon a peaceful nation. What the government needs is to touch the hearts of the people and this can be effectively done through their folklore. Cameroon should do what His Excellency President Paul Biya has preached on several occasions (Cameroonize democracy and not democratize Cameroon). To cameroonize democracy means to anchor political rule in Cameroon on the ways of the people; that is, on their folklore. Mbunda (2009) in her poem *African democracy* distinguishes clearly between African and western type of democracy. As she states, 'western democracy is dictatorship of the majority while African democracy is communalism, the true democracy, the rule of all. The minority always considered, always consulted, and always listened to. Majority or minority, none prevails. The Fon is not paramount, the Nkwifon is not paramount, and the people are not paramount (Lines 17-23). Peace will be achieved if Cameroonian leaders model their rule on Cameroonian folklore, not on the French or English systems. Cameroon has a rich folklore, the social, material and oral culture of the ethnic groups that constitute Cameroon. This folklore includes songs, mottos, narratives, proverbs, dances, masquerade performances, symbols, rites and all the traditions that ensure Cameroon's continuous existence as a nation. Folklore should become the currency of

everyday communication both in the villages and in towns. This is possible because it is believed that no matter the level of education and sophistication of a people, their behaviour especially with regard to daily routines of life is guided mainly by the standards and principles transmitted by their ancestors.

Folk refers to a discourse community, a group of people who share at least one common factor, an occupation, a history, a language, or religion; that is; a group that has some traditions which it calls its own. Cameroonians are a folk because they have a common history, tradition and language. They have their lore so are a discourse community with strong cultural affinity, common goals, interest and aspiration. This does not mean that there is uniformity of opinion. Dundes (1965) says 'folklore includes forms like epics, tales, myths, legends, proverbs, riddles, songs, jokes, legends, insults, and toasts, nursery rhymes, street vendor's cries and prayers, games, festival, dances and religious rites, architecture, arts and crafts; symbols and quilt. Onomonyela (1979) in *African Literature: An Introduction*, rightly maintains that folklore is the medium through which the behavioural values of the community, the cumulative wisdom and technology are communicated from one generation to another and thus preserved for posterity. As he rightly maintains, 'there is hardly any phase of tradition and life that is not affected or regulated by some aspect of the folklore. Ihueze (2015) in *Folklore in Literature: A Tool for Culture Preservation and Entertainment* 'defines folklore, as traditional art, literature, knowledge, and practice that was disseminated largely through oral communication and behavioural examples... It may be folk songs, folktales, riddles, proverbs, or other materials preserved in words or in writing. She concludes that folklore is a tool for both culture preservation and entertainment.

Early scholars of Folklore like Taylor and Frazer viewed folklore as survival, remnants of the cruder stages of the primitive past, but as Haywood (1961) rightly maintains: 'Folklore is not survival, it is a lively organism still growing and developing wherever people live, struggle, hope, make merry, despair and die'. Cohen (1965) in an article titled 'American Literature and American Folklore' says 'folklore can be: passive or active. The passive is mere recordings which become lifeless when put into print while the active is functional. To Ihueze (2015) the passive folklore serves 'only for culture preservation but the active serve the purpose of entertainment, culture preservation and gives us new insights into our understanding of creative writing. She says:

Songs incorporated in creative writing make reading pleasurable, they often mark the structure of the story in a clear attractive way, add a musical aspect, an extra dimension of both enjoyment and skill, provide a formalized means for audience participation...tales pass moral judgments on characters. The proverbs function as independent statements about the nature of human wisdom, the deceptiveness of outward appearance and the complementary interaction of opposites-age and youth, male and female, tradition and change.

The functional approach is used in this study. Some forms of Cameroonian folklore like the national anthem, its motto and proverbs are analyzed to show how they ensure national pride, national identity, harmony, unity, democracy and peace. Elements of folklore that encourage social cohesion and imbue in the population a positive outlook are discussed. Issues like friendship, compassion, caution, sincerity, social justice, self-discipline, optimism, helpfulness, humility and patriotism are examined. This is done to show how folklore can enhance national identity, national unity, and national peace and how it can be used for civic education and social control.

Peace according to the Cambridge Advanced Learner's Dictionary is freedom from war and violence. It refers to a situation in which people live and work together without disagreement, a situation in which people are peace loving, that is they try to live and act in a way that bring peace (913). Peace is not just the absence of war. Peace is said to exist when members of a discourse community have a sense of physical and psychological security, when they understand each other and work together and have a sense of belonging. This can only happen when there is the rule of law and human rights are respected. Peace is absent when there is instability and uncertainty. For there to be total peace in Cameroonian there must be peace in the various groups that make up the nation, but this is not the case. Life in Cameroon is modeled according to two cultures (English and French) which are foreign to

Cameroon. One culture believes that the end justifies the means while for the other, the means justifies the end. The difference between these cultures has caused so much conflict; one culture feels marginalized, exploited and despised while the other is arrogant. This has made it impossible for Cameroon to achieve national peace and security. Contemporary Cameroon as Alembong (1996) rightly maintains is in 'the age in which social values are flouted with impunity' He says that 'a revival of and tapping from our oral tradition will help in the fostering of social propriety, social regulation and social control.

Steve Evans (201:18) in his article 'The Impact of Cultural Folklore on National Values: A Preliminary Study with a Focus on Bhutan' sets out to discover the similarities and differences between the values of the Bhutan people and those found in their folktales. His contention is that people's stories answer questions of identity and values. He submits that 'every individual asks the questions, "Who am I? Where do I belong? What are the accepted norms of behavior for me?" A people's stories help answer these questions. To what extent does Cameroonian folklore answer these questions for Cameroonians? Often Cameroonians use expressions like, "it is the Cameroonian factor or the impossible is not Cameroon," to shield their consciences from guilt when they do what the society abhors, but if I must ask, how did these expressions originate? Certainly not from the Cameroonian folklore where a man's worth is measured not in terms of what he has but in terms of what he does for his community. If Cameroon folklore is studied not just for examination purpose and if the government models its rule according to the folklore, the folklore will become a veritable instrument for preventing conflict and ensuring peace and national unity. It will be a vehicle for civic education, a means for ensuring commitment and nationalism, instilling a sense of identity and pride in the citizens and ensuring unity and peace.

2. FOLKLORE AND CIVIC EDUCATION

Okafor (2004) in 'Oral Tradition and Civic Education in Africa,' rightly states that 'the primary goal of civic education in any country is the acculturation of the citizens into the world view of that nation. Generally, the mission of such education is to endow the citizens with the information and skills to recognize and do what is right in any given situation'. Cameroonian folklore expresses social values; values that determine what is accepted and what is not accepted; what are proper social norms and what constitutes deviance from these norms; what are cherished dignified achievement and undignified achievements. Its songs and proverbs teach the virtues of humility, honesty, optimism, kindness, loyalty, gratitude, hard work, heroism, patriotism to name but a few.

The national anthem, (a song that is sung daily in all state occasions) contains praises for the Cameroonian landscape (hills, valleys, rivers, mountains, streams) the culture and the people. The negritude inspired national anthem of Cameroon presents an idealized image of the nation with the aim to inspire Cameroonians toward achieving this ideal. It is a prayer for peace, unity, integrity patriotism and prosperity and it can be used to imbue in the people the potentials to live in peace. The national anthem articulates Cameroonians' world view and gives meaning and value to the place we call home. If it is taught or sung with understanding it will be an effective element of folklore to prevent conflict and ensure national peace. As the anthem states, Cameroon is our home, the cradle of our fathers (Line 1), Every Cameroonian should have a sense of belonging. No Cameroonian citizen is more Cameroon than the other. We should jealously guard our freedom and liberty and not allow anyone to make us feel as second class citizens or enemies in 'the cradle of our father'. Cameroon as stated in line 2 of the National Anthem is a holy shrine. It contains mountains hills streams and rivers where the gods of our fathers reside and are worshiped. Cameroon is the land of promise and the land of glory, (Refrain of the anthem) It is a land whose worth no tongue can tell (line5), the garden our ancestors cultivated, a land whose welfare we will win in toil and love and peace (line7). Cameroon is the land of deep endearment forevermore, not only when things are going on well, but also when things are difficult.

If we imbibe the consciousness of Cameroon as a holy land and as a land of great opportunities, we will have citizens and leaders who are optimistic and ready to shun corruption, oppression and tribalism; vices that are

endangering the peace and stability of this nation. When the youths believe that Cameroon is a land of promise and glory as presented in the national Anthem, they will be patient and look forward for a better future at home. This will stop the violence and disillusionment in our society and the brain drain that is making Cameroon a barren land.

3. FOLKLORE IDENTITY, UNITY AND PEACE

One of the conflicts in Cameroon is that of identity. As Nyamndi (2004) in *Whether Losing Whether Winning: Musing in Political Realism* rightly states:

A Francophone in Cameroon grows up in a system that is essentially his. No adjustments are required of him, no sacrifices. There is no rupture in his cultural growth. He does not suffer any traumatic changes of system and codes. ... Homes have always been searched without a search warrant. Suspects have always been detained without bail. ... His President has always spoken to him in French. Everything is done to give full meaning to his citizenship...The ethnic Francophone is at home in his country, the ethnic Anglophone on the other hand has a grave problem coming to terms with the complexity of his status. His life is a permanent quest for an identity. Who is he? Where is he from? What is his real place in this whole tangle called Cameroon? Can he stand up and be counted?

This disregard for the Anglophone culture which is as a result of the failure of the state to acknowledge the historical past of the nation and to know that the nation's identity is not unique but multiple, has led to the strife in contemporary Cameroon. More than fifty years after independence and reunification, derogatory expressions like frog and Anglo are still in use. Francophones and Anglophones hate each other's language and are suspicious of each other. As Charles Bikoi cited by Alembong (1996) says:

a nation can only exist and be strong if it is conscious of its individualities and can identify them, direct them and cement them without demagoguery into the frame –work of a chain of solidarities... a chain in which the individual recognizes himself in the whole, and where the whole, far from seeking uniformity, works to reinforce individual components of its unity).

To Alembong 'a nation's identity is the sum total of the history, culture and religion of all the ethnic groups that make up the nation and national identity is meaningless if not looked at in the context of ethnicity (1996"123). Peace can be achieved only when there is unity and for there to be unity people must be humble, honest and respectful. Verse two of Cameroon's national anthem is a plea to the ancestors to unite all the sons of Cameroon into a union that is as mighty as the Buea Mountain.

Instill in them the love of gentle ways
Regret from errors of the past,
Foster for Mother Africa a loyalty
That truth shall remain till the last (Verse two Lines 4-8)

A kind, honest and peace loving person loves gentle ways; a humble person regrets the error of the past and a loyal person loves truth. If Cameroonians are conscious of this prayer in their anthem, they will work towards achieving these goals and vices like deceit, violence, arrogance, pride greed and corruption that characterized contemporary Cameroonian society will be eliminated. This will narrow the present wide gap between the ideals of the anthem and the realities in the society enhance national pride and create a sense of belonging in all Cameroonians.

4. FOLKLORE COMMITMENT AND PEACE

The national anthem teaches us that we have a secure inheritance from our ancestor (we have inherited a holy shrine where in our ancestors now repose) and we have an abundant future (A land of promise and a land of glory). We are therefore call upon to work together for a common good so there need to be reciprocity. We are advised to

guard our liberty, a liberty that was got not in a platter of gold, but by the commitment and sacrifice of our patriots as seen in 'Their tears and blood and sweat thy soil did water' (Line 3). Our fore fathers were loyal, honest and patriotic. They embodied the highest ideals of the nation so are held up for emulation. They are men who would rather loss their lives than their honour. This heroic portrait is used to encourage our people to emulate their ancestors. When this consciousness of Cameroon as a great heritage is revitalized peace will reign because we will begin to examine ourselves and continuously ask (How can we ever pay thy due? (Line6). This will make us to think of what we will, like our fore fathers, bequeath to the next generation. We will become more committed and will in taking decisions have the interest of the nation at heart as oppose to the present situation where individualism and greed have led to the exploitation and plodding of the nation. The anthem enhances our awareness of a shared history, heritage and responsibility (cradle of fathers) and gives each Cameroonian a sense of belonging. It encourages them to continue to work together for the development and survival of the nation. It instills in Cameroonians a revolutionary consciousness and gives them a determination to carry their struggle for freedom to the end (Thy welfare we will win in toil and love and peace (line 7). It encourages them to fight to regain the old society- the holy land in which there was transparency, fairness and unity. This is seen in (We will be to thy name ever true (Line 8).

Singing the national anthem is a declaration of commitment, a promise to defend the nation in every situation. As stated in the Anthem, whatever we do should be for the good of the nation and nothing is too much as long as it is for the good of the nation. The anthem emphasized on the need for Cameroonian to have gentle ways, to be able to show restrain because unrestrained power dehumanizes. It discourages the hunger for power and prestige that leads to oppression.

Besides the national anthem there are Cameroonian proverbs that advocate for unity humility, restrains hard work, truth and honesty as virtues that can prevent conflict and ensure national peace. These are opposed to vices like arrogance deceit, exploitation and oppression that have caused conflict and endangered national peace and security some of these proverbs are:

1. A fight against a brother is felt in the flesh not in the bone
2. You cannot plant cocoyam and harvest cassava
3. A goat can never give birth to a cow
4. If you don't touch bitter your hands will not be bitter
5. If you don't step on a dog's tail it won't bite
6. A broom stick can easily be broken but not a buddle
7. A short man is not a boy
8. He who despises another despises himself
9. A hungry man is an angry man

In a symbolism the first proverb warns Cameroonian against violence stating that differences between brothers should be settle peacefully (felt in the flesh and not in the bone).

The proverbs in number two above inform them that there are things that cannot be changed (A goat can never give birth to a cow) and warn them of the consequences of their actions (If you don't step on a dog's tail it won't bite). One of the things that cannot be changed is the indivisible and multicultural nature of the nation. Both the state and the people are call upon to avoid acts that will lead to division hence proverb three advocates for unity (A broom stick can easily be broken but not a buddle). Proverb four advices on restrain respect and humility while proverb five is an advice especially to the rulers to provide for the needs of the citizens (A hungry man is an angry man). As this proverb states disillusionment arises when people cannot achieve their dreams.

5. CONCLUSION

Cameroon folklore is an effective medium for transforming Cameroonians into informed and committed citizens. Cameroonians can (to use Achebe words) 'regain belief in themselves and put away the complexes of the years of denigration and self-abasement' (by the colonial masters, corrupt governance and now Boko haram and the Civil society and continue to sustain a sense of nationhood and national security, Cameroon can move again in thought and sensibility if it falls back on its folklore. The National anthem, an important element of Cameroon folklore has been analyzed to show how it can be used for civic education and to ensure national peace and unity. Some Cameroonian proverbs have also been analyzed to discuss the extent to which they could be used to enhance national unity and peace. We conclude by supporting Ngum (1992) who rightly maintains that "cultural performances are more than just entertainment, didactic or persuasive formulations. "They create occasions in which as a culture people reflect and redefine themselves, dramatize collective myth while remaining the same in other".

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Appendix

National Anthem

English Version

O Cameroun, thou cradle of our fathers,
Holy shrine where in our midst they now repose,
Their tears and blood and sweat thy soil did water,
On thy hills and valleys once their tillage rose.
Dear Fatherland, thy worth no tongue can tell!
How can we ever pay thy due?
Thy welfare we will win in toil and love and peace,
Will be to thy name ever true!

Chorus:

Land of promise, land of Glory!
Thou, of life and joy, our only store!
Thine be honour, thine devotion,
And deep Endearment, for evermore

Second Verse:

From Shari, from where the mingo meanders
From along the banks of lowly Boumba Stream,
Muster thy sons in union close around thee,
Mighty as the Buea Mountain be their team;
Instill in them the love of gentle ways,
Regret For errors of the past;
Foster, For Mother Africa, a Loyalty
That true shall remain to the last.

Chorus:

Land of promise, land of Glory!
Thou, of life and joy, our only store!
Thine be honour, thine devotion,
And deep Endearment, for evermore

L'Hymne national du Cameroun

Les paroles françaises

Premier couplet : Ô Cameroun berceau de nos ancêtres,

Va debout et jaloux de ta liberté,
Comme un soleil ton drapeau fier doit être,
Un symbole ardent de foi et d'unité.
Que tous tes enfants du Nord au Sud,
De l'Est à l'Ouest soient tout amour,
Te servir que ce soit le seul but,
Pour remplir leur devoir toujours.

Refrain: Chère Patrie, Terre chérie,

Tu es notre seul et vrai bonheur,
Notre joie et notre vie,
En toi l'amour et le grand honneur.

Deuxième couplet: Tu es la tombe où dorment nos pères,

Le jardin que nos aïeux ont cultivé.
Nous travaillons pour te rendre prospère,
Un beau jour enfin nous serons arrivés.
De l'Afrique sois fidèle enfant
Et progresse toujours en paix,
Espérant que tes jeunes enfants
T'aimeront sans bornes à jamais.

Refrain:

Chère Patrie, Terre chérie,
Tu es notre seul et vrai bonheur,
Notre joie et notre vie,
En toi l'amour et le grand honneur.

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